
Abstracts

Lucy McDiarmid, Augusta Gregory, Bernard Shaw, and the Shewing-Up of Dublin Castle 26

In 1909 the lord lieutenant of Ireland attempted to prevent the Abbey Theatre from producing Bernard Shaw's *Shewing-Up of Blanco Posnet* because the English lord chamberlain had denied the play a license. Shaw and the Abbey directors Lady Gregory and W. B. Yeats seized the opportunity to contest the extension of English censorship to Ireland. With their genius for hype, they produced the spectacle of their resistance, winning nationalist support for the Abbey. The triumphant first performance was a multivalent occasion, the season's most stylish and seditious event. Gregory filled the theater with Dublin Castle society, members of the very state apparatus that had tried to stop the production; but in meetings with Castle officials and in Abbey press releases, she adopted the idiom of the Irish rebel tradition. Like those other Irish happenings the speech from the dock and the graveside oration, this event was staged not only for its immediate audience but for the Irish people of the future. (LMcD)

Karen Van Dyck, Reading between Worlds: Contemporary Greek Women's Writing and Censorship 45

This essay accounts for the recent prominence of women's writing in Greece by examining how women writers applied writing strategies developed under the dictatorship (1967–74) to their critique of fixed gender roles. Margarita Karapanou's novel *Kassandra and the Wolf* deconstructs the victor-victim opposition and poses the process of inversion itself as a position from which to write. Jenny Mastoraki's collection of poems *Tales of the Deep* works out a similar perspective formally, suggesting that such a position requires that the order of language also be disturbed. By analyzing these texts in the historical context of the dictatorship and in the theoretical contexts of feminist works such as Christa Wolf's *Cassandra* and Luce Irigaray's *Speculum of the Other Woman*, I show how Karapanou's and Mastoraki's responses to censorship are not individual exceptions but key components of recent Greek women's writing. (KVD)

Peter Scotto, Censorship, Reading, and Interpretation: A Case Study from the Soviet Union 61

Based on a close examination of a 1941 article by the Soviet scholar Leonid Grossman, this essay studies the moral questions faced by the reader of a work written under censorship. (PS)

Clare Cavanagh, Rereading the Poet's Ending: Mandelstam, Chaplin, and Stalin 71

In *The Life of the Poet*, Lawrence Lipking speaks of the mature poet's effort to shape a summation in verse that will give meaning and wholeness to the poet's lifework. Osip Mandelstam refused to create such a summation, unlike many of his modernist contemporaries. He developed instead a complex, playful, defiantly open-ended poetics that resists all attempts to shape a definitive, fitting conclusion to his life-in-art. Seeking an appropriate poetic ending to the life of the poet-martyr—Mandelstam died en route to the gulag at the height of Stalin's terror—many critics chose to overlook the provocatively playful lyrics that accompany his more somber late verses. Through analysis of two poems on Charlie Chaplin written near the end of Mandelstam's life, this essay aims both to reopen the question of the poet's ending and to complicate the reader's portrait of the artist's final days. (CC)

Peter S. Temes, Code of Silence: Laura (Riding) Jackson and the Refusal to Speak 87

By renouncing poetry in 1942, Laura (Riding) Jackson won a kind of authority over her critics and interpreters. Though silence as a poet was a high price to pay, (Riding) Jackson managed to insulate her poetry from critical representation by denying her assent to every interpreter's necessary assumption that her poems succeed at meaning something. Her renunciation mirrors the motion toward silence that animates a number of her poems, notably "Memories of Mortalities" and "Lucrece and Nara." These poems, like (Riding) Jackson herself, use a final state of silence to insist on the authority of a woman's speaking voice, despite the critical appetites of others. (PST)

John Whittier Treat, Beheaded Emperors and the Absent Figure in Contemporary Japanese Literature 100

Fukazawa Shichirō's 1960 short story "Furyū mutan" ("The Story of a Dream of Courtly Elegance") humorously postulates an anarchic popular uprising that culminates in the execution of the Japanese imperial family. A right-wing terrorist attack on the story's publisher not only prompted an end to the depiction of the emperor in fiction but also may have caused the informal ban—still in force—against any overtly critical public discussion of the emperor system (*tennō-sei*). What distinguished "Furyū mutan" from earlier literary treatments of the emperor is its unique parody of his postwar, postdivine status as emblem of a democratic citizenry and, at the same time, of his cultural duties as principal poet of the nation. Fukazawa's carnivalesque mockery of imperial verse challenges the rhetoric of the emperor's ambiguous role as Japan's foremost symbol and reigning symbolist. The apparent price, however, has been the freedom of Japanese writers to raise such issues ever again. (JWT)