

TRIBHUVAN UNIVERSITY

**Contextualizing Slavery in *The History of Mary Prince*: Pamphlet or
Literary Narrative**

**A Thesis Submitted to the Faculty of Humanities and Social Sciences in
Partial Fulfillment of the Requirements for the Degree of Master's of
Arts in English**

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Contents

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Letter for Recommendation

Mr. Narendra Bahadur Khadka has completed his thesis entitled
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AD to July 21. I hereby recommend that his thesis be submitted for viva voce.

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Dr. Beerendra Pandey

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This thesis submitted to the central Department of English, Tribhuvan University by Narendra Bahadur Khadka titled “Contextualizing Slavery in *The History of Mary Prince: A Pamphlet or a Literary Narrative*” has been approved by the undersigned member of the Research Committee.

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Abstract

The History of Mary Prince is an anti-slavery literary narrative which looks like a pamphlet. In content it is a narrative; in form it is a pamphlet patterned after the anti-slavery pamphlets of the time. Even as a pamphlet it is valuable for its content of the testimony by the victim-narrator. The testimony makes it a literary narrative. The *History* finally presents the extreme form of domination, cruelty, exertion, discrimination, injustice, brutality and inhumanity inflicted upon Prince herself in particular and all black slaves in general. Slaves were repeatedly sold, victimized, and made sex partner by white masters. This autobiography exposes the dehumanizing effect of slavery.

Acknowledgements

Abstract

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I. Contextualizing Slavery in *The History of Mary Prince*: Pamphlet or Literary Narrative

This research focuses on Mary Prince's *The History of Mary Prince*, a story of Caribbean slaves. The text is the conventional slave narrative in content, theme and form. It is an autobiography which shows the aspect of the eighteenth-century British slave narrative. As per the context of eighteenth-century Revolutionary and Napoleonic war become new kind of war fought for political and ideological reasons. On the other hand, for Britain they were continuation of eighteenth-century colonial wars for territory. By the end of the war Britain had maintained and strengthened its control of its other colonies and emerged as the world's most important and influential power, expanding its domination.

In the context of eighteenth-century empire and slavery become dominant factors because of World-Wide trading system. Britain had increasingly become an exporter of manufactured goods and importer of raw materials because of the transformation in the nations trading system. The trading system of British North-Atlantic was slavery which saw the transportation of huge number of slaves from Africa to Americas and particularly to the Caribbean sugar Island. Simon Bainbridge in his book *The Historical Context* says that, "One estimate is that 3.5 million slaves were shipped by British Merchants between 1660 and 1807, a journey undertaken in horrific conditions with mortality rates as 20 percent" (22). This statement clarifies the condition of the slavery system. But, on the other hand, abolition movement gained increasing support from different institutions vehemently. The progressive and increasing political awareness of the romantic scholars made the abolitionist movement more effective. While the slavery and the welfare of the slave become

issue of considerable public and Parliamentary concern many writers produced anti-slavery poem to support the abolitionist movement.

In the late eighteenth century, contemporary scholars including Blake, Coleridge and Wordsworth criticized Napoleon's re-imposition of slavery in France. This movement was one in which woman played the significant role to abolish the slavery system from the World. As per Simon Bainbridge:

In 1787 the educator Hannah More wrote the great object I have so much at heart—the project to abolish the slave trade in Africa. In 1788 she celebrated one of the early pieces of anti-slavery legislation in *Slavery: A poem* and the same year also saw Anne Yearsley's 'A Poem on the Inhumanity of the slave-Trade' and Helen Maria William's 'A Poem on the Bill lately passed for regulating the slave trade'. (23)

Slavery was abolished by the Act of parliament and emancipated Act because of the commercial considerations and the political anxieties promoted by the French Revolution. The political consciousness and awareness of romantic scholars in nineteenth-century becomes the powerful weapon to raise the question against the slavery system. Moreover, colonialism, empire and slavery become central issues to the writing of the romantic period. It was their strategy to promote the abolitionist movement.

New historicist reading of the text clarifies the issues raised by Mary Prince. It is a method of literary interpretation. It is the invention of its critics and commentators. New historicism means studying literature in relation to its historical contexts. There are new historicists in all field of literary study. New historicism has been accepted name for a mode of literary study which opposed to the formalism, new

criticism and deconstruction. There are different definitions about the new historicism

Kenneth R. Johnston states that according to *Oxford English Dictionary* :

At first definition of historicism is a theory that all social and cultural phenomena all categories, truth and values are relative and historically determined, and (can) be understood only by examining their historical context, incomplete detachment from present day attitudes and those historians must therefore study each period without imposing any personal and absolute value system. (166)

On the other hand, he also asserts the definition of *Webster's Unabridged Dictionary*, "The belief that historical change occurs in accordance with laws, so that the course of history may be predicted but cannot be altered by human will, and that history is determined by immutable laws and not by human agency"(166). There may be a special affinity between historicism and romanticism. The words historicism and romanticism were both first widely used in the early years of the nineteenth century in Germany and England. Many German historians set about trying to establish their lands historical integrity after the decimation of Germanic territories in the post revolutionary Napoleon Wars. Although their idealized goal was a history without prior interpretations they began their researches with a purpose. Marxism was the strongest version of historicism. The rise of the proletarian industrial working class and its eventual triumph over the bourgeois class of capitalist to final withering away of the state and the advent of a classless society. Marxists are explicitly critical of illiberal phenomena in the romantic past like slavery and the condition of woman .Kenneth R. Johnston says:

Some critics of historicism see such intellectual activism as a kind of 'presentism' in which scholars import their own values

anachronistically into arguments about the past. This can be true, when contemporary political possibilities are applied unreflectively into past disputes but on the methodological level, the sophisticated historicist recognizes and indeed welcomes such involvements with the past as being in any case unavoidable. (167)

The contemporary new historicist, romantic scholarship and writers are regarded as creating the history by which they must be understood. The new historicist's criticism has tried to appreciate its methodological suspicions of older assumption about background and foreground in literary history. The contemporary new historicist critics throw away its old distinction in favor of the widest possible field of textual objects denominated culture. There are two advantages of this method. On the one hand, it makes the poem a living actor in its time and fundamental questions about human life in society was being raised almost everywhere in Europe during the revolutionary era in which the poem was composed. On the other hand, the rejection of conventional notions about background and foreground illustrate how these two forms tend to collapse into each-other. What plausible terms the two grounds can be made to negotiate with each-other.

The reasonable agreement between published text and historical evidence is relevant to new historicists writing. The strong challenge is presented by the deconstructive arguments. Kenneth R. Johnston states that, "Deconstruction is a philosophical concept that posits the priority of the written or textual word to spoken so called 'natural' language, giving rise to its slogan that there is 'nothing outside text' that all our knowledge is textual" (169). In addition to this deconstructive argument denaturalizes those oppositions inherent in western metaphysics.

Once the denaturalization is done, the role of commerce, slavery, racial ideology and overseas colonization in late eighteenth century literature and culture become apparent for the literary critics and historians of romanticism. The increasing consciousness of the intersection of the romantic period of study with Britain's rapidly expanding empire difficult for anyone not to be involved in the imperial system. Most of romantic scholars were connected through family, friend's trade on the profession to West Indian slavery.

The British nation saw itself as the exporter of civilization and system of governance; because of its vision of imperial greatness and the reality of vast colonial wealth. Britain kept itself in the position as the vanguard of the commercial in enlightened World. The exotic commodities had once luxury items for the rich alone which brought wide spread pleasure. The public increasing awareness of the evils underpinning the production colonial goods led to deep anxieties about the morality of the empire. Deirdre Coleman states that, "The political hot spot the late eighteenth century, which left mark on the great outburst of literary and artistic production of that period was Britain's leading role on the slave trade a system involving the kidnapping and export of Africans to the West Indian sugar Island" (238). The abolition of the slave trade at a time of rapidly increasing literacy and the print culture generated a richly ambivalent and at times deeply troubled discourse in the texts of the period. Romantic literature expresses resistance and anxiety about cultural imperialism.

The critical analysis of the history, culture, and literature are specific to the former colonies of England, Spain, France and the other European Imperial powers. These studies focused especially in the third World countries like in Africa, Asia, the Caribbean Islands, and South Africa. Therefore, literature of those countries is called

post-colonial literature. The post-colonial criticism is very much an engaged scholarship, concerned with unequal relation of power. Its analysis often goes beyond overt representation. It is involving with textual relation of domination, subordination and othering. Postcolonial critics are frequently involved in the work of constructing an empire. At this point the post-colonial critic Deirdre Coleman argues:

The text which embodies the voices and the perspectives of the colonized, such as those published by self-liberated slaves Phillis, Wheatley, Ignatius Sancho, Olaudah, Equiano Ottobach Cugano and Mary Prince provide a particularly rich resources for post-colonial analysis. These African writers voice a pungent and moving critique of colonialism, slavery, and racism, dismantling in the process key Eurocentric assumptions, such as the belief in the superiority of Christianity to all other world religions. (239-240)

In which the political and cultural experience of the marginalized periphery comes vividly to the fore. Post-colonial critics on the one hand posed to British political and cultural hegemony. On the other hand they are understandably concerned with politics of literary interpretation in the present.

Feminism, cultural studies and gay/lesbian studies link to the postcolonial studies. The new humanistic seek to recover marginalized voices and knowledge by exploring the mechanism, by which have been obscene and silenced. Moreover, the co-option of the Third World intellectuals within the very Western institutions that post-colonialism happens. When the Third World intellectuals arrive in the First World they become Orientals. Finally, putting at risk some of the specificities of identity as defined by place, time, history and culture postcolonial literature emerged.

The history of the abolition movement was complex. Especially the relation of slavery and anti-slavery to capitalism was large and complex. Many scholars still puzzle over the way in which Britain moved because of its refusing response towards slavery system. Britain's colonial horizons expanding vehemently and refuse slavery. The increasing wealth and empowerment brought about an intolerable burden of guilt. Some scholars argue that the anti-slavery movement provides a key instance of capitalism. British people were exposed impressive evidence about the slave trades by storing and shipping of cargo for trade's implements. Deidre Coleman states that, "Coleridge provides just one instance of an imagination hunted by this new knowledge" (241). At this point he had urged his audiences to undermine the trade by boycotting slave-grown sugar and other West Indian products. The problem with the slavery was it tended to be for many British people out of sight and out of mind. The metaphor of consumption was a short hand method of linking the two words black/white, colony/metropolis. Coleridge's lecture sets out to establish the binaries of white/black and civilized/primitives. The European consumers become the true cannibal savage instead of collapsing the false dichotomies between Africa and Europe. They play with Cannibalism and Eucharistic rites have the unintended effect of reinforcing the boundaries.

In late eighteenth century a slave owner could not forcibly deport his/her slave from the colonies. It was believed to have banished slavery from British soil. On the one hand the abolitionists and boycotters were determined to keep the atrocities of slavery firmly at home and in the public eye. African was no more than animals. Deirdre Coleman states:

The first engraving is of the notorious Captain Kimber case where a pregnant slave girl was allegedly tied upside down by one leg and

flogged to death for refusing to 'dance' on desk. The case received extensive coverage in periodical and newspaper press, including court transcripts complete with eyewitness account. (243)

This inhuman violence on to the street of the London shows the extreme form of slavery system; which was the World's imperial center that reveals the sexual, racial and moral anxieties generated by Britain. Slave trade and their life and writings reveal a hidden history and identity.

Slavery was both metaphor and reality for oriental writer. Orientalism was a distorting medium which provides a critical vantage point from which to criticize western social and sexual arrangements. The post-colonial writers Deirdre argues, "Post-colonial approaches are important for understanding eighteenth-century Orientalism they are also germane to Gothic literature a genre preoccupied with the topic of domination, oppression and rebellion" (247). Therefore the past can never be left behind that there is no escaping from the legacies of imperial rule. Moreover, by focusing on monsters, vampire and the socially and culturally disposed they question what it means to be human.

The inhuman violence and behavior of white upon black slave can be seen via the slave narrative. The slave narrative only recently has begun to receive some recognition as literary genre. Moreover, the genre of the oral narration empowers Prince even more in her political mission. Her narrative acquires, authority through Pringle's various generic strategies. The contemporary critics of the book, however, use designations privileging the life experiences of the ex-slave. Their critical discussions of the narrative suggest its kinship with the genre of testimony, autobiography and the oral narrative.

The importance of slave narrative can be analyzed through the comparative study of the *History of Mary Prince* with *Incidents in the life of Slave Girl* by Linda Brent. This study clarifies the empowerment of slave narrative in the contemporary society. Black literary scholars generally agree that slave narrative share a basic formula. At this point *The History of Mary Prince* and *Incidents in the life of slave Girl* also sticks and share this same formula. These scholars affirm that slave narrative based on the telling and retelling of similar stories which consists of roughly six stages. Andrea Starr Alonzo argues, “The first stage an account of the narrator’s birth, often begins with “I was born. . . and frequently emphasizes the doubly dehumanizing factors of unknown date and parentage”. Here *History of Mary Prince* begins “I was born in Brackish-Pond in Bermuda, on a farm belonging to Mr. Charles Myners” (1). Harriet Jacobs begins “I was born a slave, but I never knew it till six years of my happy childhood has passed away” (1).

The second stage details the writer’s life as a slave where social as well as geographical information is chronicled. While the father of both Jacob and Prince lived on neighboring plantations there were differences in their situations. Moreover, in this stage such as work details, lengthy examples of the master’s treatment of slave, description of the writer’s dwelling place and where other family members lived are explained. At this point Harriet Jacobs had kind masters who taught her to read and write and didn’t work her excessively hard. On the other hand, Mary Prince had its rough form from the beginning. The mistress of her early years wasn’t so harsh, but the master was. The third stage focuses on the increasing recognition of the narrator’s lowly status as a slave. Alonzo argues:

If a slave were first owned by a master who was not stern and then sold to one who was her plight becomes all the more obvious. Another

major factor in determining the slave's dissatisfaction with her status is degree of literacy. As hundreds, may be thousand of slave narrative will show there is a marked link between a slave's opportunity to learn to read and the desire to be free. (119-120)

Another stage, then, the narrator resolves escape and plans accordingly. Both characters Prince and Jacobs refuse their master ran away and hide before escaping. According to black scholars slave's actual escape is the fifth stage of their narratives. Though the inner intention of Jacobs was to secret escape; she reveals some factors about her own miraculous escape. On the other hand, Prince's escape was not hideous and secret. She affirms that she had to escape without secret because she knew that everyone has to be free. The last features of the slave narratives are the narrator's life as a free person. Alonzo states :

Mary Prince was not legally free at the time of the writing of her narrative. She had been turned out by her thankless master and mistress and was living in England, which was no longer a slave holding country; her master and mistress did not believe she could survive there. Had she returned to her loved once in Bermuda. She would have been remanded to slavery, a situation she was fighting at the time narrative was written. (120)

The slavery may be over but the slave narrative tradition has not died. Black authors have drawn form this genre to shape their literature; On the other hand, black women writers has brought a fresher life to the slave narrative form, as many are writing about women in slavery. As long as there is Afro-American literature, its seeds, the slave narratives will be alive. As a slave narrative, however, the genre of *The History of Mary Prince* is not as easy as a thing as *Incidents in the life of a Slave*

Girl. In addition to this talking of the genre of *The History of Mary Princes*, Sandra Pouchet Paquet says that, “The text is a conventional slave narrative in content, theme, and form; it bears some resemblance to cases of slave abuse reported in the Anti-slavery reporter around the time of its publication in London in 1831; it is also an autobiography” (131). Her narrative occupies private and public spheres simultaneously. The central focus of her narrative is slavery as a lived historical reality. Moreover, her individual life story becomes public, historical and national. On the other hand, Moira Ferguson, editor of the book adds that, “Mary Prince’s *History* combines aspects of the eighteenth-century British slave narrative, the nineteenth-century US slave narrative, and the format of recorded court cases of slave abuse” (24).

Both these two views, however, do not quite arrive at the exact genre of the book. The exact genre of Mary Prince’s *History* is that of anti-slavery pamphlet which at the same time carries the testimony by the victim–narrator. The editing imposes silences upon Prince’s sexual relations which destroys the pleasant aspect of slave culture. In the narrative, Prince’s voice agency is linked to her sexuality which depends on her abstinence from extra-marital relations. At this point *History of Mary Prince* makes a departure from Harriet Jacobs’s *Incidents in the life of a Slave Girl*.

In addition to this despite these superimposed limitations which push *History* towards a pamphlet. On the other hand, it does have its own aesthetic structure which lends it a literary texture. Another literary convention typical of the slave narrative exploited in *History* is the scene wherein captain I- flogs a pregnant slave Hetty to death. At this point we can claim that, such literary qualities put a gloss on the narrative pruning at the hands of the inscriber and the editor. Slave narrative rubbing of the sexual kind has led some feminist critics to identify a black female subjectivity

that is independent of the abolitionist appropriation of Prince Life. Sandra Paquet gives evidence of a black vernacular that Prince maintains authorial control over her narrative. She uses her life story to establish and validate a slave's point of view.

Here, Paquet states that "through her distinct voice the slave narrative as evidence of victimization and document of legal history, is transformed into triumphant narrative of emergent West Indian subjectivity in the gendred space of a black woman and slave" (131). The subjectivity that Paquet recognizes in Prince is that of a political activist a woman who speaks not simply on behalf of herself but also behalf of a community of slaves. Mary Prince's battle of wills with the Woods and her parliamentary struggle against slavery amply mark her out as a spokes woman for all.

II. *The History of Mary Prince* as a Literary Narrative

The History of Mary Prince presents domination, cruelty, exertion, discrimination, injustice, brutality and inhumanity imposed upon black slaves. These all inhuman behaviors are seen in the life of black slaves, especially black woman by white European male. The central focus of Prince's *History* is slavery as a lived historical reality. In her narrative Prince shows the extreme form of domination inflicted upon Mary Prince, a Caribbean slave woman who was repeatedly sold, victimized and made sex partner by white masters. This autobiography expresses the dehumanizing effects of slavery in which Prince becomes a voiceless subject with only little bit of agency.

Mary Prince was as far as is known, the only black woman from the Caribbean to have escaped from slavery to have left behind a record of her bitter experiences caused of slavery. There lies the value of *The History of Mary Prince*. Her narrative begins conventionally. Prince was born to the enslaved parents in Bermuda to clarify her origin she writes in her recorded narrative, "I was born at Brackish-Pond in Bermudan on a farm belonging to Mr. Charles Myners. My mother was a household slave; and my father, whose name was Prince, was a sawyer belonging to Mr. Trimmingham, a ship-builder at Crow-Lane" (1). Here, those extracted lines show the historical reality of black slaves. It means they have no private life even in the time of birth, death and babyhood. On the other hand, social reality of black slave of colonial Caribbean country is exposed. Prince experiences of life as an enslaved woman fairly typical of her slaves in the British West Indies and the plantations of the slaveholding American South. The specific historicity of her narrative is established immediately.

Black slaves have to live within the white's plantation and house as their property. They were the subject of property and commodity not the human beings.

Prince states, “When I was an infant, old Mr. Myners died, and there was a division of the slaves and other property among the family. I was bought along with my mother by old captain Darrel, and given to his grandchild, Little Miss Betsey Williams” (1). In addition to this it is clear that black slaves were their property not human being. The colonial mentality of colonizer is working perpetuate in the eighteenth century. They were used as the goods as well as playmates of white owners and their children Prince was given to little Miss Betsey as her playmate and toys:

I was made quite a pet of by Miss Betsey, and loved her very much.

She used to lead me about by the hand and call me her little nigger.

This was the happiest period of my life, for I was too young to understand rightly my condition as a slave, too thoughtless and full of spirits to look forward to the days of toil and sorrow. (1)

Therefore, because of slaves’ historical reality they thought that it was their destiny to become the property of white European. Slavery was an extreme form of domination and exploitation characterized by a parasitic relationship between dominants whites and enslaved blacks. Eighteenth century Caribbean society was complicated due to the slavery system which made black’s life harder by separating family members from each other. When white people become poor and unable to maintain their family they used to sell their slaves to fulfill their desires and needs. Prince had reached twelfth year her mistress became too poor to keep so many slaves at home so she hired out to Mrs. Pruden in a large house near the sea. She was the passionate woman but she did not treat her unkindly.

Mary’s relationship with her intemperate mistress is revealing of her very real differences that separates women. In her narrative Prince reveals the sweet secret of slavery system too, “Readings and letters are part of the material of her happy

childhood. They are evoked as evidence of equality and intimacy in her relations with Miss Fanny” (Paquet 135). She asserts:

She was a sweet, kind young lady, and so fond of me that she wished me to learn all that she knew herself and her method of teaching me was as follows: Directly she had said her lesson to her grandmamma, she used to come running to me and make me repeat them one by one after her and in a few months I was able not only to say my letters but to spell many small words. But this happy state was not last long. (2)

Prince describes a domestic world where she gives a brief account of her happy childhood and contrasts it with a heart-rending account of slave auction that separates her from her mother and siblings. What Moira Ferguson calls “life” experiences of the ex-slaves (qtd. in Todorova 287).

Being a conscious woman, Prince gives emphasis on the entire narrative ironizing her childhood happiness establish scales of comparison, “Mary, you will have to go home directly; your master is going to sell you and two of your sisters to raise money for the wedding” (3). It might be supposed that gives their common subordination to white male patriarchal authority, that enslaved women and their mistress might have found some grounds for common cause, “Oh, Mary! My father is going to sell you all to raise money to marry that wicked woman you are my slave, and he has no right to sell you, but it is all to please her” (3). Because of the patriarchal social structure this statement was only saying for saying not the reality it was all to please Prince. The pathetic condition, pains and pangs are clearly exposed in her narrative, “. . . see I am *shrouding* my poor children; what a task for a mother! I am going to carry my little chickens to market, take your last look of them; may you will see them no more” (3). Thus, slave narratives are filled with image of predatory

sovereignty over captured African. Misrepresentations of Prince and manipulations of her narrative conceal, and even efface, the real woman and children. Pain is extremely difficult to express in language.

Black woman's vulnerability to assault in the work place, on the street and at home, "We followed my mother to the market place, where, she placed us in a row against a large house, with our backs to the wall and our arms folded across our breast. I, as the eldest, stood first, Hannah next to me, then, Dinah; and our mother stood beside, crying over us" (4).

Although hearts of the slaves especially women's throbbing with grief and terror violently because of auction, they could not do anything against white people so; whites' treatment upon black slaves is barbaric and cruel which cannot be explained in words or language. Prince states, "I was soon surrounded by strange men who examined and handed me in the same manner that a butcher would a calf or a lamb he was about to purchase, and who talked about my shape and size in like words as if I could not more understand their meaning than the dumb beast" (4). Prince understood clearly that she was owned and viewed as property by white plantation owners.

The mother's love, protection and encouragement gives her hope and courage to write her narrative for herself and black slaves. Prince describes a domestic world, one filled with mother and children. Although men are mentioned they are largely absent from the picture. She describes her mother's misery when she along with the sister, "Oh dear! I cannot bear to think of that day, – it is too much. If recalls the great grief that filled my heart and the woeful thoughts that passed pitiful words of my poor mother, weeping for the loss of her children" (3).

Motherhood in slave' women case is a pure tragedy where slave mothers knew they could only weep and mourn. It was a heart-rending account of the slave auction which separates women from their children and siblings. The tears, the anxiety, the anguish of the mother, while she met the gaze of the multitude eyed cast a heart-rending look upon the children. While woman was in these distressed situations, she was asked more and more unnecessary questions from her mistress and masters. When Mary Prince arrives at her new master's house, she receives a similar admonishment from two slave women, "poor child they both said; you must keep a good heart, if you are to live here" (5). In addition to this to keep a good heart is to be strong, resistant, and conscious of self-worth in the face of excessive torture and brutality upon woman.

The extreme torture and brutality was the cause of slavery which extremely seen in the black narratives. The individual suffering was recorded in the context that was routinely stripped naked, suspended and brutalized. Prince exposed this unbelievable situation in the case of poor Hetty. The inhuman behavior of master upon poor Hetty created pathetic condition, "Oh, Massa! Massa! Me dead, Massa! Have mercy upon me don't kill me outright" (6). She further adds, "she caused me to know the exact difference between the smart of the rope, the cart whip and the cow skin, which applied to my naked body by her own cruel hand"(6).

From the age of twelve she leaves Antigua with the Wood's for England. She is repeatedly stripped naked suspended by her arms, and whipped until blood flows from her body. Hetty was pregnant, and meets an early death, when cow gets loose Captain I whip her severely. Her child was still unborn, and she never fully recovers. Prince describes how her reaction differed from that of the other slaves when Hetty

dies soon after, "oh those white people have small hearts who can only feel for themselves"(4).

Mary Prince explains in details about the reality of slave experiences. Her narrative chronicles her personal experiences of servitude in the British West Indies. Throughout the narrative, she gives the tragic and horrified picture of slavery. Prince describes her reaction differ from that of the other slaves when Hetty dies soon after .She asserts:

Ere long her body and limbs swelled to a great size; and she lay on a mat in the kitchen, till the water burnt-out of her body and she dies. All the slaves said that death was a good thing for poor Hetty; but I cried very much for her death. The manner of it filled me with horror. I could not bear to think about it, yet it was always present to my mind for many day. (7)

After Hetty's death, Prince aligns herself with Hetty, this time on the level of labor. While it is important to recognize Prince's role in publically condemning the institutions of slavery, it seems that I cannot fully appreciate her achievement unless it take into consideration the entire publication history of her narrative. She becomes responsible for all of Hetty. Work leading ultimately to desire another connection with her lost friend:

After Hetty died all her labors fell upon me. . . I had now to milk eleven cows every morning before sunrise. . . There was no end to my toils – no end my blows, I lay down at night and rose up in morning in fear and sorrow; and often wished that like poor Hetty I could escape from this cruel bondage and be at rest in the graves. (7)

Mary Prince records and elaborates the reality of slave experiences in her narrative. Freedom, humanity, independence and family-hood are not to be experienced by the black slaves. Low payment, overworking were the outcomes of those institutions. Enslaved black women were deprived from life, liberty and pursuit of happiness. Prince's autobiographical narrative chronicles her personal experiences exposing on the binary opposition by white owners. Proper payment and treatment was not given for their equal labor:

We don't mind, hard work, if we had proper treatment, and proper wages like English servants. But they don't give it; they will have work-work-work, night and day. Sick or well till we are quite done up, and we must not speak nor look amiss, however much we be abused. And then when we are quite done up, who cares for us, more than for a lame horse? This is slavery I tell it, to English people know the truth.

(23)

One cause to revolt against legalized slavery in colonial Caribbean is to dismantle the gap between overwork and low payment which provides for blacks. In the above paragraph, Mary Prince identifies the key component of slavery, incessant work, unrestrained abuse, silenced voices and broken the bodies. Prince characterized herself as a passive, silent victim recording her experiences of her life. But on the other hand, she uses her physical, pain as the central site of resistance, manipulating her place within the system of slavery, "By deploring, interpreting, and appropriating her body for her own purpose she focuses on her pain and her body as a site of resistance. Pringle presents Prince's body as a highly sexualized one" (Barbara 254).

Therefore, work and pain become the center of Prince existence her body and text continue to be the focal point of conflicting interpretations during her life as a

slave, during her fight for freedom, and during the recent reprinting of her life story. *The History of Mary Prince* shows the barrier between blacks and whites under slavery. Its value lies in the details that it gives the British Caribbean slave trade and rarely documented recollection of an enslaved Caribbean woman. Prince clearly understood that she was owned and viewed as property by white plantation owners, they could use them as their own wish notwithstanding their condition. Slaves were conscious about their life and liberty but they were compelled to obey the orders of their owners. She states:

The husband of the woman I went with a black driver. His name was Henery. He confessed that he had treated the slaves very cruelly, but said that he has compelled to obey the orders of his master. He prayed them all to forgive him, and he prayed that God would forgive him. He said it was a horrid thing for a ranger to have sometimes to beat his own wife or sister; but he must do so if ordered by his master. (16)

Mary gives emphasis on the colonialist psychological domination and physical abuse of enslaved African. Several Caribbean women writers give stress on the importance of knowing one's history. The interrelationship leads to the formation of female identity. The value of the Prince *History* lies in the details of British Caribbean's slave trade and rarely documented recollections of enslaved women. Prince's telling her life story was a civic and political act that links her individual quest for freedom as a black West Indies woman to the revolutionary restructuring of West Indian society.

An example found in the following passage:

Oh the horrors of slavery! – How the thought of it pains my heart. But the truth ought to be told of it; and what my eyes have seen I think it is my duty to relate; for few people in England know what slavery is. I

have been a slave – I have felt what a slave feels and know what a slave knows; and I should have all the good people in England to know it too, that they may break our chain, and set us free. (11)

In the above passage there is an emphasis on individual feelings but shift gradually towards collectivity. Each event adds new dimensions to private and public context of her individual story. The breaking of "our chains" and setting "us free" identifies Prince herself with those situations, "I strove all my strength to get her away from him; for she was all black and blue with bruises. He had beaten her with his fist, and almost killed her. The people gave me credit for almost getting her away. He turned round and began to lick me" (13). She was no longer a victim struggling to survive mentally and physically Prince was the woman with superior sense of social responsibility. She puts herself at risk in an attempt change the circumstances that operate the household. She further states, ". . . Sir, this is not Turk's Island. I can't repeat his answer, the words were too wicked too bad to say" (13). Here, Prince presents her as the active and courageous defender of her virtue, not as a passive victim. At this point slave women are not only passive listener and viewer. They can save other's life despite their own sexual jeopardy. Prince herself risked serious injury in order to defend Mr. D'—s daughter from her father brutal beating.

Prince's narrative plays an important role in allowing reader to hear the voice of slave woman. She shows woman as active agent rather than object of pity; they were capable of interpreting their experiences. Like male, female are able to turn their victimization into triumph. She documents her suffering and brutal treatment but in a context that was also the story of resistance. The following claim is appropriate to clarify the act of resistance:

She questions theorists who define autobiographical writing exclusively as part of male Eurocentric hegemony and redefine autobiography as a medium of resistance counter discourse, the legitimate space for producing that excess which throws doubt on the coherence and power of an exclusive historiography. (Todorova288)

The History of Mary Prince suggests about the place of race in shaping women's lives. Prince wants to show how the race can function as a source of tension, and difference between white and black women. Moreover, she claims that how white and black women may both be the subjects of patriarchal subordination, but yet still be differently situated within power hierarchies.

The treatment of woman under the slavery system was clearly seen in this *History*. The representative character of the contemporary society was Prince herself, Hetty, her mother and other characters. The excessive work was given to them without proper treatment like food, rest and wages. The emphasis that Prince places on her physical disability was striking and can be seen as a type of resistance. Her labor was valuable to her owner; her body was commodity that they believe they won control. Prince decision to withhold her work and control her body has economic and political consciousness. This type of resistance is consistent with what James C.Scott calls the “weapons of the weak” (qtd. in Barbara 258). Prince points out the pathetic condition of slave women because of the incessant work:

Sometimes we had to work all night measuring salt to load a vessel; or turning a machine to draw water out of the sea for the salt making.

Then we had no-sleep –no-rest –but were forced to work as fast as we could, and go on again all next day the same as usual. Work-work-work oh that Turk's Island was horrible place! (11)

Due to the cruel behavior of slave holder work and pain have become center of Prince's existence. Whatever they were sick or well they had to work all the time no one can imagine the brutalized behavior of slave holders, "one of the cows had dragged the rope away from stake to which Hetty had fastened it and got loose my master flue into a terrible passion, and ordered the poor creature to be stripped quite naked, notwithstanding her pregnancy and to be tied up to a tree in the yard" (7).

In this paragraph Prince wants to tell the truth or the reality of slaves women. Even though they were in the stage of pregnancy or was sick they had to work. Slave's condition was not cared by their masters. She further claims that when Hetty was severely beaten no one can sympathize upon her. Prince states, "I sat up on my blanket, trembling to with terror, like a frightened hound and thinking that my turn would come next" (6). All the abuses inflicted on Hetty's body necessarily transfer at least imaginatively to Prince. On the other hand, Prince talks about of her cruel master Mr. D—, "Our feet and legs, from soon become full of dreadful boils, which eat down in some cases to the very bone, afflicting the suffers with great torment, we come home at twelve, ate our corn soup, called blowy, as fast as we could, and went back to our employment till dark at night" (10).

Above description clarify the slaves' condition. Prince was taken away from the domestic sphere and forced in the salt ponds where she and other slaves were compelled to stand brackish water under the hot tropical sun. At this point it is appropriate to assert the Barbara's analysis. She argues:

No longer the powerless objects of her own life or within her story, Prince uses her physical pain as the central site of resistance manipulating her place within the system of slavery by deploying interpreting, and appropriating her body for her own purposes.....

Prince's body and text continue to be the focal point of conflicting interpretations, during her life as a slave, during her fight for freedom and during the recent representing of her life story. (253-254)

From this analysis it is clear that Prince was not only passive listener but active revolutionist as the member of abolition movement too. These dynamic quality of authority makes Prince's *History* interesting and worthy of study.

In her *History* Prince the main character or the representative of slave women in the contemporary society shapes her narrative to a pattern of developing public consciousness in a journey from the unconscious and illusionary happiness of childhood in slavery. Her private biographical future was linked to the historical future of her own country telling her life story was a civic and political at that links her individual quest for freedom was a black West Indian women to the revolutionary restructuring of West Indian society. Because of her political consciousness she moves her steps towards freedom.

Her journey from slavery to freedom, from childhood to womanhood, from Bermuda to England was a journey from the private self-consciousness of a child to politicized, public self consciousness of an enslaved woman spacing on behalf of all slaves. Prince linking her individual life story to the unmaking of slavery and to the emergence of new world she becomes an active agent of her society's transformation:

Born in Bermuda in 1788, Prince is sold at the age of twelve after a relatively happy. Innocent childhood to captain and Mrs. I-, where she is initiated into the violent relatives of hard work, physical and, probably, sexual abuse. She is sold to Mr. D, an owner of salt mines on Turk's Island After another four years of service to Mr. D-, she is sold to Mr. and Mrs. Wood of Antigua. —Prince leaves the Wood's

family and walks away to her freedom. Since slavery was illegal in England itself, any slave who set foot on English soil was technically free. (Barbara 254)

Mary Prince movement from one sphere of experience to another was a process of growth and development was a sequence of events which simultaneously characterizes different aspects of slavery and critical period of interior growth in her life. Prince individual suffering was recorded in the context that was routinely stripped naked, suspended, and brutalized. From the age of twelve until she leaves Antigua with the Woods for England she was badly treated by her masters and mistress, "I must say something more about this cruel son of cruel father— He had no heart — no feel of God; he had been brought up by a bad father in a bad path" (12).

At this point Prince means to say white master has no sympathy towards the black people. Ben was beaten by his cruel master's son Dickey inhumanly because of small fault. Both masters and mistress seemed to think that they had a right to ill-use them at their pleasure. Prince body becomes the repository of the psychosexual neurosis of her owners. Each event adds new dimension to private and public context of her individual story, "The Truth is I didn't wish to be any longer the slave of my indecent master... I then told him I would not live longer with him. He was very indecent man—very spiteful, and too indecent, with no shame for his servants, no shame for his own flesh" (13). Prince presents herself as the active and courageous defender of her virtue, not as a passive victim. On the other hand, she herself affirms that she was responsible to her destiny and her act. However, Prince's use of pain and disability to avoid work was more than a mode of resistance. It also serves as an indirect critique of her owners and the system of slavery. Her narrative re-capitulate the emergence of historically aware resistant voice as facet of her quest for freedom.

Mary Prince gives evidence of new Mary Prince after her return to Bermuda from Turk's Island. She takes her principled rebellion a step further when she refuses to bathe her master Mr. D— any longer. The new Mary Prince speaks and acts on her own behalf and on behalf of another woman in pain, even though that other woman was mistress and an oppressor.

Moreover, her account shows that female slaves were capable despite their own sexual jeopardy. She herself risked serious injury in order to defend Mr. D—s daughter from her father's brutal beatings, "The people gave me credit for getting her away. He turned round and begins to lick me"(13). After the long time service to Mr.'s family, she was sold to Mr. and Mrs. Wood, her final owner of Antigua.

Prince fed up with her owner's treatment as a slave and after repeated threats by them she turns out and takes the decision to walk away from Wood's family in particular and from slavery in general. Here, following extract is appropriate to explain the details about her determinations:

. . . I had come with them to England by my own desire, and that was true. It said also that I left them of my own free will because I was a free woman in England; and that I was idle and would not do my works – which was not true. I gave this paper afterwards to a gentleman who inquired into my case. (20-21)

Since slavery was illegal in England itself, any slave who set foot on English soil was technically free. The incident was initially published by Wood in a letter requesting the governor to refuse Prince Petition to return to Antigua a free woman. This letter reproduces the racial stereotyping of black female sexuality as proof, “. . . Women are made textual, sexual, economic and socio-literary chattel even as they are presumably telling their own stories" (Simmons 95).

When Prince realized that her identity and freedom were confined within the service, she decided to leave her final owners. But Wood ruined any chances she might have securing another domestic position. Though Wood's family was telling to Prince to go away from their house they were not happy to drive out their slave entirely, "Are you really going to leave, Molly?" (20).

The ability and intention to control Prince from her freedom was failed because of her manifest dignity and intelligence, was clearly critical to the Woods' sense of power and status. At this point she asserts, " Ma'am this is the fourth time my master and mistress have driven me out, or threatened to drive me – and I will give them no more occasion to bid me go. I was not willing to leave them, for I am a stranger in this country, but now I must go – can stay no longer to be so used" (20). Her last owner, the Woods of Antigua constantly abused her both verbally and physically, yet she was their confidential servant who was left in sole charge of household during their frequent abuses. However, Prince's use of pain and disability to avoid work is more than mode of resistance which also serves as an indirect critique of her owners and the system of slavery, ". . . It was my own fault that I came under him, I was so anxious to go. It was ordained to be, I suppose, God led me there. The truth is, I did not wish to be any longer the slave of my indecent master" (14). Near the end of the *History* Prince claims her right to speak as coming from the experience of great suffering. In her narrative, there is no mention of any children of her own though she married to free slave. Since she never discusses the issue of children, there is no concrete evident to claim that Prince is in protest. She struggle to take control over her body and manipulate it to serve her own purpose, yet Prince's control over her own voice and body, even within the context of her personal narrative. White European male does not have the sense of sympathy.

Although all women experienced the force of patriarchal power, that black women also had to contend further with the material consciousness of race inequality, "I was weary of my life, and therefore, I had run away to my mother; but mother could only weep and mourn over their children, they could not save them from cruel masters- from the whip, the rope, and the cow-skin" (9). In addition to this women are only passive agent under the patriarchal society. Prince recognizes that legally she was the property of her masters and mistress and their right to hold to black people as a slave was legally sanctioned. They claim that slave would not like to go away from the slavery.

Moreover, white slaveholder make a false claim that slave do not need better uses and do not want to become free from slavery. It was their false conception who believes the foreign people decide them, and say slaves are happy. But, Mary Prince courageously discards this assumption and their intention on one hand; on the other hand, she gives the appropriate response to the white people:

I say, Not So. How can slave be happy when they have the halter round their neck and the whip upon their back? And are disgraced and thought no more than beast? – and separated from their mothers and husbands, and children, and sisters, just as cattle are sold and separated ? Is it happiness for a driver in the field of take down his wife or sister, and children, and strip them and whip them in such a disgraceful manner? – Women that have had children exposed in the open field to shame! (22-23)

Therefore, in the above description it is clear that there is no modesty as decency shown by the owner to their slaves; men, women and children are exposed alike. Prince is clear that when English people go out into West Indies, they forget

God, and act in such a beastly manner. On the other hand, Prince entrust her speaking voice to her white literary assistant in a spirit of friendship and trust. She further asserts that, "All slaves want to be free – to be free is very sweet. I will say the truth to English people who may read this *History* that my good friend, Miss S—, is now writing down for me" (23). The power of her words is oral and familial; writing is what other people do.

Therefore, the man who says slaves are quite happy in slavery is that they do not want to abolish slavery system from Europe. They are only either ignorant or lying people. They never heard, and imagine from the slaves perspectives. Slave's views and visions are always falls under the white's carelessness. But on the other hand, white supposed themselves to be racially superior. They falsely rationalized that they were rational, civilized, and intelligent and it was their duty to teach blacks regarding the ways of doing and living. They cannot do anything without slaves. Prince asserts, "We don't mind hard work, if we had proper treatment and proper wages like English slaves and proper time given in the week to keep us from breaking the sabbah" (23). Everyone in this world, need proper treatment and wants to consume the life, liberty and pursuit of happiness. It means to say black slaves too need proper treatment and want to become free from the white's domination and bondage.

Moreover, they are not so weak not to do work but it is necessary that they should given proper treatment. They can do all sorts of works if proper wages and time is guaranteed. Prince affirms that it is not given to them, so slaves to become revolutionists and able to revolt against their own owners, "I am going out of this house, as I was ordered; but I have done no wrong at all to my owners, neither here nor in the west Indies" (21). Though she always worked very hard to please them, both by night and day, they don't have even the word of sympathy.

Prince was always in work but her work was not giving satisfaction to her mistress and masters. She struggle throughout her narrative to understand rightly her condition. She moves from slave to political revolutionist and her narrative becomes political propaganda for revolutionary people. Here, it is appropriate to insert the Simmons's analysis. She argues, ". . . Mary Prince offers much to contemporary dialogues that investigate "hybrid" female subjectivities, both in the spheres of literary criticism and feminist and postcolonial theories" (95). Due to the brutality and dehumanizing of slaves master's and mistress most of the slaves choose death rather their painful life. As Prince notes, "All the slaves said death was a good thing for poor Hetty" (8).

Mary Prince portrays her as extraordinary hard working, resourceful and progressively resistant. Her plans to escape revolve around attempt to by her freedom. Her life goes ahead along with incessant work, abused victim, silenced voices, and broken bodies. The first slave narrative published by a slave woman; who chronicles her personal experiences with the publication her narrative; she speaks out against the slave institutions. Prince's narrative acquires authority through various generic strategies; at the same time it became the way of inspiration to the black writers. As said earlier through her narrative she became the mouthpiece of black slaves as well as for the member of anti-slavery society. At last it take the shape of parliamentary agenda and court cases for abolition movement, "The genre of oral narrative empowers Prince even more in her political mission. Although she is unable to write her memories herself, she can share them with the general public by telling her story to Strickland" (Todorova289).

Mary's final sale to new owners Mr. and Mrs. Woods proves to be both her undoing and her route to eventual freedom. Finally, Mrs. Wood's constant demand,

Mary makes up her mind that she will not allow Mrs. Wood to abuse her any more. At last she expresses her inner intention vehemently. She speaks clearly that her heart was quite full and she told her that she ought not to use her so harshly. She firmly determines to leave the Woods' house in particular and move step towards the freedom in general, "The gentleman of the society took me a lawyer, who examined very strictly into my case; but told me that the laws of England could do nothing to make me free in Antigua" (21).

In London, after many struggles with the Wood's family, Prince made her way to the anti-slavery society. When she left slavery, she was introduced to white Thomas Pringle, an activist in the abolitionist movement, who at last became the editor of Prince oral narrative. Here, it is appropriate to assert the view of Sommer which is quoted in Todorova's article. Dorris Sommer Provides a detailed study of the implications and goals of the genre of testimony. She argues, "One of its most distinguishing characteristics is that it is written neither for individual growth nor for glory, but is offered through the scribe to a broad public as one part of a general strategy to win political ground" (qtd. in Todorova 288). She defines testimony as a public event. It is meant to serve a political agenda; it tries to rouse the reader's political consciousness, not to provoke an immediate identification with the narrator.

According to Thomas Pringle Prince found her way to the office of the anti-slavery society in Aldermanbury by the aid of Mr. George Stephen. Stephen handovers the paper to Pringle written by John Wood. Thomas Pringle the editor of Prince oral narrative received the paper given by Wood to the Prince. It was given to her before she left his house. As per Pringle in this paper Wood had expressed the detail about the relationship and behavior between Molly and Wood's family. He wrote in this paper that, ". . . there may be no misunderstanding on her part, that as I

brought her from Antigua at her own request and entreaty, . . . As she is a stranger in London, I do not wish to turn her out”(qtd. in Pringle supplement 24-25). As per these extracted lines, Prince come England with them for her own request, but they would not like to leave there because she is stranger in London. It means to say though she is free woman in England she can use herself as her own wish, but it is very hard to survive in this strange place. But Mary Prince a courageous and intelligent woman understood their entire intention that they want to make her slave again taking her to Antigua. At this point ,Thomas Pringle’s supplement inform us, that would restore a freedom loving heart and a broken body to the safety and security of loving husband in a west Indian landscape. As a response of their claim Prince argues:

I would rather go into my grave than go back a slave to Antigua, though I wish to go back to my husband very much-very much- very much! I am much afraid my owners would separate me from husband, and me use very hard or perhaps sell me for a field negro; – and slavery is to too bad. I would rather go into my grave! (qtd. in Pringle 24)

Here, it is clear that Prince affirms not to go again towards Antigua, because she wants to abolish the slavery. She means to say to go back to Antigua is to go towards the slavery and in hell. That is why she makes a decision that it is easy to go towards grave and death rather than Antigua and slavery. The site of resistance and identification of Mary Prince is the creative juncture of distinct spheres of existence. Here, Mary Prince as literary subject of her own narrative.

Kremena Todorova on the other hand, talks about the identity and power relations in case of Pringle editorial implication. Mary Prince’s *History* is another case in which power and identity become implicated:

Pringle's attempt to incorporate the ex-slave into the White English culture, at the same time he represents her as another, entangles the secretary and the West Indian in a network of power relations. By authorizing her life, memoirs, the editor recognizes prince's autonomous identity. (299)

After the colonial subject is granted a degree of authority, she becomes threatening for the dominant culture. Edward Said contends, "The power to narrate, or to block to other narratives from forming and emerging, is very important to culture and imperialism, and constitutes one of the main connections between them" (qtd. in Todorova 299).

At this point he means to say the English character and identity are constantly shielded from implication of immorality. Mary Prince's narrative of different, uncontainable culture has to be blocked out. This is why Prince's narrative becomes court cases that deal almost exclusively with the moral character of Wood.

Therefore, Prince becomes the conscious and courageous slave who determines to abolish the slavery system from the Europe or World, ". . . and I saw story, and how my owners had treated me, and asked him to take in my trunk with what few clothes I had. The missionaries were very kind to me – these were sorry for my destitute situation, and gave me leave to bring my things to be placed under their care" (20). Prince was not only blaming all the people into the society. She affirms that there were very good people who help the slaves time and again. She means to say there is a good relation between black slaves and white owners. There is a deep love in the heart of slaves towards white, but white patriarchal society always blame slave has no heart. She argues, "My poor mistress bore his ill-treated with great patience and all her slaves loved and pitted her I was truly attached to her, and next to

my own mother loved her better than any creature in the world" (1). She further states, "This was the happiest period of my life; for I was too young to understand rightly my condition as a slave, and too thoughtless and full of sprits to look forward to the days of toil and sorrow" (1). Above passage analyzes about the racial harmony among the black slaves and the white owners. Moreover, when Prince forced to wash clothes and she was not release her from the tube. She grew worse, and could not stand then Prince was helped by the English washerwomen very kindly, ". . . but the English washer woman who were at work there, when they saw that I was so ill had pity upon me and washed them for me" (19).

Although some white people were very kind to slaves, some were very cruel to them. It is appropriate to take the example of Prince family auction. The sentimental mode is most pronounced in the scene in which Prince and two of her sisters were sold by Captain Williams following the death of his wife. Here, Prince speaks metaphorically, "The black morning at length came" (5). She records her mother's utterance, "I am going to carry my little chickens to market" (5).

The History of Mary Prince elaborates the eighteenth century colonial society decoratively. In the contemporary society slave has no right of marriage and bearing children too. They depend upon their owner's decision, when Prince and free slave get married her owner scold both of them, "We could not be married in the English Church. English marriage is not allowed to slaves, and no free man can marry a slave woman" (17). She further adds, "Mr. Wood asked him who gave him rights marries a slave of his?" (17). In addition to this white people believed that slaves are not human and they have not heart so, they attempt to use them as their commodities as well as properties. The *History* was first and foremost a documentary testimony of the inhuman suffered by slaves.

By describing the horrors of slavery at first hand, Prince and her editor Pringle hoped to enlist the support of British people, whose moral sensibilities would revolt against the crimes that were being committed in the same empire and economics. So, Prince's narrative then, was become the piece of propaganda, a denunciation of evils of slavery. It is published to degrade slavery, on the other hand, Prince's *History* also as a struggle for selfhood, as an act of resistance. Her narrative came from ignorance to consciousness and self determination. Prince as well as other slave like Hetty suffers a lot from the white's brutality.

Prince along with others domestic slaves undergoes the racial injustice, sexual abuse, biasness, and physical torture in the eighteenth century colonial society. On the one hand, it is the way of her liberty on the other hand; it is for the way of emancipation of all enslaved people. At last, she began to resist the unfair treatment of white upon black slaves, and ultimately she becomes the first black slave woman to escape from slavery and publish a record of her experiences.

III. *History* as Pamphlet and/or Literary Narrative

The History of Mary Prince is both anti-slavery pamphlet and literary narrative. Her narrative occupies private and public spheres simultaneously. Mary Prince's individual story became public, national and historical gradually. It was the oral narrative of Prince and was edited by white Thomas Pringle as autobiography of Prince in 1831 AD.

Mary Prince portrays her oral narrative as the real history of slaves. *History* combines the facts and fictions. Prince's individual story became the socio- historical reality and part of inspiration to the black scholars as well as abolition movement. Mary Prince's battle of wills with the Wood's and her parliamentary struggle against slavery amply mark her out as a spokes woman for all. Mary Prince presents extreme form of domination, cruelty exertion, discrimination injustice, brutality and inhumanity inflicted upon her in particular and all black slaves in general. *History* is not homogenous and stable pattern of facts and events which serves as background to the literature of an era. *History* is conceived to be not a set of fixed objective facts but like the literature with which it interacts a text that itself need to be interpreted. It reflects an external reality consist of representation. Every social discourse is a mode of representation and guided by certain ideology. Culture, history and society are determining features of any text. Truth, reality and realism are mode of representation. At this point Mary Prince claimed her oral narrative as the *History* , on the other hand; it was the socio historical reality of colonial Caribbean society of eighteenth and nineteenth century cultural and ideological representation in the texts serve mainly to reproduce conform and propagate the complex power structures of domination and subordination which characterized a given society.

The slavery may be over but the slave narrative tradition has not died. Black scholars have drawn from this genre to shape their literature, on the other hand women scholars had brought a fresher life to the slave narrative form. It means to say there is Afro-American literature, its seeds; the slave narrative will be alive. Talking of the genre of *The History of Mary Prince*, different scholars analyze Prince's narrative differently. Though there are different views about its genre they do not quite arrive at the exact genre of the book. The exact genre of Mary Prince's *History* is that of anti-slavery pamphlet which at the same time carries the testimony by the victim narrator which intended to generate empathy for the Negroes by valorizing the view point of victim.

Pamphlet is the means of information which informs and exaggerates the recent socio-historical events. Moreover, it become the means of inspiration for those people who want to inquire, recognize and research about the mysterious as well as hidden things in the society. Pamphlet exposes or portrays events either they are dangerous social evils or better for the society. People become more aware and conscious through the pamphlets as well as means of information. Like that *The History of Mary Prince* made aware of those people, who were victimized, brutalized in the hand of white European slaveholders. It was the means of inspiration as well as history to the black scholars and the members of abolitionist movement. By describing the horrors of slavery at first hand, Prince and her editor Pringles hoped to enlist the support of British people whose moral sensibilities would revolt against the crimes that were being committed in the same empire and economic. Therefore, Prince's narrative then, was become the piece of propaganda, a denunciation of evils of slavery it was her abolitionist strategy which supports the anti-slavery Movement.

Moreover, the progressive and increasing political awareness of the romantic scholars made the abolitionist movement more effective. While the slavery and the welfare of the slaves become issue of considerable public and parliamentary concern many writes produce anti- slavery works to support the abolitionist movement it was published to degrade slavery. On the other hand, Prince's *History* is the struggle for self hood, as an act of resistance. However, the contemporary critics described the Prince's *History* as their own point of view; it came vehemently as a literary narrative which includes all the basic formula and characteristic of slave narrative. Narrative is a story whether told in prose or verse, involving events, characters, and what the characters say and do. Narrative always happens only after the event has happened. At this point *The History of Mary Prince* is literary narrative.

At last her narrative came from ignorance to consciousness and self determination racial injustice, sexual abuses, biasness and physical torture in the eighteenth century colonial society. On the other hand, it becomes the way towards, liberty and emancipation of all slaves' people. Mary's fight for justice went beyond her individual actions and freedom. Enslaved African woman Mary Prince proved to be determined capable and ingenious. But, despite the harsh realities of freedom, it is doubtful the Prince would have to chosen to exchange a life of poverty in England for the life of an enslaved woman in Bermuda, for this she had struggled hard for freedom. Finally, when slavery was legally ended in 1834, Prince could rightfully claim to have played a strategic part in bringing about its demise.

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