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American slave stories

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Abstract

American Slave Narratives are a genre of literature that emerged in the 18th and 19th centuries, providing first-hand accounts of the experiences of enslaved African Americans. These narratives were often written by former slaves themselves and aimed to expose the harsh realities of slavery, including the physical and emotional abuse, the inhumane living conditions, and the lack of basic human rights. The slave narratives were not only powerful tools in the fight against slavery but also served as a means of preserving African American culture and history. They provided a voice to those who had been silenced and erased from the official historical record. Through these narratives, readers gained a new understanding of the complexities of slavery and the resilience of those who endured it. Today, American Slave Narratives continue to be studied and celebrated for their historical significance and literary merit. They offer a window into a dark chapter of American history and serve as a reminder of the ongoing struggle for equality and justice.

Keywords: Narratives, struggle, connect, inhumane, historical

Introduction

In the American slave world, violence and control are there Connect close. As Frederick Douglas noted: Men "Those who were frequently beaten up, were easily beaten up," a sentiment said" It refers to the cyclic nature of violence against slaves. The whip is intended to produce an arm boundless stroke, a rod or a high This desire for slave and control encouraged the endless repeating's of violence. As noted by the abuse and Douglas, the endless pattern of cruelty has led to more severe abuse. However, the concept of violence of Douglas has an additional importance, offering resistance, and suggests that they are raised up and tolerant from degradation.

Be victim of violence. Slavery and intensity of violence in slavery are represented in many forms of slavery stories. Many of these articles will be used to propagate Awareness of the natural cruelty of slavery is not their only task; the representation of violence allowed to estimate how the host of violence destroyed slave stories and both slave and slave Find various forms of resistance that can make violent oppression inefficient.

In American Sage's stories, violent acts were common, both cruelty and threatened acts were the master's and success and revenge acts. Although the descriptions are very diverse, there are generalities in how violence is depicted as a way of oppression and liberation. The threat of violence and violence is referred to as a tool to break the spirit of the slave, promoting total control and expelling the slave. Many more articles also portray how violence can be controlled by the slave and the owner in an endless cycle of degradation and cruelty. However, in the hand of a slave, use of strength or refusal to surrender to the threat of violence becomes the argument of the agency and the free will. Through non-violent acts, the agency's violent statements and self-determination, the slave stories explore the possibility of victory over violence as a tool of oppression. The model of violence as a tool of oppression is a constant trait of slavery and exists to this day. In Topped Our Own Cause, Kevin Bels and Joe Traad argued that the threat of persecution or persecution was a comprehensive and permanent feature of slavery. "In all these forms [universality], they write, ""the basic characteristics of sustainability always remain the same: slavery is still a social and economic relationship in which a person is still regulated by violence or under its threat, not paying anything, and economically exploited." violence is an internal matter of slavery, rather than the illusory of slavery." Slavery is based on the use of violence for its existence. In fact, Traad and Bals's summary of the baracy is defined as the use of people to control and earn money. Christine Stark, a survivor of sexual slavery in the United States, explained the shocking abuse that was used to control her:

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These men gang rape us. They rape us with dogs. They rape us with knives and guns and beer bottles. They tie us down, chain us to bedposts and basement poles and each other... These men want us... to feel responsible for their actions... They want us to feel utterly powerless to stop them... They want to consume our lives, take our freedom with no resistance whatsoever.

Here Christine discusses the miraculous horrific things of his experience in sexual slavery and these disturbing pictures reveal how violence is used in the form of a total objectification. In the eyes of Stark, the goal of her employers was to do without a desire to control or resist her. As for her, violence is not only a part of her masters' Sado-masochistic fantasy, to manipulate her, to reverse her against the sisters and to keep her in a helpless and self-presirable state. Because of the use of violence and her hostages, violence denotes a comprehensive, humiliating and divisive effect in pursuing hostages in slavery. The use of violence made to object a slave and to keep him or her in a helpless and hopeless condition can also be observed in the stories of those suffering under the yoke of legal slavery in the American South. "In an appeal to his colourful citizens in the world, David Walker developed a relationship between violent suppression and ignorance, arguing that the slave was used to consume their rights and knowledge fully." According to Walker, the slaves were in a precarious state of ignorance like death to degrade their souls and to maintain their status as property pieces:

"First, no trifling portion of them will beat us nearly to death, if they find us on our knees praying to God... they keep us sunk in ignorance... If they find us with a book of any description in our hand, they will beat us nearly to death--they are so afraid we will learn to read, and enlighten our dark and benighted minds... They keep us in the most death-like ignorance by keeping us from all source of information, and call us, who are free men and next to the Angels of God, their property!!!!!!"

Violence was often used with the aim of preventing the slave from obtaining any religious or intellectual agency. Beating was intended to discourage learning, literacy and devotion, and the use of knowledge used violence, and those who did not have it in a miserable and uneducated state. Walker denotes violence as the tool of the owner, the slave is used to distinguish from the instruments of empowerment: they are religion and education.

The use of violence to prevent education and empowerment is evident in Harriet Wilson's autobiography *Aur Nig*. Wilson explained how his wife, Ms. Belmont, banned her from church or Bible reading. The next morning Sri M. Belmont told Frances, she should not go out of the house at once unless she stops her religious effort, she kills her with a scourge. 6 through the violence threat, MRS. Belmont Frodo seeks to provide any religious education to Frodo, who can gain comfort, satisfaction, or empowerment in this action. Through the violence threat, MRS. Belmont tries to provide any religious education to the FRADO, in this action FRADO can find comfort, satisfaction, or empowerment. Ms. Belmontfredo uses severe injuries and whip blows to keep him in his influence. The knowledge that can be obtained outside the Belmont's house is a threat to Ms. Belmont's absolute authority and thereby, she uses violence

and threats to fully control the frog. Wilson described his life as a contract slavery, especially because of the lack of technology as slaves. However, according to the definition of Bells and Trades, she makes sure how much of the exploitation is being exploited by physical violence and verbal abuse she is enslaved. The fragmented, controlled procedure shows how much of violence is a natural element of slavery. Although she is not a slave under the law, she is one of the threats to abuse and manipulation and the constant, punitive threat of violence.

Frederick Douglas described the brutal repression process in his "Nary of the Life of Frederick Douglas, an American slave. As a young man, Douglas was sent to live with Mr. Cowe, who became known as the Nigger-Brecker and his brutal beating became a recurring feature of Douglas's life. "I'm in my new home a week," Douglas recalled, "Mr. Kovvy was hitting me with a very severe scorpion, cutting my back, making my back, causing blood, and raising my flesh with my little finger." depending on the cruelty and frequency he was beaten with a scourge, it is no surprise that Douglas used to describe this point in his life to drink the most bitter drags of infidelity. Mr. Cowie, the time spent with Douglas, the cruel work and the violent scourge imposed by his master, is truly broken, lost without hope or intellectual curiosity. The cruelty he experiences brings him to despair, and in his words, it gets transformed into the Hebrew. This is similar to the discouragement described by Christine Stark, who literally loses the ability to prevent or improve their situation in any way.

Walker, Wilson, Douglas and Stark all described the violence as a means of suppression. These descriptions demonstrate the strange, inherently inherent cruelty of slavery, but also reveal how people under control use violence for power management. As indicated by these various accounts, owners were able to maintain control by using violence as a tool to keep slaves as energy less and inhuman. However, this learning of control through violence came at psychological price: the fear of revenge. Slavery's stories often hurt the way violence takes to destroy the employer, and terrorizes those in power. We will see this in both the *Aur Nig* and the Frederick Douglas narrative, in which defiance measures will suddenly make the Master weak. "When Mr. Cowei and Douglas fight unexpectedly, "Nigger-Brecker," feels like that of Aku." Douglas found 'hami' in the exhibition of this fear and continued to fight with Mr. Kowe, although he was not expecting to win in the end.

The most important example of how violence is used to control the master is the confessions of Not Turner. In 1831, Turner, who led a bloody slave revolution, gave his confession to Thomas Gray, but also planted the seeds of fear among his audience. In an effort to collect information about other revolutions, Thomas Gray Tarnner assured him that the exact death would look forward to and that Tarnner had threatened to destroy the entire knowledge of the planned slaves revolutions if he did not expose the entire knowledge of the planned slaves. however, Turner responded that was calculated to produce only more fear of revenge. "I'm looking at, sir, you doubt my word," Turner said, "But you're looking at the same ideas and the time in heaven, and you might inspire others, as well as me to this work." With these words, Turner, who faces death, points to a dangerous opportunity of other slave revolts and thus established his authority over his white audience. By his

confession, Turner repelled power dynamic and proved its threat to scale up a system that supports through violence or violence. Based on examples of a slave revolt such as Nat Turner's rebellion, the owner fears violence as a way of revenge and thus is controlled by their own suppression system.

Similarly, individual violent acts are sometimes depicted as advertisements of strength and freedom when slaves conduct themselves. Frederick Douglas defines the violence as a turning point in [his] career. A physical friction with Mr. Kowi gives the opportunity to break the violent and choke of violence that led to Douglas's violent and choke. One day, as Douglas was on his way to work, he set him up with a rope so that he might interrupt Douglas and beat him with a whip. Kowe wonder, Douglas fights back and fought almost two hours. Douglas emerges from this experience powerful and independent. "He could only understand the deep satisfaction I had experienced, and he was forced to lead the blood of slavery." This concept indicates that there is something inherently satisfying and self-sufficient in dealing with the persecution of slavery with persecution. To break this cycle of violence by one's own hand is a powerful argument of both menism and freedom. In addition, it links Douglas with others who have experienced such satisfaction. Frederick Douglas was more powerful in the form of violent resistance. By fighting against Mr. Cowe, he gains some freedom (free from violence). "I have now settled, and how long I can be a slave in form, the day that I can actually become a slave forever passed.

The concept of facing violence and death is common to many slave stories. By accepting the possibility of death in their fight, the slaves will have some effect on their own duty. In addition, by refusing to be regulated by violence or persecution threats, slaves diminish the ability of their master's suppression tools. The "Turbing Point of Douglas, although he himself committed a violent act, the slave articles suggest many ways to suppress cruelty and injustice against them. Resistance to violence takes three different forms: non-violence, violent and self-destruction, with many examples of each of these. The commonness that unites all these resistance methods is the decision to refuse to be controlled by violence even when death comes. Kristen Stark described such defiance in her struggle to free her propriety. And I will be free, and I will help women and girls escape, or I will die trying to.

Non-violent resistance, although the strength of the slave's part was not used, it was dangerous and effective as other kinds of resistance. In *Avar Nig*, by refusing to carry a timber pile in the house, Frodo defeated his sponge. Although Mrs. Bell Monte threatened her to be brutally beaten with a stick, Frances refused to accept. "Okly, hit me, and I don't do much for you." Mrs. Belmont retired and eventually bears the wooden load." Frodo realizes that she has the power to resist attacks by refusing to be regulated by violence. Although this resistance was only a simple act of disobedience, it is a sign of accepting the potential violent consequences. By rejecting the request of Ms. Belmont, Froo finds out how her master relinquishes her grip on her she understands that Ms. Belmont's control of violence depends on her and if she faces this violent threat, she can recover some control over her life.

Like Frederick Douglas, rejecting violent suppression can also be taken as a retribution. as Douglas wrote after his struggle with Mr. Kovi, I did not hesitate to tell me that the

white man who wanted to win and kill me, who wanted me to be successful. "By this contempt statement, Douglas refers to how he was liberated from internal physical violence and degradation of learning to beat with scourge." "Since this time, he reports, "Three years later I was addicted, I was never beaten again." Douglas cited this persecution and defiance action as the symbol of his liberation." Not for four years. The decision to resist and put death at risk is liberating because it loses the Master's violence and its power. By resisting the Covey, Douglas regained some control and eventually finds a top on the free side.

This kind of contempt can go a long way by becoming self-destruction acts in combating violence. In *Clotel* of William Wells Brown, it was analyzed as a means of retrieving and achieving freedom. At the end of the story, *Clotel*, who was crushed by an angry mob, was thrown out of the bridge for her death. "Brown writes, "She kept her hands faint, and raised them up, at the same time she raised her eyes toward heaven, and begged her for kindness and mercy that she had refused on earth, and then, with one bond, she moved up to the railings of the bridge and permanently drowned under the waves of the river!" After fast and fervent prayer to heaven, she chose a specific death and entered Potomac. By doing so, Clotte recurses control over his duty in the last act of self-persecution. In this case, Brown is equal to freedom and death. "In an elegant poem ending the chapter, the story writer celebrates this choice!" Prison freedom! In addition to the title of the chapter is also a general statement of freedom of death. This title is not without satire, but it still describes the deeper option of *Clotel* to deal with death. The fact that she would re-elect a self-destruction activity rather than slavery is to highlight the terrible cruelty of the slave.

The religious implications of the choice of *Clotel* is also very important. In the face of back slavery, *Clotell* threw himself out of the bridge and committed suicide, and this act would kill her by many Christian explanations. However, the story writer is very sympathetic towards her plight and suggests that she can attain freedom and kindness in the post-life. "She writes, "I'm back to God." here the concept of "Get back to God" denotes her position in heaven. Those who mistreat her will no longer be restrained and she will go up."

In addition, those who follow *Clotel* have been described as raksha's and devil's forms, indicating the nature of earthly persecution. "The universe doesn't have a kingdom of the night / she is more horrible than slavery," Brown wrote." This will further strengthen the experience of hell on the earth of *Clotel*, and there is no worse Kingdom than her slavery. Stressing on the earthly hell of *Cotel*, it means that she will get freedom and relief from her suffering in death. It is deeply conflicted with the pathetic nature of suicide and indicates that the last self-handing action of *Clotel* is justified and forgiven.

Conclusion

Overall, slave articles do more than demonstrate the cruelty of slavery. By denoting acts of violence, they demonstrate how violence is coming to control the Master. In addition, these articles demonstrate the possibility of incursion of violent acts as an oppressive instrument. From the non-violent disobedient disobedience displayed in *Avar Nig*, to the violent resistance of the Frederick Douglas story, until the end-of-the-war act in *Clot*, these articles seek the

opportunity to lose its power and violent suppression. Although cruelty is described, slave articles also seek representation of violence that gives freedom. Through these various forms of resistance, the slaves underscored the ability to choose their right and their own duty, sometimes even death. *Clotel*, *Aur Nig*, the *Nature of the Life of Frederick Douglas* and many other works out a summary of the violence of slavery. They denote and explore ways to resist and weaken the cruel control enforced by their masters.

American Slave Narratives represent a powerful and essential part of American literature and history. They offer a window into the experiences of enslaved African Americans, providing first-hand accounts of the harsh realities of slavery and the resilience of those who endured it. These narratives played a significant role in the fight against slavery and helped to preserve African American culture and history. Furthermore, they continue to be studied and celebrated for their historical significance and literary merit, reminding us of the ongoing struggle for equality and justice. As a society, we must continue to recognize the importance of these narratives and use them as a tool to educate future generations about the atrocities of slavery, the strength of the human spirit, and the ongoing pursuit of social justice. American Slave Narratives hold a significant place in the literary and historical landscape of the United States. These first-hand accounts offer a powerful and poignant glimpse into the experiences of enslaved African Americans and provide a crucial understanding of the institution of slavery. The narratives were crucial in the fight against slavery and continue to serve as a reminder of the ongoing struggle for equality and justice. Through them, we gain a new perspective on the human capacity for resilience and survival in the face of oppression. Their importance cannot be overstated, as they offer a valuable contribution to the understanding of American history and culture.

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