

Abstracts

- 603 **Susan J. Wolfson, Yeats's Latent Keats / Keats's Latent Yeats**
Keats's tracks into the nineteenth century angle toward a "modernism" often defined at his expense—yet with latent identifications. In relations of past and present, figural identifications may register in nuances different from conscious allusion or the psychodramas of influence, ravages and resistance, hauntings and felt belatedness that issue in self-interested misreadings. "Latent Keats" and "Latent Yeats" play into an important, underreported current in both Keats studies and Yeats studies: a "Long Romanticism" in intimate verbal figures that trouble any "Modernism" of definitional difference from "Romantic." Keats's writing harbors figures to which Yeats could respond, even correspond, vexed as he was by "Keats" as the name for the puerile outsider's dreamy sensuousness that a proper "modernist" needed to spurn. Such complication is one of the variable formations by which a "modernist" program manages to conjure the "Romantic" precedence it would supersede. (SJW)
- 622 **Judith Brown, Questions for R. K. Narayan**
R. K. Narayan's work has been faulted for its sidestepping of the brutal realities of colonial rule. Yet Narayan stages, in the dreaminess of his fictionalized township of Malgudi, the unwriting or undermining of the logics of language that subtend colonial rule. The author has fashioned a way to write about India that displays the vacuity of the colonial model of governance and, through his tales of failed authorship, points to something other. Emerging in his comic episodes and in his baffled protagonists is a recognition of the importance of keeping things unsettled, in suspension, or visible only in their negation. Narayan, this essay argues through a series of questions that underscore the uncertainty in his world, imagines passivity as an interruption of the progressive, purposive, and productive time that defines modernity. (JB)
- 636 **Alix Beeston, A "Leg Show Dance" in a Skyscraper: The Sequenced Mechanics of John Dos Passos's *Manhattan Transfer***
Performing a historicized analysis of John Dos Passos's *Manhattan Transfer* (1925), this essay returns this understudied author to the center stage of modernist studies and includes the popular stage in accounts of the technologized mechanisms of modernist writing. By disclosing a deep correlation between the composite narrative tactics of Dos Passos's multilinear novel and the mass entertainments of this period, particularly Florenz Ziegfeld's annual Follies revues, it supplies new parameters for theorizing strategies of narration and characterization in modernist fiction vis-à-vis the technologies of popular entertainment and display in the early twentieth century. The discussion of Dos Passos's broad critique of the gendered specular economy of the modern metropolis in the era of Taylorism repositions his early writing as integral to the development of high modernism in the 1920s. (AB)

- 652 **Christopher J. Pexa**, *More Than Talking Animals: Charles Alexander Eastman's Animal Peoples and Their Kinship Critiques of United States Colonialism*
Red Hunters and the Animal People (1904), an early collection of stories for children by Charles Alexander Eastman, a Dakota author, was largely viewed by his critical contemporaries as a politically innocuous analogue to Kipling's *Jungle Book Stories*. Through consideration of the Dakota oral-historical genre of *hituŋkaŋkaŋpi* ("long ago stories") and of Dakota peoplehood more broadly, this article proposes an alternative view of Eastman as a resistance writer who cited a long-circulating Dakota kinship philosophy to criticize the enduring conditions of United States settler colonialism—a criticism that would become more pointed in his later, better-known autobiography, *From the Deep Woods to Civilization* (1915). In viewing Eastman's animal tales as opposed to United States colonialism, we may see more clearly his innovative translations of Dakota politics into narratives that both appealed to and challenged United States settler society. These challenges were made in relation to Dakota conceptions of peoplehood, power, and gift. (CJP)
- 668 **Sebastian Lecourt**, *Idylls of the Buddh': Buddhist Modernism and Victorian Poetics in Colonial Ceylon*
 This essay explores how Edwin Arnold's epic poem *The Light of Asia* (1879) popularized a formal analogy between Buddhism and Christianity. The poem was based on a series of missionary texts that had reshaped the Buddha's career into a close approximation of Jesus's in order to frame Buddhism as a fit object of Protestant conversion. Early anglophone readers in Sri Lanka, however, took it as evidence of Buddhism's equal stature and thus helped make *The Light of Asia* an international best seller and a touchstone for popular Buddhist nationalisms in the twentieth century. In this way Arnold's poem allows us to develop a more complex sense both of how literary forms globalize—how a literary construct can take on global purchase precisely because readers disagree over its meaning—and of the powerful role that specific literary media play in influencing these different interpretations. (SL)
- 686 **Tiffany Tsao**, *Indigenous Agency and Compliance: Contemporary Literature about Dayaks*
 Based on an analysis of three literary texts about Dayaks—the indigenous peoples of Kalimantan (Borneo) in Indonesia—this essay argues that strategic submission can play an important role in indigenous peoples' attempts to obtain and maintain agency under the shadow of dominant discourse. Discussions foundational to the field of postcolonial studies have tended to focus on the importance of subversion, resistance, and counterdiscourse in liberating the oppressed subject. Taking reading cues from anthropological and sociological accounts of Dayak compliance with various constructions of Dayaks, this essay looks at how the writing of literature about Dayaks (by both non-Dayaks and Dayaks) functions as an enactment of and meditation on the application of dominant discourse to indigenous peoples and the opportunities that such discourse affords for carving out spaces of autonomy. (TT)