
I. Culture as a Means of Exposing of Feelings

This thesis is based on an autobiography of Harriet Jacobs's *Incidents in the Life of a Slave Girl* published in 1861. It presents a horrifying portrayal of the evils of slavery prevalent during the slavery era in America, largely focused on the struggle of a black slave woman, Harriet Jacobs. The memoir is a vivid picture of culture as the means of exploitation to the slaves of the day, represented by Jacobs. However, when Jacobs is guided by rise in initiation, she stands to fight against the injustice and the system, through the cultural means. Exploitation of the slaves was a part of culture as it was followed through generations, and the White took the same for granted. However, for Jacobs culture was an entire different issue and she stood against this inhumane system. Taking this issue into consideration, the present research will take culture as the means of exposition of feelings of the black slaves of the day.

Culture, as defined by *Encarta English Dictionary* is in related to “knowledge and sophistication.” Knowledge is associated with awakening which is an outcome of a human's feelings and thereby, the root for uprising. Sophistication, on other hand, means superiority that leads to the imposing of one's supremacy to the other class and group of people.

Incidents in the Life of a Slave Girl is co-related with both the concepts of beginning of feelings of a black slave girl, Jacobs and imposition of the tyrannical supremacy of Dr. Flint, the owner of large acres of land and numbers of slave who are workers in his farm.

Feeling, an integral part of culture, is the ability to experience or touch something that is either, physical or spiritual. Renowned culture critic, Raymond Williams finds the term feeling, as a bridge between the History and Culture. In “New Historicism and Cultural Materialism,” he opines that feelings as:

. . . values are changing and being formed as we live and react to the material world around us. They challenge dominant forms of ideology and imply that

values are organic and non-stagnant. Feeling embraces change and gives us different changing perspectives based on what we chose to suppress or reveal in reading from the past. (2)

It is feeling that lies at the root of every change taking place in the society. Similar was the case with Jacobs, the black slave.

Jacobs was born in slavery in Edenton, North Carolina in 1813. Her father was a skilled carpenter who was permitted to hire herself out on the condition of paying his mistress two hundred dollars a year and her parents were allowed to live together even though they had different masters. When Jacobs was six years old, her mother died. So as an orphan child, she grew up under the tutelage of her grandmother and her white mistress who taught her to read and sew. Jacobs passed her childhood living with her grandmother and her younger brother John Jacobs in their own home. Jacobs's grandmother who loved her dearly and had managed to obtain her freedom late in life, also supported herself and had her own home in Edenton.

However, the death of senior Jacobs forced Harriet to live with her mother's mistress whom Jacobs calls good mistress. When the Jacobs's good mistress died, Jacobs was twelve bequeathing her to her niece, a five-year-old child. Jacobs's father sadly died thereafter. After the death of good mistress, Jacobs was passed in to the hands of Dr. James Norcom and eventually to Dr. Flint, the licentious, and abusive physician who began to threaten her sexually that she felt she could no longer evade his advances. So she voluntarily entered into a sexual relationship with an unmarried slave owner, Samuel Treadwell Sawyer, in hope of angering her master that he would sell her. She became mother of two children: Joseph and Louisa born in 1829 and 1833 by Sawyer.

As a former slave, Jacobs was in an excellent position to educate the white readers about the realities of slavery and their pathetic condition. So her narrative essentially began

life as piece of abolitionist propaganda intended to encourage white Northern abolitionists to vote for the end of slavery in America. Many other so-called slave narratives were also published around this time and claimed to narrate the authority and terrifying treatment of African slaves in own story in a way that appealed to white readers that ensured that her narrative stood out. While being presented as an autobiography of slavery from within the institution, Jacobs's narrative also fulfilled an essential political and social purpose which may well have shape the story and the way that it is told. Jacobs referred herself under a pseudonym, Linda Brent in the book deals with racial issues and its prejudices of white over the black. Most of the people, who knew nothing about Jacobs, however have read or heard the slave narrative. Jacobs was one of early the women to author a slave narrative in the United States.

Jacobs's prescient scholar and biographer Jean Fagan Yelling cites *Incidents In the Life of a Slave Girl* as, “The only slave narrative that takes it as subject of sexual exploitation of female slaves-thus countering on sexual oppression as well as oppression of race and condition” (26). Jacobs was the first woman to author a slave narrative in the United States. So, she rightly focuses in autobiography to depict the pathetic condition of slaves and various suffering, humiliation and exploitation in the life of the slaves from white dominated society. It is the best-known nineteenth century, autobiographical narrative that records of her and Southern slave's life. Racial discrimination, sexual victimization of slave women by white men, oppression of race and their meager condition, barbaric inhuman behavior towards them, interruption in their private affairs like marriage, health, sex, child bearing, food are the main thematic aspects of this narrative on one side. But on the other side, anti-slavery nature of slaves, abolition of violence in slavery, and quest for freedom in lives are the focus or the targeted points of Jacobs' work. Jacobs's reveals the same in preface of the autobiography, in the following manner:

I have not written my experiences in order to attract to myself; on the contrary, it would have been more pleasant to me to have been silent about my history. Neither do I care to excite sympathy for my own sufferings. But I do earnestly desire to arouse the women of the North to a realizing sense of the condition of two million of women at the South, still in bondage, suffering what I suffered, and most of abler pens to convince the people of the free states what slavery really is. (qtd. in Preface 1-2)

In this sense Jacobs is a realist character, who intends the world to know about the heinous act of slavery. She, of course, is the central character of the plot, but her intentions are more social than personal exposition.

Her works are of great importance also because prior to 1860, few people dared to write such realistic autobiographies. Only sixteen memoirs were known to have been written by female writers by 1860s, which highlights the importance and courage Jacobs made to write this autobiography. *Incident in the Life of a Slave Girl* was published under the pseudonym Linda Brent, like most of the slave narratives of her era. However, when the memoirs hit the then market, it was shock to most Northlanders, for its frank treatment of the issue of sexuality between master and female slaves. On the other hand, the racial issue has been exposed vividly in the autobiography.

Jacobs's autobiography cannot be confined to any style. Most of the elements she employs in her autobiography such as language, idea, theme and style in the presentation have made it distinct from other novels and autobiographies. Observing Jacobs' narrative style William H. Tucker opines:

Writing on unprecedented mixture of confession, self justification and societal expose, Jacobs turned her autobiography into a unique analysis of the myth

and the realities that define the situation of the African-American women and her relationship to the nineteenth century's cult of true womanhood. (27)

Her styles of writing are unique, even today. Her technique of accumulating self confession and adding myth thereby still baffles many scholars. It is sometimes hard to believe that a slave woman could have written such realistic and daring piece of work.

In the same way, Jean Yelling regarded as a autobiography specialist evaluates Jacobs's work in Introduction of *Incidents in the Life of a Slave Girl* as, “an autobiographical narrative not a novel” (6). Similarly, a Freudian critic Geneva Cobb Moore comments, “In separating the narrative past from the narrative present and isolating the myriad of slave experiences, hers and others, from her present thoughts and emotions, Jacobs as narrator, distances herself from Linda Brent” (6).

Jacobs presents some of incidents in several times using their own mother tongue or black's language especially during conversation with her family that drew the reader's interest and know their sentiments and emotions such as, “Lord bress you, chile” he replied, “You nebber gibbs me a lesson dat I don't' pray to God to help me to understan what I spells and what I reads. And he does help me, chele. Bress his holy name!” (32). On the other hand, Jacobs's presentation in her autobiography in past tense shifts from one place to another, one incidents to another incidents she narrates her story in first person pronoun *I* and shifts sometimes to common womanhood.

Use of dialogues in the text makes the account more factual. But, nowhere in her autobiography, not even in its title page does Jacobs disclose her own identity as the subject and author of her story. Instead she called herself “Linda Brent” and masks the important places and persons in her story in the manner of novelists. It makes her story quasi-autobiographical. But to verify the authenticity and truthfulness of her narrative Jacobs in her preface states:

Reader, be assured this narrative is no fiction. I am aware that some of my adventures may see incredible; but they are, nevertheless, strictly true. I have not exaggerated the wrong inflicted by slavery: on the contrary my descriptions fall for short of the facts. I have concealed the names of places, and given persons fiction names. I had no motive for secrecy on my own account, but I deemed it kind and considerate towards others to pursue this course. (2)

Whatever incidents Jacobs undergoes in her life, she struggles to record the event exactly in her memory in her autobiography. Writing to Amy Post in June of 1857, she says, “I have left nothing out of the manuscript but what I thought the world myth believes that a slave woman was too willing to pour out that she might gain their sympathies” (17).

Incidents in the Life of Slave Girl has been interpreted diversely by various critics and historian. In the same context, one of the critics, John Blassingmae states:

In the autobiography, more clearly than in any other source, we learn what went on the minds of black men. It gives us a window to the inside half of the slaves life which never appears in the commentaries of outside.

Autobiographers are generally so preoccupied with conflict, those things blocking their hopes and dreams, that their works gives freshness and vitality to history which is often missing in other sources. (227)

One of the greatest advantages of memoirs from a black woman probably is that it exposes more realistic things than writers of other communities. It carries a history of factual events that is hard to find elsewhere.

Similarly in a review of *Narrative of Fugitive Slaves* published in 1948, critic Emphraim Peabody observes:

American has the mournful honor of adding a new department to the literatures of civilization the autobiographies of escaped slaves, and these narratives show how it looks as seen from the side of the slave. They contain the victim's account of workings to this great institution. (62)

Memoirs of fugitive slaves added to the new trend of literary enrichment in the American history. However, it was initially accepted with distaste in the mainstream literature.

Jacobs's autobiography is full of depiction of spiritual purity and sexual shame at the same time. Pointing out these unique features in the novel, Ann Taves points out:

[. . .] Issues of shame and secrecy first arise in her autobiography in conjunction with Dr. Flint is a sexual threat. Jacobs's incidents that she longed for someone to confide in at the time, but master placed a high premium on secrecy and threatened to kill her if, in her word, “I was not a silent as the grave” knowledge of Dr. Flint's abusive behavior was wide spread among the house slaves but was only discussed among themselves. According to Jacobs, the acknowledgement of sexual relations between masters and female slaves sexual taboo. My master was, to my knowledge the father of eleven slaves.

But did the mother dare to tell who the father of their children was. (65-66)

Dr. Flint in the memoir is the representative of several such masters who fathered most of their slave children. However, in terms of providing them with a little humane treatment, it was a dream beyond imagination.

Taves further takes Jacobs's narrative as [. . .] “a record to the barriers raised against slave literacy and the overwhelming difficulty encountered in learning to read and write” (153). He observed the abolitionist and the transformation of race in the novel and writes, [. . .] “Our understanding of the broader culture of dissent in America by revealing what kinds of protest permissible, possible, even thinkable was out of imagination” (4).

For Frederick Douglas, reading becomes the pathway to freedom but for Jacobs it becomes yet another vehicle for violence and abuse. She realizes verbal abuses upon her when she reached fifteen and says “my master began to whisper foul words in my ear” (27). Moreover, Flint's verbal abuse is not limited to spoken words: when he finds that Jacobs can read, he sends her letter with a lascivious content.

Moore understands slavery as a war for body: self ownership for the slave and object property for the answer. She presents the conflicting master-slave relationship. Dr. Flint always tries to seduce Linda, but she determines to protect self from his seduction. Instead of Flint's challenge she holds a relation with Mr. Sand, a white. Linda understood the meaning of a slave girl only in her age of puberty and confesses that the “[. . .] War of my life had begun” (17).

During the evil system of slavery, slaves were treated as commodities. They were understood as the real object property at their masters will and whatever masters desired with their slaves, they had authority to do. In one of the incidents Dr. Flint controlling Linda exclaims, “Do you know that I have a right to do as I like with you . . . that I can kill you, if I please?” (41). All these harsh and heinous treatment towards the slaves of those days, shows how cruel the people of those days were.

Relating the same case, Virginia Cope, a Marxist critic opines that these slave owners were habitual of treating the slaves like animal because of two basic reasons; primarily, they loved money, which came from plantation reared by the slaves and secondarily, they were power mongers. She opines, “[. . .] These owners defy a capitalist work view that conceived of human beings primarily as profit maximizes. These men love money . . . but love power more. Their actions were unpredictable and uncontrollable” (80).

Another critic Celeste Bernier Marie provides a similar view in regard to master's treatment towards his slaves, as:

See how the American people treat us. We have soils in our bodies. Are we men! I ask you, O my brethren? Are we men? Did our creator make us to be slave to dust and ashes like our slaves? Are they not dying worms as well as we? Have they not to make their appearance before . . . Heaven, to answer for the deeds done in the body, as well as we? . . . How, we could be so submissive to a gang of a man, whom we cannot tell whether they are a good as ourselves or not, I never could conceive. (Marie 21)

This appeal depicts the level of suppression the black had to undergo. It combines the material desire with that of spiritual desire of the black people. They were serving their white lords physically and mentally, but in both sectors were severely humiliated and dominated.

Furthermore, there is a tradition of painting shirts with colored feathers stuck to the surface of the shirt, and different ornaments, masks, mirrors, the movable wings and to parade in a procession to put to please their lords. The procession was accompanied by music, and at the end offerings of rice, rum and nuts were at a shrine to the devil. Depicting this trend, Andrew Levi a critic narrates a similar dialect and convention used in Jacobs incidents writes:

Jacobs verifies the objectivity of not by telling the truth but rather by manipulating the literary conventions most familiar to her readers in a manner that validates their conception of authenticity, that this conception of authenticity was frequently antagonistic of her own race, however, forced Jacobs into the anomalous authorial position of simultaneously honoring and repudiating a set of social and literary convention. (206)

The native practice of parade to please their lords is yet another form of mental psychic the slaves were to go through. It is obvious that they carried out this tradition not on their own, but for their white lord.

All these are, but forms of suppression the slaves had to go through, during the slavery era; however, defied by Jacobs. Jacobs uses her conscious feeling that is awoken through consciousness as a tool to fight against the system of the day. Her fight is not only against Dr. Flint and Mr. Sand, two white characters but is against the entire society, who are dominated and ruled by the mental superiority of the white clan over the blacks. It is further that the feeling of the white is such shaped that they consider the black as less inferior, largely on the basis of color of their skin. Jacobs feelings drive her to resist this very mental structure set by the whites, in the form of culture.

Jacobs feelings has to do with her childhood bringing up, as during her infancy, she hardly knew what slavery was, and when she knew what it was, her patronizing masters were dead and she had to go and live and serve to a harsh master. Under the evil shadows of Dr. Flint, who had bought her freedom, she was unable to resist the mental, physical and sexual stretch of her master and she, decided to run away. Thus, her awakening drives her to the path of resistance and, finally the outcome was *Incidents in the Life of a Slave Girl*.

Taking all these facts and issues in consideration, the researcher will take feeling as the core issue for the exposition of the white's mentality during the day. It is not mere, an issue of Jacobs alone, but of the entire black female slave, who ended up being a mere animate things to their master. The rise of Jacobs from the status of a slave to become a writer deserve all the praise, but, all because of strong feelings that earned her the status. For the same, the first chapter is “culture as a means of exposition of cultural feelings” and the second will be “Structure of Feeling” largely depending on the writings of Raymond Williams. Similarly, the third chapter will be “Structure of Feeling in *Incidents in the Life of a Slave Girl*,” followed by a short “conclusion.”

II. Cultural Materialism

Cultural Materialism

Cultural materialism is composed of two terms, *culture* and *materialism*. Culture is a set of shared beliefs and values adopted and followed by a group of people. Beliefs, customs, practices and social behavior of a particular nation or people make culture. Similarly, materialism is the physical theory that physical matter is the only reality and that psychological states such as emotions, reason, thought and desire will eventually be explained as physical functions. In the context, cultural materialism is a theory which advocates that the environment, resources, technology and other material things are the major influences on cultural change.

Cultural Materialism seeks to explain cultural organization, ideology and symbolism within a materialistic infrastructure/structure/superstructure framework. Cultural Materialists believe society develops on a trial and error basis. If something is not beneficial to a society's ability to produce and/or reproduce, or causes production and/or reproduction to exceed acceptable limits, it will disappear from society altogether. Therefore, law, government, religion, family values, etc. must be beneficial to society or they will cease to exist within society. It ignores society's opinion in favor of observation of phenomenon via scientific method.

In the recent years, cultural materialism has been an approach to the analysis of literature, drama, and other cultural forms, adopted by some critics, mainly in Britain, since the early 1980s. Its principles, derived from western Marxist traditions, were outlined most influentially by Raymond Williams in his later writings, notably in *Problems in Materialism and Culture* (1980) and *Culture* (1981). Here the orthodox Marxist model of an economic base is challenged and replaced by a more flexible model in which cultural activities themselves are regarded as material and productive processes. Cultural materialist approaches

to literature emphasize the social and economic contexts in which it is produced and consumed. They are also interested in the ways in which the meanings of literary and dramatic works are remade in new social institutions. Critics who have written extensively on cultural materialist include, besides Raymond, Alan Sinfield and Jonathan Dollimore, as its chief members.

Raymond Williams, a prominent critic on *Culture and Society* defines culture as, “It is the establishment of procedures for verification and falsification, which are rarely addressed within the social sciences” (137). He further takes culture as an inseparable part of the society. He further writes, culture as, “an essential hypothesis in the development of the idea of culture that is the art of a period of closely and necessarily related to the generally prevalent way of life” (130). Cultural materialism is the outcome of societal changes and behaviors that largely depends on the possession of materials, or material well-beings.

However, Barbara J. Price in *American Antiquity* defines the influence of culture and commodity defining and shaping the feelings of a man makes the ultimate difference. He has following opinions in context to the factors that are responsible for the change in cultural materialism:

Various commodities are interrelated to form the characteristics of cultural materialism, which, thus guide the present evaluation of the relation of theory to theory, and theory to data: science is hierarchic, competitive, and probabilistic. Scientific thinking is, first of all, hierarchic. Hierarchy refers to the coexistence of propositions at different, nested levels of inclusiveness from the most general to the most specific. (712)

A proposition's breadth is partly a function of the paradigm from which it is deduced and of its vertical and lateral deductive linkages.

In one paradigm a proposition may be very general, the foundation of a wide range of lower-level deductions; in another, the same proposition, while remaining equally true, may be much more restricted in its application. Unjustified transposition of levels, in which a proposition is arbitrarily made more or less general than its paradigmatic status otherwise warrants, constitutes what is called a category mistake an illustrative instance of this type of error in contemporary society is provided by the case of sociobiology. Within the Darwinian paradigm acknowledged by sociobiology to be its parent, the designation of a trait as adaptive is operationalized on the basis that it out reproduces competing traits that do comparable work. This criterion of differential reproduction, however, poses difficulties for the explanation of the behavior of neuter castes-difficulties that are obviated with reference to the socio-biological concept of kin selection. Neuter castes, however, occur quite rarely in the biosphere; they are found among some-not all-ants, bees, and wasps and, probably convergent, among termites.

Cultural Materialism is an important and direct strategy by which many problems of modern world can be accurately addressed. It may be most profitably addressed, to provide the context that confers significance upon facts. Similarly, in words of Jonathan Dollimore, cultural materialism:

. . . explicitly provides grounds on which the propositions it generates can be falsified. In response to these objections, one may note that the alternatives are some other theoretical framework, with different premises, which would nonetheless incur the same structural difficulty, is no theoretical framework at all. (302)

The alternative provided by the materialism seems to have fallen by default, into the second option. A number of competing positions within logical empiricism itself is the premises and framework supported by the study.

Like any materialist paradigm cultural materialism maintains that human behavior, its similarities and differences, stability, and change-is best explained with consistent reference to the material conditions of life. Although the existence of awakening, intentions, beliefs, ideals, values, and comparable mental constructs is not impugned by such a strategy, such phenomena are regularly treated as explananda, and as epiphenomenal to processes more powerfully explained in other terms; propositions concerning them will therefore be relatively low on the hierarchy. It presents the principal tenets of the cultural-materialist position, in part by contrasting it first with what it is not, and second with some of the more frequent misinterpretations found in the literature and the grapevine and tendered in criticism. Cultural material-ism will then be differentiated from the more prevalent form of materialism-historical or dialectical materialism-on the basis of the mechanism held to account for its operation.

The causal primacy of the infrastructure is taken as the fundamental premise of any materialist strategy. It may be noted that many, if not all, of the relevant parameters will be quantitative in range of values and in operation, and that all are linked in relations of positive and negative feedback. Under such circumstances, analysis in terms of dialectical opposites seems intellectually tortured. For the mechanism of the dialectic, cultural materialism substitutes a statement of nonrandom survival of some, but not all, randomly occurring variations in a system. Variation is effectively random with respect to the factors that govern differential retention or modification of the variants; it arises constantly in all living systems and does not, in terms of an evolutionary paradigm, require explanation. It constitutes a necessary condition for selection, the process that explains why some variants will be perpetuated, others modified, and still others eliminated a nonrandom process operating upon raw material that is taken to be random at this level.

This paradigm explicitly eschews the teleology often attributed to it. The “need for” a particular variant under specified circumstances will not call it forth, regardless of whether such need is in any way perceived. Similarly, human foresight, purpose, planning—often cited to justify a “suspension” of natural selection in the domain of cultural behavior—cannot be invoked to explain either the persistence or the rejection of behaviors. Instead, these mental element construct serve only to generate variation in the system, upon which selection, neither guided nor controlled by man, operates continuously and in a quite impersonal fashion. Should a favorable variant occur, by chance, it should out-reproduce competing variants, i.e., those that do comparable work but not so well under specified conditions.

Cultural materialism seems to be a chronic, if unexamined, impression that such extension is either reductionist or in some sense metaphorical. Underlying this group of related problems is the misapprehension that the selection is applicable only to biological traits, genetically transmitted—traits for which the term “reproduction” is interpreted quite literally to imply a particular set of mechanisms taken as given, and for which the criterion of reproductive success is a priori, built firmly into the definition of the concept of adaptation. The immediately following discussion will explore these issues in some detail, in an attempt to distinguish what is logically and substantively essential to selection theory from what may be regarded as accidental accretions to it. To the extent that this attempt is successful, the result will develop the potentially radical position that, whether applied to biology or to culture, the natural selection invoked in both is the same process. Raymond Williams has following opinions in the context:

Cultural materialism in no way implies that biological heritability constitutes a necessary condition for the operation of selection that results in the change of human and, ultimately societal behavior. In effect, the assumption of a

particular mechanism of reproduction of traits is rejected as not required by the theory. (721)

Logically all that is requisite is that in all cases there be some regular, consistent, and specifiable means of transmission of traits regardless of the substantive nature of those means a matter for empirical investigation.

Cultural material reproduces competing traits doing comparable work. This can be studied as the fundamental and essential aspect of the theory. Differential reproduction, however it occurs, accounts for the retention, modification, or elimination of a given variant, genetic or behavioral, for the changing frequencies of competing traits vis-à-vis each other. In both domains, furthermore, the criteria by which the process of differential reproduction is operationalized are identical: the numbers and distributions of population's bearing the trait in question. Since the same measurement of the degree of difference a trait makes upon a system is equally applicable to both, probabilities increase accordingly that we are dealing less with an "extension" than with the same process.

Unlike the dialectic, therefore, a natural selection model is applicable throughout the bio- sphere, to all living systems including the special case of human cultural systems. In terms of criteria already presented, this renders the Darwinian mechanism more powerful than its dialectical competitor. If dialectics can explain the course of human events, they can explain only the course of human events, requiring additional statements to provide a link to the higher-order, more generalized processes of living systems. Without such linkage the mechanism necessarily floats-or, alternatively, deductively requires that human existence entails the suspension of the laws of life. This would be tantamount to claiming that human social life is not in principle, after all, a part of nature. A separation-dialectical opposition, if you will-of man and nature explicitly or implicitly underlies much of Western social science

but its mere persistence does not guarantee its productivity, and cultural materialism rejects the dichotomy.

The bridge is the concept of energy, which is taken as the capacity to do work, and seen as potentially constituting the direct link not only between human society as a special case and the biosphere in general, but between the biosphere as special case and the rest of the universe. An energy criterion, in sum, provides a foundation for what could approach a unified- field-theory for the social sciences. Energy is calories; it is capital and labor; in some contexts it is money a special case; the laws of economics-the more restricted domain-are hierarchically subordinate to the more generally applicable laws of energy capture and flow.

In common usage, these terms both refer interchangeably to the variety of cultures and the need to acknowledge this variety to avoid 'universal prescriptive cultural definitions. However, the terms implies as oppositions to draw a distinction between two ways of representing culture. Dollimore argues that “it is insufficient to record cultural diversity which merely acknowledges a revenge of separate and distinct systems of behavior, attitudes and values” (125). Such a framework may even continue to suggest that such differences agree merely aberrant or exotic, as was implicit in imperialistic ethnographies. References to cultural diversity based on an assumption of pre-given cultural “contents” and customs' give rise to anodyne liberal notions of multiculturalism, cultural exchange or the culture of humanity.

Culture and Hybridity

Hybridity refers in its most basic sense to mixture. The term has its root in biology and subsequently was employed in linguistics and in racial theory in the nineteenth century. Its contemporary uses are scattered across numerous academic disciplines and is salient in popular culture. However, today hybridity is a major theoretical discussion amongst the discourses of race, post-colonialism, identity, anti-racism and multiculturalism, and

globalization. Hybridity is associated with determination of cultural difference, and on the other hand, suggests that cultural authority resides not in a series of fixed and determined diverse objects but in the process of how these objects come to be known and so come into being.

In the issue, Jonathan Dollimore opines that hybridity has its root in cultural difference, which is one of the causes of rise of cultural materialism. He explains:

This process of coming to be known is what brings into being and discriminates between the various statements of culture or 'on culture' and which gives authority to the production of the fields of references by which we order them. By stressing the process by which we know and can know cultures as totalities, the term 'cultural difference' emphasizes our awareness of the homogenizing effects of cultural symbols and icons and places the emphasis on a questioning attitude towards 'the authority of cultural synthesis in general. (127).

The difference Dollimore emphasizes here is clearly connected with the radical ambivalence that he argues is implicit in all colonial discourse. He insists that this same ambivalence is implicit in the act of cultural interpretation itself, since, as he puts it, the production of meaning in the relations of two systems requires a 'Third Space'. This space is something like the idea of deferral in post-structuralism. While it is suggested that signs acquire meaning through their difference from other signs and thus a culture may be identified by its difference from other cultures. Furthermore, difference is also deferred, a duality that he defined in a new term 'differance' as per Jacques Derrida's vision. The "Third Space" can be compared to this space of deferral and possibility thus a culture's difference is never simple and static but ambivalent, changing, and always open to further possible interpretation. In short, this is the space of hybridity itself, the space in which cultural meanings and identities

always contain the traces of other meanings and identities. Therefore, Dollimore argues that claims to inherent originality or purity of cultures are unattainable, even before we resort to empirical historical instances that demonstrate their hybridity.

Hybridity originates from the Latin *hybrida*, a term used to classify the offspring of a tame sow and a wild boar. A hybrid is something that is mixed, and hybridity is simply mixture. As an explicative term, hybridity became a useful tool in forming a fearful discourse of racial mixing that arose toward the end of the 18th Century. Scientific models of anatomy and craniometry were used to argue that Africans and Asians were racially inferior to Europeans. The fear of miscegenation that followed responds to the concern that the offspring of racial interbreeding would result in the dilution of the European race. Hybrids were seen as an aberration, worse than the inferior races, a weak and diseased mutation. Hybridity as a concern for racial purity responds clearly to the zeitgeist of colonialism where, despite the backdrop of the humanitarian age of enlightenment, social hierarchy was beyond contention as was the position of Europeans at its summit. The social transformations that followed the ending of colonial mandates, rising immigration, and economic liberalization profoundly altered the use and understanding of the term hybridity.

The idea of cultural materialism is incompatible with the idea of the development of a radical and revolutionary native intelligentsia. In fact it is specifically invoked as the defining condition for such a radical native intelligentsia as opposed to a comprador-class or neo-colonialist native elite, which merely positions itself within a totalized and controlled metaphor of cultural diversity. Such an elite that invokes unchanging and fixed native form can never fully oppose the control of the dominant culture, since they define culture as fixed and unprogressive. Yet, ironically, it may be their very inbetweenness that allows a revolutionary potential for embracing change in members of the same group of native intelligentsia. In the context, Dollimore suggests that people who

. . . initiate the productive instability of revolutionary cultural exchange are themselves the bearers of a hybrid identity ... and they construct their Culture from the national text translated into modern Western forms of information technology, language, dress ... [transforming] the meaning of the colonial inheritance into the libratory signs of a free people of the future. (38)

Despite the intervention in many post-colonial discussions, the terms continue to be used interchangeably in the way defined at the beginning of this entry.

Similarly, another critic, Richard N. Adams in *Energy and Structure: A Theory of Social Power* explains cultural materialism, as “about energy and behavior of a society to adapt to the new changes” (37). An energy criterion for measurement and comparison is hardly new in the study of human behavior and their culture. The culture evolves as the amount of energy harnessed per capita increases has long been considered a virtual truism; Adams has used energy to describe and analyze sociopolitical systems and especially the concept political power.

Adams’s idea is a statement of what might be called basic energy, i.e. economy and all living systems must take in more energy than they expend to procure that energy living necessarily entails energetic costs of metabolism, growth, reproduction. Any individual failing to do so dies, and the population failing to do so eventually becomes extinct. For a familiar cultural special case instance, the statement can be phrased more specifically: if you spend more than you earn, you go into debt; and if this situation persists, you go bankrupt. Any subsistence strategy, therefore, represents a compromise between two polar extremes-maximizing intake and or minimizing expenditure. Living systems, in other words, are lazy and greedy; in this best of all possible worlds, maximizing laziness usually entails minimizing greed i.e., cutting consumption, and conversely, maximizing greed normally entails working harder.

Depending on the context, the substantive components of such strategies may be highly variable, but this set of constraints is universally applicable. One of the thornier problems confronting cultural materialism theory is to explain why, and under what circumstances, people can be induced to work harder, often for declining returns on their labor. Ultimately, this becomes an aspect of the classic problem of the explanation of inequality, in that no egalitarian institutions play a significant positive-feedback role in the process. All behavior, furthermore, incurs energetic costs and yields energetic returns; both costs and returns are in principle measurable. Therefore, a statement of relative efficiency—the ratio of costs to returns—can in theory be used to characterize all behavior. A statement of efficiency, however, is a variable rather than a constant. Not only is its value altered by the manipulation of either term but, because behavior always occurs in some environment, some context, different occurrences of even descriptively “the same” behaviors may not be comparable in their efficiency. This suggests that comparison of behaviors according to the work they do, and how well, is at least as valid as the more traditional comparison on the basis of form. That a trait may be a core feature in one system but secondary in another is closely related.

To illustrate, the complex of wheeled vehicles and road transport, it had a different energetic impact in the context of Mesopotamia, where, interestingly, it is established relatively early from that noted in Egypt where it occurs rather late. Given Egypt's geography, most of the inhabited area was easily and efficiently accessible by boat; construction of roads would not only have been costly, it would have removed valuable irrigated land from agricultural production and thereby have raised the costs still more. The costs and returns of all behavior, relative and absolute, permit the investigator to construct an inter-subjectively valid hierarchy of relative systemic importance of all observed behaviors.

But still, there are critics, who take cultural change as the process involved in creating hybrid culture. Steward Julian H., who in his essay, “The Economic and Social Basis of Primitive Bands” opines that cultural aspects are sources of hybrid culture as:

The behaviors that can be expected to produce the most profound repercussions on the overall state of the system; they are also the ones that should be most easily recoverable from the widest range of cultural contexts in terms of both ethnographic and archaeological data assuming, of course, that the investigator looks for them. (345)

Energy-richer traits in a system determine or circumscribe energy-poorer ones. While such a deduction may not yet-if ever-be fully demonstrable empirically, it does suggest initial investigative priorities, thus serving as a preliminary means of evaluating competing explanations.

As such, cultural materialism leaves aside the question of prime-mover formulations and their epistemological adequacy, directs attention first to the parameter responsible for the bulk of caloric production. According to Mabell A. Elliott, in most cases, particularly polytechnic ones, trade-largely a long-distance trade in sumptuary directly or indirectly employs only small numbers of a total population and represents only a small fraction of the total energy harnessed, i.e., accounts for very little of a gross national product or equivalent; this generalization can be tested empirically. Thus the trade may be largely explicable on grounds of some energy-richer variable capable of underwriting growth in this, or some other, economic sector. Expansion of the scope of such trade, alteration of its patterning, enhancement of the professional specialization that attends it, and the size and structure of markets can be understood not as the result of some internal dynamic of the trade itself, but rather as a function of the ability of the food-producing sector to expand concomitantly.

This last may be inhibited by some factor-land, water, labor-not related to, or addressed by, exchange. If such intensification is checked, growth in the trade sector should be checked correlatively. In effect, of course, these two prime movers are systemically linked rather than competing variables, although the linkage is asymmetrical. Finally, these are the behaviors that, given the convertibility of matter and energy, will most probably, and to the degree that they are systemically important, be manifest in material form. Whatever else a material object may represent, it is directly the energy expended on it.

Cultural selection thus, operates upon the energy differentials of competing variants that do comparable work. Under any stated conditions some will perform that work more efficiently, either because they are less expensive or because they yield higher returns-or both. A more efficient behavior will out-reproduce, will displace, a less efficient alternative. Frequencies of competing behaviors, the criterion of population numbers and distributions will alter-increase or decrease-as conditions change.

The issue culture and materialism has inhibited nearly a generation of development in the socio-economic sector. Cultural materialism differs comparably, from the environmental determinism making culture a habit for the people of its descendants. Furthermore, the mechanical than systematic module is a feedback of the relations positive or negative among component elements are held capable of affecting the relative value of each and the state of the whole. No single factor, however designated, can be treated as a sole determinant, or "the same." The analysis of processes governing stability and change can be interpreted simultaneously as both cause and effect. A strategy of this sort obviates the often uncomfortable squabbling among competing single-factor theories all of which resemble each other structurally but differ among themselves in the particular prime mover selected. Thus, to debate of the increased productivity causes population pressure against the increased productivity, which in turn pressures the system and the society? It is to create an apparent

head-on collision stubbornly un-resolvable in its present form. This can now be more productively rephrased, as Adams defines the scenario as:

What, under a wide range of conditions, can we say about the relationship of population and productive regime? When are these variables linked in positive (reinforcing), when in negative feedback? With what consequences to existing conditions and to the overall state of the system? Prime mover theories, particularly when they compete directly, seem to result from the decomposition of causal constellations more profitably treated as irreducible systems. (49)

This procedure is far more common than its complement, the amalgamation of a number of single-factor theories into a single systemic formulation by emphasizing the mutually repercussive relations among the relevant variables. Several misconceptions nonetheless attend the adoption of the systems model of causality.

Culture is a deviation-correcting, negative-feedback mechanisms of the material perspective. However, it remains unable to deal with change. It is chiefly here that cultural materialism, with its strongly evolutionary emphasis, differs from the more functionalist human ecology of. The latter position emphasizes questions of equilibrium maintenance and restoration. Cultural materialists, while fully recognizing the relation of the economic and the social, would reverse the postulated direction of determinacy. That is, they would analyze the critical features of social forms as in effect the flow chart of energy capture and distribution. Other specifiable characteristics of social organization are treated as important to the extent that they can be deduced from or linked with the energy system. What is proposed, in other words, is a hierarchy of relative importance based on demonstrated energetic involvement—a hierarchy that contrasts in its basic premises with those more frequently encountered in literature?

Even “traditional” problem areas in social organization can, however, be approached from a number of avenues, no one of which is dictated by the inherent character of the data. Rather, the questions posed by the investigator determine the relative importance of the observations taken and recorded, and ultimately the uses to which they can be put. Lineality and the analysis of unilateral descent groups constitute a case in point. In the customary treatment of problems of filiations, alliance, corporateness, etc., there is a strong component, which focuses on terminology, symbol, the prescriptive and the ideal. Necessarily culture-specific and particularizing, much of the undeniably rich description that results stands as its own *raison d’être*, generalizable only with difficulty if at all. When, however, social formation is linked to techno-environmental and demographic context, it becomes possible to generate propositions amenable to comparative testing and falsification.

The issue of cultural materialism often deals with a problem masked with the levels that are conflated. This point, furthermore, while distinct from the emetic controversy, is clearly not unrelated to it. A not inconsiderable debate concerning the pragmatic and epistemological ramifications of the emetic distinction and its utility in application is currently emerging. Thus, it is a representation of art and society, where it is born and reborn to achieve a greater height each time it is born.

This position was a fundamentally necessary to challenge the nineteenth century system of production, and to the laws of political economy, which supported it. Value, wealth, labor were taken out of the jurisdiction of the law of supply and demand, and related to a wholly different social judgment. In asserting this, Williams was also, necessarily, asserting the idea of a social order. At the root of all his thinking is his idea of function – the fulfillment was only possible if society was regulated in terms of the general design, as:

A society must regulate itself by attention to this must be swept away. But a system of production geared only to the laws of supply and demand made

regulation impossible any 'whole fulfillment' of their ultimate function as human beings. There could be the joyful and right exertion of perfect life.

(143)

Thus, cultural materialism was neither an art, nor a science but a system of conduct and legislature, founded on the sciences, directed by the arts, and impossible, except under certain conditions of moral culture.

To these conditions of 'moral culture' and to an economic order, morally determined, the principal obstacle is an economic system based on competition. Raymond opines this situation as, "Government and co-operation are . . . the Laws of Life. Anarchy and Competition of the Laws of Death" (143). Thus the contrast between the culture and anarchy was again made, but now in terms that directly challenged the basic principles of nineteenth-century industrial economy. Not only was the supply of real 'wealth' impossible under such conditions, productions, at hazard, being both wealth and illth. But also the effects of competition extended to consumption. Wealth was the possession of useful articles which we can use. So that even, if the existing system always produced useful articles, this kind of society which it also produced most just distribution and wise consumption difficult or impossible. And since 'intrinsic value' depended not only in the value of the thing itself, but, by its relation to 'function' in the general design, on its right and valuable use, the question of wealth of a society could not be settled by attention to production only. A society had to be judged in terms of all its making and using and in terms of all the human activities and relationships, which the methods of manufacture and consumption have brought into existence.

Structure of Feeling

Feelings form a more general class of subjective experience than emotions since they include a wide variety of internal states not normally considered being emotions, such as

feeling dizzy, feeling puzzled, feeling out of it, etc. By an affective state we simply wish to refer in a non-technical way to a general class of non-localized subjective sensations. To say some feeling is not an affect because it is not an emotion word or related to a facial expression simply asserts what has been assumed. It may be that research will find independent criteria, such as neurological processes, that distinguish among various affective states.

Williams added to the outlook of Cultural Materialism by employing “structures of feeling” in the paradigm. William defines structure of feeling as, "These are values that are changing and being formed as we live and react to the material world around us. They challenge dominant forms of ideology and imply that values are organic and non-stagnant" (59). Thus, structure of feeling embraces change and gives us different changing perspectives based on what we chose to suppress or reveal in readings from the past.

David Macey, a critic on William's *Culture and Society* views that it was intensive reading into the Marxism, that Williams came up with the issue of structure of feelings.

According to him:

William develops the theory of structure of feelings in the course of a long dialogue with Marxism, and which ascribes a central importance to the role of culture and how it shapes up the mentality of an individual. Williams is critical of the base/structure model so often used by Marxists to analyze cultural phenomena on the grounds that it makes, for example, the literature dependent, secondary and superstructural, or subsumes it into the wider category of ideology. Cultural Materialism stresses that culture is a constitutive social process which actively creates different ways of life. Similarly, signification or the creation of meaning is viewed as a practical

material activity which cannot be consigned to a secondary level or explained in terms of a primary level of economic activity. (93)

Here, it is necessary to understand the role of consciousness itself, which is not a reflection of a basic or more material level of existence, but an active mode of social being. Williams is also critical of the technological determinism of theorists who argues that communications media have independent properties that impose themselves automatically. However, William does not deny that the function of the media is determined, but insists that its determination is social and always bound up with socio-cultural practices.

In ranked societies in which redistribution is prominent modes clearly have preferential access to whatever resources are obtained through the redistributive system. The comparative physical characteristics suggest that more than merely sumptuary is increasingly involved. Only one set of behaviors capital control of the factors of production-remains to be added, and the principles by which it develops are the same ones applicable to preceding steps. Degree of such control-not presence or absence-is manifested materially in the differentiation of residences, the principal reflection of the ability of a household to divert community surplus to private use.

Very large, internally complex ranked societies should indeed resemble stratified ones, on the basis of descriptive criteria derived from energetic parameters and consistently applied across the energetic spectrum. Some critics seem to reject the principle use of data for the reconstruction of manifested structure and superstructure, viz. the position that archaeology “requires its own theory” in order to address these problems at all. Others, on the other hand, appear to invoke that social data are readily and uncritically. In a sense the former group may be viewed as a response to the excesses of the latter. This paper maintains that retro-diction from ethnography is normal and necessary-is indeed implicit in even the most purely formulation.

Therefore, it is preferable to develop rules of procedure governing the translation of ethnographic observation into archaeological evidence. While some inferences and retrodictions are reliable, valid, and as amenable to testing as any proposition however generated, others are flatly illegitimate. More than mere seat-of-the-pants intuition is necessary for evaluation of the relative probabilities of analogically derived propositions, and in the distinction of some as productive from others as logically impermissible. Common assumptions to the contrary, greater knowledge of ethnography is insufficient to develop or strengthen an analogy. The facts do not speak for themselves, do not generate a research strategy, and cannot substitute for the role of a paradigm. A powerful and logically sound analogy—the only kind that is potentially useful to archaeologists or anyone else—depends far less upon “the facts” than upon what is imposed on them by the investigator.

Analogical statements constitute merely a special case of what is more broadly termed the comparative method—a special case which, when one member of the comparison is drawn from archaeology or history, nonetheless requires certain logical procedures distinctive to it. Because the principle mandates treatment of past and present within the same causal framework, there is no inherent problem of legitimacy in such diachronic comparison. As is regularly the case with the comparative method, the similarities on which comparisons are drawn can be of any sort—formal or functional; technological, sociological, or ideological—and there is no requirement of homology.

The consequences of these various options will differ in both practical applicability and epistemological strength. Some illegitimate attempts have tended to discredit the entire undertaking; part of the reason may be that the role of paradigm is insufficiently taken into account. Some investigators reject the utility of analogical reasoning on grounds that it cannot help to interpret any phenomenon truly extinct without issue, i.e., without precise surviving ethnographic parallel. One possible instance of such a situation may be the general absence

of extant or ethno-historically reported ranked societies at the uppermost pole of the continuum so designated—a gap that admittedly contributes to the difficulty of interpreting this “level.” But it is this scale and form of sociopolitical organization that would compete most directly with states.

To analysis of the various levels of differences amongst the social institutions on the basis of the material effects they have produced, and of the similarity or difference among such effects in comparison with better-documented examples. At least in the past half century, this type of objection has not unduly troubled paleontology, even when that discipline has confronted comparable difficulties, which have resulted in the formation of multi-cultural societies, around the world.

The principle of cultural materialism is the paradigm that has been tested against selected competitors in the analysis of certain problems of similarity and difference, stability and change in cultural systems and mannerism of the society. There is no absolute or immutable truth in science, a comparative testing of this sort is the only valid method of establishing the relative strength of competing sets of explanatory premises: theoretical propositions must be tested against each other as well as against data and evaluated on meta-theoretical as well as empirical grounds. As, facts do not speak for themselves, nor does generalization inhere in them; they acquire significance—indeed are recognized as facts—only insofar as some theoretical framework is imposed on them. Thus, no statement of causality can be expected to emerge through the amassing of facts, no matter how assiduous or complete.

Thus, the present treatment of substantive controversies amongst cultural materialism is often and not accidentally big ones that cross subfield or discipline boundaries. It has been deliberately restricted to those facets immediately related to the selected theoretical points

under examination, with no intention or attempt to present these debates in full, far less to resolve them. Thus, Adams takes it as:

A synthesis of the principle of the causal primacy of the infrastructure with the operational mechanism of natural selection (of, Darwin), the two linked by a common energetic criterion, offers a non-idiosyncratic foundation for the widest possible cross-cultural and diachronic comparison. That this fusion has characterized the position since its inception is manifest in its consistent emphasis on the costs of/returns from the behaviors it investigates. (142)

Several consequences may be noted in the context; inception, manifestation and adaptation in the process of cultural materialism.

The descriptive comparison between the two entities; culture and material, are of quite dissimilar behaviors; however, lays the foundation of the coming generation of the society. Features of cultural materialism are denial and challenge of the existing norms of the society, like that of Harriet Jacobs. Like many Afro-Americans who were enslaved, Jacobs appropriated Christianity, as her inner source of inspiration arising structure of feelings as to challenge the concept of existing norms and values for newer and greater concepts of cultural identities of the blacks. Through her secular and spirituals songs, Linda exemplifies the slaves need to perform and preserve tradition; however, were the bases of cultural materialism.

III. Structure of Feeling in *Incidents in the Life of a Slave Girl*

Incidents in the Life of a Slave Girl is a saga of suffering and awakening from therein. Harriet Jacobs, a black female slave of the mid-nineteenth century wakes up to the status of a rebel against the existing slavery system to establish her identity in the white society. Slavery is a condition in which an individual is forcibly enslaved and dominated mentally, physically and often sexually as well. Hundreds of males and females of the African origin were forced into harsh mental and physical labor for lifetime.

Jacobs never-ending suffering starts from the house of the white master, Mr. Flint. However, Jacobs is lucky to get a Christian background and a little education, which help her to know something to the slaves of the day. She is an adherent believer of Christian culture and believes “God is same for all” (37). Jacobs experiences all forms of linguistic disempowerment and she struggles to find a way of liberating herself from the master’s oppressive system of discourse. But Jacobs also experiences a sexual, linguist, cultural discrimination and abuse. She says, “Slavery is terrible for men; but is far more terrible for women. Superadded to the burden common to all, they have wrongs, and sufferings, and mortifications peculiarly their own” (77).

Of course, Jacobs is speaking of sexual harassment and rape, and much of this oppression comes from her cultural background. Most of the masters’ claim that it is their right to enjoy their superiority over the slaves from the very ancient times, which seems to have been carried like a tradition. As soon as Jacobs turns sixteen, she faces terrible verbal abuse demanding sexual intercourse by her master, Flint. When he comes to know, she can read and write, he demands sexual intercourse through a letter. As Jacobs writes, “My master began to whisper foul words in my ear . . . He tried his utmost to corrupt the pure principles my grandmother had instilled. He peopled my young mind with unclean images” (27).

Surprisingly, Flint's verbal abuse is associated with the cultural aspects to what he belongs to. Flint demands that Jacobs sleep with her, as a part of the ritual that had been carried out for ages in the family of the masters. He wants sexual pleasure at all cost, as he is a material person rather than spiritual. However, Jacobs is a spiritual lady by the upbringing from her grandmother and her insight into the Bible. Moreover, Flint's verbal abuse is not limited to spoken words' when he finds that Jacobs can read, he sends her letters with a lascivious content. As Katherine Bassard has noted, Jacobs' "ability to read actually aids Flint in his sexual advances . . . his awareness of her literary works against her as he is now positioned to mediate the distance between them through written notes" (125). For Jacobs, reading becomes pathway to freedom, but for Jacobs it becomes yet another vehicle for violation and abuse. As P. Gabrielle Foreman explains, figuratively at least, "the words are the agent through which Linda Brent loses her virtue . . ." (118).

As William S. McFeeley, author of the biography *Frederick Douglass* tells us, Frederick Douglass's narrative is now, more often than not, read only secondarily for what it may tell us about slavery from a material perspective, as the young people take it in the same manner. The first approach centers on how it fits into the great "I" narratives of that most remarkable of all decades of American letters. And as Jean Fagan Yellin tells us in her introduction to *Incidents in the Life of a Slave Girl*, what cannot be seen as dominating Harriet Jacobs's story is not the voice of all slaves but:

[. . .] the voice of a woman who, although she cannot discuss her sexual past without expressing deep conflict, nevertheless addresses this painful personal subject in order to politicize it, to insist that the forbidden topic of sexual abuse of slave women be included in public discussions of the slavery question. (xiv)

This servitude was even more in the case of females. They were already the victims of male patriarchy, and slavery which doubled their woes. Besides physical labor they were also forced to go through sexual exploitation. However, these dominations also give rise to voice of awakening to few of them, like Linda Brent (pseudoname for Harriet Jacobs). She raises self above all these and contributed through her autobiography in the movement against the forced domination of labor system. All credit goes to the awakening of awakening, she achieved through the little education, received during her childhood.

Awakening is a state of being awake and aware to the state of happenings around. However, there is no simple and an agreed-upon definition of 'awakening.' It can be defined in terms of sensations, thoughts and feelings of an individual in relation to the society and the nation. It is a state of being aware of happenings taking place around a person or an individual.

The opening scene of the autobiography offers the glimpse of a happy childhood. Linda learns to read and write in company of good mistress, her mother's mistress. Until the age of six living in the company of her good mistress, she is unaware of any sort of social and mental domination. She recalls her happy childhood days, as:

I was born a slave; but I never know it till six years and happy childhood had passed away. My father was a carpenter, and considered so intelligent and skilful in his trade that, when buildings out of the common line were to be created, he was sent for from long distances, to be head workman. On the condition of paying his mistress two hundred dollars a year and supporting himself he was allowed to work at his trade, and manage his own affairs. His strongest wish was to purchase children; but though, he several times offered his hard earnings for that purpose, he never succeeded. (6)

However, after the death of the good mistress, Linda is sent under the care of Dr. Flint and soon the happy days were over. She is sent to work for Dr. Flint, who is a cruel master. Dr. Flint is a cruel master, who has no sympathy for the slaves and treats them like mere animals. However, the conscious awakening comes to Linda, for the first time, when her master Dr. Flint makes a sexual advancement towards her.

Jacobs in the process of realizing her familial conscious level has to do with an incident, she saw when a mother and her children were sold and separated. This made her realize the value of family and its integration. She has seen several mothers' separation with their children so she compares her own disparate fortune with their fate. She mentions such a situation in her autobiography, as:

On one of those sale days, I saw a mother lead seven children to the auction-block. She knew that some of them would be taken from her; but they took all. The children were sold to slave trader and their mother was brought by a man in her town. Before night her children were all far away. She begged the trader to tell her where he intended to take them. (13)

Jacobs saw that her mother was longing for the integration with her children but her desires were simply not possible to be fulfilled. Her hopes and expectations of meeting her children were dying, which invited frustration on to her. However, it was a typical mother's heart, and hence, even after the sale was over she was desperately trying to find out the address of her sold children, but in vain.

Jacobs further explains the cultural history of her family disintegration that continually since the racism practiced in South America. All the members of the family are not at home. They are sold from one trader to another as a result the family has become the source of not happiness but incurable wound of permanent separation. The main cause of

separation is the inborn slavery in black's family which can be clearly found in Jacobs's autobiography, as:

My grandmother remained in her services as a slave her children were divided among her mistress children. As she had five Benjamin, the youngest one was sold in order that each her might have an equal portion of dollars and cents . . . thought only ten years old. Seven hundred and twenty dollars were paid for him. His sale was a terrible blow to my grandmother, but she was naturally hopeful, and she went to work with renewed energy, trusting in time to be able to purchase some of her children. (67)

Thus, the separation of black family members is as if the trend in white conformist society. Due to race and racism black's family disintegration is inevitable result in Afro-American society. After the separation, the separated members try to unite, but in most cases with no success. Level of conscious feeling comes from the hope, that they are not to be separated from the family union. Desire and hope of a united family cannot be expected in the case of family tradition of slavery.

In Jacobs view, slaves are regarded as not having any human feelings and families, ties, as she has mentioned in her autobiography. In an attempt to save her son and daughter from slavery, Linda does her best. She is ready to go and work under harsh condition of plantation workers to save her children from slavery. Her level of awareness is mature enough, as when she makes a plan to run away from her master, and provide the children a decent life. She is ready to work under the harsh condition in plantation, if only her children are freed of the same. She recalls:

“Have you thought how important your decision is to your children?”

I told him I had.

“Very well, Go to the plantation, and my curse go with you” he replied. Your boy shall be put to work, and he shall soon he sold; and your girl shall be raised for the purpose of selling well. So your own ways! He left the room with curse, hot to be repeated. (64)

She is threatened at the knowledge that her children are to bear the same consequences, as herself; however, they are also significant proof that, she is aware of the evils of slavery.

All these extremes were carried out by Linda (Jacobs) to save her children and sought them happiness, one of the basic concept a mother, and a woman desire for her children. This makes her decide to quit and run away from her master’s house and to have a family reunion away from the tyranny of the unjust master, Flint. However, the more she wanted her family union, the more her family fell under the fragmentation and disjunction which is substantiated by the event of her disintegration with her grandmother and children. Although her grandmother does not want to see having disintegrated with children but Jacobs makes strong decision to leave the home and later to be united with her children in the free land of the South. She narrates:

My plan was to conceal myself at the house of a friend, and remain there a few weeks till the search was over. My hope was that the doctor would get discouraged and for fear of losing my value and also of the subsequently finding my children among the missing, he would consent to sell us: and I knew somebody would be us. I had done all in my power to make my children during the time of. I expected to be separated them. (68)

These worries and circumstances were justified as her thoughts were centered for family love and get-together. So, finally deciding to leave her two young children under the care of theirs’ grandmother, she goes for a self imposed captivity.

However, things are not in her favor. Her old mother is not very prepared to take all this unexpected, although, at last, she takes the risk under the request of Linda. She is worried as, it is against all culture to leave young children and flee to an unknown land, all alone, that too by a woman. She expressed her anxiety to Linda, as, “Linda do you want to kill your old grandmother? Do you mean to leave your little helpless children? I am old now and cannot do for your babies as I once did for you” (68).

Worries of grandmother are more a cultural mores, thanks to the age-old system they are made to habituate. Grandmother is clearly worried and uncertain on Jacobs's plan which was difficult for her, the children and Jacobs's, as well. It is not only good for Jacobs's children but also for her Grandmother. On the other hand, family happiness including children and grandmother became impossible, so grandmother does not support the plan of Jacobs by showing the fate of children and her grandmother.

Among the civilized people, it is said that charity starts at home. However, for Linda, the black slave it was the other way; it started at the service of some cruel master. A mother's wish to teach her children charity and mannerism was behold at the misfortune and her pathetic condition of memory in being in jeopardy of having her children snatched away by some whites. The following expression depicts the worry of a mother, who is worried on the momentary union with children who are bound to be away from her love and affection, as:

Whenever the children climb on my knee, or laid their heads on my lap. She would say 'poor little souls!' At would you do without a mother? She don't leave you as I do' and she would hug them to her own bosom, as if to reproach me for my want of affection, but she knew all the while that I love them better than my life. I slept with her that night and it was the last time. The memory of it haunted me for many years. (69)

Jacobs's broken down soul due to departure from her children or family has been exposed and how the departing mother and children felt during the last moment. Longing for family integration and feeling of family ties how heart rendering would be for them. Family affection and exchanging the inner feelings have been vividly presented. On the other hand, their last meeting, their unforgettable moments always haunted them until their reunion. These are the woes of a female and a mother at the same time.

The second factor for Linda's awakening is associated with racism. She is a black, an African by blood. In America, the ground of slavery was they were blacks from Africa. According to Loring Brace C., "Racism has been a cause of more misunderstanding and human suffering than anything else that can be associated with the single word in language" (116). Race is in fact a prejudice conditioned by perception. Similarly 'racism' can be defined as a way of thinking that tries to link groups unchangeable physical characteristics to its mental and moral characteristics. On the basis of the physical features, it distinguishes between 'superior' and 'inferior' racial groups. Racism is a way of thinking and discriminating in its practice.

Culture is based on prejudice and stereotype where the stereotype refers to instant fixed idea of a group usually based on false or incomplete information; prejudice refers to the ideas that are formed without any knowledge about others. Gretchen Gerzina defines it as:

An active or passive response to the specious belief that genetically transmitted traits are linked to social characteristics [. . .] Racism at individual level involves a misguided personal belief that an entire racial group is deficient of superior because of a set of moral intellectual or cultural trait that are thought to be indicated by the groups biological origins. (126)

Culture is the product of racial prejudice and it works with biological and sociological definition. It creates the two aspects: prejudice and discrimination. Prejudice works against a

certain category of persons that couldn't develop in the mind of individuals. Discrimination shows the racial behaviors that are physical segregation. Prejudice is a rationalization for discrimination and discrimination often brings forth to the behavior.

Culture is associated with different institutions like religion, education and military institutions in order to exclude or include not a person but also an entire group, to take the form of institutionalized racism. Religious differences too are apt to create racial antagonism. Though the doctrine of most religions abhors violence and injustice, it still remains true that there have been periods of violence between Christians and Muslims, between Catholics and Protestants between western and eastern religions.

Culture occurs largely due to the fact the society either pretends that it does not know of this latter situation or is in fact incapable of doing anything meaningful about it. Gerzina defines this situation in accordance to the level of conscious and unconscious state of understanding of an individual, says, "Both consciously and unconsciously, racism is the legal cultural, religion, educational, economic, political, environmental and military institutions of societies. Racism is more than just a personal attitude: it is the institutionalized form of that attitude" (3).

A sense of superior group prevails in this type of racism. It is said that the whites are better than blacks. Therefore black should be subordinated to whites which is racist attitude and its permanent the society, on both the individual and institutional level. For her children's memories of her begin to wane that highlighted Jacobs's herself and her children are completely victimization from the family disintegration. We can realize the situation in these lines:

Grandmother brought the children out on the pizza, that I might hear their voices. Benny said "Grandmother. Why don't . . . all of us go and live where mother is? I should like it wouldn't you, Ellen?" "Yes, I should like it" replied

Ellen; but now could we find her? I don't remember how mother looked-
looked do you Benny? (77)

Unseen and almost unremembered, Brent cannot possibly be mother her children as long as she remains, for all practical purposes, a child's psychology and a separated mother's realization towards her children have been nicely presented where both, children and mother are compelled to live separately. On the other hand, the innocent separated children's feelings towards mother's psychology has scattered in her autobiography.

Way of thinking and cultural difference in Linda and Flint is just because, the former is a black female and the previous, is a white male master. Things are worse for male slaves as well, but the cultural and material imposition makes female more vulnerable domination than that to the males. Master, on the ground of his white race, owns the right to rule over black race, just because the culture provides them to do so. It is materialistic tradition that has been followed for generations and which continues to dominate them, even in those, as well as days thereafter, as well. The highlight of this evil culture is one has the authority to impose unjust acts on the other; by birth itself. As such, when Flint dies, his daughter continues the hunt for Jacobs and the children, to firmly establish the supremacy of her father. It is not mere limited to physical domination, but of mental supremacy, as well. It is largely because of the culture that mankind has succumbed to for generations.

Finally, daring the her own life and risking her children as well, Jacobs escapes to the North in search of freedom and a new world from the master's plantation. She aims to go north in order to practice freedom as well as to end the chain of inborn slavery to her and her coming generations. After hiding for seven years in dreary den, she was on the way where she met with her old friends who also fled from master's home. They shared their sorrows and grief what they had experienced in master's home and during the time of escape.

Above all she dwelt on the agony of separation from all her children on that dreadful auction day. She could scarcely credit me, when I told her on the place where I had passed nearly seven years “we have some sorrow” said I. “No” replies she, you are going to see your children soon, and their is no hope that I shall ever even hear from mine. (114)

Two desperate souls victimized by their masters, shared their agony to each other. On the other hand, there is danger for their life if the master caught them.

They shared their experience trials and tribulations what they have faced in masters' home and they also worried about their future in the north. At one point, Jacobs's friend becomes so serious from being departed from her family and children; she could not resist it any longer. Ultimately, she decided that she had no children and their voice was never heard, neither in North nor in South.

Jacobs remembers how she could not lead her life with Mr. Sand. Her falling in love with Mr. Sand, a white boy who persuaded her to buy her slavery after marriage could not materialize. Jacobs's master did not support although Jacobs exposed the intention of marriage with Mr. Sand but her master told her that he does not have legal right to sell her. Jacobs felt despair due to her illegal sexual relation with Sand, Jacobs becomes the mother of two children. Jacobs strongly believed that one day Mr. Sand would buy her children but what she expects that happened just opposite. Due to the long absence of time Mr. Sand changed his mind and attitude to children and Jacobs:

Mr. Sand has given her to my eldest daughter. She will make a nice waiting maid for her when she grows up. I did not answer a word. How could she who knew by experience the strength of grandmother's love and who was perfectly aware of the relation Mr. Sands bore to my children how could she look me in the face, while she thrust such a dagger into my heart. (121)

Jacobs's expectation could not be fulfilled due to the selfish nature of Mr. Sand who forgot what he pledged to Jacobs. He had told her that after buying her children, he would eventually free them in North in presence of their relatives. Jacobs after being deceived from Mr. Sand could no longer believe any White.

Jacobs's longing for integration with her family was hindered by her race, even in the North. It was the fate of thousands of Afro-American slaves who fled to North in hope of freedom. In such white conformist society, Afro-American's family integration is out of question. Mourning the situation, Jacobs writes:

I was daily hoping to hear that my master had sold my children for I knew who was on the watch to buy them. But Dr. Flint cared even more for revenge than he did for money. My brother William and my good aunt who had served in his family twenty years and my little Benny and Ellen, who was a little over two-years-old were thrust into Jail. (75)

Anyone easily guesses that the mournful expression of Jacobs and her problem. She daily lives in fear of separation with her children and family from her master. They can be brought in auction block in order to sell. She also comments the cruel nature of master who has not any sense of humanity. He regards slaves lives are as the shoes. Even the slaves who did serve for twenty years were also victimized by injustice and inhuman nature of master.

Rise of awakening is extreme, when one is attacked at the soul by the most dreaded enemy. In yet another case of mental brutality by the white master, Dr. Flint, puts restriction on the will of Jacobs to get married to a free nigger. Her intentions were to marry a free nigger and settle a life of dignity and respect. However, the master is otherwise, as depicted in the following lines:

“So you want to be married, do you?” said he, “and to a free nigger.”

“Yes, sir.”

“Well, I’ll soon convince you whether I am your master, or the nigger fellow you honor so highly. If you must have a husband, you may take up with one of my slaves.”

What a situation I should be in, as the wife of one of his slaves, even if my heart had been interested!

I replied, “Don't you suppose sir, that a slave can have some preference about marrying? Do you suppose that all men are alike to her?” (37)

For a nigger slave, the mind, body and soul all were the prisoners of their white masters. Even for getting married, they were preferred couples within the slave plantation itself. It was as if, they were producing more slaves for future use. The whites' mentality was dual, to pretend to give on one side, and restrict from the other.

The cultural irony remains in the fact that, Flint does not stop to call himself, a well wisher to Jacobs. He inquires about her health and, also if the rent of the board was paid or not. But soon, he comes to the extreme of shameless state, by demanding her to stand in front of him and show her risen belly. This dual mentality of the whites is the contradictory outcome of their behavior and nature.

Despite the moral blow, he receives from Jacobs by being pregnant of Sand, defying his orders; he controls self and puts forward an offer to excuse her, as:

On one condition, I will forgive your insolence and crime. You must henceforth have no communication of any kind with the father of your child. You must not ask anything from him, or receive anything from him. I will take care of you and your child. You had better promise this at once, and not wait till you are deserted by him. This is the last act of mercy I shall show towards you. (46)

There is clear indication of contradiction in saying and doing of Dr. Flint. He, on one hand, goes as far as hitting Jacobs, and soon lures her into following his commands. But, in the process, he is trying an emotional blackmail upon Jacobs. As he is being hurt by one of the fellow whites, Mr. Sand, now he is determined to win over Jacobs, and to control her.

Similarly, Jacobs being a black rejects Dr. Flint's offer to be married with a nigger, and chooses to bear illicit children from a white, Mr. Sand. This nature of Jacobs is of course twofold, however, her contradictory nature is justified. She is guided by awakening that indulges her in the plan to get married to a white, as in due course of time, her children, and she will be freed from the cruelty of slavery. However, a white is a white, or, at least in this case, as Mr. Sand, instead of freeing the children after buying them, makes them slaves. This is simply the continuation of the nature of the white people, and an additional proof that, the white's mentality is hardly changed. They were born of ruling mentality and wanted to die the same. Mr. Sand, as promised to Jacobs, later does not free the children, after taking them to north. However, they were released as free man and woman, by the famous proclamation of end of slavery by then president Abraham Lincoln.

Another striking feature of the slavery is the relationship of Mr. Sand and Jacobs, characters of two races; one white and other black; marred by varying cultural background. In one hand, Sand claims to be in love with Jacobs, and on the other hand, he cannot give name to the relationship he bore with her. Still more, when Jacobs was pregnant by Sand, it infuriates Dr. Flint, the most. Flint's ego was hurt, as he was determined to marry Jacobs with one of his nigger slaves. But, when Jacobs develops relationship with Sand, his esteem is hurt and shattered. When the news of the pregnancy of Jacobs by Sand is disclosed to Flint, he comes raging, however, he does not stop pretending that he (Flint) wants good of the girl (Jacobs). Jacobs recalls:

He came with frowning brows that showed a dissatisfied state of mind. After asking about my health, he inquired whether the board was paid, and who visited me. [. . .] He ordered me to stand up before him. I obeyed. “I command you,” said he, “to tell me whether the father of your child is black or white.” I hesitated. “Answer me this instant!” he exclaimed. I did answer. He sprang upon me like a wolf, and grabbed my arm as if he would have broken it. “Do you love him?” said he, in hissing tone. (45)

Mr. Sand is white, and so is Dr. Flint. Both of these gentlemen have their intention of preying upon Jacobs. However, it was Sand winning over Flint. This had infuriated Flint, and when he knows about the pregnancy and Sand's role in it, he is hurt to no limits.

Dr. Flint is a man of contradictory culture, largely bias of what he says and does. He owns a large plantation, with almost fifty slaves in his large house and another mansion in the city. He reads books, loves literature and often travels around the country. He also pretends to care for his slaves. When they are sick, he comes to inquire about their well being. Like, witnessed in the case of Jacobs, he initially is calm and quiet and treats her in a sophisticated manner. However, soon his intentions are clear. Upon knowing that Jacobs is pregnant by Sand, he is so infuriated that he raises his hands to hit her. However, with clenched teeth, he stops self and starts his dualistic nature of lecture as, “[. . .] I came here” said he, “to make you a friendly proposition; but your ingratitude chafes me beyond endurance. You turn aside all my good intentions towards you. I don't know what it is that keeps me from killing you. “Again he rose, as if he had minded to strike me” (45). On the one hand, he pretends to be a caring and forgiving master, but in reality his intentions are to rule and dominate the slaves through his oily words. In fact, he is a learned man, but to dominate and hegemonies, by power, if not by tricks.

The protagonist Jacobs's struggle to end her in-born slavery, as well as of the south, had to go through lots of hindrances. Moreover, Jacobs had intended to end the history of slavery in her family, so her difficult and tricky journey to the north is a journey in the first step towards the long road of freedom. But her struggle brings the result of family separation. The family disintegration is very heart breaking and injustice upon the blacks. They are sold as the cattle openly in the auction block where buyers bargain to buy. How inhuman and cruel behavior of white upon the Blacks. It is very pathetic to know that they do not regard even the right to family for the blacks.

Finally, Jacobs risks her life and her children and flees away from her master's home in order to get freedom. However, her master never wants to give her freedom, so he searches her continuously to bring her back, but with no success. In fact, in pretension of rumor of having fled to the North, Jacobs was hiding in her grandmother's house in the South itself. This led to deceive Dr. Flint. In order to bring her back and punish, Flint releases his anger on Jacob's relative. So, he arrested her uncle in abuse of aiding to flee Jacobs, which is presented thus, in the autobiography:

The doctor more exasperated than ever, again tried to revenge himself on my relatives. He arrested Uncle Philip on the charge of having aided of my flight. He was carried before a count and swore truly that he knows nothing of my intention of escape, and that he had not seen me since I left my master's plantation. (81)

It was a culture that the relatives of the slave were to be burnt by the heat of the master. The innocent relatives are victimized in white conformist society. So, for the slaves, death is better than slave-hood. Jacobs's intention is not only to escape longing for freedom from slavery but also the troubles and suffering which brings the double burden to her. Through the quoted lines we can realize that master's unnecessary trouble is the main hindrance to

better life of slaves. Relatives are victimized by master who always charges the revenge upon them.

There are many incidents of inhumanity that cannot be described in mere words. Being subjugated to the extreme of pressures, many found solace in death. In one of the incidents, when a woman had some trifle wrongs in caring a child, her mistress ordered her to be stripped and whipped. The scene witnessed by Jacobs was so heart rendering, that any sane human would disregard it. She narrates the incident, as:

Another time, I saw a women rush wildly by pursued by two men. She was a slave, the wet nurse of her mistress' children. For some trifling offence her mistress ordered her to be stripped and whipped. To escape the degradation and torture, she rushed to the river, jumped in and ended her wrongs in death.

(89)

In all culture, death is the last resort of life and all other happenings. A woman preferring death to life, that to be set free from the inhumane behavior is itself telling the facts of the inhumane behavior faced by the blacks. This death of a nigger woman, for the white men was as if some insects being crushed down under feet. They had no regards for such happenings, as if they were the rocks with no emotions, however, imposing awareness to Jacobs.

However, in case of blacks, they are full of emotions and sentiments. In the case of Jacobs running away to escape slavery to North leaving her children back home has humiliated and hurt her in her own eyes. She wants to meet them and be reunited; however, she could not do so as the cruel master, now would not let her do so. She is even not dreading to write her grandmother, as she finds herself guilty. Finally, she sends a letter, as, “Dear Grandmother I have long wanted to write to you but the disgraceful manner in which I left you and my children made me ashamed to do it. If you knew how much I have suffered since I ran away. You would pity and forgive me” (94).

The cultural perspective of grandmother's role, in all these has a significant role. She is the initiator of freedom. She had paid for her freedom, and wanted her children to be free. So, she encourages Jacobs to take the risk to North – the road to freedom. Jacobs praises to her grandmother's enduring grief and sorrow she bears to keep the family intact. Jacobs expresses her grandmother's role in the path of achieving independence, which can be viewed from the following lines:

It was sad to witness the grief of my bereaved grandmother. She had always been strong to bear, and now, as ever, religious faith supported her. But her dark life had become still darker, and age and trouble were leaving deep traces on her withered face she had four places to knock for me to come to the trapdoor, and each place had a different meaning. She now comes often than she had done, and talked to me her dead daughter white tears trickled slowly down her furrowed cheek. (107)

Due to the cultural Jacobs is worried about her grandmother's future. Jacobs imagines looking towards her grandmother's face and perceive how she felt in several sad moments. She tries to share her grandmother's inner feelings but cannot do so, as she is not with her. However, though far, she can imagine her grandmother's sufferings she has been bearing due to the racial and social injustice.

The autobiography also narrates several cases of debts the slaves had to pay because they were black. She saw that white masters sold the slaves in order to pay their debts. Her friend, Fanny becomes one such example, when her master sold her in auction to pay off his personal debts. Her little girls are sold to another master who lives far away, making them impossible to meet each other. The situation is described, as:

One the New Year's Day preceding my aunt's death, one of my friends, named Fanny, was to be sold at auction, to pay her master's debts. My thoughts were

with her during all the day and at night I anxiously inquired what had been her fate. I was told that she had been sold to one master, and her four little girls to another master, for distant, that she had escaped from her purchaser and was not to be found. Her mother was the old aggie I have spoken of. (108)

The value of a family was not worth any meaning to the masters. They cared only for their personal benefits. It was a heinous act to separate the children from mother, that too in an auction.

The tradition of slaves being sold and bought are presented as a part of plot in the autobiography. Jacobs presents an incident of cultural domination, through the presentation, where a girl is sold. Her (the sold girl) fault was that she was near to her overseer. Jacobs presents the scene, as:

. . . statement was that he sold her because she had been too familiar with the overseer. She had a bitter life with him and was glad to be sold. She had no mother, and no near ties. She had been torn from all her family years before. A few friends entered into bond for her safety, if the trader would allow her to spend with them the time that intervened between her sale and the gathering up of his human stock. (61)

It is natural for young people to get attracted to each other, during work or in similar situation. But, during the slavery, it was a crime. The feelings of intimacy of a young girl to her supervisor lead her to the extreme, that she was auctioned, in public.

A living legend in the novel is Jacobs's old mother. She remembers her families past, who have suffered from the incident of separation and the whereabouts of her family are known. This encourages, despite odds and dismay to let Jacobs flee to the North. She recalls her sons, daughters, and grand children who have been victimized by the inborn slavery. Grandmother has written a letter in the name of granddaughter that her last words as the

token of love to Jacobs. She wishes her granddaughter's prosperous future and to reach in intended aim, as:

Dear Daughter, I cannot hope to see you again on the earth but I pray to God to unite us above where pain will no more rack this feeble body of mine.

Where sorrow and parting from my children will be no more God has promised those things if we are faithful unto the ending age and feeble health deprive me of going to church now but God is with me here at home. Thank your brother for his kindness. Give much love to him, and tell him to remember the creator in the days of his youth, and strive to meet in the father's kingdom. (140)

It was common that once separated, the relatives of the black families never met again. They were separated for once, and for all. The old mother writing to her daughter and praying that they meet in heaven is one of the most powerful scenes in the novel. It is the softer side of humanity that should be respected by every human.

The desire for a good and harmonious familial life is the beginning of the level of cultural materialist awakening. Many creative writers and thinkers have upheld the idea that basic concept of awareness comes from the desire to provide a decent living to one's family. Happiness and prosperity prevails if everyone behaves 'correctly' as family members, and if no one lags behind in his filial obligations. But, in those days with the white masters there was hardly any privilege for this universal phenomenon of human being. The white masters believed in suppressing the black servants to the level of extremity, thereby, forcing many of them to the level of uprising. However, true sense of uprising against slavery was witnessed in America during the reign of the then president Abraham Lincoln during the early 1860s. However, true essence of political freedom was achieved by the blacks after hundreds of years during John F. Kennedy's rule, a hundred years after the assassination of Lincoln.

In this way, *Incidents in the Life of a Slave Girl* depicts the odyssey of a black slave girl from the state of hopelessness of slavery to awakening and freedom. In the process, the memoir of Jacobs shows her contradictory nature in selection of Mr. Sand as her husband; however, this nature is a disguise of the protagonist to free herself and her children from the veil of slavery. Thus, the autobiography is a display of contradictory images, symbols and motifs of the protagonist, who is guided by triple awakening to achieve complete freedom.

Jacobs's critical literary of cultural materialism enables an individual and the society towards an awakening. Religion, language and institutions are the means of abusive power, which is synonymous to culture and materials. It is the source of awakening towards freedom into a future where individuals can be free and active in their own histories – a future where the master's house has finally been dismantled.

IV. Conclusion

Harriet Jacobs's *Incidents in the Life of a Slave Girl* is a saga of struggle of a black slave woman – Jacobs, who stands up against the injustice of the slavery system. She is brought up amongst the plantation of a white master – Flint, who wants to treat her, as any other black slave; mentally, physically and sexually. However, Jacobs guided by little education and Christian bringing up by her ex good master, stands up to resist the inhumane activities of her master. She makes her resistance possible guided by the structure of feeling, acquired from her upbringings – a rich cultural background.

Structure of feeling is concerned with findings meanings and values of the act we are performing and the society is and to which the society is addicted to. It includes characters and acts that shape up our consciousness and determines the act, we perform. Jacobs, a slave by birth has a determination to earn freedom for her and her fellow brothers and sisters, which is shaped up by her rich cultural background.

Guided by the feelings, Jacobs not only defies the hardships but also dares to publish her sufferings, a rare work of feat during the era. Thus, the autobiography is a presentation of cultural showcase of an African-American black female slave, Harriet Jacobs, into the level of being a part of the uprising against the slavery system. This development from the level of slavery to producing one of the strongest voices against slavery system is a noteworthy incident in the fight against slavery. However, this battle is yet to be conquered, in the sense that many blacks are still dominated in the American scenario. Voice of resistant of Jacobs is related, not only to the rise of a black slave, especially females, but of entire humanity. This scenario is not mere limited to the whites but for entire mankind; Jacobs in the process is a voice of struggle for achieving the same goal.

This autobiography is a depiction of intuition of a black slave, thereby depicting the mental powers of a female against rejecting the slavery. Dr. Flint, the antagonist, and the

symbol of slavery, is a cultural representation of the age old slavery system. Jacobs born and reared amid the extreme of slavery is rather lucky, in the sense, she gets the rare chance of education and cultured bringing ups. Dr. Flint, owner of a large plantation and Jacobs's master imposes his dictatorship largely based on the background of cultural set up of the then society. However, Jacobs in an attempt to free herself and her family from the grip of the cruel master takes the way, probably never travelled by any slaves of her days. As such, *Incidents in the Life of a Slave Girl* is the story of Dr. Flint, a cruel master and Jacobs, and the latter's journey to the way of freedom and equality.

Incident in the Life of a Slave Girl is a voice against the imposition of excessive violence, oppression, persecution, tribulation and humiliation upon the slaves' families. Slaves were subjugated to all these injustices; on this basis, their skin was black and their heritage lies in Africa. Jacobs, who uses the pseudo name of Linda Brent in the memoir, risked her family and herself to defy the unjust slavery system prevalent in the States. In order to get rid of age-old slavery, Jacobs embarks in a journey to marry a White, Mr. Sand, so that she can be free from her cruel owner, Flint. However, this incident infuriates Flint, as his ego was challenged and he wanted her back to satiate his feelings of superiority rather than owning her physically. In fact, there is a war of mental superiority between the two characters, where Flint wants to dominate Jacobs mentally, rather than physically.

In the process, culture becomes the weapon of both the parties; for Flint it is the way to establish his supremacy over the slavery system and for, Jacobs it is the way to achieve mental, as well as, spiritual satiation. She wants to use Mr. Sand materially and culturally, by which she and her children will be able to get rare freedom from the hands of a brutal master, Flint. However, Sand, who is a white man is not different from Flint, as he does not free Jacobs's children, instead enslaves them, making the struggle for Jacobs tougher and challenging. She ultimately goes to self imposed captivation and, flees risking the life of her

children. However, after a lot of endeavor and struggle, she can not achieve her desired freedom, until slavery is officially abolished in the United States. Thus, the autobiography is a depiction of struggle between the forces willing to continue with inhuman slavery system, represented by Flint and, Jacobs, a black female slave struggling to establish her and in the course of the black's cultural existence.

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