Abstracts

38 **Stefani Engelstein,** Sibling Logic; or, Antigone Again

A recent wave of commentary on Sophocles's *Antigone* by critics from Judith Butler to Bracha Ettinger to Simon Goldhill has begun to emerge from the shadow of two paradigmatic interpretations: Lacan's reading of the title character in splendid structural isolation and Hegel's dialectical opposition of familial and political spheres. Even the newer criticism, however, continues the critical elision of Antigone's siblings (particularly her sister, Ismene) and of her relationship to them. This oversight is emblematic of the problematic omission of the sibling from theoretical discourses in general. The neglected sibling is a model that allows us to move beyond both self-other dualisms and the mother-child dyad, which form the only grounds for intersubjectivity in contemporary debates. Sibling logic recognizes the subject as embedded in a transsubjective network of *partial others*, whose subjectivities are nonetheless partially, though differentially, shared. This article thereby provides a new approach to post-structuralist debates on subjectivity and the political. (SE)

55 **Marcy J. Dinius,** "Look!! Look!!! at This!!!!": The Radical Typography of David Walker's *Appeal*

From the first publication of David Walker's *Appeal to the Coloured Citizens of the World* in 1829 through its incorporation into the contemporary literary canon, readers have recognized it as a fiery indictment of slavery and of the contradictions in Christianity and in the United States' founding. Yet the striking typography of *Walker's Appeal* has become invisible in our critical focus on the text's relation to African American oratory and even in considerations of the pamphlet's significance in early black print culture. An analysis of this graphic text reveals how it materially registers Walker's impassioned voice and argument and how it visually directs readers to voice his call to the illiterate. Walker attempts to resolve the opposition of the spoken and the printed word by exploiting his text's typography. (MJD)

73 **Ilya Kliger,** Dostoevsky and the Novel-Tragedy: Genre and Modernity in Ivanov, Pumpyansky, and Bakhtin

The early-twentieth-century Russian debate on the place of tragedy in Dostoevsky's novels included interventions by the leading figure of the symbolist movement in Russia, Vyacheslav Ivanov; by the philosophically minded literary historian Lev Pumpyansky; and by the author of the most formidable analysis of Dostoevsky's poetics to date, Mikhail Bakhtin. From the perspective of a certain widespread vision of modernity, the project of thinking the modern novel and tragedy together is paradoxical. It is thus noteworthy that such a project seemed urgent to major Russian intellectuals in the 1910s and 1920s and that it frequently relied on the articulation of an implicitly exceptionalist narrative about Russian modernity and its proper forms. Additionally, staging the

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three-way debate among Ivanov, Pumpyansky, and Bakhtin allows us to see that Bakhtin's reading of Dostoevsky as a modern novelist par excellence is conceptually tied to the largely occluded theory of the tragic. (IK)

88 **John Kucich,** Psychoanalytic Historicism: Shadow Discourse and the Gender Politics of Masochism in Ellis, Schreiner, and Haggard

Recent psychoanalytic theories have the historicizing potential to rearticulate discourses relegated to the shadows of institutional and popular psychosocial knowledge. In particular, they can illuminate a shadow discourse secreted in the history of gender politics: a form of masochism that produces political solidarity by mobilizing narcissistic gratifications. Such solidarity derives from masochism's ability to idealize perceptions about collective power—a process legible in first-wave feminism and in the jingoistic imperialist ideals of masculinity that opposed it. This essay argues that feminism has lost sight of a nonsexual form of masochism vital to its own history that could energize its ongoing political projects. Recent relational psychoanalysis emerges as a fertile source for techniques of reading that produce revisionary historicist interpretation. Moreover, reactivating psychosocial dynamics obscured by the historical conflation of masochism with sexuality can reconnect feminism and other political movements with important strategies they may have prematurely disavowed. (JK)

107 **Robert Mitchell,** Suspended Animation, Slow Time, and the Poetics of Trance

Suspended animation emerged as a concept in the late eighteenth century as part of the efforts of the newly founded Royal Humane Society to convince lay and medical readers that individuals who had apparently drowned might still be alive, albeit in states of "suspended animation" (a condition we would now likely describe as a coma). The term was quickly taken up by medical and literary authors, including Samuel Taylor Coleridge, Mary and Percy Bysshe Shelley, and John Keats. Exploring these Romantic-era approaches to suspended animation can help us understand the reception and formal structures of creative literature, grasp the often counterintuitive links that Romantic-era authors established between "altered states" and "Romantic sobriety," and articulate why poetry and other slow media remain important in our contemporary new-media landscape. (RM)

123 **Shaden M. Tageldin,** Secularizing Islam: Carlyle, al-Sibāʿī, and the Translations of "Religion" in British Egypt

Secularism is said to support cultural imperialism by propagating the colonizer's religion in nonreligious guise or by touting a nonreligious worldview that attracts native intellectuals already disenchanted with local tradition. I take a different view. Reading Muḥammad al-Sibāʿī's Arabic translation of Thomas Carlyle's *On Heroes, Hero-Worship, and the Heroic in History* (1841), published in Egypt in 1911, I argue that secularism attracts the colonized less by presenting itself as an alternative order—religious or not—than by validating an existing religious episteme, but doing so in translation, refracting native religion through an empowered yet seemingly empowering colonial eye. Secularity infiltrates British Egypt as Islam's likeness, not antithesis. Carlyle's alluring Islamophilia moves al-Sibāʿī to prescribe English literature to Egypt against French "unbelief," eliding the Briton's subordination of the Prophet Muḥammad to Shakespeare. Willing the native Islamic "religious" into translatability with the Western colonial "secular," al-Sibāʿī reconstructs modern Islam as belief in the human. (SMT)

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