Language Studies Department

Professor Sharon D. Voros
Chair

During the 2000–2001 academic year, the faculty of the Language Studies Department continued to conduct important research in a wide variety of foreign languages and fields, including Information Technology. Our professors produced a total of 5 sponsored research projects, 20 Independent Research Projects, numerous publications (11 articles, 2 reviews, and 2 newspaper/ magazine articles), and 24 presentations at professional societies, both national and international (England, Puerto Rico, Mexico, Scotland, and Spain).

Of particular note this year are Professor Elsa M. Gilmore's four articles on contemporary Latin-American theater (including works by Sergio Arrau, Josefina Leyva, Matías Montes Huidobro, and Germán Luco Cruchaga), Associate Professor Audrey Gaquin's article on the minority language theater of France and the impact of the *carnaval* tradition on the building of a minority community, and Assistant Professor Todd Garth's article on Macedonio Fernández, which shows how Jorge Luis Borges promoted his iconoclastic legend upon which he and his colleagues grounded their own cultural efforts in detaching the author's persona from his writing. Assistant Professor Garth also published a review of a recent monograph on the Brazilian writer Machado de Assis.

Among the highlights of various other publications, Professor Sylvain Guarda published an article on the German novelist Fontane, and Associate Professor Elizabeth Knutson published an article on fostering student-to-student interaction during classroom group work. Assistant Professor Chie Paik published two articles on her pedagogical research involving the "Self-Concept Scale" for students of Japanese. Professor and Chair Sharon Voros published an article in England on a live performance of a work by the sixteenth-century playwright Lope de Rueda. She also published introductory comments on the publication and translation into English of Lope de Vega's play on Christopher Columbus. This wide range of scholarly expertise provides a rich learning environment for midshipmen studying the culture, literature, history, and language of other nations. Our students are the ultimate beneficiaries of faculty research when they take classes from active, productive scholars.

Our many new assistant professors are actively engaged in ongoing research projects, such as Assistant Professor Joseph J. Gwara's critical edition of *Grisel y Mirabella* by Juan de Flores, Assistant Professor Robert S. Stone's study of the "English" plays of Lope de Vega and his analysis of *Othello* as a "Spanish" tragedy, and Assistant Professor Todd Garth's study of Horacio Quiroga and Macedonio Fernández. In addition, our associate professors have continued their research, such as Associate Professor William Fletcher's work on instructional multimedia for foreign language courses, Associate Professor Clementine Fujimura's study of abandoned children in Moscow, and Associate Professor Audrey Gaquin's study of minority theater in France.

In the field of language acquisition, the Annapolis Interactive Video Project continued to use interactive video lessons for Spanish and establish plans to develop lessons for all languages taught in the department. Associate Professor William Fletcher continued his pioneering development of organizational infrastructures for net-based instruction delivery of multimedia lesson materials to midshipmen in the laboratory, classrooms, and Bancroft Hall. These delivery systems provide access to world-wide authentic foreign-language material for instruction at all levels of proficiency.

While the Language Studies Department does not offer a major in foreign languages, it has a strong minors program with 103 minors in all languages among the 2001 graduates. These midshipmen have elected to pursue advanced studies in language, literature, culture, history, and area studies. Of these minors, twenty-two (22) have taken majors in Division I, nineteen (19) in Division II, and sixty-two (62) in Division III, thus providing a depth of experience beyond an education in technological fields for these midshipmen in a concentrated area of the Humanities. Hence, majors from all three Divisions continue to pursue minors in foreign languages and excel in their knowledge of other cultures beyond U.S. borders.

The Language Studies Department also offers immersion programs with the Cox Fund Overseas Summer Programs in six different countries (France, Germany, Japan, Russia, Spain, and Mexico), internships at U. S. embassies in France, Germany, and Spain, and summer exchanges with the French Naval Academy in Brest, France, and the German Naval Academy in Flenburg, Germany. These study-abroad programs offer academic courses in the history, culture, literature and language of each nation. Graduates of the Class of 2001 with minors in foreign languages will bring to the Navy and Marine Corps not only valuable linguistic skills but also in-depth knowledge of the regions of the five areas offered - Spanish, French, German, Russian, and Japanese.

Sponsored Research

Abandoned on the Streets of Moscow: An Anthropological Contextualization of the Lives of Orphans in Russia Today

Researcher: Associate Professor Clementine Fujimura
Sponsor: Kennan Institute

This project focuses on the plight of homeless children in Russia, adult attitudes towards them, and the main cultural hurdles they have to surmount in order to have a chance at integrating into Russian society. It is a project, which developed as a result of earlier research conducted on the Russian concept of childhood and attitudes towards orphans. Although, theoretically, Russian parents and educators believe in certain principles of education that apply to all children, in practice not all children are valued as equals. Thus, the ideal concept of childhood as a stage in life untainted by adult problems does not apply to all children. Even though Russian parents and educators view childhood as the most joyous time of life, many children, unsupported by families, are victims of Russia's social crisis, barely surviving on a day-to-day basis. Relatively few adults concern themselves with the future of these children, and the infrastructure to support them is therefore deficient and, in some cases, absent. As a result, a rising number of children seek solace amongst themselves, in groups and gangs.

Historically, the average Russian citizen has been discouraged from proactive engagement in social issues. Under the Soviet regime, becoming involved in social problems only disclosed the fact that they existed. Instead, orphans and children with disabilities were confined to institutions. Indeed, many of the adults interviewed were convinced that under the Soviet regime, orphans and disabled children barely existed. Since the collapse of the Soviet regime, Russians have not been given much reason to believe that their vote counts. Instead, they once again feel victimized by the socioeconomic crisis and helpless in the face of social and political turmoil. Even with money and an education in hand, few feel they have the power to make a difference in society.

The researcher hopes that the social scientific contextualization of the reality orphans face on a daily basis will help open communication between academics and social workers from both Russia and the United States. This could lead not only to helping children directly through special programs, but potentially change the way marginalized children are viewed by their own society.

France's Minority Language Theater and Global Culture

Researcher: Associate Professor Audrey Gaquin
Sponsor: Naval Academy Research Council (NARC)

The purpose of this project was to study some of the ways in which France's minority cultures attempt to enrich European and global discourse while strengthening minority culture and building community. The investigator studied two topics in 2000–2001: (1) the minority language theater's use of the grass roots *carnaval* tradition to critique mainstream French culture and to express the minority culture's different identity and values, and (2) the ways in which minority language theater companies combine their commitment to the minority culture and their exchanges with the French and the wider European community. The researcher studied texts and video footage of several minority theater productions as well as numerous studies of *carnaval* tradition to complete the first project. Her article on the first topic was published in April 2001 in the refereed journal *Text and Presentation*. The researcher developed and administered a questionnaire to minority theater companies in all seven

minority cultures of France. Her paper on the second topic was presented at the West Chester Foreign Language conference in September 2000.

A Critical Edition of *La Historia de Grisel y Mirabella,* by Juan de Flores (fl. 1475)

Researcher: Assistant Professor Joseph J. Gwara
Sponsor: Naval Academy Research Council (NARC)

The sentimental romance *Grisel y Mirabella,* dating from the 1470s, survives in three redactions representing various stages in the work's development. During summer 2000, research was focused on clarifying the exact nature of the revisions and determining their authorship. Readings of each version of the work, as preserved in *VS* (Biblioteca Vaticana Vat. Lat. MS 6966 + Biblioteca Colombina MS 5–3–20), *T* (Biblioteca Trivulziana MS 940), and *I* (Lérida: Henrique Botel, ca. 1495) were compared, and all agreements and discrepancies noted. Readings were then separated into broad categories: (1) Flores's original (authoritative) text, (2) corruptions of this text, (3) authoritative readings of the second redaction, (4) corruptions of the second redaction (common errors of *TI*), (5) errors and revisions of the second redaction unique to *T,* and (6) errors and revisions of the second redaction unique to *I* (= third redaction). Owing to the hundreds of variants distributed among all witnesses, this stage was laborious and time-consuming. The researcher then studied the lexical, grammatical, and rhetorical characteristics of each redaction in search of the editorial principles that guided them. In a final stage of analysis, still ongoing, the researcher began comparing the expressive idiosyncrasies of each redaction with Flores's *usus scribendi,* or personal rhetorical norms, as established through a close analysis of other works from his corpus.

A Cross-Cultural Investigation of Scores on an Academic Self-Concept Scale for a Sample of American College Students and a Sample of Japanese College Students

Researcher: Associate Professor Chie Matsuzawa Paik
Sponsor: Naval Academy Research Council (NARC)

The purpose of the study was to examine the differences in scores, if any, on the Dimensions of Self-Concept scale measuring six dimensions of academic self-concept *(Aspiration, Anxiety, Academic Interest and Satisfaction, Leadership and Initiative, and Stress)* for samples of American college students and Japanese college students. Results of statistical analysis involving significance tests to examine differences in scores obtained from the two samples indicated that American college students had more positive self-concept, scoring higher on all the subscales but the *Anxiety* subscale; Japanese students displayed significantly lower self-concept, scoring lower on all the subscales but the *Anxiety* subscale. The results of this study will be presented at the annual conference of the Northeastern Educational Research Association (NERA) in October 2001.

Independent Research

Maryse Condé: *Desirada* ou l'ironie Du Sort

Researcher: Associate Professor Marianne Bosshard

This project on Maryse Condé's recent novel, *Desirada,* will be published as an article in a Festschrift entitled "Dimension internationale: Maryse Condé," edited by Madeleine Cottenet-Hage and Lydie Moudileno. The Festschrift is currently in print, and will be published by Ibis Rouge, Pointe-à-Pître, Guadeloupe. In this article, the researcher analyzed this novel from a variety of perspectives: first, setting the novel in the context of the author's concept of "métissage culturel"; then, discussing the symbolic significance of the title of this novel; analyzing the recurrent topic in Condé's work of the "enfant non-désirée," and, finally, discussing this topic in the context of the socio-political history of a guadeloupian island by the same name and which served the author as a partial background for this novel.

Entretien avec Maryse Condé sur le "Prix des Amériques insulaires et de la Guyane"

Researcher: Associate Professor Marianne Bosshard

This interview, which took place in Guadeloupe in August of 2000, has been accepted for publication in *Etudes Francophones*, a refereed literary journal published by the Conseil International d'Etudes Francophones. In summer 1999, a new Caribbean Literary Prize was created at the initiative of Maryse Condé. This new prize was intended to abolish linguistic divisions by recompensing a work (poetry, essay, novel, theater) written in any of the Carribean languages and to include authors of Caribbean origin who live in the diaspora, in their second or even third generation. This interview took place after the nomination, in June 2000, of the first winner of this Prize, Neil Bissoondath, the nephew of V.S. Naipaul, for his novel *Tous ces mondes en elle*. During this interview, Condé answered many important questions concerning the creation of this prize, the composition of the prize committee, the controversial relationship with the donor of the prize, the difficulties encountered during this first round of debates that led to the nomination of the winner, and the prize's precarious future. This interview will serve as a valuable document within the historical and cultural context of literary prizes of Caribbean origins.

Myth and Emblems in Calderón de la Barca

Researcher: Professor María E. Castro de Moux

A study of the meaning and function of alchemical symbols and images in 17th century Spanish writer Calderon de la Barca's theological and mythological plays. This study draws from art, history, theology, philosophy, and science of the 17th century.

Exploiting the World Wide Web as a Linguistic and Cultural Corpus

Researcher: Associate Professor William H. Fletcher

To help realize the promise of the World Wide Web for language learners and scholars, this research has developed tools and techniques to exploit the Web as a vast linguistic and cultural corpus. Next it describes KWiCFinder, a Windows search agent application optimized for language professionals programmed by the author to make online research more efficient and effective. KWiCFinder automatically conducts a search, retrieves online documents matching the user's query, and produces a keyword in context (KWiC) concordance of those documents for rapid evaluation. This ambitious project comprises 18,000 lines of computer code as well as documentation and tutorials. Under development since 1997, it is now nearing release. Currently 2539 beta testers in 35 countries are evaluating and reacting to it, and at least three intend to use it in their courses this fall. This group includes corpus linguists, translation experts, terminologists and lexicographers as well as language teachers and researchers from other fields. Recent efforts have aimed at incorporating XML / XSLT technology for more powerful and flexible report formatting and management. This spring the researcher complemented KWiCFinder with light-weight browser-based alternative, WebKWiC.

Marginalization and Redefinition of the Russian Orphan

Researcher: Associate Professor Clementine Fujimura

Along with recent social, political, and economic developments in Russia has come a new crisis: that of unwanted children. As observed in a recent study, "[o]nce hailed under the Soviet regime as the future of modern society and the responsibility of all adults, thousands of children have since been labeled as unwanted beggars (nishchie)." Indeed, many children, both orphaned and adopted, have been forced to survive as marginalized. Even orphans now living as members of American families are coping with their often stigmatized status as adopted. However loved these children are by their families, their issues are unlike children living with their birth parents. Within the United States, they will always be seen as different. In Russia, they are regarded as inferior, stemming from "bad blood". How do the families and children cope with such stereotypes? How do these American families redefine themselves as kinship units in a society, which still questions the adaptability and success of Russian adopted children? How do children who for many years saw themselves as existing outside the family reconceptualize themselves as newly adopted "Americans"? Such questions, as they are embedded in the context of Russian orphanhood, Russian

society, and American society, are the focus of this paper. Not only does this paper explore the process of self-definition of families of Russian adopted children, but it also addresses social issues faced by both Russian orphans and adopted children alike. It is hoped that via this paper, marginalized children will be seen as a valuable focus for further social scientific research.

Horacio Quiroga: Self-Made Myth

Researcher: Assistant Professor Todd S. Garth

This project aims to reveal the extent to which the master short-story writer Horacio Quiroga (Uruguay, 1878–1937) made use of his own biography and legendary reputation, in his fictional writings, to establish an enduring mythic identity for himself in both Argentine and Uruguayan cultural consciousness. The project will result in an article, the second in a planned series about Latin American authors of mythic status. Already completed is the investigation of most of Quiroga's works and most of the pertinent criticism, as well as substantial research on the social, cultural and intellectual context in which Quiroga wrote. This work has already produced two different conference presentations.

Macedonio Fernández, The Self of the City

Researcher: Assistant Professor Todd S. Garth

This is an ongoing project to publish the researcher's doctoral dissertation as a monograph. It aims to reveal how avant-garde writer Macedonio Fernández (Argentina, 1874–1952), largely viewed by critics as a hermetic, metaphysical writer, in fact responded directly to the social, political and material context of early 20th-century Buenos Aires. Work during the past year has involved (1) rewriting a chapter analyzing Macedonio's relationship to the avant-literary movement of interwar Buenos Aires (approximately 50 pages), and (2) investigating popular magazines of the day and secondary sources to document how the city of Buenos Aires was perceived and represented in the popular media.

Globalization and the Death of Literature in the Theater of Marco Antonio de la Parra

Researcher: Professor Elsa M. Gilmore

This study focuses on Marco Antonio de la Parra's play *King Kong Palace* and its metatheatrical use of North American comic strip characters and techniques. Before the end of the Cold War, some Latin American intellectuals viewed First World comic strips as vehicles for the ideological penetration of local cultures (Ariel Dorfman's *How to Read Donald Duck*, Julio Cortázar's *Fantomas and the Multinational Vampires*, etc.). The researcher contends that *King Kong Palace* prolongs the evolution of this view into the post-Cold War era. In de la Parra's play, the presence of Tarzan, and the reliance on such comic strip strategies as plot tie-ins, character crossovers, and "railway view" scenes, symbolize the death of Third-World literature and culture under the onslaught of globalization. The play's elements are shown to be consistent with Fredric Jameson's view of a postmodern world in which past national history, identity, culture, literature, etc., have been rendered inaccessible. The final scene further stresses the play's generally pessimistic view, as it coincides with Francis Fukuyama's forecast of a stagnant global future in which history itself comes to an end.

The Theatre of Mario Martín

Researcher: Professor Elsa M. Gilmore

During the fall of 2000, the researcher was asked to prepare an edition of plays by Mario Martín, a recently deceased Cuban-American playwright. Although Martín was a first-generation immigrant, his theater possesses many of the characteristics generally associated with second generation Latino literary works: it is written in English, its thematic focus is on issues of transculturation instead of nostalgia, and it favors a liberal and egalitarian worldview. In her lengthy introduction, the researcher argues that Martín's theater defies the prevailing critical view of Cuban-American literature as Hispanic (conservative, identifying with white European culture). Instead, she concludes that Martín's dramas more closely coincide with the aesthetics and the

ideology embodied in Latino theater (identifying with indigenous, "mestizo" or other non-white and non-privileged Spanish-speaking cultures) produced by Mexican-Americans and others.

Fontanes Novelle *Ellernklipp*: Eine Lustration in märchenhaftem Gewand [Fontane's Novella *Ellernklipp*: A Lustration in Fairy Tale Clothing]

Researcher: Professor Sylvain Guarda

Ellernklipp (1881), often neglected by critics mainly because of its diffuse style and puzzling mixture of crime story, ballad, and fairy tale, still remains an elusive work in Fontane's scholarship. Through close analysis of the structure and several recurring motifs of the work, the study demonstrates how Fontane successfully weaves three seemingly conflicting narrative modes into one coherent crime story. In this new light *Ellernklipp* reveals to be more than an entertaining crime story embedded in a balladesque fairy tale: it is in its essence a lustration (a ceremonial purification of the soul through rituals) in nineteenth-century fairy tale clothing.

A Critical Edition of *La historia de Grisel y Mirabella,* by Juan de Flores

Researcher: Assistant Professor Joseph J. Gwara

This edition of Flores's most popular work includes transcriptions of three manuscripts (Biblioteca Apostolica Vaticana, Vat. Lat. 6966; Biblioteca Colombina, MS 5–3–20; Biblioteca Trivulziana, MS 940) and eight printed editions (ca. 1490–95, 1516, 1524, 1526, 1529, 1533, 1561, and 1562). An analysis of approximately 3,000 variants yields a stemma with three redactions, representing the author's original and two independent anonymous revisions. Approaching 750 pages in length, the project currently has the following format: 1. Preliminary Matter (5 pp.); 2. Chapter 1: The Textual Transmission of *Grisel y Mirabella* (350 pp.); 3. Chapter 2: Description of Witnesses (50 pp.); 4. Editorial Criteria (5 pp.); 5. Texts and Paleographic Notes (120 pp.); 6. Variants (45 pp.); 7. Collation (8 pp.); 8. Notes to the Texts (75 pp.); 9. Bibliography (20 pp.); 10. Photographic Plates (20 pp.). During the past year, the author completed advanced drafts of the Notes to the Texts (90 pp.) and the Bibliography (20 pp.). The introductory study has also been supplemented with hundreds of textual references based on an exhaustive analysis of Flores's *usus scribendi.* Expected completion: 2001.

"La muger y la sardina, de rostros en la ceniza": An Old Spanish Proverb in *Grisel y Mirabella*

Researcher: Assistant Professor Joseph J. Gwara

Towards the end of *Grisel y Mirabella,* the character Cressida quotes a rare medieval proverb: "Women and sardines, face-first into the coals." The researcher analyzes this maxim and shows that Flores understood it as a variant of "La muger ingrata y la sardina de Blanes" ('Ungrateful women and sardines from Blanes, always jumping out of the frying pan and into the fire'). The author demonstrates that scholars have misinterpreted the proverb for centuries. During the past year, the author compiled and read the bibliography for this study and prepared a 3,000-word draft.

Early Readers of *La historia de Grisel y Mirabella*

Researcher: Assistant Professor Joseph J. Gwara

The author analyzes the various markings - underlinings, miniature hands (☞), arrows, braces, line drawings, and other marginalia - in the manuscripts and early printed editions of *Grisel y Mirabella.* On the basis of these clues, he attempts to determine how early readers understood Flores's masterpiece. These medieval interpretations of the work are then compared to those offered by modern scholars. Presented at the Thirteenth Colloquium of the Medieval Hispanic Research Seminar, Queen Mary and Westfield College, London, England, on 25 June 2001.

The Textual Transmission of the Works of Juan de Flores (fl. 1475): Documents, Procedures, Discoveries

Researcher: Assistant Professor Joseph J. Gwara

The author provides a survey of extant witnesses and an analysis of the textual transmission of all of Flores's known works: *Grisel y Mirabella, Grimalte y Gradisa, Triunfo de Amor, La coronación de la señora Gracisla, Carta de Iseo y Respuesta de Tristán,* and his royal chronicle. Most of these texts survive in two codices - Biblioteca Colombina (Seville) MS 5–3–20 and Biblioteca Nacional (Madrid) MSS 22018–22021 - whose relationship can be explained by a single comprehensive theory of transmission. Presented at the 36th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan, 3–6 May 2001, and, in expanded form, at the First Bristol Colloquium on Hispanic Texts and Manuscripts, Bristol, England, 21 June 2001.

Cultural Receptivity: Self and Other in Foreign Language Learning

Researcher: Associate Professor Elizabeth M. Knutson

This project focuses on the issue of students' sense of cultural identity and relative openness to other cultures in foreign language learning. Students' motivation in learning may be integrative (reflecting a desire to empathize with and be like the native speaker of a foreign language) or instrumental (practical and oriented toward achieving a particular goal). The study is an examination of the relationship between motivation and receptivity to foreign cultures and an analysis of social aspects of classroom interaction which influence cultural attitudes. The researcher also proposes realistic goals for culture learning, including the kinds of language or cultural behaviors students might be expected to identify, understand, appreciate, and/or try out. This research will be presented in the form of a conference paper at the American Association of Teachers of French annual convention in summer 2001.

Juan de Mena's *Coplas de los siete pecados mortales:* Second and Third Continuations A Critical Edition and Study

Researcher: Professor Gladys M. Rivera-LaScala

This book includes the first critical edition of the Second and Third Continuations of the *Coplas de los siete pecados mortales,* left unfinished at Juan de Mena's death, and an intertextual analysis of the main poem and its three continuations. The first chapter contains a comparative study of the four works based on themes, imagery, meter, and rhyme. In the second chapter the author gives detailed, firsthand descriptions of the manuscripts and 16th-century printings used in establishing the base text and discusses the interrelationships that exist between the many versions of the works. A corrected version of the continuations in modern script follows. Editorial, literary, and linguistic notes comprise the next section, which ends with a glossary of medieval Spanish terms and one of proper names. Included in this volume is an extensive bibliography of primary and secondary source materials on Spanish and European 15th-century didactic poetry. The chapters have been completed and are being edited by the author, and the product is to be published in Maryland in *Studia Humanistica*.

Use of Writing Portfolio Applying Specific Strategies in Language Acquisition

Researcher: Professor Gladys M. Rivera-LaScala

This study includes evidence of the effects of self-monitoring on student writing in third-year college Spanish and on the students' reactions to the strategies they were required to use.

The "English" Plays of Lope de Vega

Researcher: Assistant Professor Robert S. Stone

This article, researched at the Library of Congress, is an investigation of ten little-known plays by Spain's most prolific playwright. Each of these plays includes either English characters or settings. The purpose of the investigation is to ask to what extent these reflect Spanish attitudes toward the English in an era during which England produced a good deal of anti-Spanish propaganda. The results show Spain to be surprisingly sympathetic to England in the wake of the defeat of the Invincible Armada, at least as far as dramatic depictions are concerned. Still, what is revealed is interesting insofar as it shows how Spain popularly viewed itself on the world political and historical stage. With one more round of editing done in collaboration with the journal's editor, this article is now ready for publication in the *Bulletin of the Comediantes.*

Othello: Shakespeare's Spanish Tragedy?

Researcher: Assistant Professor Robert S. Stone

This play, taught for the first time last semester, is perhaps Shakespeare's most humorless work for the stage. Criticism tends to focus on one or another of the main characters as a key to its meaning, but this paper takes the larger view that historical and cultural currents inform Shakespeare's approach to the tale of suspected infidelity. As one with a background in Spanish literature of the 17th century, this researcher is struck by the number of elements in *Othello* that seem to resonate with the world stage at the time of the play's composition (ca. 601). It is possible to read the play as a kind of parable of Spanish–English rivalries of the day. It is also interesting to note that *Othello* is Shakespeare's only wife-murder play, a subgenre that was practically a staple of the Spanish stage of the era. This fact, combined with the crucial function of the "Mediterranean" honor concept that motivates most of the characters in the drama, leads the researcher to conclude that *Othello* is Shakespeare's response to Spanish incursions onto the English stage, both dramatic and imperial. This research has been presented and favorably received at two academic conferences (one with a largely Hispanist audience and the other largely composed of Shakespeareans), and it will become the researcher's next publication.

Eve's Patrimony: Women and Law on the Calderonian Stage

Researcher: Professor Sharon D. Voros

This book-length study combines the methodology of semiotics with archival research on Pedro Calderón de la Barca's secular and religious drama in which key feminine roles provide clues for interpretation of his work. The researcher has examined supporting/secondary roles, often overlooked in interpreting the play text, since they complement and comment on the action of the main characters and in many cases influence the outcome of dramatic action. Concepts from the French semiotician A. J. Gremias such as adjuvancy and opposition have proved useful in examining the actantial functions of characters of subordinate rank, often marginalized figures of seventeenth-century Spanish society. However, the researcher has also discovered that legal issues regarding these marginalized figures, often women, inform Calderón's understanding and depiction of women on the stage. One such issue is Salic Law of French origin in which a female character is denied dynastic succession. While not the law of the land in Spain, Salic Law appears in several Calderonian plays. The term "Eve's patrimony,"a phrase coined by Calderón, involves the legacy of Original Sin that his female characters reject. While Calderón is not a feminist, he insists on the notion of Free Will and questions deterministic notions of female subjects as inherently weak, inferior or incapable of learning or virtue. The researcher has presented one paper on women and law this year. Future study will incorporate both secular and religious legal concerns as they involve women on the stage and the philosophical ideas voiced.

Publications

Journal (Refereed) Manuscripts

GAQUIN, Audrey, Associate Professor, "Carnaval and Subversion in France's Minority Language Theater," *Journal of the Comparative Drama Conference, April 2000,* (2001), 135–43.

The traditions of *carnaval* have a special appeal for France's seven minority language cultures because of their long-standing marginalized status. *Carnaval* tradition as an expression of minority culture plays an important part in minority language theater productions, long the only form of mass communication in the minority language which was not severely restricted by the French government. Minority language theater in Alsace, Brittany, and Occitania makes use of this tradition to analyze and criticize the minority's complex relationship to mainstream French society, to build the minority community, and, in some cases, to reach out to a French-speaking audience in a spirit of reconciliation and renewed communication.

GARTH, Todd S., Assistant Professor, "Confused Oratory: Borges, Macedonio and the Creation of the Mythological Author," *MLN*, 116.2 (March 2001), 350–70.

This article demonstrates that avant-garde writer Macedonio Fernández (Argentina, 1874–1952), before he had published his first volume of writings, had been given a reputation as a detached and hermetic philosopher. The article argues that Jorge Luis Borges and other writers of his generation promoted Macedonio's iconoclastic legend as part of a concerted effort to convert him into a contemporary myth on which to ground their own cultural efforts. The evidence presented in this article shows that Macedonio responded to their efforts by manipulating his own legendary persona in his writings, treading the fine line between self-promotion and self-suppression. The article asserts that one effect of mythifying Macedonio's persona is to detach the author from his work, thus undervaluing his writing. It concludes that Macedonio's manipulation of his persona in his later writings were part of a conscious effort to prevent the authorial myth from overshadowing his works.

GILMORE, Elsa M., Professor, "Reiteration, Reinscription and Reproduction: Sergio Arrau's *Vallejo.*" *Widerstand und Macht: Theater in Chile; Resistencia y poder: teatro en Chile* [*Resistance and Power: Theater in Chile:* German and Spanish language editions], edited by Heidrun Adler & George Woodyard. Vervuert: Frankfurt a.M., 2000. 151–163.

This article relies on theoretical studies of fictional literary biographies (Epstein, Schabert) to analyze Chilean Sergio Arrau's play *Mi Vallejo: París ... y los caminos* [*My Vallejo: Paris ... and the Roads*]. The play reenacts scenes drawn from César Vallejo's biography, lyric poems, essays, as well as from many scholarly texts written about this celebrated Peruvian poet since his death in 1938. The researcher argues that the presentation of these often contradictory fragments is a response to canonical views of Vallejo and especially to the ideological debate that has often framed Vallejo scholarship. She demonstrates that such a dramatic structure constitutes an attempt to rescue Vallejo from the many conflicting biographical narratives produced over the decades by contemporaries and by literary critics, and to reconcile his biography with the multiple lyric voices which speak in his poems.

GILMORE, Elsa M., Professor, "Character, Memory and History in Josefina Leyva's *Rut, la que huyó de la Biblia* [*Ruth, She Who Fled from the Bible*]." In *Entre el exilio y la memoria* [*Between Exile and Memory*], edited by M. Krakusin. University Press of the South. In press.

Using V. Propp's analysis of the folktale and A. Globe's study of the Book of Ruth, the researcher shows that Leyva's contemporary novel shares many of the formal, protagonist-related features of the ancient Book of Ruth. Among these are a concentric "ring" form, character functions, and a socially significant frame. Leyva's Ruth, like her biblical predecessor, is shown to be a doubly marginal figure because of her gender and her real or metaphoric

status as a foreigner. In the Book of Ruth and in Leyva's novel, the protagonist's choice of fertility or barrenness symbolizes her adoption/rejection of her new society, and in both texts, the destiny of the immigrant/outsider becomes identified with the future of the entire social group. The study concludes that Leyva's narrative is articulated in ways which often coincide with the biblical tale, but with significant reversals as to the character of the protagonist. These alter the narrative's temporal focus from prophetic in The Book of Ruth to memorial in the novel. This contrast related to traditional and contemporary concepts of historiography.

GILMORE, Elsa M., Professor, "Picaresque Traces in Matías Montes Huidobro's *Esa fuente de dolor* [*That Source of Sorrow*]." *Anales Literarios,* 3.3 (2001). Forthcoming, publication expected May–November 2001.

The researcher argues that the winner of the 1997 Café Gijón prize, *That Source of Sorrow. The Games of Love in Prerevolutionary Havana* incorporates a repertoire of literary strategies normally identified with *Lazarillo de Tormes* and other classical Spanish picaresque novels. These commonalities are related to historical circumstances which prevailed in Spain under Charles I and in Cuba of the 1950s. The researcher brings to bear a variety of theoretical studies of classical and contemporary picaresque narratives to analyze Montes Huidobro's text. Particular attention is given to characterization (representative of social strata), narrative voice (first person, implied author versus narrator-protagonist), narrative modality (confessional), plot structure (circular and episodic), and thematic repertoire (the making of the rogue and his struggle for survival, essence versus appearance, social corruption, etc.) On the basis of this analysis, the study concludes that the picaresque elements in Montes Huidobro's novel are part of the barrier which the text erects between its readers and any possibility of nostalgia for Cuba's prerevolutionary past.

GILMORE, Elsa M., Professor, "Germán Luco Cruchaga," in *The Dictionary of Literary Biography,* Latin American Theater Volume, edited by Adam Versenyi. Columbia, SC: Bruccoli Clark Layman.

This full-length article provides a critical introduction to the dramatist now considered to be the founder of the modern Chilean Theater and to his classical plays *La viuda de Apablaza* [*Apablaza's Widow*], *Bailabuén*, and *Amo y señor* [*Lord and Master*]. The researcher situates these dramas at the cusp of the literary transition between inherited European forms (naturalist plays in the French style and *sainetes* descended from the Spanish tradition) and a new drama which reflects Chilean identity in its form, contents, and language. This literary transition is analyzed within the context of Chile's transformation from an agrarian to an urban society, and related to other economic, demographic and artistic infrastructure developments. The article includes the first ever published biographical outline of Luco Cruchaga and a systematic bibliography of his works and of literary criticism.

GUARDA, Sylvain, Professor, "Fontanes *Grete Minde*: Gretes Muttersuche und Erlösung durch die Künstlerin [Fontane's *Grete Minde*: Grete's Existential Search and Redemption through the Artist Figure Zenobia]," *Michigan German Studies,* 2 (Fall 1998 [Summer 2000]), 147–63.

The study explores Fontane's dramatic novella *Grete Minde* (1879) which has often been associated with nineteenth-century marginal works in Germany. Aside from uncovering parallels with Johann Wolfgang Goethe's widely acclaimed work *Faust I* (1807), the essay investigates the function of the artist figure in his relationship to the main protagonist Grete Minde. The analysis brings to light Fontane's mourning (for his lost mother) which takes on an existential dimension in Grete's death.

KNUTSON, Elizabeth M., Associate Professor, "Fostering Student-Student Interaction in a Whole Group Setting," *The French Review,* 74.6 (2001), 1138–51.

Second and foreign language instructors are understandably interested in maximizing students' opportunities to speak during classroom interaction, and research in second language acquisition has demonstrated the potential benefits of learner-learner interaction. While pair or small group work is the more obvious vehicle for increased student talk,

classroom interaction in a whole group instructional setting can also be structured to optimize communicative speaking and listening among learners. This article examines the dynamics of traditional classroom discourse patterns and argues that it is important, both from the standpoint of language learning and from a social interactional perspective, to provide opportunities for more autonomous and communicative talk among students in whole group interaction. Suggestions are provided for instructional strategies and classroom activities which foster the development of learners' interactional competence and sense of communicative responsibility toward classmates.

PAIK, Chie, Associate Professor, and W. B. Michael, "Further Psychometric Evaluation of the Japanese Version of an Academic Self-concept Scale," *Journal of Psychology*, forthcoming.

The study replicated an earlier study (Paik & Michael 1999) seeking additional information on the reliability and construct validity of the Japanese academic self-concept scale, a 70-item questionnaire comprising five subscales (*Aspiration, Anxiety, Academic Interest and Satisfaction, Leadership and Initiative, Identification versus Alienation*). A sample of 196 Japanese high-school students completed the questionnaire. Internal consistency reliability for the five subscales ranged from .75 to .87. Confirmatory factor analyses showed that the *a priori* five-factor model fits the observed data best, a finding consistent with the previous study. Results of *Z*-tests revealed statistically significant score differences between genders and between high academic achievers and low academic achievers.

PAIK, Chie, Associate Professor, and W. B. Michael, "Psychometric Properties of the Japanese Version of a Six-factor Academic Self-concept Scale," *Japanese Psychological Research,* forthcoming.

The article summarizes the finding of earlier studies on the development and construct validity of the Japanese version of an academic self-concept scale for Japanese college students. The findings of the two previous studies indicated a cross-cultural invariance in the construct of academic self-concept represented in the Dimensions of Self-Concept (DOSC) scale.

VOROS, Sharon D., Professor, "Una representación venezolana de *Medora* de Lope de Rueda," in *El texto puesta en escena: estudios sobre la comedia del Siglo de Oro en honor a Everett W. Hesse,* ed. Barbara Mujica & Anita K. Stoll. London: Tamesis, 2000, 181–92.

The researcher adapts the tripartite sign system of Charles S. Peirce, the Icon, Index, and Symbol, to analyze a live performance of *Medora,* an early 16th-century play by the Spanish dramatist, Lope de Rueda. The Venezuelan company *Tiempo Comun,* under the artistic direction of Hugo Márquez, performed the play for the annual Siglo de Oro Theater Festival at the Chamizal National Memorial in 1985. The purpose of employing a semiotic model is to determine performance codes operative in a live dramatic work with its combination of visual and auditory signs. The semiotic scheme in Figure 1 provides an analysis of systems operative in performance; it includes the Peircean triad (Icon, Index or Symbol), an axilogy (positive or negative), agency (actant or object), three transformative functions (opposition, repetition or substitution) and three perceptive functions (gestural, visual, or auditory). With this systems analysis, the researcher concludes that the Gypsy, in one of the earliest appearances of this marginalized ethnic figure on the Spanish stage, gains dramatic importance over other comic characters, namely the lackey Gargullo, probably performed by Lope de Rueda himself in 16th-century productions. The Gypsy, played by a male actor in female attire, initiates stage action, steals an infant twin, Medoro, dresses him as a girl, then returns to his home village years later only to meet the twin sister Medora, visually identical to her brother. Only the Gypsy is able to unravel the confusion of mistaken identities in a play that was based on what may be the same source play as Shakespeare's *A Comedy of Errors*, Gigio Arthemio Giancarli's *La Cingara* (The Gypsy). This analysis also approaches the issue of the literary versus the performance text in which the theater company provides its own embellishments and comedic routines, the popular *lazzi* characteristic of the *Commedia dell'Arte,* to please a Venezuelan audience, including Carribean music and dance.

Conference Proceedings

CASTRO DE MOUX, María E., Professor, "Mito y emblemas en *Las fortunas de Andrómeda y Perseo* de Calderón de la Barca" ["Myth and Emblems in *Fortunes of Andromeda and Perseus* by Calderon de la Barca"]. Forthcoming in *Proceedings of the V Congress of AISO*, Westfälische Wilhelms-Universität, Münster, Germany, July 19–22, 2000. Also to be published on the Web.

Other

BOSSHARD, Marianne, Associate Professor, "L'île du repos pour Maryse Condé," *France-Antilles* [newspaper of The French West Indies], 24 August 2000, p. 5.

> The researcher summarizes Condé's current literary and professional activities. An original photo of the author, taken by the researcher, accompanied the write-up.

BOSSHARD, Marianne, Associate Professor, "Caribbean Heights," *Caribbean Travel & Life*, May 2001, p. 56.

> In this short book review of Condé's novel *La Migration des coeurs*, translated by Richard Philcox (*Windward Heights*), the researcher summarizes the essential aspects of this novel, an exotic transformation of Emily Brontë's classic, *Wuthering Heights*.

CASTRO DE MOUX, María E., Professor, "Alquimia y gnosticismo en Fortunas de Andromeda y Perseo de Calderon," (Alchemy and Gnosticism in Fortunas de Andromeda y Perseo by Calderon). Actas del V Congreso de las Asociacion Internacional del Siglo de Oro, Munster 1999. Madrid: Iberoamericana Vervuet, 2001, 319-330.

GARTH, Todd S., Assistant Professor, Review of: Richard Graham, ed., *Machado de Assis: Reflections on a Brazilian Master*, in *MLN*, 116.2 (March 2001), 467–69.

> This review summarizes a compendium of four articles about J.M. Machado de Assis, Brazil's greatest writer. It suggests that the book is of greatest interest to the specialist, as three of the four articles engage in long-standing critical debates that are specific to Machado de Assis and his relationship to Brazilian social and political reality and history. This debate concerns Machado de Assis's commitment to representing Brazilian reality versus his efforts to challenge the precepts of literary realism. The review notes that the fourth essay relates to this issue in its discussion of the conflicts over translating Machado from the original Portuguese: should translators eschew the "Brazilian-ness" and historicity of Machado's novels in favor of more generic and "universal" interpretations? The review concludes by pointing out that the durability of the debate attests to Machado de Assis's extraordinary success at using realist techniques to subvert realist poetics.

GILMORE, Elsa M., Professor, Review of: Marco Antonio de la Parra, *Heroína: Teatro repleto de mujeres* [*The Heroine: A Theater Full of Women*]. Santiago de Chile: Ed. Cuarto Propio, 1999. forthcoming, to appear in *Latin American Theatre Review*, Fall or Spring issue, 2001–02.

VOROS, Sharon D., Professor, introductory comments for the publication of *El nuevo mundo descubierto por Cristóbal Colón/ The New World Discovered by Christopher Columbus*, by Lope de Vega, Ed. & Transl. Robert M. Shannon. New York: Peter Lang.

> The researcher wrote a one-paragraph review of the edition and translation that appears in print before the frontispiece. Robert Shannon provides the first complete English translation of Lope's hagiographic pageant of Christopher Columbus in which the Conquest appears as a problematic enterprise, for Lope includes the sexual exploitation of indigenous women. These scenes are usually omitted in modern translations. Shannon's introduction also situates the play within the larger context of sixteenth-century European attempts to comprehend and assimilate non-European cultures.

Presentations

CASTRO DE MOUX, María E., Professor, "La estatua de Pandora: la leyenda del *golem* en Calderón de la Barca" ["Pandora's Statue: the *Golem* in Calderón de la Barca"], International Congress on Calderón 2000, University of Navarre, Pamplona, Spain, 18–23 September 2000.

CASTRO DE MOUX, María E., Professor, "Incesto y melancolía: aspectos médicos en *Los cabellos de Absalón*" ["Incest and Melancholy: Medicine in a Play by Calderón de la Barca"], South Atlantic Modern Language Association Annual Convention, Georgia State University, Birmingham, Alabama, 10–12 November 2000.

FLETCHER, William H., Associate Professor, "Key Word in Context Finder: A Concordance Tool for Online Learning and Research," EuroCALL, Dundee, Scotland, 31 August–2 September 2000. Online at http://miniappolis.com/KWiCFinder/KWiCFinderEuroCall2000.pps

FLETCHER, William H., Associate Professor, "Re-Searching the Web for Language Professionals," CALICO, Orlando, Florida, 15–17 March 2001. Online at http://miniappolis.com/KwiCFinder/Calico2001.pps

FLETCHER, William H., Associate Professor, "Concordancing the Web with KWiCFinder," American Association for Applied Corpus Linguistics Symposium on Corpus Linguistics and Language Teaching, Boston, Massachusetts, 23–25 March 2001. Online at http://miniappolis.com/KWiCFinder/Corpus2001.pps

GAQUIN, Audrey, Associate Professor, "France's Minority Language Theater in the Twenty-First Century," Conference on "The (Im)Possibility of Global Culture: Reciprocity and Resistance," West Chester University, West Chester, Pennsylvania, 16 September 2000.

GAQUIN, Audrey, Associate Professor, "Resistance and Subversion in Occitan Women's Theater," Comparative Drama Conference, Ohio State University, Columbus, Ohio, 28 April 2001

GARTH, Todd S., Assistant Professor, "*Pater doloroso:* Fathers, Children and Violence in Horacio Quiroga," 25th Annual Twentieth-Century Literature Conference, University of Louisville, Louisville, Kentucky, 21 February 2001.

GARTH, Todd S., Assistant Professor, "The Self-Made Author: Recipes for Myth in Horacio Quiroga," 56th Annual Kentucky Foreign Language Conference, University of Kentucky, Lexington, Kentucky, 21 April 2001.

GILMORE, Elsa M., Professor, "Academic Congress on Teaching and Professional Issues—University Panel," Secretary/Recorder to the *Zarzuela* Session, American Association of Teachers of Spanish and Portuguese, San Juan, Puerto Rico, 2–6 August, 2000.

GILMORE, Elsa M., Professor, "Creating on the Hyphen," Roundtable panel on Hispanic-American Literature with visiting novelist Cristina García (Part of a series of Modern Language Roundtables), Susquehanna University, Selinsgrove, Pennsylvania, 1–3 October 2000.

GILMORE, Elsa M., Professor, "Spanish Speakers: One Language, Diverse Cultures," Anne Arundel County Public Schools Instructional Development Workshop for Spanish Teachers ("Spanish Language and Culture"), Carver Center, Bowie, Maryland, 12 October 2000.

GILMORE, Elsa M., Professor, "Hybrid Textualities: The Dramas of Sergio Arrau," 50th Mountain Interstate Modern Language Conference, Radford University, Virginia, 19–21 October 2000.

GWARA, Joseph J., Assistant Professor, "The Textual Transmission of the Works of Juan de Flores (fl. 1475): Documents, Procedures, Discoveries," 36th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan, 3–6 May 2001.

GWARA, Joseph J., Assistant Professor, "The Textual Transmission of the Works of Juan de Flores," First Bristol Colloquium on Hispanic Texts and Manuscripts, University of Bristol, Bristol, England, 21 June 2001.

GWARA, Joseph J., Assistant Professor, "Early Readers of *Grisel y Mirabella,*" Thirteenth Colloquium of the Medieval Hispanic Research Seminar, Queen Mary and Westfield College, London, England, 25–26 June 2001.

KNUTSON, Elizabeth M., Associate Professor, Chair of panel on "Heritage Learners in the Language Classroom," Modern Language Association Annual Convention, Washington, D.C., 28 December 2000.

KNUTSON, Elizabeth M., Associate Professor, Respondent on panel on "Professional Language Use in the United States Government," Georgetown University Roundtable on Language and Linguistics (GURT), Washington, D.C., 8 March 2001.

STONE, Robert S., Assistant Professor. "*Othello:* Shakespeare's Spanish Tragedy?" Association for Hispanic Classical Theater, El Paso, Texas, 8–10 March 2001; 25th Annual Comparative Drama Conference, Columbus, Ohio, 26–28 April 2001.

VOROS, Sharon D., Professor, "El espacio escénico femenino de tres dramaturgas españolas del siglo XVII: Ana Caro, Leonor de la Cueva y Angela de Azevedo" ["Stage Space in Three Spanish Women Dramatists of the 17th Century: Ana Caro, Leonor de la Cueva and Angela de Azevedo"]. Jornadas de Almagro, Festival de Teatro, Almagro, Spain, 17–20 July 2000. In Spanish.

VOROS, Sharon D., Professor, "Poesía y política imperial en las relaciones de fiestas de Ana Caro Mallén de Soto." Early Modern Women Writers' Conference, Universidad del Claustro de Sor Juana, Mexico City, Mexico, 4–9 October 2000. In Spanish.

VOROS, Sharon D., Professor, "Eve's Patrimony: Women and Law on the Calderonian Stage," South Atlantic Modern Language Association, Birmingham, Alabama, 9–11 November 2000.

VOROS, Sharon D., Professor, Chair and Organizer, Session on "Melancholy in Early Modern Spanish Drama," Golden Age Spanish Drama Symposium, Annual Conference of the Associa-tion for Hispanic Classical Theater, El Paso, Texas, 6–9 March 2001.

VOROS, Sharon D., Professor, Conference Director, Golden Age Spanish Drama Symposium, Annual Conference of the Association for Hispanic Classical Theater, El Paso, Texas, 6–9 March 2001.