

Abstracts

- 542 **Mrinalini Chakravorty**, *The Dead That Haunt Anil's Ghost: Subaltern Difference and Postcolonial Melancholia*
Anil's Ghost, Michael Ondaatje's haunting novel about the Sri Lankan civil war, probes paradoxes that arise in postcolonial fictional representations of transnational violence. What is conveyed by novels of war and genocide that cast the whole of a decolonial territory as a "deathworld"? The prism of death in *Anil's Ghost* requires readers of this text to relinquish settled notions of how we as humans understand our finitude and our entanglements with the deaths of others. Postcolonial fictions of violence conjoin historical circumstance with phantasmatic expressions to raise important questions about mourning, collective agency, and the subalternity of postcolonial societies. Advancing a theory about "postcolonial crypts" in fiction, I argue that postcolonial fictions' attention to violence transforms notions about the value of human life appraised through a dominant human rights framework. (MC)
- 559 **Trinyan Mariano**, *The Law of Torts and the Logic of Lynching in Charles Chesnutt's The Marrow of Tradition*
 Tort law, which governs civil wrongs, coalesced during the late nineteenth century as courts became increasingly willing to compensate injured people. Its history, however, has been told without reference to issues of race or compensation for slavery and its aftermath. In the novel *The Marrow of Tradition* (1901), Charles Chesnutt stretches tort discourse by using its principle of corrective justice to theorize liability for racial injustice and so discovers what law suppresses—the problem of collateral consequences when responsibility is made a function of race. Not only does corrective justice reach an operational limit when the enormity of the wrong exceeds the ability to pay, but using race to assess liability aligns corrective justice with the logic behind the southern practice of lynching. Recovering Chesnutt's use of tort challenges the dominance of contract law as the framework for reading *Marrow* and revises our historical understanding of the significance of reparations. (TM)
- 575 **Elda E. Tsou**, "This Doesn't Mean What You'll Think": *Native Speaker*, Allegory, Race
 This article contributes to the new formalism by considering the relation between literary form and race. It argues that Chang-rae Lee's novel *Native Speaker* is primarily concerned with its own figurative activity and that only when the analytic framework is shifted away from Asian America and toward allegory does the novel's far-ranging critique of whiteness, referential language, and native speaking become apparent. This figurative activity consists of strategies of concealment that disguise their artfulness by posing as self-evident or referential. Race, espionage, and allegory are examples of this representational mode, defined by hiding in plain sight. As part of a larger argument for formal analysis in Asian American literature, the article explores how the novel's

central tropes figure the figuration of Asian American experience, and it seeks to demonstrate how reading for form can sharpen the politics of race. (EET)

590 **Michelle H. Phillips**, *The Children of Double Consciousness: From *The Souls of Black Folk* to the *Brownies' Book**

In *The Souls of Black Folk* (1903) W. E. B. Du Bois suggests that the history of double consciousness lies in childhood as the crisis that brings an end to the "days of rollicking boyhood." Yet in his children's literature, written in the teens and twenties, Du Bois returns to the scene of double consciousness in an effort to transform this experience. In the children's numbers of the *Crisis* and in the *Brownies' Book*, Du Bois confronts a new problem for the twentieth century: how to raise black children in the face of disillusionment and despair. Collectively, Du Bois's works for children respond to this problem by crossing the line that separates youth and age. The systematic dualities of innocence and violence in these writings represent a revised effort to guide the black child's entry into double consciousness and to repurpose double consciousness as a model for a resilient black subjectivity beginning in childhood. (MHP)



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Erin Colleen Johnson & Ashley Ferro-Murray, "Tulle/Tool"