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| Nota di contenuto       | Contents; Acknowledgments; Introduction; 1. Fixing the Color Line: The Mulatta, American Courts, and the Racial Imaginary; 2. "White Slaves" and Tragic Mulattas: The Antislavery Appeals of Ellen Craft and Sarah Parker Remond; 3. Little Romances and Mulatta Heroines: Passing for a "True Woman" in Frances Harper's <i>Iola Leroy</i> and Pauline Hopkins's <i>Contending Forces</i> ; 4. Commodified "Blackness" and Performative Possibilities in Jessie Fauset's: <i>The Chinaberry Tree</i> and Nella Larsen's <i>Quicksand</i> |

5. Passing Transgressions, Excess, and Authentic Identity in Jessie Fauset's: Plum Bun and Nella Larsen's Passing Epilogue: The "Passing Out" of Passing and the Mulatta?; Notes; Works Cited; Index

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Sommario/riassunto

From abolition through the years just before the civil rights struggle began, African American women recognized that a mixed-race woman made for a powerful and, at times, very useful figure in the battle for racial justice. The Mulatta and the Politics of Race traces many key instances in which black women have wielded the image of a racially mixed woman to assault the color line. In the oratory and fiction of black women from the late 1840's through the 1950's, Teresa C. Zackodnik finds the mulatta to be a metaphor of increasing potency. Before the Civil War white female abolitionists created

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