Equivalence, Excess, *Ekke*: Multilingual Poetics

Joe DeLong

Abstract: South African–Canadian poet Klara du Plessis explains that in Afrikaans *Ekke*, the title of her first full-length poetry collection, is an emphatic form of the first-person singular pronoun ek. *Ekke* is predominantly in English, but a significant portion of the work is in other languages, primarily Afrikaans. As the back cover copy aptly states, *Ekke* "explores the multiplicity of self through language," and, in *Ekke* and other writing, du Plessis offers a promising albeit not uncomplicated vision of the potentials of the multilingual self. My analysis examines the ways in which the multilingual nature of her poetry as well as its subject matter relating to language, art, and identity create a sustained interrogation of systems of meaning. Furthermore, informed by the work of Sherry Simon and others, I situate *Ekke* in relation to a tradition of multilingual writing in Quebec, and I address du Plessis's own thoughts on the fraught history of Afrikaans as not only a language linked to the history of Apartheid but also a contemporary language threatened with erosion by the spread of English. Ultimately, I argue that the multilingual poetics of *Ekke* brings synergistic attention both to the experiences of meaning on an individual level and to the shaping of systems of meaning by cultural history.

Performing the Other: Masking and Cognition in Miguel de Cervantes's *Novelas ejemplares*

Tatevik Gyulamiryan

Abstract: In his *Novelas ejemplares,* Miguel de Cervantes masterfully uses masking as a vehicl for reinforcing theory of mind and false belief, thereby revealing his insight into cognition and the human condition. Various characters in his *Novelas* undergo premeditated or imposed identity change through transvestism, ennoblement, pauperization, or (de)humanization. Characters who withstand identity changes are conditioned to perform their adopted selfhood exhibiting mindfulness of their spectators. By presenting characters who perform under masks, Cervantes offers grounds for research in embodied cognition centuries before the field would emerge. Besides incorporating cognitive interplay among his fictional characters in various *Novelas*, Cervantes also skillfully integrates metacognition and tests his readers' hindsight bias as external observers.

Prostitución y el imaginario de la blancura en el contexto brasileño finisecular: Análisis de *O cortiço* de Aluísio Azevedo

Esther Teixeira

Abstract: The article examines *O Cortico* by Aluizio Azevedo to show how the portrayal of prostitution in the novel reveals a hierarchical racial logic among black, *mulata* and white women, which serves to highlight the importance of protecting the purity and chastity of Brazilian white women in the process of national consolidation. Through a detailed analysis of the main female characters (Bertoleza, Rita Baiana and Pombinha), this study aims to explore an understudied aspect of the novel by examining how prostitution is intertwined with a specific racial approach. In *O cortiço*, Aluísio Azevedo relates prostitution not only to the theme of poverty and to an "undisciplined" sexual practice, as already noted by other critics, but also to the issue of race in Brazil. The literature that has been published about *O Cortiço* have not fully addressed the race component involved in Azevedo's approach to prostitution in this novel.

Midwestern Alchemy: The Global Context of a Small-Town Manuscript

Fred Porcheddu, Jordan Cardinale, and Bridget Koerwitz

Abstract: Our essay describes a previously unknown fifteenth-century alchemical manuscript in Denison University's Special Collections, surveys its general position among the thousands of medieval text objects owned by smaller institutions in North America, and outlines the features of an interactive digital project to be constructed around it. The main text in the manuscript, John of Rupescissa's *Consideration of Quintessence* (composed c. 1351), offers an unusual combination of interesting case studies in protest-writing, apocalypticism, and the history of medical chemistry. The manuscript (written 1459) and its scribal tradition further present needful projects, which undergraduate students and citizen-scholars, as well as manuscript specialists, may find compelling.

Animality, Masculinity, and Frontier Melodrama in Eugene O'Neill's *The Hairy Ape*

Jordan Sillars

In this article, the author argues that reading Yank Smith of Eugene O'Neill's *The Hairy Ape* alongside parallel characters in nineteenth-century American melodrama highlights the stoker's real, permanent alienation from his American context. Yank shares the animal associations and physical prowess that characterized the frontiersman of the melodramatic stage, but unlike those characters, Yank cannot extract a sense of belonging from his animal appellation. As apes have no place in an American landscape, Yank cannot draw on their strength and fierceness as

frontiersman did by comparing themselves to buffalo or wolves. In the city, furthermore, the stoker has no opportunity to test his manliness by pitting himself against the animal with which he is associated, for apes are neither hunted nor tamed in an American context. They are simply enclosed and are therefore useless as objects through which Yank can exert his power. Read alongside American frontier melodrama and popular conceptions of masculinity, *The Hairy Ape* displaces the hero even further from any real sense of belonging in his modern, urbanized environment. Thus, in the play's final scene, Yank cannot articulate where "the Hairy Ape from the wilds of—" might belong within the confines of the republic.

The Language of Difference in Derrida's "How to Name": Effects of the *Like/As* Dyad

Wilson Baldridge

This article reviews Jacques Derrida's readings of French poet Michel Deguy, notably Deguy's 1966 prose poem dedicated to Dante, "Apparition of the Name," with a focus on the "bivocality" of the French lexeme *salut* (salutation or salvation). Derrida's essay, "How to Name," has been of interest recently to scholars in furtherance of a militant atheism through Derrida's deconstructive interpretation of this pivotal theologeme; or, conversely, on behalf of a presumed religious turn in the history of Derrida's writing and thought. As a third alternative, the present analysis takes the form of a *poetics of deconstruction,* showing how *la différance* as understood by Derrida splits open the *like/as* dyad within this noteworthy poieme: *le salut* as salvation, henceforth, no longer would be like *le salut* as salutation or "calling out to one another" (Derrida). This paper goes on to specify the congruence between Deguy's definition of the poetic layout and the core motif in Derrida's "*Retrait* of Metaphor" (1978, dedicated to Deguy): said withdrawal (*retrait*) resonates in recent texts where the poet insists—insofar as our modernity is synonymous with a generalization of the figure—that deep imagery in truth unfolds beyond the delineations of metaphor, allegory, or symbol.