

## Abstracts

- 556 **Kenneth Hodges**, *Why Malory's Launcelot Is Not French: Region, Nation, and Political Identity*  
 Discussions of early nationalism need to focus not just on how incipient nations differentiated themselves from international communities, such as the Roman church, but also on how smaller territories fitted into more expansive composite monarchies, in which one king ruled several lands that had separate traditions and laws. Thomas Malory dramatizes the latter situation by having King Arthur's major knights come from lands subject to the English crown but located outside England: Wales, Ireland, Orkney. In their tense efforts to build a fellowship, the knights personify the troubles of building a nation that grows by hybridizing various regional identities. Malory makes Launcelot come from Gascony and dramatizes the shifts in national imagination necessary in England (and France) as Launcelot's lands shift from being autonomous to being held by the English to being part of a newly constituted France. (KH)
- 572 **Carmen Nocentelli**, *Spice Race: The Island Princess and the Politics of Transnational Appropriation*  
 Recent scholarship has located John Fletcher's *The Island Princess* (1621) in the historical context of the early modern "spice race" but has not addressed the extent to which the intra-European tensions staged in the play also enact an international contest for symbolic and cultural resources. Taking as its starting point Fletcher's acknowledged sources, Bartolomé Leonardo de Argensola's *Conquista de las islas Malucas* (1609) and Louis Gédoyne de Bellan's "Histoire memorable de Dias espagnol, et de Quixaire princesse de Moluques" (1615), this essay places *The Island Princess* in the thick of an appropriative process that moved from Portugal's periphery to Spain, from Spain to France, and from the Continent to England. In doing so, it also traces the contours of a mercantilist logic that linked political dominance, literary hegemony, and economic supremacy—and pursued all three as mutually reinforcing national goals. (CN)
- 589 **Jeffrey Glover**, *Channeling Indigenous Geopolitics: Negotiating International Order in Colonial Writing*  
 Recent comparative approaches to early American studies have described the networks of literary exchange that linked colonial writing from different imperial contexts. Current methodologies should be expanded to account for the relation between colonial writing and indigenous forms of political media. This essay compares two colonial texts, the *Eendracht* writings (1632–34), by a group of Dutch colonial agents, and *Simplicities Defence* (1646), the Puritan Samuel Gorton's appeal to Parliament. While these texts present radically different versions of New World sovereignty, both use print reproductions of indigenous political media to construct models of republican colonial order that are meant to contrast with Spanish New World regimes. The editorial practices authors

employed in preparing indigenous texts for publication often embodied the political relation between imperial states and indigenous polities. (JG)

606 **Scott MacKenzie**, “Stock the Parish with Beauties”: Henry Fielding’s Parochial Vision

The parish and the social systems it sustains are prominent in Henry Fielding’s *Joseph Andrews*. His parochial vision, formulated across the range of his literary, critical, and juridical writings, constitutes an intricate scheme of surveillance, discipline, and care that Fielding hoped to see applied throughout the nation. He combines a plan for reforming oversight of the poor (from the intimate confines of parish management through the supervisory offices of the county and the magistracy) with a heuristics of judgment and discrimination, based on the visible authenticity of poverty and verified by the ridiculousness of affectation, which he exemplifies through the antiromance of *Joseph Andrews*. Romance, for Fielding, is the literary version of affectation, a transgressive masquerade that belongs to social emulation and that can be unmasked by a “test of truth,” derived from the third earl of Shaftesbury’s *Characteristicks*. (SM)

622 **Benjamin Conisbee Baer**, Creole Glossary: Tārāshankar Bandopādhyāy’s *Hānsulī Bānker upakathā*

Tārāshankar Bandopādhyāy’s novel *Hānsulī Bānker upakathā* ‘The Tale of Hansuli Turn’ (1946–51) straddles the period of independence and partition in India. Its literary staging of the creolized Bengali spoken by a marginal, untouchable, semiaboriginal group is both formally innovative and politically imaginative. Tārāshankar disperses the book’s glossary throughout its text, and the workings of this glossary embody an unusual perspective on class and caste segregation in modern India. The novel’s historical narrative tells of the disintegration of a rustic, semifeudal Kahar community under the crises of war and modernity in the 1940s. While this history says that proletarianization and loss of idiom are inevitable for such figures of the rural margins, *Hānsulī Bānker* elaborates a counterfactual possibility. This alternative history is not simply a romanticized novelistic preservation of a dying way of life but a minimal imagining of a different line of connection between the realm of subalternity and the public sphere. In its reimagining, *Hānsulī Bānker* also rethinks and prefigures modern India’s other internal partitions, internal diasporas, and emergent political dilemmas and the history of the Bengali novel itself. (BCB)

640 **Haiyan Lee**, Enemy under My Skin: Eileen Chang’s *Lust, Caution* and the Politics of Transcendence

Emmanuel Levinas’s ethical philosophy, particularly his notions of transcendence and the “face of the other,” illuminates Eileen Chang’s short story *Lust, Caution* (*Se, jie*) and, to a lesser extent, Ang Lee’s film adaptation. *Lust, Caution* tells of an assassination plot against a collaborator with the Japanese during the second Sino-Japanese War in which the heroine’s fatal decision to let go of her enemy results in the deaths of herself and her comrades. The story problematizes the status of the personal and ethical in times of war, occupation, and resistance through the heroine’s path from the collective anonymity of national salvation to the theatrical solitude of underground activism and the intersubjective encounter with the face of the other. Also relevant is Hannah Arendt’s theory of the (bourgeois) social, which in conjunction with its feminist revision prompts reflections on women’s space of action in “dark times.” (HL)