

# DOWNLOAD PDF LITERARY MOVEMENTS AND GENRES SLAVE NARRATIVES

## Chapter 1 : Literary Movements and Genres: Slave Narratives by James Tackach (, Hardcover) | eBay

*"Greenhaven Press has produced a series of books on Literary Movements and Genres designed to enhance the reader's understanding of and appreciation for the various literary movements and their impact on society - and the impact that society and history have had upon the writers of different eras."*

Personal use only; commercial use is strictly prohibited for details see Privacy Policy and Legal Notice. Slave Narratives Slave narratives are autobiographical accounts of the physical and spiritual journey from slavery to freedom. In researching her groundbreaking dissertation, Marion Wilson Starling located 6, slave narratives written between and This number includes brief testimonies found in judicial records, broadsides, journals, and newsletters as well as separately published books. The number of separately published slave narratives, however, is much smaller. Although exact numbers are not available, nearly one hundred slave narratives were published as books or pamphlets between and , and approximately another one hundred following the Civil War. The slave narrative reached the height of its influence and formal development during the antebellum period, from to During this time it became a distinct genre of American literature, and achieved immense popularity and influence among a primarily white, northern readership. Written by Himself , displayed a high level of rhetorical sophistication. With the end of slavery, however, interest in the narratives declined sharply. During the last few decades of the twentieth century, scholars recovered, republished, and analyzed slave narratives. Both historians and literary critics came to value their importance to the historiography of American slavery and to the development of African-American autobiography and fiction. The Early Narratives The form and content of the slave narratives evolved over the course of the eighteenth, nineteenth, and twentieth centuries. Several eighteenth-century narrators were African-born freemen of high status who contrasted their lives before captivity with their enslavement. Their narratives assailed slavery, especially the Atlantic slave trade, on moral and religious grounds. Consequently, as William L. Andrews has pointed out, in much early African-American autobiography it is often impossible to separate the voice of the black autobiographical subject from that of the white writer recording and interpreting the story. Eventually sold to a British Royal Navy captain, Equiano was spared the crueler existence of life on a Caribbean or American plantation, and in he purchased his freedom. It also served as a prototype for many of the later fugitive slave narratives. The Antebellum Slave Narratives By the s slave narratives had undergone a transformation. The African, freeborn narrator had disappeared and was replaced by the American-born fugitive slave narrator who escapes southern bondage to northern freedom. American slavery had not declined following the abolition of the African slave trade in , as some had believed it would. On the contrary, the growth and profitability of cotton agriculture resulted in increasingly harsh conditions for many enslaved people. In contrast to the earlier narratives, antebellum narratives explicitly indicted slavery as an institution, emphasizing its dehumanizing and hellish aspects. Sold at antislavery meetings and advertised in the abolitionist press, the fugitive slave narratives were an activist literature that developed in the context of a growing and increasingly militant antislavery movement. This fugitive slave literature is destined to be a powerful lever. We have the most profound conviction of its potency. We see in it the easy and infallible means of abolitionizing the free states. Argument provides argument, reason is met by sophistry. But narratives of slaves go right to the heart of men. A number of antebellum narratives went through multiple editions and sold in the tens of thousands, far exceeding sales of contemporary works by Herman Melville, Henry David Thoreau, or Nathaniel Hawthorne. Douglass would go on to write two later versions of his autobiography: The authors of the antebellum narratives wrote within an established literary tradition. The result is a highly formulaic body of literature with a number of features in common, beginning with the title page, which asserts that the narrative was written by the slave himself or dictated to a friend. Before the narrative proper, and sometimes after it as well, are authenticating documents written by prominent white citizens and editors who describe their relationship to the fugitive slave and testify to his good character and to the veracity of the story. In addition, the introduction

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often claims that the narrative understates rather than overstates the brutality of slavery. The slave narrator goes on to describe the precarious and dehumanizing aspects of slavery, including scenes where slaves are brutally beaten, sold at auction, and separated from family members. Following this determination, he plans and eventually executes his escape. The antebellum slave narrative moves from south to north, from rural to urban, and from slavery to freedom. Themes and Style Drawing from techniques used in popular historical novels and sentimental fiction, the antebellum slave narratives are episodic in structure, melodramatic in tone, and didactic in their appeal to commonly held moral values. Slave narrators appealed to the religious and secular values of their white audiences, arguing that slavery dehumanized the masters as well as degraded the slaves. They often noted that the most fervently religious masters were the most brutal. Thus, the narratives sought to expose slaveholding ideology as religious hypocrisy and to distinguish the slave as the true spiritual pilgrim. Similarly, the slave narrative appealed to the national values of liberty and equality as stated in the Declaration of Independence. It is the American romance with freedom, in particular, that the nineteenth-century Unitarian minister Theodore Parker had in mind when he stated that there is one portion of our permanent literature, if literature it may be called, which is wholly indigenous and original. In addition to arguing against slavery by appealing to the religious and political values of the white readers, the slave narratives are arguments for literacy as evidence of black humanity. European intellectuals had long equated being human—or at least being mentally and culturally superior humans—to having a written language. The value Europeans gave to writing is reflected in a key metaphor of early African-American autobiography, which Henry Louis Gates Jr. The direct link between literacy and freedom is a thematic matrix that occurs in all of the major antebellum narratives as well. By the nineteenth century, it was generally illegal and believed dangerous to teach a slave to read and write. Written by Himself Douglass recounts the moment when he first understands the importance of literacy. It would forever unfit him to be a slave. These words sank deep into my heart, stirred up sentiments within that lay slumbering, and called into existence an entirely new train of thought. It was a grand achievement, and I prized it highly. From that moment, I understood the pathway from slavery to freedom. The very decided manner with which he spoke, and strove to impress his wife with the evil consequences of giving me instructions, served to convince me that he was deeply sensible of the truths he was uttering. It gave me the best assurance that I might rely with the utmost confidence on the results that, he said, would flow from teaching me to read. What he most dreaded, that I most desired. What he most loved, that I most hated. That which to him was a great evil, to be carefully shunned, was to me a great good, to be diligently sought; and the argument which he so warmly urged, against my learning to read, only served to inspire me with a desire and determination to learn. In learning to read, I owe almost as much to the bitter opposition of my master, as to the kindly aid of my mistress. I acknowledge the benefit of both. While the slave narratives provided a voice for black experience, they also circumscribed that voice. The antebellum slave narrator portrayed himself as an objective and representative witness of southern slavery in order to persuade white northern audiences to join the antislavery cause. In her *Witnessing Slavery: Of the known slave narratives, women wrote only 12 percent. Prince asserts herself as an authentic voice of the slave experience when she says, All slaves want to be free—to be free is very sweet. The finest of the antebellum narratives written by a woman is Linda: Incidents in the Life of a Slave Girl. Originally published under the pseudonym Linda Brent in , the narrative was long thought to be a fiction written by Lydia Maria Child. In , Jean Fagan Yellin demonstrated that it is, in fact, the autobiography of Harriet Jacobs, who did, indeed, write it herself. Employing techniques from sentimental fiction, Jacobs describes her struggle to avoid the predatory sexual advances of her master and to gain freedom for herself and her children. While enslaved women are portrayed as passive victims of sexual exploitation in narratives written by men, women narrators portray themselves as active and heroic agents in the struggle for freedom. Women-authored narratives also tend to place a greater emphasis on the role of family relationships. Postbellum Narratives and Beyond Following the Civil War, newly freed blacks wrote autobiographies that clearly borrowed from the conventions of the antebellum narratives; however, the emphasis and purposes of these autobiographies were different. After*

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slave narratives argued for full participation of black Americans in the new postwar society and therefore downplayed the past horrors of slavery. Andrews has stated in *To Tell a Free Story*: The most famous slave narrative of this post-Reconstruction period, Booker T. The influence of slave narratives on American literature should not be underestimated. White authors were not only influenced by slave narratives; a few composed fraudulent ones and attempted to pass them off as genuine. However, scholars have been most interested in the influence of the slave narrative on the African-American literary tradition. Braxton, and several other scholars have long argued that the antebellum slave narrative is the foundation of African-American autobiography and fiction. These patterns include the movement from south to north, from slavery or neoslavery to freedom, and from perceptual blindness to enlightenment or illiteracy to literacy. Like the slave narratives, these twentieth-century works provide a sharp critique of the effects of racial injustice and challenge America to live up to its stated values of freedom and equality. A number of twentieth-century African-American writers are interested in reimagining slavery in ways that give voice to the kinds of subjective and psychological experience repressed in the slave narrative. Further Reading Andrews, William L. *To Tell a Free Story: A comprehensive study, one of the best in the field.* WorldCat Braxton, Joanne M. *Black Women Writing Autobiography: A Tradition within a Tradition.* WorldCat Davis, Charles T. A collection of essays and reviews about slave narratives, including a selection of those written at the time of the original publication of various narratives. Modern essays on the slave narrative include historical analysis and literary criticism and focus on a range of specific texts. The volume includes an excellent introduction and a selected bibliography of black narratives from to An important resource for the student of slave narratives. WorldCat Foster, Frances Smith. *The Development of Antebellum Slave Narratives.*

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## Chapter 2 : Literary Movements

*Introduction. Neo-slave narratives refer to the literary genre of contemporary narratives of slavery that emerge primarily after World War II, particularly flourishing in the late 19th and 20th centuries.*

This large rubric of this so-called "captivity literature" includes more generally "any account of the life, or a major portion of the life, of a fugitive or former slave, either written or orally related by the slave himself or herself". Not only maintaining the memory and capturing the historical truth transmitted in these accounts, but slave narratives were primarily the tool for fugitive or former slaves to state their independence in the 19th century, and carry on and conserve authentic and true historical facts from a first-person perspective. They go further than just autobiographies, and are moreover "a source for reconstructing historical experience". In simple, yet powerful storylines, slave narratives follow in general a plot common to all of them: This change often entailed literacy as a means to overcome captivity, as the case of Frederick Douglass highlights. The narratives are very graphic to the extent as extensive accounts of e. The denunciation of the slave owners, in particular their cruelty and hypocrisy, is a recurring theme in slave narratives, and in some examples took a comic stance denouncing the double standards e. According to James Olney, a typical outline looks the following way: An engraved portrait, signed by the narrator. A title page that includes the claim, as an integral part of the title, "Written by Himself" or some close variant: A poetic epigraph, by preference from William Cowper. An appendix or appendices composed of documentary material bills of sale, details of purchase from slavery, newspaper items-, further reflections on slavery, sermons, anti-slavery speeches, poems, appeals to the reader for funds and moral support in the battle against slavery. Phillips in , suggested that, as a class, "their authenticity was doubtful. They soon became the main form of African-American literature in the 19th century. Slave narratives were publicized by abolitionists , who sometimes participated as editors, or writers if slaves were not literate. During the first half of the 19th century, the controversy over slavery in the United States led to impassioned literature on both sides of the issue. To present the reality of slavery, a number of former slaves, such as Harriet Tubman , Harriet Jacobs , and Frederick Douglass , published accounts of their enslavement and their escapes to freedom. Lucy Delaney wrote an account that included the freedom suit waged by her mother in Missouri for their freedom. Eventually some 6, former slaves from North America and the Caribbean wrote accounts of their lives, with about of these published as separate books or pamphlets. In total, it is believed that there exist slave narratives. The success of her novel and the social tensions of the time brought a response by white southern writers , such as William Gilmore Simms and Mary Eastman , who published what were called anti-Tom novels. Both kinds of novels were bestsellers in the s. The North American slave narratives can be broadly categorized into three distinct forms: Tales of religious redemption[ edit ] From the s to the s, the slave narratives generally gave an account of a spiritual journey leading to Christian redemption. The authors usually characterized themselves as Africans rather than slaves, as most were born in Africa. Albans, Vermont , ; [11] edited and with an introduction by Kari J. Some writers adopted literary techniques, including the use of fictionalized dialogue. Between and more than 80 such narratives were published. As this was the period of the forced migration of an estimated one million slaves from the Upper South to the Deep South through the internal slave trade , the experiences of auctions and separation of families were common to many. Pennington, by James W. Pennington , London , Slave Life in Georgia: Pickard, New York, The Rev. Jones published in Following the defeat of the slave states of the Confederate South , the authors had less need to convey the evils of slavery. Some gave a sentimental account of plantation life and ended with the narrator adjusting to the new life of freedom. The emphasis of writers shifted conceptually toward a recounting of individual and racial progress rather than securing freedom. Most had been children when the Thirteenth Amendment was passed. Produced between and , the narratives recount the experiences of more than 2, former slaves. Some interviews were recorded; 23 of 26 known audio recordings are held by the American Folklife Center of the Library of Congress. North African slave narratives[ edit ] In

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comparison to North American and Caribbean slave narratives, the North African slave narratives in English were written by British and American white slaves captured often at sea or through the Turkish Abductions and enslaved in North Africa in the 18th and early 19th centuries. These narratives have a distinct form in that they highlight the "otherness" of the Muslim slave traders, whereas the African-American slave narratives often call slave traders to account as fellow Christians. Some captives used their experiences as North African slaves to criticize slavery in the United States, such as William Ray in his book *Horrors of Slavery*. Slaves in North Africa suffered from many of the same conditions as their African counterparts in the United States, including hard labor, poor diet, and demeaning treatment. But, unlike those in America, slaves in North Africa and could sometimes escape their condition by forced conversion to Islam and adopting North Africa as their home through *Dhimmitude*, be subject to eunuch servitude, or in some cases could be ransomed by European powers. The Barbary pirates made a business out of capturing Europeans at sea and for ransom. Narratives focused on the central themes of freedom and liberty which drew inspiration from the American Revolution. Since the narratives include the recurrence of themes and events, quoting, and relying heavily upon each other it is believed by scholars that the main source of information was other narratives more so than real captivities. *A True and Faithful Account of the Religion and Manners of the Mahometans* by Joseph Pitts tells his capture as a boy age 14 or 15 by pirates while fishing off Newfoundland. His sale as a slave and his life under three different masters in North Africa, and his travels to Mecca are all described. Jacobs, Mary Prince, Mattie J. Jackson, and "old Elizabeth," among others. Some of these accounts were edited and published in the late 18th century by white authors seeking to raise white opposition to slavery. The life story of "old Elizabeth" was transcribed from her oral account at age 14. Jackson, reveal the importance of spirituality and relationships in the lives of women slaves. These narratives, many published and edited by white women, may represent early efforts of racial and feminist solidarity in the United States. Other historical slave narratives[ edit ] As slavery has been practised all over the world for millennia, some narratives cover places and times other than these main two. One example is the account given by John R. Jewitt, an English armourer enslaved for years by Maquinna of the Nootka people in the Pacific Northwest. The Canadian Encyclopedia calls his memoir a "classic of captivity literature" [22] and it is a rich source of information about the indigenous people of Vancouver Island. *Narrative of the Adventures and Sufferings of John R. Jewitt, only survivor of the crew of the ship Boston, during a captivity of nearly three years among the savages of Nootka Sound: Her biography is considered to be a valuable witness statement of the life of a former slave* Hardinge Simpole, [1]. Contemporary slave narratives[ edit ] A contemporary slave narrative is a recent memoir written by a former slave, or ghost-written on their behalf. Modern areas of the world in which slavery occurs include the Sudan, and two narratives, *Escape from Slavery: Neo-slave narratives*[ edit ] A neo-slave narrative "a term coined by Ishmael Reed while working on his novel *Flight to Canada* and used by him in a interview [27]" is a modern fictional work set in the slavery era by contemporary authors or substantially concerned with depicting the experience or the effects of enslavement in the New World. The renaissance of the postmodern slave narratives in the 20th century was a means to deal retrospectively with slavery, and to give a fictional account of historical facts from the first-person perspective.

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## Chapter 3 : User account | Gilder Lehrman Institute of American History

*The slave narrative is a genre of literature that was written mostly between the mid 18th and the late 18th by African slaves in America. The narratives were either written by the slaves.*

Slave Narratives were not published in the United States, rather they were published in England. Phillis Wheatley was the first published African-American poet. First appearing in the Newport Mercury. Her writings earned her her freedom. Phillis Wheatley In she wrote a poem to Gen. The poem made her famous, leading to her first book of poems, and began a friendly relationship between Wheatley and the soon-to-be First President. Anon Britannia droops the pensive head, While round increase the rising hills of dead. Lament thy thirst of boundless power too late. She has been examined by some of the best Judges, and is thought qualified to write them. After having three kids, Peters abandoned Wheatley. She quit writing poetry to take a job as a chambermaid. She died on December 5, penniless and forgotten. Her youngest child followed an hour after her. She was 30 years old. Olaudah Equiano was the first African-American to have a published slave narrative - The memoir is credited to have started the Abolitionist movement. Born in Nigeria and captured as a slave as a child. Equiano was enslaved to a Naval Captain who paid Equiano as a sailor. The success of the book made Equiano famous - he took his earning and spent the rest of his life sailing the world. The Abolitionist Movement would eventually lead to the signing of the Emancipation Proclamation. Douglass was born into slavery. He learned to educate himself by tricking his masters and their kids. Douglass was moved from plantation to plantation - each with its own severity of slave owner. He eventually escaped to the North in Frederick Douglass became a prominent member of the Abolitionist Movement. He travelled the world speaking out against American Slavery in his later years and was a personal advisor to Abraham Lincoln.

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## Chapter 4 : Slave narrative - Wikipedia

*"The slave narrative took on its classic form and tone between and , when the romantic movement in American literature was in its most influential phase Douglass's celebration of selfhood in his Narrative might easily be read as a black contribution to the literature of romantic individualism and anti-institutionalism.*

Using books, newspapers, pamphlets, poetry, published sermons, and other forms of literature, abolitionists spread their message. And then there were the slave narratives—personal accounts of what it was like to live in bondage. These would give northerners their closest look at slavery and provide an undeniable counter to the pro-slavery arguments and idyllic pictures of slavery described by slaveholders. Slave narratives were often influenced by King James Bible, New England sermonizing traditions as well as rhetoric and aims of abolitionist orators. They attempted to arouse the sympathy of readers in order to promote humanitarianism while usually emphasizing traditional Christian religious ideas. Many narratives were extremely popular because of their vivid scenes of horror and violence that served as an acceptable gratification of the popular appetite for sensationalism and interesting descriptions of life in the South. Slave narratives as a whole form one of the largest bodies of literature produced by any group of slaves in history and were immensely popular with the public. Many narratives were translated into French, German, Dutch and Russian master or slave. Whereas, its presuppositions tend to differ dramatically from those of texts written by non-slaves, both sorts of texts are of the same order as historical documents and literary discourse. One, the reason Morrison suggests, was its sheer horror and trauma, those who lived through it may not have wanted to remember their experiences. A second is more practical: But neither of these reasons kept former slaves from passing on their stories and leaving a record about what living as a piece of property had been like. These slave narratives set the standard for a tradition of African American autobiography that continues today. Although slave narratives were written in several parts of the diaspora and in a variety of languages, the majority of published narratives by African slaves and their descendants were written in English in what is now the United States. Black literary scholar Henry Louis Gates Jr. It is worthwhile to read the narratives closely, watching and listening for unexpected details, unspoken feelings, and hidden meanings. Often the full meanings of the narratives will remain unclear, but the ambiguities themselves bear careful consideration. In this excerpt from one of his three autobiographies, he describes the circumstances that prompted slaveowners to whip slaves. A mere look, word, or motion, — a mistake, accident, or want of power, — are all matters for which a slave may be whipped at any time. Does a slave look dissatisfied? It is said, he has the devil in him, and it must be whipped out. Does he speak loudly when spoken to by his master? Then he is getting high-minded, and should be taken down a button-hole lower. Does he forget to pull off his hat at the approach of a white person? Then he is wanting in reverence, and should be whipped for it. Does he ever venture to vindicate his conduct, when censured for it? Then he is guilty of impudence, — one of the greatest crimes of which a slave can be guilty. Does he ever venture to suggest a different mode of doing things from that pointed out by his master? He is indeed presumptuous, and getting above himself. One of the common arguments in support of race-based slavery was that blacks were simply an inferior species, incapable of thinking and feeling in the ways whites did. Through their narratives, slave authors were able to display their emotions and their intellects. Historians estimate that there are approximately 6, published narratives by African American slaves. Most of these narratives were actually published or collected after slavery was abolished in , as slaves who had been emancipated looked back on their experiences. The most famous slave narratives, however, are autobiographies by fugitive slaves that were published before . Approximately 70 slave narratives were published in the United States in book or pamphlet form before the end of the Civil War and hundreds more appeared in American and British periodicals. Slave narratives often went through multiple editions and sometimes sold thousands of copies in the United States and throughout Europe. In it, Douglass describes his childhood separation from his mother, his struggle to teach himself to read and write, the brutal whippings he

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witnessed and received, and his determination to be free, all the while stressing his own humanity, and the inhumanity of the system that kept him a slave. Brown was one of the earliest African American novelists. Throughout this period, narrators worked both to give credible accounts of their own individual experiences in slavery and to argue that their experiences were representative, and that thousands of others still suffered just as they had. They strove to convince readers that all of the slaves must be freed, and indeed, the narratives did help to make the end of American slavery a reality. After Emancipation, the tone of many slave narratives changed. Authors continued to portray their experiences as slaves, but for many, the new purpose in writing was to prove that slavery had been a testing ground from which African Americans had successfully emerged, ready to participate in the larger American society. The last documents classified as slave narratives are the transcriptions of interviews with ex-slaves conducted in the first several decades of the twentieth century. In spite of the skewed sample, the distortions, and the biases, the WPA interviews reveal much about the nature of slavery Davis and Gates And throughout the history of African American literature, autobiography has remained a dominant genre. Many African Americans still identify with the need to write about themselves as a means of sharing their common humanity. Langston Hughes, Zora Neale Hurston, Richard Wright, Malcolm X, and Maya Angelou are among recent black writers who continued this tradition of using the written word to pass their stories on. Narratives of slavery recounted the personal experiences of antebellum African Americans who had escaped from slavery and found their way to safety in the North. An essential part of the anti-slavery movement, these narratives drew on Biblical allusion and imagery, the rhetoric of abolitionism, the traditions of the captivity narrative and the spiritual autobiography in appealing to their often white audiences. Approximately sixty-five American slave narratives were published in book or pamphlet form before How about receiving a customized one?

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## Chapter 5 : Major Authors, Genres, and Literary Movements | African-American Literary History

*Key Themes and Genealogies. Major Authors, Genres, and Literary Movements. From Enslavement to the New Negro.*

Each student will be responsible for developing three web-based presentations. The purpose of these presentations will be to provide your classmates with a detailed, condensed, in-depth summary of the major contributions and critical issues related to a major African-American writer, literary movement, or genre. The first two presentations will cover a writer, literary movement, or genre that we discuss as a class. The second presentation will cover a contemporary writer that we are not able to cover as a class. These presentations will consist of short essays and bibliographic information that will be posted on a group blog maintained by the instructor. These posts will include the following elements: An annotated bibliography of at least 5 significant critical works on the author, movement or genre. Each annotation should be words long. A bibliography of at least 5 websites that could contribute to the study of the author. These presentations will be posted on our course blog. You can access the course blog by following the link on Dr. In order to post to our blog you must create an account with the blog-hosting site WordPress. When you register with WordPress you will create a blog for yourself. You will not need to do anything on or with this blog; it is simply a step you have to go through to be able to post on our group blog. Feel free to ignore the blog you create or to use it for your own purposes. Overall, registering with WordPress is an easy process and requires just a few steps: Your URL and password can be anything you want them to be—just make sure they are something you can remember. However, please use your Siena Heights e-mail address and please use your Siena Heights login as your username. After you create your account you will receive an authentication e-mail from WordPress. Please follow the instructions in this e-mail to activate your account. After your account is created you will be prompted to start blogging. You are not required to maintain a blog for this class, and so you can skip these prompts if you wish. However, you are encouraged to start a blog for your own purposes if you so wish. After all students register with WordPress you will be invited to contribute to our class blog. The instructor will maintain editorial control of this blog but students will be able to post their presentations. When the due dates for your presentation approaches please locate the page for your topic and then cut-and-paste your presentation into the content area of the edit page.

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## Chapter 6 : "I will be heard!" Abolitionism in America

*Literary Analysis: Slave Narratives Essay Words | 5 Pages. Prior to the publication of any slave narrative, African Americans had been represented by early historians' interpretations of their race, culture, and situation along with contemporary authors' fictionalized depictions.*

It has been created within the larger realm of post-colonial literature , although scholars distinguish between the two, saying that "African American literature differs from most post-colonial literature in that it is written by members of a minority community who reside within a nation of vast wealth and economic power. This oral poetry also appears in the African-American tradition of Christian sermons , which make use of deliberate repetition, cadence, and alliteration. African-American literatureâ€™especially written poetry, but also proseâ€™has a strong tradition of incorporating all of these forms of oral poetry. Some scholars resist using Western literary theory to analyze African-American literature. Terry wrote the ballad in after an Indian attack on Deerfield, Massachusetts. She was enslaved in Deerfield at the time of the attack, when many residents were killed and more than , mostly women and children, were taken on a forced march overland to Montreal. Some were later ransomed and redeemed by their families or community; others were adopted by Mohawk families, and some girls joined a French religious order. Wheatley was not only the first African American to publish a book, but the first to achieve an international reputation as a writer. Born in Senegal , Wheatley was captured and sold into slavery at the age of seven. Brought to Massachusetts, she was owned by a Boston merchant. By the time she was 16, she had mastered her new language of English. Her poetry was praised by many of the leading figures of the American Revolution , including George Washington , who thanked her for a poem written in his honor. Some whites found it hard to believe that a Black woman could write such refined poetry. Wheatley had to defend herself in court to prove that she had written her own work. Hammon, considered the first published Black writer in America, published his poem "An Evening Thought: Salvation by Christ with Penitential Cries" as a broadside in early In he wrote an ode to Phillis Wheatley, in which he discussed their shared humanity and common bonds. Writing at the age of 76 after a lifetime of slavery, Hammon said: In the 19th century, his speech was later reprinted by several abolitionist groups. It is the first known fiction by an African American, but as it was written in French and published in a French journal, it had apparently no influence on later American literature. Born into slavery in Kentucky, Brown was working on riverboats based in St. Louis, Missouri , when he escaped to Ohio. He began to work for abolitionist causes, making his way to Buffalo, New York and later Boston, Massachusetts. He was a prolific writer, beginning with an account of his escape to freedom and experience under slavery. It was based on the persistent rumor that president Thomas Jefferson had fathered a mixed-race daughter with his slave Sally Hemings. In the late 20th century, DNA testing affirmed for most historians that Jefferson was the father of six children with Hemings; four survived to adulthood and he gave all their freedom. The novel was first published in England, where Brown was living for several years. It was the first African-American fiction to portray passing , that is, a mixed-race person deciding to identify as white rather than black. It also explored northern racism, in the context of a brutally realistic race riot closely resembling the Philadelphia race riots of and It expressed the difficulties of lives of northern free Blacks. He labeled the work fiction and argued that it may be the first novel published by an African American. Our Nig is a counter-narrative to the forms of the sentimental novel and mother-centered novel of the 19th century. Crafts was a fugitive slave from Murfreesboro, North Carolina. If her work was written in , it would be the first African-American novel written in the United States. The novel was published in with an introduction by Henry Louis Gates, Jr. Some suggest that she did not have entry into the publishing world. There is some evidence that she read in the library of her master and was influenced by those works: They wanted to describe the cruelties of life under slavery, as well as the persistent humanity of the slaves as persons. Southern white writers produced the " Anti-Tom " novels in response, purporting to truly describe life under slavery, as well as the more severe

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cruelties suffered by free labor in the North. The slave narratives were integral to African-American literature. Some 6, former slaves from North America and the Caribbean wrote accounts of their lives, with about of these published as separate books or pamphlets. Jacobs " was born a slave in Edenton, North Carolina and was the first woman to author a slave narrative in the United States. Although her narrative *Incidents in the Life of a Slave Girl* was written under the pseudonym "Linda Brent", the autobiography can be traced through a series of letters from Jacobs to various friends and advisors, most importantly to Lydia Maria Child , the eventual editor of *Incidents*. He eventually became the most prominent African American of his time and one of the most influential lecturers and authors in American history. He also edited a number of newspapers. At the time some critics attacked the book, not believing that a black man could have written such an eloquent work. Despite this, the book was an immediate bestseller. In addition to serving in a number of political posts during his life, he also wrote numerous influential articles and essays. Spiritual narratives[ edit ] Early African-American spiritual autobiographies were published in the late 18th and early 19th centuries. These spiritual narratives have often been left out of the study of African-American literature because some scholars have deemed them historical or sociological documents, despite their importance to understanding African-American literature as a whole. Women claimed their authority to preach and write spiritual narratives by citing the Epistle of James , often calling themselves "doers of the word". Women who wrote these narratives had a clear knowledge of literary genres and biblical narratives. Zilpha Elaw was born in in America to free parents. She was a preacher for five years in England without the support of a denomination. Her narrative was meant to be an account of her spiritual experience. Yet some critics argue that her work was also meant to be a literary contribution. Stewart published a collection of her religious writings with an autobiographical experience attached in *The publication was called Meditations from the Pen of Mrs. She also had two works published in and titled Religion and the Pure Principles of Morality and Meditations*. Maria Stewart was known for her public speeches in which she talked about the role of black women and race relations. These two narratives were published in and respectively. But her narratives were not endorsed by the Methodists because a woman preaching was contrary to their church doctrine. She turned to religion at the age of 16 in an attempt to find comfort from the trials of her life. She became a missionary and in she tried to raise funds for missionary work in the West Indies, publishing a pamphlet entitled *The West Indies: These publications were both spiritual narratives and travel narratives*. Sojourner Truth " was a leading advocate in both the abolitionist and feminist movements in the 19th century. Born Isabella to a wealthy Dutch master in Ulster County, New York , she adopted the name Sojourner Truth after 40 years of struggle, first to attain her freedom and then to work on the mission she felt God intended for her. This new name was to "signify the new person she had become in the spirit, a traveler dedicated to speaking the Truth as God revealed it". She worked tirelessly on several civil rights fronts; she recruited black troops in Michigan, helped with relief efforts for freedmen and women escaping from the South, led a successful effort to desegregate the streetcars in Washington, D. Truth never learned to read or write but in , she worked with Olive Gilbert, a sympathetic white woman, to write the *Narrative of Sojourner Truth*. This narrative was a contribution to both the slave narrative and female spiritual narratives. Post-slavery era[ edit ] After the end of slavery and the American Civil War, a number of African-American authors wrote nonfiction works about the condition of African Americans in the United States. Many African-American women wrote about the principles of behavior of life during the period. At the turn of the century, Du Bois published a highly influential collection of essays entitled *The Souls of Black Folk*. Du Bois believed that African Americans should, because of their common interests, work together to battle prejudice and inequity. He was a professor at Atlanta University and later at Howard University. Another prominent author of this period is Booker T. Washington " , who in many ways represented opposite views from Du Bois. Washington was an educator and the founder of the Tuskegee Institute , a historically black college in Alabama. In contrast to Du Bois, who adopted a more confrontational attitude toward ending racial strife in America, Washington believed that Blacks should first lift themselves up and prove themselves the equal of whites before asking for an end to racism. However, soon after publishing

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Behind the Scenes; or, Thirty Years as a Slave and Four Years in the White House, she lost her job and found herself reduced to doing odd jobs. Although she acknowledged the cruelties of her enslavement and her resentment towards it, Keckley chose to focus her narrative on the incidents that "moulded her character", and on how she proved herself "worth her salt". Keckley was also deeply committed to programs of racial improvement and protection and helped found the Home for Destitute Women and Children in Washington, D. In addition to this, Keckley taught at Wilberforce University in Ohio. Brown was a qualified teacher but she was also extremely active as an advocate against slavery. Although not a US citizen, the Jamaican Marcus Garvey " was a newspaper publisher, journalist, and activist for Pan Africanism who became well known in the United States. He encouraged black nationalism and for people of African ancestry to look favorably upon their ancestral homeland. Some of his lecture material and other writings were compiled and published as nonfiction books by his second wife Amy Jacques Garvey as the Philosophy and Opinions of Marcus Garvey Or, Africa for the Africans and More Philosophy and Opinions of Marcus Garvey Paul Laurence Dunbar , who often wrote in the rural, black dialect of the day, was the first African-American poet to gain national prominence. Though Dunbar died young, he was a prolific poet, essayist, novelist among them The Uncalled, and The Fanatics, and short story writer. Other African-American writers also rose to prominence in the late 19th and early 20th centuries. Among these is Charles W. Chesnutt , a well-known short story writer and essayist. Mary Weston Fordham published Magnolia Leaves in , a book of poetry on religious, spiritual, and occasionally feminist themes with an introduction by Booker T. Harper " wrote four novels, several volumes of poetry, and numerous stories, poems, essays and letters. Harper was hired by the Maine Anti-Slavery Society and in the first six weeks, she managed to travel to twenty cities, giving at least thirty-one lectures. Harper was often characterized as "a noble Christian woman" and "one of the most scholarly and well-read women of her day", but she was also known as a strong advocate against slavery and the post-Civil War repressive measures against blacks. Based in the African-American community of Harlem in New York City , it was part of a larger flowering of social thought and culture. Numerous Black artists, musicians and others produced classic works in fields from jazz to theater; the renaissance is perhaps best known for the literature that came out of it.

### Chapter 7 : Olaudah Equiano | African-American Literary History

*Slave narrative, an account of the life, or a major portion of the life, of a fugitive or former slave, either written or orally related by the slave personally. Slave narratives comprise one of the most influential traditions in American literature, shaping the form and themes of some of the most celebrated and controversial writing, both in.*

### Chapter 8 : The Slave Narrative's Influence on American Literature - Essay Example

*Characteristics of the Slave Narrative From James Olney's "'I was born': Slave Narratives, Their Status as Autobiography and as Literature" and other essays in The Slave's Narrative, ed. Charles T. Davis and Henry Louis Gates, Jr.*

### Chapter 9 : Characteristics of the Slave Narrative

*I was unaware of the slave narrative as a literary genre until very recently, as I have just read the Narrative of the Life of Frederick Douglass and Harriet Jacobs' Incidents in the Life of a Slave Girl for a module on 19th century U.S. writing and culture on my degree course. Both of these narratives are powerful and impassioned depictions.*