

## Abstracts

- 218 **James Krasner**, *Doubtful Arms and Phantom Limbs: Literary Portrayals of Embodied Grief*  
Theories of grief based on Freud's "Mourning and Melancholia" typically portray mourning as a disembodied process. This essay investigates the literary portrayal of grief in the context of phantom limb pain, a literally embodied, neurological response to loss. By comparing Derrida's image-based discussion of mourning with theories of embodied habit by Merleau-Ponty and of disability by Lennard Davis, this essay investigates the physical apprehension of loss caused by our habitual engagements with the bodies of our loved ones. Virginia Woolf, Mark Doty, Alfred Tennyson, and Donald Hall portray the physical confusions and discomforts of grief that occur when the griever takes up a habitual position in relation to a lost body. Embodied grief emerges in tangible illusions that, like the phantom limb, memorialize the lost beloved through misperceptions of material presence. (JK)
- 235 **Matthew Greenfield**, *Christopher Marlowe's Wound Knowledge*  
When poisoned or fatally wounded, characters in Marlowe's plays often develop an uncanny knowledge of what is happening inside their bodies, including the precise anatomy of their injuries and the physiology of the onset of death. In effect, they conduct their own autopsies. These moments of peculiarly physical self-knowledge pose a useful challenge to our conventions for the representation of pain, embodiment, and interiority. Marlowe's wounded speakers deploy these anatomical self-descriptions in a metatheatrical competition: in a struggle for the attention of the audience, describing one's wounds can be a powerful strategy. (MG)
- 247 **Ralph Schoolcraft**, *For Whom the Beyle Toils: Stendhal and Pseudonymous Authorship*  
The most famous of Henri Beyle's pseudonyms is Stendhal, but it is only one of hundreds adopted by Beyle. I argue that his pseudonyms fall into three categories: those used in personal correspondence to strengthen affective bonds, those used for publication and thus for entry into the literary market, and those developed in the creative process and reserved for private use. The pseudonym Stendhal belongs to the second group, which is characterized by Beyle's attempt to co-opt the prestige of particular predecessors (in this instance, the art historian J. J. Winckelmann, from the village Stendal). The pen names Mocenigo and Dominique are significant examples of the third group, which most closely resembles the Portuguese writer Fernando Pessoa's heteronyms and heralds a modernist vision of authorship. (RS)
- 265 **Elizabeth Kowaleski Wallace**, *Transnationalism and Performance in 'Biyi Bandele's Oroonoko*  
'Biyi Bandele's *Oroonoko*, in its textual and performance history, bridges eighteenth- and late-twentieth-century forms of transnationalism. The Oroonoko story has always

been an improvised text. Bandele's play relates to earlier versions of the Oroonoko story by Aphra Behn, Thomas Southerne, and John Hawkesworth. Three issues in Bandele's *Oroonoko* have special relevance to a transnational reading of the play: the deployment of an African setting as a strategy for counteracting a pseudouniversalism; the place of anachronism, especially in the representation of gender relations; and Bandele's use of English as a means of conveying Yoruban culture. His play raises the question of what it means to "sell" Oroonoko to a wide audience today. (EKW)

282 **Brian Carr**, *Paranoid Interpretation, Desire's Nonobject, and Nella Larsen's *Passing**

This article claims that much of the contemporary scholarship on Nella Larsen's *Passing* attempts to correct the delusional apprehensions of the novel's main character, Irene Redfield. I suggest that this corrective effort ultimately places critics in the paranoid orbit they aim to diagnose. Critics are unable to escape the logic of paranoia primarily because they read Irene's paranoia according to a conventional topology of paranoia, homosexuality, and delusional jealousy. The paranoid gesture tries to prove that *Passing* is "really about" homosexuality and simply passing itself off as a novel about racial passing. I work through the psychoanalytic concepts of desire and paranoia to show how the novel incessantly thematizes the processes by which race and sexuality are substantialized in the scholarship. Ultimately, it is because *Passing* rigorously drains identitarian categories of substance that the novel is available to the paranoid substantializing of critics. (BC)