

Abstracts

526 **John MacNeill Miller**, *When Drama Went to the Dogs; or, Staging Otherness in the Animal Melodrama*

For much of the nineteenth century, nonhuman animals shared the English stage with human performers in a series of popular, widely produced quadruped dramas. Work in animal studies and performance theory overlooks this phenomenon when it laments theater's unbroken history of animal exclusion—a notion of exclusion that quadruped dramas actually helped propagate and reinforce. The animal melodramas produced through the Victorian era featured animal characters whose appeal depended on the perceived otherness of animal actors, especially the knowledge that animals did not so much act in the drama as perform set responses to subtle, real-world cues from their trainers. Playwrights used animals' imperfect integration in the dramatic illusion to inject an uncanny sense of reality into their melodramatic plots. Their experiments with estrangement admit the difficulties of animal performance by explicitly staging animal otherness—but only as a spur to deepen human engagement with the more-than-human world. (JMM)

543 **Anne C. McCarthy**, *Reading the Red Bull Sublime*

The aesthetic of the sublime has long been associated with the language of elevation and height. Activities such as mountain climbing offer a physical correlative to this discourse. In these cases, the sublime is associated with a high point or summit, and the process of descent is minimized or erased. By contrast, what I call the Red Bull sublime—named for the energy drink company that claims to “give you wings”—uses technological innovation to draw attention to the aesthetic pleasures of falling. Taking Felix Baumgartner's 2012 space jump as its paradigmatic example, this essay elaborates the central features of the Red Bull sublime, connecting it with a Romantic tradition, represented here by Samuel Taylor Coleridge and John Keats, of peering over the edge of the abyss. (ACM)

558 **Marie Ostby**, *Graphics and Global Dissent: Marjane Satrapi's Persepolis, Persian Miniatures, and the Multifaceted Power of Comic Protest*

Marjane Satrapi's *Persepolis* has been embraced by critics and popular audiences alike as an accessible intercultural memoir-in-comics that challenges predominant Western stereotypes about Iran through the universality of its first-person narrator. But the text's global legibility goes beyond the familiarity of Satrapi's graphic avatar. In examining the surprising factors on which the text's globalism depends, I look closely at one of *Persepolis*'s diverse intertexts—the Persian miniature painting—and situate Satrapi in both Parisian *bandes dessinées* and Iranian diasporic artistic contexts to argue that the work's concurrent production of local, national, and global scales is inseparable from its connection to several genres and across several media, engaging its readers through multiple modes of perception. *Persepolis* draws on a global history of

graphics as dissent by challenging preconceived notions about comics as a mass culture form, memoirs as limited confessionals, and Iranian women as silenced victims of an oppressive fundamentalist state. The global accessibility of this graphic novel exists not despite but because of porous categories of genre and culture, which are at once integral to its narrative structure and secondary to the aesthetic of protest that it ultimately embraces. (MO)

580 **Ryan Netzley, Sameness and the Poetics of Nonrelation: Andrew Marvell's "The Garden"**

Andrew Marvell's "The Garden" foregrounds the role of subtraction in aesthetic creation and seeks to imagine sameness independent of metaphor, similarity, and relation. The poem employs a subtractive poetics that challenges modern presuppositions about the networked, connected essence of literature. It also points to the critical limitations of recent accounts of surface and formalist reading, both of which still present poetry as productive, especially insofar as it heightens attention. For Marvell, in contrast, the value of lyric resides in the ways in which it challenges the dialectical notion of creative destruction and, instead, conceives of an annihilation that does not transform into its more respectable opposite. "The Garden," then, shows that we and our students are overburdened with connection—that there is too much relation, not too little—and that the function of poetry is to dismantle these links in the interest of creativity. (RN)

596 **David Squires, Roger Casement's Queer Archive**

Growing interest in the archive as an object of study for queer criticism justifies closer attention to the concept of provenance. For archivists, provenance imparts a fundamental measure of integrity to archival collections by certifying their origin and proper order. Record origin and order, however, rely on authorial identity to establish authenticity, placing provenance in tension with queer theories that describe subjectivity as polymorphous, not fixed. That tension leads Roger Casement's official reports on the atrocities committed against rubber gatherers in South America to use provenance as a credible—rather than strictly authentic—narrative structure for publicizing British investigations of imperial violence. Recognizing provenance as a practice of representation invites reconsideration of Casement's notorious private diaries, which document his sexual interest in large penises. Instead of simply providing evidence of homosexual identity, the diaries show how impersonal fantasy becomes a constituent part of archival practice. (DS)