

## Abstracts

- 255 **Yasser Elhariry, Abdelwahab Meddeb, Sufi Poets, and the New Francophone Lyric**  
This is the first work of criticism to read Abdelwahab Meddeb as a poet. Self-consciously indeterminate from philosophical and poetic perspectives, Meddeb's poetry is indebted to European, especially French, high poetic modernism; to the French literary turn to the United States; and to the author's desire to be read in the lineage of the major Sufi poets of classical Arabic literature. Turning his back on the hegemony of postcolonial literary prose with the 1987 chapbook *Tombeau d'Ibn Arabi*, Meddeb generates a new francophone lyric infused with the Sufi traditions of al-Andalus, North Africa, and the Near and Middle East. His new lyric rewrites itself as a Sufi consciousness in search of what lies beyond its knowledge of its current state, and his tonguing of the new francophone lyric leads us to a long overdue analytical paradigm. (YE)
- 269 **Anne Dwyer, Standstill as Extinction: Viktor Shklovsky's Poetics and Politics of Movement in the 1920s and 1930s**  
In 1923 the Russian formalist theorist Viktor Shklovsky returned to the USSR after a year of exile. Like his entire cohort of "fellow travelers," he accommodated himself to the new Soviet regime. He did so in the language of travel and other kinds of movement. In the 1920s and 1930s, nomadism—a prominent motif in works by Shklovsky from *A Sentimental Journey* through *Marco Polo*—emerges as his central figure for accommodation to official culture. This association occurs through the submerged double meaning of his signature term *ostranenie*—at once defamiliarization and reterritorialization. This duality of *ostranenie* has implications for our broader understanding of the way mobility is active in cultural production and intertwined with structures of power. In the Soviet case, *ostranenie* underscores that nomadic movement is essential to the operation of cultural agents, whose relative freedom becomes a mechanism of state authority and control. (AD)
- 289 **Jonathan Scott Enderle, Common Knowledge: Epistemology and the Beginnings of Copyright Law**  
Literary critics' engagement with copyright law has often emphasized ontological questions about the relation between idealized texts and their material embodiments. This essay turns toward a different set of questions—about the role of texts in the communication of knowledge. Developing an alternative intellectual genealogy of copyright law grounded in the eighteenth-century contest between innatism and empiricism, I argue that jurists like William Blackstone and poets like Edward Young drew on Locke's theories of ideas to articulate a new understanding of writing as uncommunicative expression. Innatists understood texts as tools that could enable transparent communication through a shared stock of innate ideas, but by denying the existence of

innate ideas empiricists called the possibility of communication into question. And in their arguments for perpetual copyright protection, eighteenth-century jurists and pamphleteers pushed empiricism to its extreme, linking literary and economic value to the least communicative aspects of a text. (JSE)

307 Gillian Silverman, *Neurodiversity and the Revision of Book History*

The field of neurodiversity offers new ways to think about the history of the book and the history of reading. Because autistic individuals—especially those marked by “classical” symptoms—often report a strong reliance on physical objects and a pronounced tendency toward sensory engagement, their interests coincide with those of book historians and reception critics who investigate the embodied reading experience and the material aspects of the book. Indeed, the textual practices of autistic individuals can resemble those of bibliophiles, who often enjoy touching and smelling books. But autistic textual engagement occasionally takes singular forms, thereby pushing historians of the book into surprising new territory. For example, many classical autists attest to an intense intimacy and intercorporeity with the material book. In so doing they create opportunities for reflecting on the interdependence of the human and nonhuman worlds. (GS)

324 Andrew Kopec, *The Digital Humanities, Inc.: Literary Criticism and the Fate of a Profession*

The popularization of the digital humanities and the return to formalism are overdetermined by the perceived crises in the humanities. On the one hand, the new formalism harks back to a professionalizing strategy begun by the New Critics with John Crowe Ransom’s “Criticism, Inc.,” drawing strength from close reading’s original polemic against industrialism. On the other hand, the digital humanities reimagine professional labor in ways that seemingly approximate postindustrial norms. These contradictory but inextricably related visions of professional futures restage a conflict between literature and data, reading and making, that has been misrecognized as a conflict between literature and history. Approaching these tensions by way of historicist critique can illuminate the extent to which the debate between literature and data will define critical practice in the twenty-first century. (AK)