

## Abstracts

- 1142 **Christopher Braider**, Image and *Imaginaire* in Molière's *Sganarelle, ou le cocu imaginaire*

The miniature portrait in Molière's *Sganarelle, ou le cocu imaginaire* is a memento the romantic heroine preserves in token of her absent love. Fainting under the strain of resisting her tyrannical father's efforts to compel her to marry another man, she loses the miniature, which falls into the hands of Sganarelle's wife. Mme Sganarelle's possession of the portrait provokes jealous suspicions in Sganarelle, and the comic fallout challenges the classical theory of images and the theory of signs to which classical culture assigns images. More specifically, in subjecting the portrait to the thingly logic of comic theater, the miniature's circulation explodes the dualist premises on which French classicism depends. Analysis of the farce's plot mechanics thus occasions critical meditations on classical semiotics (in Pascal's *Pensées* and Arnauld and Nicole's *Logique de Port-Royal*), classical aesthetics (in the writings of Piles), royal portraiture, and classical theology. (CB)

- 1158 **Alice Brittan**, B-b-british Objects: Possession, Naming, and Translation in David Malouf's *Remembering Babylon*

Imported material forms were central to the settlement of Australia as a penal colony, beginning with the "discovery" of the continent by James Cook, who took possession of New South Wales in 1770 by naming Possession Island. The first part of this article traces the intersection in early journals and legal records between material instability and naming, arguing that as Aboriginal peoples and convicts challenged the social meaning of objects, the ability to refer to those objects became essential. The second part explores failed naming in David Malouf's novel *Remembering Babylon* (1993), set on the early-nineteenth-century frontier, whose central character calls himself a "B-b-british object," stammered words that evoke the historical importance and the vulnerability of imported goods during colonization and settlement in Australia. (AB)

- 1172 **Jennifer E. Bryan**, Hoccleve, the Virgin, and the Politics of Complaint

What is the relation between Marian lament and the distinctively modern, autobiographical complaints of Thomas Hoccleve? What, moreover, is the relation between Hoccleve's performances of private misery and his ability to offer advice and counsel to princes? This article argues that Hoccleve's "Complaint of the Virgin" can teach us to recognize the complex interweaving of gender, genre, ideality, and excess that informs Hocclevean complaints more generally. "The Complaint of the Virgin" explores a woman's exemplary transition from subversive investment in private connection and private suffering to self-abnegation and participation in public power. In doing so, the poem provides a model for Hoccleve's own movements between marginalized interiority and public rhetoric—and for his meditation between Lancastrian subjects and their sovereign. The Virgin offers a lesson in the

pleasures and power of complaint, the disciplining of interiority, and the production of social relations through spectacle and sacrifice. (JEB)

- 1188 **Jorge Olivares**, A Twice-Told Tail: Reinaldo Arenas's "El Cometa Halley"  
This essay analyzes the articulation of transgressive desires in Reinaldo Arenas's "El Cometa Halley," a parodic continuation of Federico García Lorca's *La casa de Bernarda Alba*. I argue that by moving the Alba sisters from Spain to Cuba and liberating their repressed sexualities, Arenas pursues his fantasies of sexual freedom. Linking his rewriting of García Lorca to the historically significant arrival of Halley's comet in 1910, Arenas relies on the comet's phallic tail to set the story in motion. More specifically, "El Cometa Halley" sketches a preoedipal fantasy of mother-son incest that recurs in Arenas's life and work. (JO)