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285 WHAT WE CAN LEARN FROM THE PHILOLOGIST IN FICTION

Katy Brundan

Against a backdrop of philology's falling on "hard times" in the English-speaking world and critical calls for a return to philology, this article assesses the state of the philologist in fiction. This unlikely protagonist appeared in the 1860s in Europe and has retained a robust presence in fiction, with a crop of new texts appearing across the globe in recent decades. Using critical and historical texts on philology, this article returns to the nineteenth-century origins of the fictional philologist to examine the different kinds of philological reading such fiction demands and critiques. Fictional texts examined in detail include Gustav Freytag's *The Lost Manuscript* (*Die verlorene Handschrift*) and Prosper Mérimée's short story "Lokis," along with George Eliot's *Middlemarch*. The article identifies common tropes (such as the philological swamp) and embraces a translingual view of philology in interrogating fiction writers' different approaches to the philologist. Ultimately, the reader is asked to consider whether a more nuanced understanding of philological praxis might emerge through fiction as a counterpoint to critical and theoretical arguments.

311 THE MORBIDITY OF MATERNITY: RADICAL RECEPTIVITY IN MAGGIE NELSON'S *THE ARGONAUTS*

Katie Collins

Maggie Nelson theorizes through her physical and textual body whether entrenched positions in queer theory—of antisociality or the radicality of non-procreative sex—still hold for twenty-first-century queer life. She proposes an alternative to the anti-relationality of the negative turn: radical receptivity. This receptivity engenders an experiential and phenomenological way of living in the world, performed in her pregnancy and her feminist citational practice. Through a surprising correlation between Leo Bersani, Ralph Waldo Emerson, and Nelson's pregnant body, the "grown man, legs high in the air" becomes the woman with her legs high in stirrups. Further, Nelson complicates the reproductive biopolitical imperatives critiqued by queer negativity through framing pregnancy as engaging death rather than promoting life. I argue that Nelson, through her consideration of queer antisociality and maternal morbidity, proposes the embodied experience of pregnancy as queer praxis and exhibits a methodology of receptivity adapted to modern queer life.

335 ON QUEER NEUTRALITY: DISAFFECTION IN THE FASHION PHOTO STORY “PARADISE LOST”

Roberto Filippello

This article addresses fashion photographs as a site for the visualization and mobilization of affects. It concentrates on the visual strategies that are employed to enact affective states that can be read and felt in an image and are manifested through postures, gestures, facial expressions, and clothing. By intertwining Roland Barthes's notes on the neutral with Lauren Berlant's work on flat affect, in my analysis of “Paradise Lost”—a fashion editorial spread shot by Steven Klein for *Dutch* magazine in 2002 and inspired by a documentary with the same title from 1996—I redeploy the concept of disaffection in terms of queer neutrality and think of its relation with queerness as a way to attend to the performative potential of affect in order to reconfigure styles of being together that collide with rhetorical protocols of emotional intelligibility.

359 TABOO, DISASTER, AND ACOUSTIC REMINDERS IN RUTH ALMOG AND YEHUDIT HENDEL

Michal Ben-Horin

Music plays a crucial role in the prose of Yehudit Hendel and Ruth Almog, two Israeli women writers who have been active since the second half of the twentieth century. This essay focuses on “Dwarves on the Pajamas” from Almog's collection of stories *Invisible Mending* (1993) and “A Tale of the Lost Violin” from Hendel's collection of stories *The Empty Place* (2007) and examines how the employment of acoustic images and musical intertexts creates subversive modes of representing a traumatic past. Moreover, scholars have pointed out the complex history of the reception of Almog and Hendel's respective work and how critics neglected or dismissed the social, ethical, or political aspects of their literature. I refer to psychoanalytical and critical theory to show that both writers borrow musical means in order to effectively explore cultural issues of testimony and remembrance, documentation, and narration of past events relating to Europe and Israel, the catastrophe of World War II, and the War of 1948. The analysis of their prose sheds light not only on these writers' specific works but also on the dynamics of Israeli memory, as conveyed through the literary representations of a monolithic national narrative as opposed to the stories that are rejected by this narrative.

387 DEFORMING SHAKESPEARE'S SONNETS: TOPIC MODELS AS POEMS

Amanda Henrichs

This essay topic models Shakespeare's *Sonnets* as an act of computational defformance in order to propose that word clouds are poems. The *Sonnets*

have never been topic modeled: while there are legitimate mathematical objections to doing so, yet there are good reasons to bring together a highly useful tool and a canonical text, both to learn what the tool can offer and because close reading the products of distant reading demonstrates the socially embedded nature of critical process. As an author steeped in the humanist educational system of late sixteenth-century England, Shakespeare relies on the forms of his poetry to perform communicative functions, and in fact, early modern conceptions of shaped language help us understand word clouds. What unites humanist poems and digital humanities word clouds is an abiding concern with form, and particularly form as endowed with social meaning. Taken together, theories of early modern poetic form and modern digital humanities topic modeling practices emphasize that digital humanities products are not transparent keys to the text: they are generative and are best when read like poems, a shaped remediation of language. As generative products, they further illuminate the constructed nature of the processes behind both computational and traditional literary criticism.

Reviews

- 413 Rajeev Patke on *Beginning at the End: Decadence, Modernism, and Postcolonial Poetry* by Robert Stilling
- 417 Joseph Cermatori on *Performing Queer Modernism* by Penny Farfan