

I. Representation of Cultural Status of Black in *Clotel*

This research focuses on the socio-cultural status of Black in American Culture which is valorized in William Wells Brown's *Clotel*. Moreover, this research attempts to analyze the painful condition of Black people who are thrown out of south and compelled to move to another place. It also notices the dominant white ideology that marginalizes the Black people as other. The white people impose their superiority upon Black people and commodity them because of their black skin. Though this research discusses interracial issues between white and black, it, in most of the places, focuses on the conflict within the black race that prevails in the black community. The Black people internalize the strategies of exploitation and domination from the white people and they practice them upon the Black.

In *Clotel*, the African American people, who are known as the family of Curren, are commodified by white because white people do not like such type of black people due to their skin colour. Likewise, the Black women are inhumanly treated by the whites and their own black male partners. The victimized black women are vulnerable and fragile because they have to endure the exploitation and victimization inflicted upon them by whites and their own counterparts. The situation of Clotel, Curren, Alethsa and Mary of black group is not less miserable in comparison to other Black. From the past to now, they are marginalized in the case of race and skin color. William Wells Brown presents victimization of the African American people at the hand of the white people as well. Because of blackness, mixed race like Curren, Clotel, Alethsa and Mary are oppressed in Natchez, Mississippi, New Orleans, Louisiana and Richmond. They have to undergo extreme exploitation and domination because of colour. These people are compelled to move from one place to

another. But, in Natzsche too, these individual and their new generation have to bear the pain of rejection by the white people.

William Wells Brown was a prominent African-American abolitionist lecturer, novelist, playwright, and historian in the United States. He was born into slavery in Montgomery County, Kentucky, near the town of Mount Sterling. Brown escaped to Ohio in 1834 at the age of 20. He settled in Boston, where he worked for abolitionist causes and became a prolific writer. His novel *Clotel* (1853), considered the first novel written by an African American, was published in London, where he resided at the time; it was later published in the United States.

Brown is a pioneer in several different literary genres, including travel writing, fiction, and drama. He published African-American first drama in 1858. He became playwright, and often read from this work on the lecture circuit. Following the Civil War, in 1867, he published what is considered the first history of African American in the Revolutionary War. He was among the first writers inducted to the Kentucky Writers Hall of Fame. A public school was named for him in Lexington, Kentucky. Brown was lecturing in England when the Fugitive Slave Law passed in the US; as its provisions increased the risk of capture and re-enslavement, he stayed overseas for several years. He travelled throughout Europe. After his freedom, he became a British couple, he and her two daughters returned to the US where he rejoined the abolitionist lecture circuit in the North. A contemporary of Frederick Douglass, Wells Brown was overshadowed by the charismatic orator. William Wells Brown, an escaped slave, published his popular autobiography *Narrative of William W. Brown, a Fugitive Slave* in 1847. His novel, *Clotel* (1853), tells the story of the daughters and granddaughters of President Thomas Jefferson and his slave Currer. Commit murder, you know; and what's the difference, whether one dies owing to loss

of blood, or taking too many pills?" (109). He also offers Carlton a poem, entitled "My Little Nig," in which he compares a slave to a pig (110). Finally, if this were not enough to turn readers against Peck, in the chapter "A Slave Hunting Parson" the narrator speaks directly to the reader: "Although Mr. Peck fed and clothed his house servants well, and treated them with a degree of kindness, he was, nevertheless, a most cruel master".

He encouraged his driver to work the field-hands from early dawn till late at night; and the good appearance of the house-servants, and the preaching of Snyder to the field Negroes, was to cause himself to be regarded as a Christian master" (122). Here, in no uncertain terms, Brown characterizes Peck as an evil man who believes he is a true Christian. Although Brown may certainly have known such a person, when he wrote Peck fictionally he was weakling, and liberals (4). The "'good white' exists to such a small degree that it does not merit discussion" according to Davis (4). Reverend Peck is the consummate hypocrite as described by Jane Davis. She writes that "these internally... flaming racists project a façade of being interested in morality and justice. If conscious, their hypocrisy may be a way of gaining the fruits of acting on others' racism without risking the taint of being perceived as the first type [white supremacists]. If unconscious, they try to convince themselves that they do not have dirty hands in promoting bigotry" (3). Reverend Peck considers himself a moral person. He owns seventy slaves, and as the reader is introduced to him, desires that "the sons of Ham should have the gospel" (76). An overseer, Huckelby, deals with the slaves in their daily lives, and Reverend Peck is thus removed from seeing the day-to-day life of the slaves. He and Mr. Carlton, a visitor from the North, begin a debate about natural rights in which Reverend Peck argues that if man had any "natural" rights, they existed

before the fall of man. When Carlton brings up the Declaration of Independence, Reverend Peck reminds him that the Bible is older, and the nation's guide in moral matters.

Different critics have analyzed the novel from the multiple perspectives which preserve the universal importance of the novel regarding the nature of protagonist and her life. Lee Schwenger, the Professor of University of North Carolina University in terms of color and ironical implication. Schwinger reviews the novel in relation to the theme of antislavery. He writes:

Brown would certainly have been aware of the irony that skin color could be the gauge by which one would measure her or her revulsion to the slave trade. It would have appalled him that color should be the issue, yet he is willing to use color as one of her argument against slavery. Indeed, in the context of the abolitionist's antislavery argument based on the fear of "white" people being enslaved. (32)

It clarifies that the society has multiple perspective in a polyphonic organization of language that is ironical. Antislavery is the striking point of her observation in Brown's novel. This research finds a stereotype of white towards black. White always dehumanizes as the secondary being. W. Edward Farrison finds that *Clotel* or *The President Daughter* grew out of a desire on brown's part, not to attack the character of Jefferson but to win by means of an entrancing story attention to a comprehensive and persuasive argument against American slavery. W. Edward Farrison argues:

He was aware, however, that the reports concerning Jefferson's fathering and neglecting such children could and even might have been true, as similar reports certainly were true of countless other slave holders, some of whom he had knew personally, including her own

father. Without worrying, then, about whether the reports concerning Jefferson were literally true in every detail, he used them for their sensation anal value to illustrate the ironical inconsistencies that existed between the throes and the practices of so-distant democratic American slave-holds, of whom the famous author of the declaration of independence might be taken, he thought, an archetype. (354)

Farrison, moreover is interested in view on the novel by relating its form to its content, he mentions Brown's figurative talent and aligns it with anti-slavery. Farrison mainly notices the revolution. Another Critic and writer Katie Frye in the case against whiteness in William Well Brown's *Clotel* observes this novel as the white people as the harbinger of Black Death. Katie Frye remarks:

There are notable exception such as quarter who help the run way slaves George, but by and large the text's whites repeatedly fail to make good on their promises and their failure of ten leads to the death of black men and women Horaito's in ability to save either Clotel or their daughter from wife's strategies Dr. Morton's failure to free her wife, Alethsa, and their children that results in the tragic deaths of her two daughter the failure of Mrs. Carlton, the owner of Clotel's mother, Curren, to restore her favourite slave to her daughter before Curren's death from yellow fever. (528)

Frye's observation finds the conflation of whiteness with death, which not only shapes the text's treatment of reproduction, illustration what Richard Dyer terms the "Idea of whites as both themselves dead and as bringers of death" (210). Kelly Wisecup finds difference between the white and blacks with the connotation of the yellow fever

relating it with the disease. Thus, this research argues for equality or not to mistreat other subjectivity. As Wisecup argues:

While *Clotel* describes yellow fever's potential consequence for the material and rhetorical purity of the white body, the lecturer's description of revolution as both transitional and contagious registers its figurative connection to North American Political epistemology. In this way, the epidemic takes on double signification in Brown's *Warks*. Yellow fever signifies both areal disease whose presence constructions of difference between white and black bodies and a figurative contagion of Southern exceptionalism, so that Brown's language registers the effect the actual disease upon nationalist and racist epistemologies. (14)

Wisecup , moreover interested to show the way of seeing the death of characters like *Clotel*, *Currer* and *Alestha*. Thus, researcher acknowledges the equal ranking.

Professor Michael Berthald finds characteristic of *Clotel* and cross dressing and forgetfulness of self as she has split personality and in the state of confusion in her life. Berthald surveys:

Clotel's cross-dressing lessens the plight of unrecognition. Her disguise allows her to negotiative the chasm of private and public and reworks the theater of slavery that Brown otherwise presents in the novel. Prior to her disguise, Clotel's only public appearances are at "Negre ball" where she meets Green and on the auction block-two version of market place. (25)

Brown's slave narrative gains a worldwide popularity because it becomes the most influential works in American writing that worked as anti-slavery treatise in the

nineteenth century. After the publication of this book various critics have viewed differently. Though this narrative is a personal public writing but the writer has included the miseries of whole subaltern group. Reading to this issue Donald B. Gibson has talked about the private and public experience that has been presented in Brown's narrative. He comments that culture is significant Brown chooses to cast his highly private experience in more public terms. That is his grounding to write his experience about western religion and mythological traditions. Brown transform that experienced as "public experience insofar as a culture belongs to all who exists in it. The comments of culture of culture has reference both to group and individual, public and private experience. This sort of grounding occurs when Brown makes reference on more than occasion (65). It is a phenomenon of both the class and the individuals. He claims that Brown has used the religious and mythological experience in his narrative, Gibson writes, "The given abstract excerpt highlights an individuals and groups experience. This sort of foregrounding of Brown is his intention to exemplify the subaltern study which posits among the slaves in America" (93).

Brown's new status as a canonical figure originates not only in his race and class, not only in his position as a historical-political actor as well as writer; but also in the kinds of texts he produced and in the way they came into being. On this behalf, Gregory S. Jay further writes:

Brown's *Narrative* must be situated in the literary histories of the sermon the political stump-speech, the sentimental novel, the slave narrative and the reform lecture among others. Brown's text is not simply mimetic but owes much to the required style and tropes of the genres. His mastery transforms him from the dictated subject of

ideology into the agent of historical change .His text is neither a predetermined autonomous self freely creating its world. (228)

Jay talks about the incomparable contribution of Brown in the literature .He opines that Brown's work is worthy to be analyzed from any perspective .Brown's narrative is far from the superficial knitting of imaginary events and is based on the real events.The slaves had undergone through suppression. He himself is the worthy to be analyzed from many perspectives.Michael Berthold remarks that Clotel and cross-dress and forgetfulness of self as she has split personality and in the state of confusion in her life. All these critics have their own interpretation of the text but none of the above cited critics have presented the issue of intersection of Gender and race in Brown's *Clotel*. It presents how racial discrimination and masculinity can create problem and how people are compelled to take another step to resist against these exploitations.In this context, RundiKoppen puts his idea in his journal named *Embodied Form: Art and Life in Virginia Brown'sClotel'* reflects:

A sketch of the Past is of interest to this discussion not because it shows life present in the fiction as biographical traces, but because it shows that the experiencing body in space is central to Brown's conceptions both of art and of life. This is not primarily a gendered/socially-situated body, nor is it the actively constituting or intending consciousness of the being-in-the-world and its modalities of embodiedness. It is an insisting experiencing body, placed in a visual, spatial, additive, olfactory, kinetic field; the term of reference here is phenomenal rather than phenomenological. . . andClotelmay be read as extended texts in that both are concerned with the connections between bios and body, with life as experienced by a body, and with

the search for shapes that square up to this experience in painting or writing. (24)

The above comment of journal shows that Brown thinks of self and self-representation as grounded in the body, in physical and spatial experience; recovering and writing about one's self is conditional on recovering and writing about sensory experience. Characteristically, the memoirs begin with a series of color-and-sound memories which all hang together. Such early sensory memories form the basis of the project of reconstitution and representation of past and present selves; they are the "base" upon which her life stands. Consistently in a sketch, one is made aware of an extraordinary susceptibility to external stimuli, a somatic, neurological experience of sound and smell: as in the memory of the garden at St. Ives. Concerning with, physical to ecological or natural draws towards certain parameter of life. It denotes to valorize the transcendental events through physical event or consciousness. Regarding existence and link between action and reaction, Brown presents such physical reaction in own life. Though it is a slave narrative but draws human sensory consciousness of black in different age of life.

Although different critics and reviewers examine *Clotel* of William Wells Brown from different angles, none of them have studied her representation of black. So, present researcher tries to analyze this text from marginal perspective. This research explores the African slavery in which African subaltern was violently brutalized in the name of race and class. These two factors make the clash between black and white. They are being marginalized in the state because their voices are not being heard or not given space to raise their voice. The bondage of slavery has been rooted in the South American. The Blacks were not free to exercise their right in American literature. Hence their identity was in crisis. For this Brown has projected

black for the freedom of Afro-American subaltern to be heard in the mainstream of state. So, this research explores the subaltern voices that were muted in South American and their continuous struggles for the abolition of slave system from American.

The Black's culture is one of the distinct cultures of North America. It determines the sum total of behaviors, attitudes, values, costumes and ways of life of the black people. The culture is a part of life of Black that distinguishes from other African and European cultures. Black culture, life style, eating habit, values, morals, myths and language prove their existence and identify in society and world. The culture is attached to their daily life as means of servable and source of existence. Their daily work and efforts are allied with culture. The daily lives that lives, the language, speak, the morels they follow, the rituals. The celebrate and reveal the meaning of Black culture as whole.

Other cultural aspects such as arts, crafts, oral tradition, storytelling and mythmaking play the important role in reliving the Black culture. These cultural aspects also act as an essence of Black people in the world. These aspects of culture are considered as tradition that is acquired, inherited and accepted from time memorial and transmitted from one generation to next. Black culture is inherited in the form of ideas, belief, morals and values and it transfers and extends to oral tradition, teaching, storytelling and mythmaking.

In the field of Black Studies, current scholarly interest in culture, transnationalism and Black has produced mixed feelings, to borrow James Clifford's term. Conceiving of the Black literary tradition as a practice of representation that engages cultural difference by performing a strategy of resistance, Arnold Krupat was among the first critics to account for it as constructed on the same premises as

those HomiK. Bhabha and Frantz Fanon observed in colonial writing, namely as contestations of imperial efforts to achieve hegemony and of essentialist definitions of Native identity by elaborating a third space of cultural translation, culture and interstitiality. The ethno critic should, therefore, seek “to replace oppositional with dialogical model,” Krupat argued and join the writers’ efforts to challenge Western constructions of history and disrupt the rhetoric of self-evidence of Western thought. In a much quoted essay, Elizabeth Cook-Lynn expressed her dissent with such a perspective, and complained (Ethnocriticism 26) .

Discourses are the embodiment of power. To have knowledge of the other and to describe them in discourse or in imaginative texts is to exercise power over other. The representation of the other nations and other people is directed to validate the self by excluding and subordinating them. All knowledge, thus, implies taking sides and texts become the instrument of power, the vehicle of imperial rule. However, the narration of other nations never becomes complete since the narrative of the nation becomes ambivalent because of the temporality involved in the act of narration. The language used to narrate the nation by its very nature becomes rhetorical. As a result, when a narrator is narrating, s/he is referring to and is referred to by his surroundings. In this sense, the narrator is always narrated.

Bhabha finds the narration of the nation as “disjunct between the political rationality and its impasse, between the shreds and patches of cultural signification and the certainties of a national pedagogy” (294). He views that the representative authority of the nation cannot be articulated in the fullness of narrative time and the visual synchrony of sign. He proposes a model for presenting the nation space where people are constructed, within the range of discourses as a double narrative movement. He argues:

The people are not simply historical events or parts of a body politic. They are also a complex rhetorical strategy of social reference where their claim to be representative provokes a crisis within the process of signification and discursive address. We, then, have a contested conceptual territory where the people must be thought in a double time [...]; the people are also the 'subjects' of a process of signification that must erase any prior or originary presence of the nation people.

(DissemiNation 297)

What Bhabha is trying to reveal here is that when we try to narrate the nation, the national subject tends to split between the pedagogic and the performative; and "it is through this process of splitting," he argues that "the conceptual ambivalence of modern society becomes the site of writing the nation" (297). This is to say that it is difficult to represent the nation as a social solidity for it is the symbolic formation where ideology itself becomes ambivalent and Janus-faced. Bhabha refers to Claud Lefort that "the ideological task of the implicit generalization of knowledge and the implicit homogenization of experience could fall apart in the face of the unbearable ordeal of the collapse of certainty, of the vacillation of representations of discourse and as a result of the splitting of the subject" (299).

The question of narrating the nation implies an entry into the center of the nation for which there is always the border to be crossed – the border which functions as making the difference between outside and inside. The frontier at once opens and closes the nation with other nations. In the narration of the nation, Geoffrey Bennington writes, "Frontiers are articulations; boundaries are constitutively crossed or transgressed" (121). Bennington's point here is that no holistic representation of the nation is possible in our attempt to narrate the other nation. What we can do is

only articulate the difference, the otherness which is at the centre of the nation. The nation's in a narration cannot be actualized because of the splitting of the narrative authority itself. The inversion in the privileged position of the narrator and the inherent feudality of the language always hinders direct representation of the real. J.F. Lyotard's points, quoted by Bhabha, make it more clear: "Where the one doing the speaking, speaks from the place of the referent. As a narrator, she is narrated as well. And in a way, she is already told, and what she herself is telling will not undo that somewhere else she is told" (DissemiNation 301).

Frantz Fanon writes in her book *The Wretched Earth* that there are numerical of gaps among figures but way of presentation differs. He puts the native will strengthen the inhibitions which contain her aggressiveness by drawing on the terrifying myths which are so frequently found in underdeveloped communities. There are maleficent spirits which intervene every time a step is taken in the wrong direction, leopard-men, serpent-men, six-legged dogs, zombies--a whole series of tiny animals or giants which create around the native a world of prohibitions, of barriers and of inhibitions far more terrifying than the world of the settler. this magical superstructure which permeates native society fulfils certain well-defined functions in the dynamism of the libido. We can draw the ideas from *Black Skin and White Mask* too.

E.B Tylor defined culture in an ethnographic way Tylor was more original in her definition of culture. For Tylor, "culture or civilization taken in it's wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by a man as a member of society" (52).

The present research uses the tool of psychological decolonization to make the thesis prove the hypothesis. Frantz Fanon's *Black Skin White Mask*, Bhabha's *The Location of the Culture*. By using the concept of historical misconception, the researcher probes into this topic.

The thesis is divided into three chapters where the first chapter gives general introduction with some critics' views on the text. Similarly, the second chapter Textual Analysis merges both theoretical aspects and textual aspects. It attempts to present mis concept of white about black.

II. Black Condition in Clotel

Writing the character of Georgiana is the biggest departure for Brown from himself, just as writing Uncle Tom is the biggest departure for Harriet Beecher Stowe. When he says “he may be asked” whether the stories related in the novel are true, he means that his writing is questionable to whites (222). Georgiana has often been read against Little Eva of Uncle Tom’s Cabin, a physically weak but morally strong character who values the lives of her slaves. I read Georgiana instead as another of Jane Davis’ types: the liberal. “Liberals think that they truly care for blacks and have their best interests at heart. However, they often have an attitude of guardianship of blacks as if they are trustees of them... [they] dictate (however ‘kindly’) to blacks how they should act and think to gain advancement—on white people’s terms” (Davis 4). I contend that Brown undoubtedly sees Georgiana as the Liberator” but that he critiques her and through her character, Harriet Beecher Stowe. Georgiana, upon her father’s death, decides to emancipate her slaves incrementally, by paying them for their work, but keeping it, so that they have savings for when they are free.

This action exemplifies the definition that Jane Davis gives for “liberals” who attempt to act as guardians of African Americans. On her deathbed, Georgiana decides to emancipate her slaves to ensure their freedom. Surely, it is a “good” thing that Georgiana is freeing her slaves, and she is undoubtedly the “Liberator” in Brown’s eyes. This characterization does not prevent her from being a critique as well.

White has treated black as animal. In this reference, Frantz Fanon conceptualizes and all these movements are made not out of habit but out of implicit knowledge. A slow composition of myself seems a body in the middle of a spatial and

temporal world. So, William Wells Brown focuses on the involuntary separation of the characters. He narrates:

The law says: — "Slaves shall be deemed sold [held], taken reputed, and adjudged in law to be chattels personal in the hands of their owners and possessors, and their executors, administrators and assigns, to all intents, constructions, and purposes whatsoever. A slave is one who is in the power of a master to who he belongs. The master may sell him, dispose of this person, his industry, and his labour.

The then law is injustice to black. All state mechanisms and organs deal improperly in the state because of color and belongingness. The narrative visualises the verdict of court and unequal behaviour among white and black. Being black, the native are being sold whereas the white are running their mastery. In this context, the fact is undergone and underestimated in the white groups. The novelist presents the actual meaning of life and contextualize the ongoing events.

The southern state in comparison to Northern state is mostly mistreated. From all arena the women and men in unequal degree misbehaved by white. The eye lens of white displaces the same community on the base of color. So, Fanon views, 'Female circumcision' has become almost a dangerous trope in Western feminisms for the muting and mutilation of women—physically, sexually and psychologically—and for these women's *need for* Western feminism. Circumcision, clitoral dichotomy, infibulations, become one visible marker of outrageous primitivism, sexism, and *the Third World woman*"(232). To support this thought, the novelist presents the contemporary events in the novel. He narrates:

To bring up Clotel and Athlesa to attract attention, and especially at balls and parties, was the great aim of Curren. Although the term

"Negro ball" is applied to most of these gatherings, yet a majority of the attendants are often whites. Nearly all the Negro parties in the cities and towns of the Southern States are made up of quadroon and mulatto girls, and white men. These are democratic gatherings, where gentlemen, shopkeepers, and their clerks, all appear upon terms of perfect equality. (4)

These four female characters are brought up in the white family. They have empathy to black. Athlesa and Clotel are some fair than Currer. Regarding this the woman of southern state are behaved inhumanely. The girls of Mulatto and Quadroon are played as balls thinking as animals. The white does not appear as human beings but a businessman to sell and enslave. Currer was hired for twenty years so as other black and native African American was hired because of their color. Though there was political change in America, that was gathering. No new vision, no idea, no manner because the manner of life was prevailing as same.

In the interval of time everyone wants the change. The novelist has narrated with linear motion of time to narrate the series of events. Over period of time many theorists focuses on the sequence of different events of different colony. Fanon brings the idea of native people and their conditions and explains, "The fact that Algerian colonists go to bed with their fourteen-year-old housemaids in no way demonstrates a lack of racial conflicts in Algeria. No, the problem is more complicated" (153). Brown secures the repressed feelings of black and draws immediate response through narrative. In this case we try to catch the inner feeling of black who are misbehaved and traumatized by dislocation. So, Brown narrates:

A slave hunt took place near Natchez, a few days after Currer's arrival, which was calculated to give her no favourable opinion of the people.

Two slaves had run off owing to severe punishment. The dogs were put upon their trail. The slaves went into the swamps, with the hope that the dogs when put on their scent would be unable to follow them through the water. The dogs soon took to the swamp, which lies between the highlands, which was now covered with water, waist deep: here these faithful animals, swimming nearly all the time, followed the zigzag course, the tortuous twisting and windings of these two fugitives, who, it was afterwards discovered, were lost; sometimes scenting the tree wherein they had found a temporary refuge from the mud and water; at other places where the deep mud had pulled off a shoe, and they had not taken time to put it on again. (13)

Natchez has enjoyed a notoriety for the inhumanity and barbarity of its inhabitants, and the cruel works has been going on. Negroes must eat but they are deprived of indifferent tasks. It is well known to white that it requires the best blood to overcome unpardonable offence. The body was taken and chained to a tree and burnt at the stake.

The novelist resembles love and affection. Clotel is in Horatio's love, and surrounded by an outward white children. Fanon notices," Solitude is a common prerequisite, even though this may only mean solitude in the immediate surroundings. Elsewhere, in every corner of the world, there exist women who, despite the threat of rejection, resolutely work toward the unlearning of institutionalized language, while staying alert to every deflection of their body compass needles"(175). Similarly, in *Survival*, as Audre Lorde comments, '*is not an academic skill... so, Brown narrates:*

Their first-born was named Marry and her complexion was still lighter than her mother. Indeed she was not darker than other white children.

As the child grew older, it more and more resembled its mother. The iris of her large dark eye had the melting mezzotints, which remains the last vestige of African ancestry, and gives that plaintive expression, so often observed, and so appropriate to that docile and injured race.

(16)

Among those who are in political social engage prefer to build society. Many major characters want to awaken their society. Clotel also wants to oppose so called beauty on color. She prefers to love and ascend without any disturbances.

The novel takes a lot of work to write and a lot of thought and dreaming to put together. It reflects reality, but is not reality. It can be much and nothing. The slave labor is forced to attach with work for long but no allowance is given. The slave trader suffers from appetite. Fanon draws that they want to erase it. Eventually when more Aboriginal novels are written we shall be able to see the various facets of Aboriginal life, community, and culture with some objectivity. Brown views:

"Ten years, sir." "Have you a good appetite?" "Yes, sir," "Can you eat your allowance?" "Yews, sir, when I can get it." "What were you employed at in Virginia?" "I worked in de terbacar feel." "In the tobacco field?" "Yes, sir." "How old did you say you're?" "I will be twenty-five if I live to see next sweet potater digging time." "I am a cotton planter, and if I buy you, you will have to work in the cotton field. (18)

Moreover, the slave trade finds inferior. They are not confident with their skill. As they are behaved so as they are not stepping in their services. The tenderness of trader's conscience, together with the carelessness of white and inconstancy makes trader depressant. The scenario reflects unavoidable and dangerous position which the

tyranny of society has awarded. Black's ambition and political change do not oppose any traditional and practical change in the African American life. This situation had made people worried and the people are not satisfied with the manner and model of the system in totality. More than a thousand precious lives had been brutally murdered and million worth of financial assets both in public and private sectors.

No one forfeits his or her characters standing in society. No slave wants to be sold/bought. Regarding this, Fanon views:

Inside the political parties, and most often in offshoots from these parties, cultured individuals of the colonized race make their appearance. For these individuals, the demand for a national culture and the affirmation of the existence of such a culture represent a special battlefield. While the politicians situate their action in actual present-day events, men of culture take their stand in the field of history. (231)

Confronted with the native intellectual who decides to make an aggressive response to the colonialist theory of pre-colonial barbarism, colonialism will react only slightly, and still less because the ideas developed by the young colonized intelligentsia are widely professed by specialists in the mother country. Brown focuses:

Known to God only is the amount of human agony and suffering which sends its cry from the slave markets and Negro pens, unheard and unheeded by man, up to his ear; mothers weeping for their children, breaking the night-silence with the shrieks of their breaking hearts. From some you will hear the burst of bitter lamentation, while from others the loud hysteric laugh, denoting still deeper agony. Most of them leave the market for cotton or rice plantations. (18-19)

The preoccupied thought as only right man can have as an independent isolated being, if we choose to consider him in this impossible position, in which many differences can be between black and white. Nature has gifted our country. There are enormous potentialities that can be to develop our nation further. If united, we can actively complete with the developed nation in a few years since all American are renowned for their hard work. On top of this, they have immense affection for their nation. They are ready to make any sacrifice for the sake of their nations.

History is assumed as a narrative prose shaped by literary convention and the historian's imagination. Therefore, the text is not only a literary fact, but also a social one and it is produced which includes the life of the authors the audiences for whom s/he writes and the background relationship of various social, historical and political factors. Hans Berterns, in *Literary Theory: The Basic writers*; "The literary text then is always past and parcel of a much wider cultural, political, social, and economic dispensation. Far from being touched by the historical moment social, and economic dispensation. Far from being touched by the historical moment of its creation, the literary text is directly involved in history" (176).

Colonialism is not satisfied merely with holding a people in its grip and emptying the native's brain of all form and content. By a kind of perverted logic, it turns to the past of the oppressed people, and distorts, disfigures, and destroys it. This work of devaluing pre-colonial history takes on a dialectical significance today.

ALTHESA found in Henry Morton a kind and affectionate husband; and his efforts to purchase her mother, although unsuccessful, had doubly endeavored him to her. Having from the commencement resolved not to hold slaves, or rather not to own any, they were compelled to hire servants for their own use. Five years had passed

away, and their happiness was increased by two lovely daughters. Mrs. Morton was seated, one bright afternoon, busily engaged with her needle, and near her sat Salome, a servant that she had just taken into her employ. (46)

To provide the equal the opportunity to the citizens, Black have established their own institution in the Black affected areas by rejecting the order of the government. Here the government is taken as an white power center .Second, to eliminate the presentation of the government, Black have admitted the boys and girls to fight against the white power center , which is called ‘people’ war.

He further argues that *Clotel* anticipates later works in the African American tradition with its intertextuality “the cultural and communal ownership of stories” as well as its “rage for authenticity” . He does admit the problem inherent in this definition of *Clotel*—that it demands almost exactly what antebellum white society demanded of African American authors; a true, although not necessarily personal, story. It thus *constrains* African Americans to one genre the antifictional impulse that continued to shape the African American novel into the Twentieth century. Dorsey concludes that the pressures for realism are strongest when texts seek to do cultural work and while this may be true, I argue that *Clotel*, when read as fiction, does as much cultural work as nonfiction. The native intellectual who has gone far beyond the domains of Western culture and who has got it into his head to proclaim the existence of another culture never does so in the name of Angola or of Dahomey. The culture which is affirmed is African culture. The Negro, never so much a Negro as since he has been dominated by the whites, when he decides to prove that he has a culture and to behave like a cultured person, comes to realize that history points out a well-defined path to him: he must demonstrate that a

Negro culture exist. The novelist draws the following lines of Coleridge to deepen the narrative.

"I promised thee a sister tale
Of man's perfidious cruelty;
Come, then, and hear what cruel wrong
Befell the dark ladie." —Coleridge. (48)

The loss of morality death, decay, violence, and explosion are production of partnership of power and institutional discourse. According.....Similarly, the black on the other hand, have circulated their power into the society by claiming to establish new power center .In these two power politics , the government had created has its own types of discourse and from the black side; they had created their own discourse.

The representations generally place the text within the context. In this respect, cultural materialists believe that ‘power operates as much through institutions as through texts and it is how these texts are negotiated and communicated through institutions that are important at least, as much as what these text can be made to mean interpretatively.

This historical necessity in which the men of African culture find themselves to racialize their claims and to speak more of African culture than of national culture will tend to lead. Brown narrates:

Them up a blind alley. Let us take for example the case of the African Cultural SocietyCARLTON was above thirty years of age, standing on the last legs of a young man, and entering on the first of a bachelor. He had never dabbled in matters of love, and looked upon all women alike. Although he respected woman for her virtues, and often spoke of the goodness of heart of the sex, he had never dreamed of marriage. At

first he looked upon Miss Peck as a pretty young woman, but after she became his religious teacher, he regarded her in that light, the at every one will those whom they know to be their superiors. (50)

Their minds had been starved by their cruel masters. They had been shut up in mental darkness. I taught them, because it was the delight of my soul to be doing something that looked like bettering the condition of my race.

Theory involves the discussions about experiences of different kinds: race, gender, place, suppression, slavery, migration, resistance, difference, representation and reaction to the influential master ideology of imperialism such as history, philosophy and linguistics and the fundamental experiences of speaking and writing by which all these come into being. Racial jealousy produces the crimes of racism: To many white men, the black is simply that marvelous sword which, once it has transfixed their wives, leaves them forever transfigured. Brown puts:

The whole commerce between master and slave is a perpetual exercise of the most boisterous passions; the most unremitting despotism on the one part, and degrading submission on the other. With what excretion should the statesman be loaded who, permitting one half the citizens thus to trample on the rights of the other, transforms those into despots and these into enemies, destroys the morals of the one part, and the *amor patriae* of the other. (54)

Clearly, then, any discourse, i.e. literary text cannot be studied in an isolation because it is a form of the social event. Socially reality can be portrayed in the text either by celebration or by repudiating it. But each of them has something to do with social, political as well as the economical reality. In this respect, social institutions are the forms of discourse and all the discourse are rooted in social practices. Texts cannot be

free from social and political sphere of an era. Scenario existing in the country is very grim and ruling elites are at confusion in taking abrupt and right decisions to solace the suffering of the people. The government has failed in its mission in maintaining the basic needs of the country such as security and order, economic reforms, social upliftment and even proportionate allocation and distribution of the state resources in the backwards and remote parts of the country.

Those cultural dominants, however, are shared by all three forces.

As Gayatri Spivak notes: 'There is an affinity between the imperialist subject and the subject of humanism' (1988:202). While post-colonialism takes the first as its object of critique and post-modernism takes the second, feminists point to the patriarchal underpinnings of both. The title of a recent book of essays on colonial and post-colonial women's writing pinpoints this: *A Double Colonization*. So, Brown narrates:

They were never tired of labouring, and seemed as though they could never effect enough. They became temperate, moral, religious, setting an example of innocent, unoffending lives to the world around them, which was seen and admired by all. Mr. Parker, a man who worked nearly forty slaves at the same business, was attracted by the manner in which these Negroes laboured. He called on Mr. Carlton, some weeks after they had been acting on the new system, and offered 2,000 dollars for the head workman, Jim. The offer was, of course, refused. A few days after the same gentleman called again, and made an offer of double the sum that he had on the former occasion. Mr. Parker, finding that no money would purchase either of the Negroes, said, "Now, Mr. Carlton, pray tell me what it is that makes your Negroes work so? What kind of people are they?" "I suppose," observed observed

Carlton, "that they are like other people, flesh and blood." "Why, sir," continued Parker, "I have never seen such people; building as they are next door to my residence, I see and have my eye on them from morning till night. You are never there, for I have never met you, or seen you once at the building. (58)

The master is frequently compelled to sell this class of his slaves, out of deference to the feelings of his white wife; and, cruel as the deed may strike any one to be, for a man to sell his own children to human flesh-mongers, it is often the dictate of humanity for him to do so; for, unless he does this, he must not only whip them himself, but must stand by and see one white son tie up his brother.

The native intellectual are not a luxury but a necessity in any coherent program. The native intellectual who takes up arms to defend his nation's legitimacy and who wants to bring proofs to bear out that legitimacy, who is willing to strip himself naked to study the history of his body, is obliged to dissect the heart of his people.

If I had the money, "continued she, "I would bid farewell to this place." In a moment more she feared that she had said too much, and smilingly remarked, "I always talking nonsense." William was a tall, full-bodied Negro, whose very countenance beamed with intelligence. Being a mechanic, he had, by his own industry, made more than what he paid his owner; this he laid aside, with the hope that some day he might get enough to purchase his freedom. He had in his chest one hundred and fifty dollars. His was a heart that felt for others, and he had again and again wiped the tears from his eyes as he heard the story of Clotel as related by herself. (60-61)

Through some characters she has also shown the picture of America which is very far from their imagination which gave them painful and unpleasant experience. As a black immigrant they have been exploited, discriminated and oppressed in the name of color, sex, and race. This work is significant in that it examines and brings to limelight the causes of migration and culture.

Foucault sees truth as a product of relations of power and it keeps on changing as systems change. Both literature and history are narratives and they are in the form of discourses. They are entangled in the power relations of their time. Literary works are not secondary reflections of any coherent world-view but the active participants in the continual remaking of meanings. In short, all texts, including history and literature, are simply the discourses through which the ruling class seeks the power to govern and control. Hence the dividing line between history and literature is of no avail. The contact of the people with the new movement gives rise to a new rhythm of life and to forgotten muscular tensions, and develops their imagination. Every time the storyteller relates a fresh episode to his public, he presides over a real invocation. The novelist visualizes:

"I weigh just one hundred and fifty pounds", returned William, "and will pay you three eighths of a dollar." "Do you expect that you will pay only thirty-seven cents for your ride?" "This, sir, is your own price. I came in a luggage-van, and I'll pay for luggage." After a vain effort to get the Negro to pay more, the conductor took the thirty-seven cents, and noted in his cash-book, "Received for one hundred and fifty pounds of luggage, thirty seven cents." This, reader, is no fiction; it actually occurred in the railway above described.(6)

The narration about Negro and its female characters is crucial. Several of the female

characters in the stories are very stubborn or not willing to do what other people want, who show the female resistance despite the torturous environment. These are the focus point of female to view again.

We shall see that such retrograde steps with all the weaknesses and serious dangers that they entail are the historical result of the incapacity of the national middle class to rationalize popular action, that is to say their incapacity to see into the reasons for that action.

That despotism is the government of the Slave States, and the United States, consisting of all its rulers all the free citizens. Do not look upon this as a paradox, because you and I and the sixteen millions of rulers are free. The rulers of every despotism are free. Nicholas of Russia is free. The grand Sultan of Turkey is free. The butcher of Austria is free. Augustus, Anthony, and Lepidus were free, while they drenched Rome in blood. (68)

The ideological position of the author is doubtful in the representation of the historical facts as the writers are largely shaped by the dominant discourses of the time. Thus, they construct the truths as directly by their ideological circumstance. They end up by constructing a certain truth that neglects the multiple voices of the society.

The national bourgeoisie turns its back more and more on the interior and on the real facts of its undeveloped country, and tends to look toward the former mother country and the foreign capitalists who count on its obliging compliance.

Extracts from the speeches of Henry Clay, and other distinguished Colonization Society men, were read to her to induce her to adopt this course. Some thought they should be sent away because the blacks are vicious; others because they would be missionaries to their brethren in

Africa. "But," said she, "if we send away the Negroes because they are profligate and vicious, what sort of missionaries will they make? (72)

The social, moral and religious disciplines always control human behaviour directly by means of discourse. So people at times cannot do whatever they feel like doing. The discursive formations have enabled institutions yield power and domination by defining and excluding 'the other'. Discourses, according to Foucault, are produced in which concepts of madness, criminality, and sexual abnormality and so on are defined in relation to sanity, justice and sexual normality. Such discursive formation determine and constraint the forms of knowledge and types of normality of a particular period. These discursive practice also have the power. According to Foucault, truth is being told with "fact" to back it up, but a "teller" constructs that truth and chooses those facts. In facts, the teller of a story or history also constructs those very facts by giving a particular meaning to events.

The people who for years on end have seen this leader and heard him speak, who from a distance in a kind of dream have followed his contests with the colonial power, spontaneously put their trust in this patriot.

Bruin now tried to fasten on the bull's back, and drove his tusks in him in several places, making the red blood flow like wine from the vats of Luna. But Attakapas was pluck to the back bone, and, catching bruin on the tips of his horns, shuffled him up right merrily, making the fur fly like feathers in a gale of wind. Bruin cried 'Nuff' (in' bear language), but the bull followed up his advantage, and, making one furious plunge full at the figure head of the enemy, struck a horn into his eye, burying it there, and dashing the tender organ into darkness and atoms. Blood followed the blow, and poor bruin, blinded,

bleeding, and in mortal agony, turned with a howl to leave, but
 Attakapas caught him in the retreat, and rolled him over like a ball.

(79)

To articulate the past historically does not mean to recognize it as the way it really was. It means to seize hold of memory as it flashes up at a moment of danger. There is the chance of construction of biased history with the exclusion of the many marginal voices recording the past. There is the high chance that it may be manipulated by its ideology and interest. Thus, the historian may end up by its ideology and interests. Thus, the historian may end up by creating the discourse guided by the interests of the particular groups in recording history and writing the literary texts, the historians and the writers create certain truth that gives power to the certain group of the society. In the same line Foucault sees the formation of discourse in the traditional history as it is always mediated by the power. Discourse formation is thus, responsible for the misrepresentation of history in fictional form and the gap between the fact and fiction become dominant. What are seen as the fact become fictional and the fiction becomes the fact, that serves the ruling and powerful class. Then the misrepresented fact or truth in the history of fiction is the outcome of the discourse that constructs the body of knowledge and the knowledge further helps the ruling class to exercise the power over the multiple voices.

As is characteristic of other aspects of his writings on the colonial question, Fanon's position on culture is predicated on his essentially materialist recognition of the exploitative economic motive of colonialism as the decisive determinant of all aspects of the life of the colonized. Yet his grasp of the intricacy of culture transcends such mechanical materialism and perceives certain inner dynamics within the development of culture among the colonized.

The Negro, whose home is in a hot climate, was not proof against the disease. Many plantations had to suspend their work for want of slaves to take the places of those carried off by the fever. Henry Morton and wife were among the thirteen thousand swept away by the raging disorder that year. Like too many, Morton had been dealing extensively in lands and stocks; and though apparently in good circumstances was, in reality, deeply involved in debt. Althesa, although as white as most white women in a southern clime, was, as we already know, born a slave. By the laws of all the Southern States the children follow the condition of the mother. If the mother is free the children are free; if a slave, they are slaves. Morton was unacquainted with the laws of the land; and although he had married Althesa, it was a marriage which the law did not recognise; and therefore she whom he thought to be his wife was, in fact, nothing more than his slave. What would have been his feelings had he known this, and also known that his two daughters, Ellen and Jane, were his slaves? (81)

III. Misrepresentation of Black people in Brown's *Clotel*

Historical Stories trace the sequence of events that lead from inaugurations to terminations of social and cultural processes in a way that chronicles are not required to do. Above all to some of them who are rather too westernized the solidarity of the people of the mother country and of their representatives in the colonies. Have the courage to read this book, for in the first place it makes you ashamed, and shame.

Exogenous cuisines are now acquiring the status of African safaris and becoming the arena of a different kind of power play. No cuisine, however limited or flat, is considered inferior, except probably a few European ones; and certainly they cannot be called so in polite company. Though mainly tourists and the brave at heart are expected to frequent restaurants serving local fare in countries like Scandinavia, Netherlands or Scotland, if you find Argentinean, Philippino or sub Saharan food uninteresting or not distinctive enough, you are supposed to keep your feelings to yourself. You do not turn any society, however primitive it may be, upside down with such a program if you have not decided from the very beginning, that is to say from the actual formulation of that program, to overcome all the obstacles that you will come across in so doing. The native who decides to put the program into practice, and to become its moving force, is ready for violence at all times. From birth it is clear to him that this narrow world, strewn with prohibitions, can only be called in question by absolute violence.

This project work is a study of black slavery in Brown Narrative *Clotel*. This research has examined the exploitation of and racial violence of Afro – American slaves by white American. It has portrayed the picture of in human bondage of slavery in South America and its resistance against the violence of slavery who were sexually abused by their masters that is presented by White.

Brown continued to write and lecture against slavery and also devoted in the women right movement. Brown extensive has travelled with Garrison and other through the northern state, speaking on injustice and brutality of slavery. In nineteenth century published his first narrative *Clotel* of Brown, An American .This became one of the finest examples of slave narrative genre. It has portrayed how slaves were treated in South American during slavery system. Later it has got worldwide famous. The purpose of his writing was to protest elite ideology of suppressing slave .So it has worked as a medium to raise the voice of subaltern people .He has become involved in politics to counter discourse the ideology of the white elites. When Civil War broke out in 1861, Brown campaign and declared his aim to abolish slavery which later allowed black men to fight for the union. After the great effort and devotion in the civil war, the revolution became successful. On 31 December, 1862. Lincoln issued the Emancipation Proclamation in 1863 Congress authorized the enlistment of black men.

Brown has continued to campaign for the right of black to vote and receive equal treatment in the society .He has served as government officers. Consciousness of the body is solely a negating activity. It is a third-person consciousness. The body is surrounded by an atmosphere of certain uncertainty. I know that if I want to smoke, I shall have to reach out my right arm and take the pack of cigarettes lying at the other end of the table. The matches, however, are in the drawer on the left, and I shall have to lean back slightly. Thus, the representation of American history from the side of ruling class ideology makes the fiction of wage full of misrepresentation of the history and the lopsided historiography that constructs the truths about the Black as the barbaric, thus , serves the ruling class to rule and exert the power over the marginalized people.

The love between human and human, co-operation between the citizens which is neither easy to understand nor very difficult to understand had evaporated. But the

ruling class is unwilling to let the marginal, warring people the space in the mainstream politics. This also helps to show the suffering of American people due to corrupted and mindless politicians who are in power which wage has depicted in the novel by creating the characters.

Works Cited

- Brown, William Wells. *Clotel; or, the President's Daughter*. In *Three Classic African American* Random House: New York, 1990.
- Clifford, James. *Ethnocentrism*. London: Penguin, 2001.
- Davis, Jane. *The White Image in the Black Mind: A Study of African American Literature*. Greenwood Press: Connecticut, 2000.
- Farrison, W. Edward. "The Origin of Brown's *Clotel*." *Phylon*, 15.4, 1954.
- Foucault, Michel. *Untying the Text: A Post Structuralist Reader*. Ed. Robert. Young. London: Routledge, 1981.
- - -. "Truth and Power." *Critical Theory since Plato*. Florida: Harcourt Brace, 1992.
- Fanon, Frantz. *The Wretched Earth*. Pelican: Random House, 1959.
- . . . *White Mask and Black Skin*. Singapore: Black Well, 1973.
- . . . "Reciprocal Bases of National culture and the fight for Freedom" Pelican. Speech to Congress of Black African Writers. 1959.
- Frye, Katie. "The Case against Whiteness in William Wells Brown's *Clotel*." *Mississippi Quarterly*. 62.3 2009.
- Jay, Gregory S. Rev. *Clotel*. <http://archive.org/> 3/10, 2017
- Schweninger, Lee. "Clotel and the Historicity of the Anecdote." *MELUS*, 24.1(Spring 1999): 21-36. <http://links.jstor.org/>
- Wisecup, Kelly. "The Progress of the Heat Within: The West Indies, Yellow Fever, and Citizenship in William Wells Brown's *Clotel*." *Southern Literary Journal*. 41.1 2008.