

I. Contextualizing *The History of Mary Prince*

Eighteenth Century Jamaican society was complicated due to the slavery system. This system made black's life harder by separating family members from each other. Colonists rationalized slavery got on the ground of hierarchy that blacks are racially inferior, emotional, and barbaric where as whites are superior, rational and civilized. Even the hierarchy was created in slave naming pattern:

Every year, slave owners responsible for managing estates were required by Jamaican law to submit, slaves and livestock on their prosperities. Whites were listed by first name and Surname; slaves were denoted by modifier referring to age, occupation or ethnicity; and stocks were merely enumerated. Burnard (329).

These complications were common. The names of thousands of slaves survive, most often noted in the inventories of deceased white Jamaicans. This article explores the names of slaves as recorded in white-generated sources and speculates about their derivations. As Burnard remarks:

An analysis of naming patterns can help to determine the extent to which African cultural practices were retained or transformed in the movement of Africans to Jamaica and an explication of the rules governing the distribution of names shows how whites slaves and animals were differentiated in early Jamaica. In particular the names given to blacks indicated that white Jamaicans thought Africans as Negroes. (325)

They are indicated as slave naming patterns. The slave were seldom allowed even the right to name themselves and their progeny says much Africans inferior position in a society, " Indelibly shaped by European racist condescension" (Burnard 326). Slaver

recognized the humiliation implicit in the names that they were given. Slave names became almost entirely extinct. At the sometime the blacks rejected their slave heritage. They also rejected their African heritage to mimic incompletely the European oppressors that they ironically aspired to become. "White always had at least one forename, invariably of Standard English derivation and a surname and their names were remarkably unoriginal" (Burnard 326).

English naming tradition portrays children less as unique individuals than as part of an ongoing family and lineage. Names were so few that most people shared them extensively within their communities and families. The use of a surname as a white child's forename created a more visible link to relatives and friends than the bestowal of an ancestor's shopworn first name. Burnard writes:

White Jamaican parents preferred names already current in their families, tending to name children after grandparents in the first instance and then after themselves parents also allowed for metronymic naming the naming of children a previously deceased sibling. The only major innovation during the seventeenth and eighteenth century to give children second forenames. (327)

The multiple names of white children distinguished them from slaves. Jamaican races developed a gap among them, "whites had three or more names, often including two surnames free blacks or coloureds seldom had more than two names, and sometimes only one, and slaves were usually known to whites by forename only or by forename or modifier," (Burnard 328). Intracranial differences were accorded two names. Inter racial ones. Whites fostered such distinctions in order to further their belief that blacks were inferior more like animals than Anglo-Europeans. Lately Burnard denotes.

“Only twelve of 2,221 slaves listed in 1753 inventories (0.5%) were accorded two names were accorded” (328).

Such distinction creates that whites were interiorize the blacks putting them under their assumption giving them pressure in the name of slave is sparse. Underlying the forgoing statements is the assumption that the names recorded in slave lists were assigned to blacks by whites. If slave them selves chose the names by which they were known in surviving primary records. Then the names have vastly different import and afford greater insight in to slave life than if assigned by masters. As Burnard remarks:

Most scholars insist that slaves played an active role in naming themselves. The retention of African names they argue is especially string evidence that slave name emanated from the slave common unity since planters had little interest in promoting African custom. The issue of which group was responsible for the naming of slaves is indeed conical for determining the extent to which African culture was able to take root in the Americans, but the conclusion that the evidence suggests may not be the expected one. (328)

Their active role insights that the names were so important to Africans might have been good reason for whites but Jamaica was a plantation society in which plants exercised a systematic and relentless power legitimated by the written and spoken word. Berlin has termed the 'charter' period of European African relations lasted only a matter of years there where as in Virginia if persisted for at least a generation. But relations between whites and blacks were relatively fluid is in Jamica. As Burnand writes, “Slaves had more autonomy than did their descendants. One measure of it lay in the elaborate and exotic names with several forenames and a surname which they

were able to take. No such exotic charter names appear to have existed in Jamaica. Slaves had single planter-imposed names from the very start of settlement. White used a universal social language based on racial identification to describe slaves. They always referred to them as negroes" rather than as slaves. (330)

Thus Mulattoes were occasionally acknowledged as such but hardly in their likely proportions within the slave population. Although ethnic origin – origin was a more common modifier. Race was the primary marker of identification.

Beyond this a great challenge to Jamaican black women was to be psychologically and physically free from whites' ownership. Thus enslaved women due to growing consciousness began to write autobiographies diaries Journals which were source for Caribbean history. Brereton writes:

Women's voice may also be captured through fiction literary sources; generally discounted by social historians as being too unreliable because they are generated by the artistic imagination may be rich in materials Elizabeth fox Genovese has agreed that Toni Morrison's great novel beloved evokes the story of women's experience of slavery in two ways. It depicts the feelings of a woman who endured slavery and is thus a source for the elusive psychological facts. It is a source for another history namely the history until our own time. The history of why and how the story was repressed. (144)

Most of the women who wrote memories, Journals or letters. Those which have survived because eventually published, or found in private or public archival collection," were either outsiders, British for the most part, or belonged to the white Creole elite" (Brereton 145). Black and Indian women were largely silent in literary terms, until well into the twentieth century. Except for the celebrated autobiographies

by many prince and many escarole. Writings by black Caribbean women of the nineteenth century. "letters diaries memories were much less likely to be generated by poorer women were less likely to survive or to be published (Brereton 145).

Not only this but also British women engaged in the imperialist enterprise even if in a subordinate role. This fact does not negate their value as sources of gendered testimony about Caribbean society. As Brereton writes, "their writings give us access to the voice of the colonizer's other half, even if women's position in the essentially patriarchal colonial project was often marginal (45). Among such writing by women, *The History of Mary Prince* occupies a prominent space in the slave narratives of the time.

The text *The History of Mary Prince* tells a story of a Bermudian woman into slavery in Brackish pond, which is now known as Devonshire marsh in Devonshire parish Bermuda. The story is the autobiography of her slavery the first account of the life a black woman. The idea of writing Mary Prince's history was first suggested by her. The narrative was taken down from Mary's own lips by a lady who happened to be at the time residing in her family as a visitor. It was written out fully, with all the narrator's repetitions and proclivities and afterwards pruned into its present shape; retaining as far as was practicable, Mary's exact expressions and peculiar phraseology. It is essentially her own without any material alteration for the than was requisite to exclude repugnancies.

The names of all the persons mentioned by the narrator have been printed full except those of captain I and his wife and that of Mr D, to whom conduct of peculiar atrocity is ascribed. Issues of voice and identity are complex in the history of many prince a west Indian slave related by herself since the circumstances governing the

tactical production of many prince's narrative unquestionably altered her individual authorial voice. Sandra Pauquet writes:

The text is a conventional slave narrative in content theme and form it bears some resemblance to cases of slave abuse reported in the Antislavery Reporter around the time of its publication in London in 1831. It is also autobiography. Unable to purchase her freedom from her owner, prince dictated her life history to Sausanna Strickland, a recent convert to Methodism, a guest in the Pringles household and a poet in her own right.(133)

In Mary Prince's narrative historical time is localized in the specified details of her birth her life and her vision of the future. If it is shaped in the real historical time of a changing world. She is vanguard of those changes. Prince's private story of victimization and survival her heroic dream of safety for herself and her community assimilates real historical time and projects an image of the black west emerging in national historical time. "Her private biographical future is linked to the historical future of her own country telling her life story is a civic and political act that links Prince's individual quest for freedom (Pauquet 132-132). The text is contingent upon the eyewitness testimony of many prices. The real authority of the text originates her original autobiographic consciousness. As Ferguson writes:

This autobiographic sketch is at once a poignant personal history and a Mary prince was born a slave in Bermuda about 1788. Her early childhood was pleasant enough but at age 12 she was hired out and soon after this separated from her family when her owner was focused to sell slaves for financial reasons. Following this many prince worked

for a succession of owners, the last in Antigua when she converted to Moravian Christianity and married a free black.(298)

In 1828 she accompanied her owners to London where she became the first black British woman to escape from slavery and publish a record of her experiences. The deep ambiguity of the history comes across even when we consider the text's writing style is autobiographical. The autobiography ends with the Prince's freedom unresolved Lewis R. Gordon writes:

The woods refuse to see Prince and they return to Antigua without her. The anti slavery society fought in order to secure Prince's freedom, but the matter remains unsolved at the time that Princes autobiography is published Prince's last demented appearance was in court in 1833. Her remaining life is mystery.(255)

Thus we can claim that Mary Prince is an autobiographer novel in which the documents are personal related with Prince's personal life. Her narrative is slave. In her narrative she was direct and reported speech to create the background necessary for her own voice. She transforms their private space into a public space in a speech act that parodies their ownership in a series of verbal assault Paquet writes:

Mary Prince is a practiced perfumer. Though print capitalism shapes autobiographical self conscious in prince narrative and identity are already in place when she decides that she must go public in England with her story. Whatever the degree of authorial control Mary Prince exercised over the published narrative her voice is privileged one in the text as a whole and if speaks out of a distinct West Indian particularly.(132)

The tone and style of her narrative are oral and familial as her fashion an epic tale of bondage and deliverance into an elaborate metaphor of the self. "Endorsement of the book as a contribution of a distinguished groundbreaking oral narrative to worded history even though one at the time thought of it in such term (Todorova 300). Her story was first recorded edited and published, a west Indian turn of phrase and style of telling a story is very much in evidence. Beyond this the structure of the narrative of prince's discourse on self and slavery which is not only responsive to scribe and audience but to a chorus of west Indian voices who provide an appreciative background of understanding within the narrative itself. The force passion and craft of prince's narrative is to be understood in the context of the expressive resources of the black west Indian comments at home" (Paquet 136). Self is crafted in dialogue with the voices of fellow slaves and the voices of the world that opposes it. "Her personal history which defines attempts to be contained within the western framework of mordacity demands inclusion in the larger narrative of English identity and history" (Todorova 299).

The dialogic structural of her narrative is closely intertwined with the performance-oriented story telling narrative. She gives direct speech to her characters to highlight a conflict to give depth and force to a character or for a dramatic emphasis. "These narrative techniques are already in place as part of a highly developed oral tradition of story telling and signifying of one sort or another." (Paquet 136).

The slave narrative *The History of Mary Prince* written by Mary Princes has got many responses and comments from various critics using different theories like Trachea Marxism, feminism, Realism, Anti-racism, postcolonialism so on slave narratives recognize the central role that violence played in maintaining the institution of American slavery and fostering the concomitant growth of American economic

political and military power. These folk narratives provide graphic accounts of African and African American kidnappings, horrendous journeys across the middle passage to slave markets grueling riverboat trips and forced marches to plantations and myriad other physical and emotional abuses holistically inflicted for centuries on African descendants by American nation builders literary critics have yet to scrutinize a striating paradox in the portrayal of slave narrative violence association with Christianity As Ferguson writes:

Christianity used the theological concepts of origin sin blood sacrifice and spiritual atonement to rationalize the moral contradictions and brutality that attended the practice of Christian slavery. Their exposure of this religious fanaticism certainly lends moral authority to the voices of their narrators voices speaking primary to a hostile white reading public eager to expiate Original sin the central dog and of Christian theology.(299)

Christianity is said to have connections with the imperialistic slaveholding European connections culture from which the American slave owners descended. The crucifixion and resurrection of Jesus Christ allow Christians to establish religious duality that liberated humanity from an enslavement to the creator callused by Original sin During the slaveries white slave musters copied Christian dualism to reallocate the "Original Sin" of people born black. In fact the slave holders paradoxically developed relentless and shameless sexual lust for the blacks' bodies they claimed to despise. This irrational behavior prevailed despite all manner of laws against interracial sex prevailed.

Thus slave narratives are filled with images of predatory sovereignty over captured African slave narrators specifically recount the horror of being trapped in a

slave culture where whites brand black skin evil. A normal and indeed of obliteration. Slave author Obadiah Equiano in his Interesting Narrative says that white invaders see African mends as "barren soil" (81) and the slave minds as " from a climate where nature though prodigal of her bounties in a degree unknown to yourselves (slave masters) has left (The black) man alone scant and unfinished and in capable of enjoying the treasures she has poured out for him" (81) Marriage is in a patriarchy is a new form of slavery. Since only female can bear children white oppressors seeking to reinvent Africans and get rich in the porkers must get domination over their bodies Thus in a letter of 30 June 1820 to John W. slaveholder Thomas Jefferson declared in the form book. "I consider woman who brings a child every two year as more profitable then the best man of the farm. What she produces is an addition to the capital while his labors disappear in mere consumption" (qtd. Ferguson 311). Hazel Carby further explains, "As a slave the black woman was in an entirely different relation (from the slave man) to the plantation patriarchy. Her reproductive system... gave birth to property... and all slaves inherited their status from their mother" (qtd. Ferguson 311) more significantly, the whites also equated sexual with god like control of spirit and also tried to reduce these women to the level of wombs and Vaginas making black women only group of females ever to be specifically targeted for rape.

Beginning of European colonialism on examination of these tradition allows for the isolation and assessment of women's ideas and perspectives about the changing nature of their ideates and interests. "Collectively their public expressions constitute the emergence within colonialism of the infrastructure of a feminist sensibility" (Beckles 34). While women of all races and classes didn't retreat from publicly voicing their experiences. There was no politicization of their gender identity within discourses of Enlightenment democratization. I remain difficult to map the evolution

within written texts of a coherent feminist genre. The overall result is a historiographical textual representation of women as sitcoms. Harriet Jacobs declares that slave women are “not allowed to have any pride of character. It is deemed crime in her to wish to be virtuous”(31). She outlines a fierce battle with lustful slaveholder for control over her reproductive system and by extension, her soul. Whenever persona Linda (Harriet) is fifteen, her fifty five year-old slave owner the prominent Christian congressman Dr. Flint of Edenton, North Carolina, begins making overt sexual advances cinched in language that makes clear his aggressive need to be linder's god and not just her slave master she remarks, “I stood moment gazing at the hateful man who claimed a right to tell me, body and soul” (38-39).

Jacobs distinguishes between human monsters and their god like distinguishes “an insight that enable her to define a self that is never alone or is dated from others or from that mysterious higher order in a Universe Flint seeks but can't begin to fathom” (Ferguson 315).

Mary Prince, a Bermuda born enslaved African Caribbean woman occupies unique position in Caribbean historiography. Mary Prince tried to establish motherhood and marriage, health and sexuality, domestic life and household management and rearing and education of the girls in postcolonial period. Mary Prince gave us a glimpse of the childhood of a slave girl in Bermuda at the end of the eighteenth century. In the reactively benevolent household of her fires-owner, Mrs Williams; she grew up with her mother also a domestic and her siblings. Mrs William daughter made her pet. She used to lead her about by the hand the hand and call her little nigger. As Brereton writes:

This was the happiest period of her life for she was too young to understand rightly her condition as a slave and call her little

nigger. This was happiest period of her life for she was too young to understand rightly her condition as a slave and too thoughtless and full of spirits to look forward to the days of toil and sorrow. (147)

Like Mary Prince Caribbean women have also played subordinate role. Women have left fewer traces than men in the historical records; most of what they created has vanished forever. Men have monopolized the written word as well as the public arena. The mainstream records which historians use may contain rich data about women and gender relations and such records have been fruitfully mined by researchers asking different questions and bring different perspectives. Jamaican diaries come immediately to mind. Yet the evidence is usually scattered and problematic and the records are after silent about the real lives of women. As Brereton writes:

In Caribbean case, some of the authors of these documents were British women such as lady Nugent engaged in the imperialist enterprise even if in a subordinate role. Though this fact doesn't negate their value as sources of gendered testimony about Caribbean society, we need to narrate, as Evelyn O'Callaghan does that their writings give us access to the voice of the colonizer's other half' even if women's position in the essentially patriarchal colonial prefect was often marginal.(145)

There is much to learn about Africa from this perspective especially when it flows into the think of an analytical scholar. It is referred to as the second independence movement in Congo Kinshasa. This book is the frustration of a man at the failure of the promise of revolution and independence. As Blackly writes "Objective analysis does not place all the blame on a monolithic imperialist west Africa's petit-bourgeois

nationalist leaders come in for their share(742). The history of Mary Prince continues as a political document. It pressed into the service of the feminist cause to which it also speaks with eloquence. As Kiple expresses "the terror which overshadowed the lives of the slaves and of the corrupting and deadening influence slavery had on the whites (743). Mary Prince was not a typical slave. She was not a field laborer. She didn't suffer through the middle passage" in fact spend much of her career as a slave as a domestic worker and some of it as a confidential servant of her owners (Kiple 743)". The history leaves no doubt about the emotional and psychological as well as physical, cruelty which slavery entailed. As Kiple writes "Mary Prince was "stripped naked flesh represent a bit of editorial 'overkill' by Pringle (743). This indicates that south Africans tries to place their stance in the place to focus the representation. Ask kitch writes" to four on the figsow puzzle' of south Africa's future though she is careful to point out that the ultimate forces that are going to determine that future are the internal processes within south Africa(201).

II. Postcolonial Theory: Fanon and Gender

Postcolonial theory explores how colonial ideological strategies of representation and racial prejudices are coded into the literary text, and how these informed concrete political, military and social 'operation' in colonialism. With the development of the various theories at the end of Nineteenth century and mid-twenty century, postcolonialism is the only weapon of the colonized people.

'Postcolonialism' is the theoretical wing of postcoloniality. It refers to a mode of reading, political analysis, and cultural resistance/ intervention that deals with the history of colonialism and present neocolonial structures. It is a mix of rigorous epistemological and theoretical analysis of texts and a political praxis of resistance to neocolonial conditions. It is, in short, a critique. It invokes ideas as social justice, emancipation, and democracy in order to oppose oppressive structures of reason, discrimination and exploitation. Postcolonialism seeks to understand how oppression, resistance and adaptation occurred during colonial rule. In Leela Gandhi's Words, Postcolonialism "can be seen as a theoretical resistances to the mystifying amnesia of the colonial aftermath. It is a disciplinary projects devoted to the academic tasks of revisiting, remembering, and crucially, interrogating the colonial past" (4).

During the 1970s, and the 1980s, the dominant form of postcolonial criticism was colonial discourse analysis. This borrowed from and was influenced by new research areas and theories; gay and lesbian, gender and feminist, African American, postcolonialist, psychoanalytic and others. Adapting approaches from these new pedagogic and critical 'approaches; colonial discourses analysis looked at the ways in which system of knowledge enabled oppression. It began with the assumption that colonialism was not only a system of military, economic and social oppression, but also a discourse about the domination of another race. Although, postcolonial theory

is instrumental in bringing the matters of colony and empire in a prominence, it is not only unique but also inaugural in its academic concern with the subject of imperialism and its consequences. So, it is methodologically and conceptually indebted to a variety of both earlier and more recent western theories. It is highly indebted to the intellectual tradition of Marxist anti-imperialist thought and radical raptures of Western metaphysical tradition by postcolonialism and postmodernism. As Leela Gandhi Writes:

Intellectually History of postcolonial theory is marked by dialectic between Marxism, on the one hand and post-structuralism, post-modernism on the other. So this theoretical contestation informs the academic content of postcolonial analysis, maintaining itself in an ongoing debate between the competing claims of nationalism and intellectualism, strategic essentialism and hybridity , solidarity and dispersal, the politics of structure and totality and the politics of the fragment.(viii-ix)

Both Marxism and postmodernism could not explicitly account for the consequences and aftermath of colonial encounters. It has been unable to theorize colonialism as an exploitative relationship between the west and the rest.

As Frantz Fanon on the essay *The Pitfalls of National Consciousness* argues that the nationalist bourgeoisie's claims to modernity are as belated and sterile as their claims to native cultural tradition. It is Fanon's most scathing condemnation of the Algerian nationalist bourgeoisie, whose imitation of the outward forms of European modernity remains an "empty shells" "a travesty"(148) that presents "not even the replica of Europe, but its caricatures(175). If, as Fanon argues in a national culture" the nationalist bourgeoisie are latecomers to indigenous cultural tradition *The Pitfalls*

of national Consciousness demonstrate that they are much “afflicted with precious servility”(172) in their modes of access to western modernity. Thus, for Fanon, considers modernity to be a European preserves; in fact, Fanon refuses their equation (which powerfully operative in much of contemporary colonial discourse studies as resolutely as he resists equating the cultural identity of the emergent nation with the sphere of indigenous tradition. The nationalist bourgeoisie can at best achieve a hollow mimicry of the forms of western modernity because colonial condition have stripped them of the economic power and productivity that would allow them to approximate the historic role of the modern European bourgeoisie and to represent a truly national consciousness(145-50). Thus, for Fanon British colonialism compensates more than the violence and injustice done.

Postcolonial theory recognizes that the colonial discourse typically rationalized itself through rigid oppositions such as barbaric/civilize, wise/foolish, educated/uneducated, modern/old, colonial discourse, then brings the homology between infant and the state of being civilized. In this context, postcolonial criticism tries to reexamine the colonial relationship and colonial perspective employed in discourse of cultural representation and the text dealing with colonial relations. “From postcolonial perspective “Writes Seldom,” western values and tradition of thought and literatures, including versions of post-modernism, are guilt of repressive ethnocentrism’ because “modes of western thought and literature have dominated world cultures, marginalizing or excluding non-western tradition and forms of cultural life and expression”(189).

By subverting the colonial perspective, postcolonial critics have forcefully deconstructed the long cherished discourse which, to support colonization process, produced colonizing myths about deceit, laziness and irrationality of the non-western

people. Frantz Fanon, Algerian anti-colonial revolutionary and one of the prominent postcolonial critics, seems to be more redial, as Said in his book *Cultures and Imperialism* writes that Fanon, “reverse the hitherto accepted paradigm by which Europe gave the colonies their modernity and argues instead that not only were the well being and the progress Europe built up with the sweets and that dead bodies of Negroes... but Europe’s literally the creation of the “Third World”(197).

So, postcolonial theory directs the critiques the cultural hegemony of European knowledge in an attempt to reassert the epistemological values and agency of non-European world. As we study the various texts that we come to know, there was always unequal distribution of power among culture and that ultimately affects representation of one culture by the other. On this line, regarding postcolonial perspective, Homi K Bhabha directs our attention to bear witnesses to inequalities in various modes and process of representation. He states:

Postcolonial criticism bears witness to the unequal and uneven forces of cultural representation involved in the context for political and social authority within the modern world order. Postcolonial perspective emerges from the colonial testimony of third world countries and the discourses of “minorities within the geographical division of east and west, north and south. They intervene in these ideological discourses of modernity that attempts to give a hegemonic “normality” to the uneven development and the differential, often disadvantages, histories of nations, races, communities, peoples. They formulate there critical revisions around the issues of cultural differences social authority and political discrimination in order to

reveals the antagonistic and ambivalent moments within the renationalization of modernity. (Redrawing 437).

The postcolonial theory incorporates the problems of representation in colonial writings under its subjects of study. Next issues that are constantly dealt with postcolonial studies are the neocolonial domination, various versions of nationalism, and problems of migration, hybridism and Diasporas. Regarding issues under study of postcolonial theory, the editors of post-colonial studies reader mentions: “Migration, slavery, expression, resistance, representation, differences, race, gender, place and response to the influential master discourse of imperial Europe [...] and the fundamental experiences of speaking and writing by which all these come into being”(2).

Fanon and Postcolonial Theory

Frantz Fanon, in his text *Black Skin, White Masks* dissects the process whereby colonial discourse constructs the colonial as mere surface – that is, as black skin- and analyses the two responses of the black-skinned colonized to this process. Frantz argued that, mask, skin and veil emphasizes how the historically determined surfaces of race, gender and culture objectify the colonized as well as how the colonized may counter and overcome these superficial identities imposed upon them by colonization. According to Fanon, the colonized either dons’ a “White Mask” in an effort to compensate for his alleged inferiority, or he celebrates the formerly negative attribute of black skin. Black skin is compared with veil; because veil as the colonizers’ perception signifies of Algerian culture whose removal confirm the progress of colonial civilizations over the presumably retrograde culture of the Algerians.

For both the black-skinned and the veiled colonized, then, surface assumes a paramount importance. Yet these surface are distinct from one another. Black skin reflects the oppression of the black-skinned colonized in its epidermalization – to employ Fanon’s own term- of his inferiority, while veil throws up a barrier to a similar epidermalization of its wearer, instead the politicizing the relationship between colonizer and colonized. *Black skin, white masks* recounts Fanon’s search for, and failure to find, available means by which the black man might overcome his epidermalization, or objectification. “*Algeria Unveiled*” by contrast, narrates not only how the veil politicizes the Algerian woman, but also how she eventually sheds this veil in the course of revolutionary action, in so doing overcoming the negative identity which colonization upon her.

In addition to foregrounding the Hegelian determinate negation of identity that constitutes an essential moment of Fanon’s dialectics of liberation, the revolutionary Algerian women also highlights the important place of gender in Fanon’s work. She stands in marked contrast to the female figure that emblemized the thoroughgoing oppressiveness of the epidermalization of the colonized, the black woman Mayotte Capecia. The characteristics that oppose these two women emerge in the shift from the epidermalization of racial signifier- in Capecia’s case- to the politicization of cultural signifiers, as in the case of the revolutionary Algerian woman. In *Black skin, white masks*, the black woman or man confronts epidermalization by manipulating the colonizer’s language, which in Algerian woman resists the colonizer through direct, silent revolutionary action. For colonized, Fanon argues the identity that the mask, skin signify is alternately that of their wearers objectification by colonial discourse and of their wearer’s false consciousness. He briefly turns to the mask of Black skin,

white masks. While the black skin of the Fanon's title is singular, the white masks are plural.

In examining the white mask that emerges through the black Antillean's use of the French language, Fanon asserts that the Antilleans who masters the French language possesses the world expressed and implied by that language, and draws power from the white man's culture. Yet the prolixity of the black-skinned man's speech as he strives to assert his equal ability to 'possess' the French world betrays his fundamental sense of inferiority vis-a vis Euporian culture and civilization. The white masks that is language thus bind the black skinned man to his inferiority, for his quest to master the French language ultimately serves only to affirm colonialism polarizations of humanity according to racial signifier. In addition, the black skinned man must speak in order to manifest the otherwise invisible mask. Yet the negative values with which the colonizer has imbued his black skin frequently 'speak' to his interlocutor before his words do, as example upon example in *Black skin, white masks* attests.

It is from such nexus that the concept of '*racial*' other emerged within colonial discourse. Race, once considered in essential terms is now seen as socially and ideologically constructed to meet specific needs during slavery. Race was used as a mode of social organization and identity formation in the west just as caste has been used in India. But today there is a process-oriented theory of races. It sees race as racial projects, efforts to institutionalize racial meanings and identities in social structures like individual, family, community and state. Racial space is also more globalization today, with the international movement of labour and immigration creating new racial identities.

Frantz Fanon argues that colonialism drives the colonized to madness by rejecting any individuality claims of the native. This was achieved by the emphasis on psychic difference, where the natives psyche was repeatedly represented, savaged and treated as inferior. Fanon paints out the European descriptions of the native are invariably couched in Geological terms, emphasizing his 'replilian' motions, the stink of the native quarter, of foulness and bestiality. The universal category of 'Man' now begins to mean 'white man'. Eventually, the native also admits loudly the supremacy of the white man. Fanon states that the white man comes to stand in for father where the child cannot associate himself with other of his community and the nation is both controlled by the white man. The colonizer thus becomes the father, and the colonized the child who has to obey the law of the father.

After years of unreality, the native discover this reality and transforms it into the pattern of his customs, into the practice of violence and into his plan for freedom. As Fanon states that violence is more than a physical activity. He declares in his earlier work *Black Skin, White Masks* that the "analysis I am undertaking is psychological"(8) violence contains dimensions of physical and psychological domination by one species of the colonizer, the colonized implements counter-violence and counter-terrorism as an intrinsically valuable tool. Lewis R. Gordon

Frames:

A dimension of fanon's discussion of violence that has received much attention is the cathartic elements or cleaning force of violence in his two-stage theory of libratory mediation. The oppressed, he claims, achieve psychological liberation, or cleansing by violating the oppressor. They are then, free to go on with the more organized forms

of violence, praxis, that are necessary for the building of a new, liberated society (71).

Fanon's two-phases theory of liberation refers to the underlying dialectical tension running throughout his work. In the Fanonian dialectic, the first moment involves the calling into question of the status quo. The colonized realize that their plight in modern capitalist society moment corresponds to stage one of the theory of liberation: the violent violation of the colonizer in order to cleanse the entire being of the colonized. The dialectic is not done yet. The final moments corresponds to the second phase of liberatory mediation. Praxis, or action is necessary in order to build upon more organized forms of violence, turn over a new leaf, develop a socialist political system, workout new concepts, and try to set a foot a new humanism (311-316).

Violence is fundamentally an activity emerging from the category of agency. Agency here refers to one's ability to act. Beyond simply question of acquiring control or potency, it involves a person's ability to make decisions. The capacity for agency, therefore, represents an important dimension of freedom and freedom's connection to anti-colonial violence. Those lacking subjectivity performs violence in order to gain agency. Regarding the normative assessment of violence, victimization occurs when linking violence with the guilty. Any attempt by the colonized to change the status quo of the colonizer hints at a form of future violence seeking retribution. As Fanon views:

Violence is broader than bullets, knives and stones. Violence, fundamentally, is a form of taking that which has been or will not be willingly surrendered... if the postcolonial, post racist world is to emerge; colonizers face the problem of it emerging through the

resistance and eventual submission of colonizers and racists. The tragedy of the colonial and racist situation then, is the price that has to be paid for emergence of such a society. If the master's dirty values are accepted as a source of liberation, then no slave can be free without getting his hands dirty. But why must the colonized be "Clean"(80).

So far, Fanon creates an analogy representing the different critiques of non-violent resistance by Mao, Martin Luther King, Jr., and Malcolm X whereas the caricature of Mao 'are only the gun' and King 'never the gun' Malcolm X argues for 'do not rule out the gun' (79). Fanon, like Malcolm X, does not rule out the possibility of armed resistance. War is the tragic result of those engaged in a struggle against the institutional encouragement of dehumanization. A post colonial policy may gain independence after a colonial power grants independence to them. The granting of independence is not a goal of the Fanonian revolutionary. Violence actualizes the realization of political independence and decolonization since it reveals the reality of capitalist / colonial violence communicates effectively to the colonial oppressor and creates the foundation on which a new order may be built. Violence creates the new humanity through building a national identity, promotes national cultures beyond what Fanon terms the pitfalls of national consciousness and allows for a process of perpetual renewal.

For Fanon, violence is a necessary process for colonial subjects to achieve their own state of self-determination, decolonization, agency, and freedom in order to make this absence from colonial domination a reality.

Double Colonization of Women

Feminism is of crucial interest to post-colonial discourse for two major reasons. Firstly, both patriarchy and imperialism can be seen to exert analogous forms

of domination over those they render subordinate. Hence, the experiences of women in patriarchy and those of colonized subjects can be paralleled in a number of respects and both feminist post-colonial politics oppose such dominance. Secondly, there have been vigorous debates in a number of colonized societies over whether gender or colonial oppression is the more important political factor in women's lives. This has sometimes led to division between western feminist and political activists from impoverished and oppressed countries; or, alternatively, the two are inextricably entwined in which case the condition of colonial dominance affects in material ways, the position of women within their societies. This has led to calls for a greater consideration of the construction and employment of gender in the practices of imperialism and colonialism. Feminism, like post-colonialism, has often been concerned with the ways and extent to which representation and languages are crucial to identity formation and to the construction of subjectivity.

For both groups, language has been a vehicle for subverting patriarchal and imperial power, and both discourses have invoked essentialist arguments in positing more authentic forms of languages against those imposed on them. Both discourses share a sense of disarticulation from an inherited language and have thus attempted to recover a linguistic authenticity via a pre-colonial language or a primal feminine tongue. However, both feminists and colonized people, like other sub-ordinate groups have also used appropriation to subvert and adapt dominant languages and signifying practices. The text of feminist theory and those of identity of differences and of the interpellation of the subject by a dominant discourse, as well as offering to each other various strategies of resistance to such controls. Similarities, between 'Writing the body' in feminism and 'Writing Place' in postcolonialism; similarities between the

strategies of bisexuality and cultural synchronicity; and similar appeals to nationalism may be defected (198).

Domatila Barrios de Chungara's *Let me speak* demonstrates how the materials of reality of different groups of women can lead to very different perceptions of the nature of political struggle when she was invited to the international women year tribunal in Mexico City in 1974, the differences between the feminist agenda of the tribunal and her own political struggle against oppression in the Bolivian tin mines became very clear in her view, the meanings world plan of Actions' did not touch on the problems that are basic for Latin American women.(201)

The overlap between patriarchal economic and racial oppression has always been difficult to negotiate, and the differences between the political priorities of first and third world women have posited to the present such differences appear to be those of emphasis and strategy rather than those of principles, since the interconnection of various forms of social oppression materially affects the lives of all women. More recently, feminism has been concerned that categories like gender may sometimes be ignored within the larger formation in the colonial and that post-colonial theory has tended to elide gender differences in constructing a single category of the colonized. These critics argue that colonialism operated very differently for women and for men, and the 'double colonization' that resulted when women were subject both to general discrimination as colonial subjects and specific discrimination as women needs to be taken into account in any analysis of colonial oppression (Spivak).

Even post independence practices of anti-colonial nationalism are not free from this kind of gender bias, and constructions of the traditional or pre-colonial are often heavily inflected by a contemporary masculinity bias that falsely represents native' women as amietist and subordinate one illuminating account of the

connections between race and gender as a consequences of imperial expansion is Sander L. Gilman's *Black Bodies, White bodies* (1985), which shows how the representation of the African in nineteenth century European, art , medicine and literature, reinforced the construction of the sexualized female body. The presence of male or female black servants was regularly included in paintings, plays and operas as a sign of illicit sexual activity. By the nineteenth century the sexuality of the black , both male and female becomes an icon for deviant sexuality in general(228).

Furthermore, the 'relationship between the sexuality of the black woman and that of the sexualized white woman enters a new dimension when contemporary scientific discourse concerning the nature of black female sexuality is examined' (231). Notorious examples of prurient exoticism, such as the Hotten and Venus displayed on tom in England provide material examples of the ways in which signs of racial otherness become instrumental in the construction of a female sexuality. In settler colonized, although women's bodies were not directly constructed as part of a transgressive sexuality, their bodies were frequently the site of a power discourse of a different kind. As critics like white lock have argued, they were perceived reductively not as sexual but as reproductive subjects, as internal 'Wombs of empire' whose function was limited to the population of the new colonies with white settlers.

An extracted line from the chapter *The fact of Blackness* describes this fixing of the black-skinned man in the mask that is his skin. That is the establishment of blackness as a 'fact' that objectifies the black man and obstructs his efforts to communicate his being to others:

There attention was liberation, running over my body suddenly
abraded into nonbeing, endowing me once more with agility that I had
thought lost, and by taking me out of the world, restoring me to it. But

just as I reached the other side, I stumbled and the movement, the attitudes, the glances of the other fixed me there, in the sense in which a chemical solution is fixed by a dye (196).

Because the other prevents the black-skinned man from dismissing his black skin as a merely superficial detail of his existence, this very skin comes to form an additional 'White masks' for its attributes are a product of which civilization and European colonization. The Negro must, whether he wants to or not, dress in the lively the white man has made for him; Fanon stress. This mask impressed in his skin prompts the black man to fabricate that other white of mask of language, compelling him to participate in his own negation through his very attempts to overcome it. In *Black Skin, White Masks*, Fanon writes to strip black skin of the affect imposed upon it by colonization, and to divorce appearance from idea by exposing the historically determined 'nature' of black skin and imitating a strategy to overcome it. Fanon depicts the condition of the colonized as political rather than racial, ethnic or cultural, looking past the symptoms of oppression in order to seek an effective means of overcoming them.

Instead of exploring how the historical and cultural determination of gender complicate those of race, Fanon turns to the work of a male west African author in order to complete his analysis of the relationship of the woman of colour and the white man. This dismissal of Capecias experiences as a black, Martinican woman, coupled with Fanon returns to the topic of the woman of colour, only to declare summarily that he knows nothing about her often draw accusations of hypocrisy from critics who contend that he thus denies even his own earlier observation pertaining to black woman's experience.

Indeed, Fanon refuses to enter into any dialectics of recognition with the black woman he cites, claiming that their language foreclose any reorganization of him, a black man. Leaving aside for a moment the debate regarding whether Fanon's earlier critique of Capecia is or is not justified by its historical context. We might instead read Fanon's gesture as foreshadowing a fundamental shortcoming of his project: the limited power of language to imitate a dialectics of liberation. Capecia's failure to employ her command of the language of the colonizer to oppose the epidermalization of the black colonized furnishes but the inverse image of the Negritude poet's inability to overcome that same surface despite their celebration of it through an unquestionably skillful manipulation of that same French language. When Fanon again turns to woman in order to examine the condition of possibility for a revolutionary exploitation of surfaces in "Algerian unveiled" the veil has supplanted not only black skin, but also the language.

III. *The History of Mary Prince as a Slave Narrative*

The History of Mary Prince explores excess domination, cruelty extortion, discrimination, injustices, and brutality, imposed upon blacks especially black women by whites in the colonial Caribbean. The slave women are deprived of their identity. Prince was exploited sexually as well as mentally by her cruel master and mistress. She recounts sufferings, humiliations, psychological torture and constant physical abuses imposed and her various emergent rebellious incidents.

Mary Prince particularly emphasizes instances of the arbitrary punishment meted out by various Masters. She repeatedly questions how the British, a civilized nation, could permit its colonists to treat its colonial work force like brute beast. Mary Prince elicits our attention and respect in the ways she manages to resist the brutality of her masters, both physically and vocally.

So, this thesis aims to show the extreme domination, exploitation, discrimination, injustice, brutality, imposed upon blacks especially on black women by whites in colonial Caribbean. Blacks do not have their own identity. They are the property of whites as they have no claim against the whites. Whites can do anything as they wish. The blacks especially the woman slaves are deprived of claiming her identity. Separation of family members, discarding the values of family bondages is foremost injustices resulted to the blacks from slavery and colonization. She Writes:

Oh dear! I can't bear to think of that day... it is too much... it recalls the great that filled my heart and the woeful thoughts that passed to and fro through my mind, whilst hastening to the pitiful words of my poor mother, weeping for the loss of her children(5). ... for the five years[...] remained in his house ... I was not permitted to see my

mother or father or poor sister or brother, to say goodbye, through going away to see strange land and might never see them again(9).

The History of Mary Prince shows that the social structure/ pattern under slavery creates racial bias which divides human beings in hierarchical order. Mrs Wood was very angry... she grew quite outrageous. She called me a black devil asked me who had put freedom into my head (11). Its values lie in the details that it gives of the British- Carribean slaves trade and rarely documented recollections of an enslaved Caribbean woman.

The details of Princes life story illuminate the experiences of black woman within the gender order of slavery with respect to Mrs Wood her Mistress. Prince brands, Mrs. Wood as a sadist and lacking in feminine sensitivity. Prince recalls cases of brutality she and other women suffered at Mrs. Woods hand. She documents Mrs. Wood's contempts for the marriages of slaves women and the Malice directed towards their husband's. Critically she tells of Mrs. Wood's description of her as 'Black devil' and punishment she received for thinking and speaking about freedom. Prince's expression of compassion for suffering slave woman linked her in solidarity to the politics of the Hart sister: like them she had the belief that black women suffered to a more degrading degree of inhumanity of slavery. Enslaved woman were deprived of proper payment for their labour. One causes to revolt against legalized slavery in colonial carribean is to dismautal gap between overwork and low payment which whites provides for black. Institution of slavery degraded the positive of the blacks to the animals that can be bought and sold in exchange:

Since I have been here I have often wondered how English people can go out into the West Indies and act in such a beastly manner [...]. They tie up slaves like hogs-more than up like cattle, and they lick them, so

as hogs, or cattle, or horses never were flogged; and yet they come home and say, and make some good people believe, that slaves donot want to get out slavery.(2)

Enslaved blacks especially women are not being experienced in familyhood freedom, liberty, independence, and humanity. They are paid no proper wages for overworking, danger of liberty are the output that institution of slavery produced.

From the age of twelve until she leaves Antigua with the Woods for England, she is repeatedly stripped naked, suspended by her arms, and whipped until blood flows. Her body becomes the repository of the psychosexual neuroses of masters and mistress a like. Her individual suffering is recorded in the context of those who are periodically stripped naked, suspended and brutalized. The physical and psychological tortures of a life time leaves her childrens', crippled with arthritis and blind. In her narrative, conscience and consciousness coalesce in and around the heart, a center of life values formulated in childhood. The heart endures as a self-contained moral guide, invoking both self-reliance and shared community.

Mary Prince delivers her narratives to a pattern of growing public consciousness in journey from the unconscious and illusionary happiness of childhood in slavery, through a brutal awakening to the realities of slavery and progressive resistances and redefinition, to the temporary manumission and self-definition. Her journey from slavery to freedom, from childhood to womanhood, from Bermuda to the England, is a journey from the private self-consciousness of a childhood to the politicalized, public self-consciousness of an enslaved woman speaking on behalf of all slaves.

Mary Prince's movement from one side of experiences to another is a process of growth and development embodied in a sequences of events that simultaneously

characterizes different aspects of her individual story. The Episode in which she intervenes to stop Mr.D from brutality beating his daughter in a drunken fury testify to the depravity of the slave owner. It also testifies to an increasingly defiant and politically aware Mary Prince, who acts independently and on principle, and redefines herself in the process. “The People gave me credit for getting her away” (13), she explains. She is no longer a victim struggling to survive mentally and physically, she is a woman with superior sense of social responsibility who puts herself at risk in an attempt to change the circumstances that operates the household. She narrates “He turned round and began to lick me.” Then, I said, “Sir, this is not, Turk’s Island’ I can not repeat his answer, the words were too wicked - too bad to say. He wanted to treat me the same in Bermuda as he had done in Turk’s Island” (13).

She takes her Principle rebellions a step further when she refuses to bathe her master Mr. D – any longer:

He had an ugly fashion of stripping himself quite naked and ordering me then to wash him in tub of water... at last I defended myself, for I thought it was high time to do so. I then told him I would live longer with him, for he was a very indecent man – very spiteful, and to indecent; with no shame for his servants, no shame for is own flesh.(13)

As she defiance, she was sold to new maters/ owner.”The truth is, I didn’t wish to be any longer the slaves of my indecent matte”(13). Prince presents herself as active and courageous defender of her virtue, not as a passive victim. Moreover, her account shows that female slaves were capable, despite their own sexual jeopardy, of emphasizing with white women victimized by male power. Prince herself takes risk in order to defend Mr. D-‘s daughter from his brutality.

Mary Prince begins her autobiography in conventional manner by relating the place of birth, followed by an account of her childhood. Prince describes a domestic world, one filled with mother and children. Although men are mentioned, they are largely absent from the picture. She gives a brief account of the slave auction that separates her from mother and her siblings.

The ironies of Mary Prince's childhood happiness establish scales of comparison for the entries narrative: "This was the happiest of my life, for I was too young to understand- rightly my condition as a slave, and too thoughtless and full of spirits to look forward to the days of tact and sorrow"(3). Prince self-consciously invokes time and memory as a way of highlighting and evaluating contrasting degree of awareness, and also continuity.

Prince's autobiographical narrative chronicles her individual experiences of servitudes in the British West Indies. Through the narratives, Prince gives the tragic and horrified pictures of slavery:

We don't mind hard work, if we had proper treatment, and proper wages like English servants. But they won'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 up nor look a miss, however much we can 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 let English people know the truth.(21)

In this aforementioned paragraph, Mary Prince tries to be cleared the key components of slavery: The incessant work, undertrained abuse, silenced voices and broken bodies.

Work and pain play the crucial role of Princes' existence. It becomes clear that her physical punishment is a part of the routine at I's - household "to strip me naked – to hang me up by the wrists and lay my flesh open with cow-skin, was an ordinary punishment for even as slight often"(7).

My heart throbbed with grief and terror so violently , that I passed my hands tightly Acores my breast, but I could not keep it still, and it continued to leap as if it burst out of my body"(5). Heart is the pulse beat of life itself. It registers grief and terror. It is individual and collective. The pain wrung the heart of the Negro woman and her young ones is felt collectively, so heart is the organs which felt the pain of inferiority.

The text *The History of Mary Prince* especially tries to enclose the several Caribbean women writer stress the importance of knowing one's history. The interrelationship leads to the formation of female identity. In her autobiography, she gave details that it was of the British Caribbean slave trade and rarely documented recollection of enslaved Caribbean women. There are moments in the narrative when Prince slips from using "I" to using "We" indicating a collective identity with other enslaved people, perhaps the loss of physical kinship with her own family. For instance.

On the horror of slavery!- How the thought of it pains my heart. But the truth 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, 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 may break our chain, and it us free.(11)

The above extracted lines from *The History of Mary Prince*, Prince begins the passage with stressing on individual feeling but shifts gradually to speaking collectively about the breaking of “Our Chains” and setting “us free” Prince identifies herself with these in her situation.

The slave narrative, *The History of Mary Prince* through her distinct voice, the slave narrative as evidence of victimization and document of legal history is transformed into a triumphant narrative of emergent West Indian subjectivity in the gendered space of black woman and a slave”(131). Prince places an emphasizes on the colonialist’s psychological domination and physical abuse of enslaved African. Princes understood clearly that she was owned and viewed as property by which plantation owners. She also had alternatives to go back to slave quarters after working hours to reclaim her identity with fellow enslaved Africans, to voice her displeasure over being exploited economically by her owners, and choose to obtain her freedom in England.

The details of Princes life story illustrates the experiences of black women as an adult Prince clearly selects her loving mother who encouraged her to stand up for her civil rights despites the psychological repercussions and physical beatings by her masters. Mary Prince is fortunate enough having a precolonial mother/slave who protected and encouraged her to fight those seeds of doubt implanted in her by the slave master and mistress that she is dramatizations human being. The mother’s love protection and encouragement gives her hope and enabled her to write a narrative for herself, her family and her people, using the past to open the future for the abolition of slavery.

She describes her mother’s misery when she along with the sisters, was sold at the age of 12.

The black morning at length came; it came too soon for my poor mother and us. Whilst she was putting on us the new osnaburgs in which we were to be sold, she said, in a sorrowful voice, (I shall never forget it!) see, I am shrouding my poor children; what a task for a mother!" ... 'I am going to carry my little chickens to market; (there were her very words)' take your last look of them' may be you will see them no more.(5)

In this paragraph, motherhood was often central to the private sphere which was not experienced by prince. Mary Prince was childless and deprived of motherland, as her modern editor inspected that she was made deserted by the repeated physical abuse which she was subjected all through her child bearing years. Moreover, her child bearing age was passed away as if it continued to leap as though it would burst out her body. But slave mother while she was parted with her mother, her mother could say nothing to comfort her; she could only weep, mourn and lament.

Some of Prince's strength and determination to survive as a free person can be tracked back to her 12 years of growing up under protection of her own mother. Her mother enslaved and assigned to work in the Williams household, helped to shape Mary's perception of herself as a female. She recalls how her mother struggled to keep her children with her and anguish expressed by her mother when Mary and two of her sisters whose eventually sold so that their owner, Mr. Williams could obtain enough money to remarry. Mrs. Batsey, daughter of Mr. Williams, was in great distress not being content with her father's auction of Prince. She tells her Prince; "Oh, Mary !My father is going to sell you all to raise money to marry the wicked woman"(5).

Due to her the restriction placed on the physical mobility of the enslaved African. Personal contact between Mary and her mother was limited after her sale. Prince was deprived of chances to meet her mother. Once when she got a chance to meet her poor mother during the she was a slave in Turk's Island, she was so depressed that she could hardly believe. She narrates; "... but when I saw poor mammy my joy was turned to sorrow, for she had gone from her sense"(12). She has a sweet child with her which Prince had never seen. She further says; "She had a sweet child with her a little sister I had never seen, about four years age , called Rebecca"(12).

Nonetheless. The mother attempts to instill specific values and a sense of pride in her children helped to mold Mary's characters. Further, the mother provided a safe hideaway and food for Mary when she ran away from her new master, Captain I, despite the threat of harsh repercussions. The mother's silent approval and actions of protection exhibit a role expectation that leads to Mary's continuous search for kinship and a collective identity with other enslaved women.

She was employed mainly as a domestic work for most of her working life in the Caribbean. There of her four masters treated her and her fellow domestics, with extremes brutality. Captain and Mrs. I of Bermuda, who bought her when she was about 12, routinely tortured their domestics and murdered hetty, a pregnant slave who died offer an atrocious flogging Mrs. I – flogged and beat Prince with her own hands, she was fearful woman and a savage Mistress to her slaves. Prince had to do cleaning and general housework child minding and milking and general care of the livestock.

Mary Prince's last owners the Woods of Antigua continuously abused her both verbally and physically yet she was their confidential servant who was left in sole in charges of household during their frequent absences. The ability to control Prince, a

woman of manifest dignity and intelligence, was clearly critical to the Woods' sense of power and status. At the age of 38 Prince married a free black man/ carpenter and he tried to buy his wife's freedom, but her owner refused. When she got married to a free black , both the Wood's were furious; they could not tolerate her assertion of a right to a separate and autonomous personal and sexual life. Mr. Wood flogged her.

When Prince realized that her identify and freedom were confined within the service to Wood's ,she decided to leave her final owner, but Wood ruined any chances she might have of securing another domestics position . When anti-slavery society provided wood money for her manumission, her refused to sell her, claiming that she was too immoral a woman to be allowed to go free. In fact, Mr. Wood tried to discredit her by emphasizing on her immorality and sexual impropriety that could have destroyed Prince's credibility and Wood loose sympathy from abolitionist. Abolitionist believes that through slave had right they had no access except Christian conversion sexual impropriety was a easy means to discredit that Mr. Wood was searching to impose upon Prince.

The incident was initially publicized by Wood in letter requesting the Governor to refuse to Prince Petition to return to Antigua a freewomen. The letter reproduced the racial stereotyping of a black female sexuality as proof that Prince's "Moral characters is very bad as the police records will show"(Sharpe 50). Wood's adds that "She should be a very troublesome character should she come here (to Antigua) without any restraint" (Sharpe 50). The implication of his use of the word 'troublesome' is that Prince is a disputable and dishonest woman, who is socially unfit to be free.

The abolitionist in England also instead on the moral physical purity of the people worthy of their attempts to free them. John Wood, Prince's last owner,

concentrates almost exclusively on her lack of morals in his letter to secretary of the West Indies govern. Pringle's response to it, too addresses at length wood's allegations that Prince was, before her marriage licentious and even depraved in her conduct and unfaithful to her husband afterwards. This is Wood's most substantial reason why he can not give the ex-slave her freedom.

As she was not declared as free woman, she becomes able to publish her autobiography with the help of her editor, Thomas Pringle. Under pressures to conform to the pattern of Christian morality and female decorum that a British reading audience would expect, Mary Prince and her abolitionist editor/ publisher, Thomas Pringles could not reveal all details including sexual acts.

Prince's story describes in details the reality of slave experiences: the dehumanization of black people, the moral degradation of their masters and ever present violence. She notes that slaves' masters "think that black people are like cattle, without natural affection. But my heart tells me it is far otherwise"(9).

The sentimental mode is most pronounced in the scene in which Prince and two of her sisters are sold by Captain Williams following the death of his wife. For the description of events that surround her sale, Prince speaks metaphorically as seen in "The black morning at length came"(5). Prince records her mother saying that she is "going to carry my little chickens to market"(5). As potential buyers examine her as if she was animal insensible to the pain of being separated from family.

Prince spends her five years in Captain -I's house. After the five years of brutal treatment, she is sold to her new master, Mr. D. While she was initially happy to be leaving I family, she was soon finds that it was going from one buther to another. With her new master and new house in Turk's Island, Prince's problems multiply. Here, Prince is taken away from the domestic sphere and forced in the salt

ponds where she and the other slaves are compelled to stand in brackish water under the hot tropical sun:

We worked through the heat of the day; the sun flaming upon our heart like fire and raising Sun blisters in those parts which were not completely covered. Our feet and legs, from standing in the salt water for so many hours, soon became full of dreadful boils, which eat down in some cases to the very bone.(10)

In this extracted lines, the external surrounding are given more agency than her body, which appears unable to resist, incapable of self-defence, acted upon and destroyed by the water and the sun. This section of the narrative demonstrates an obsessive focus on the physical. Everything else becomes blurred, objects are only important and mentioned; if they comfort the body (she describes making trusses for her legs to rest on to take pleasure of the salt boils) or if they cause discomfort (she repeatedly refers to her master's cruelty and the harsh environment). The narrow focus of Prince's narrative on Turk's Island, its concentration on and obsession with the physical suggests that Prince was simply struggling to survive. Resistances required a wider vision of the world, and at this point, Prince is incapable of such a view, she is trapped in her body.

Along with her attempts to get freedom, Mary Prince wants to have English identity to be superior which for Englishmen would be a challenging fact. Her conversation to Christianity shows her interests to read Bible and to have superior status, as whites have. She notes in her narratives, "The Moravian Ladies (Mrs. Richter, Mrs. Olufsen) taught me to read in the class, and I get on very fast. In the class all sorts of people old and young, grey headed folks and children's, but most of them were free people. After we have done spelling, we tried to read the Bible"(17).

When she enters the Bible class, she begins to realize the sins she has committed. She says, “When I found out that I was a great sinner, I was very sorely grieved, and very much frightened. I used to pray god to pardon my sins for Christ’s sake, forgive me for everything I had done amiss”(17).

The evangelical demand that she sees herself as “a great sinner” codes sexual availability of slave woman as their moral weakness. The abolitionist leader Thomas Cooper makes clear when she responds to the proslavery position that black women willingly enter into sexual relationships with whites men because they see them as superior beings. She recalls:

I have been assured, on the best authority; that the white men are not ready to connect them slaves with black or Brown women, than the letter are to receive their unlawful amour. Indeed, they are said to think it an hour to be thus employed. They regard the whites as a superior species, and age, therefore flattered by attentions from them. Hence, in the estimation of their own community, that is to them an honour which in a moral lesson/ respect, ought to be viewed with abhorrence. But have, again it may be fairly asked, whether are not in a great degree object of pity? Their ignorance must be taken into the account and also, that it is quite out of their power to enter into the married state. Slavery sinks them beneath the condition of women, and to slavery a great past of their immoralities must be imputed.(40)

Cooper wants to shift the responsibility for black women’s sexual misconduct to their enslaved conditions and their interests to be superior species.

Mary Prince relied on her sexual relation with free man for establishing “Something akin to freedom” from her owners. Her marriage to a free black man was

a challenge to English people. As Prince, reports in her narrative, “We were joined in marriage about Christmas 1826, in the Moravian Chapel at spring gardeners by the Rev, Mr.Olufon. We could not be married in the English Church. English marriage is not allowed to slaves; and no free man a slave woman”(17).

Mary Prince, in her history, Prince notes that upon hearing she had married a free man, Mrs. Wood had her whipped, saying that “she wouldn’t have nigger men about the yards and premises or allow a nigger man’s clothes to be washed in the same tub where hers were washed” (18). In this way, Mrs. Wood will forbid Prince from washing her husband’s clothes along side, theirs: theirs: she refuses to recognize Prince Sexuality. Here, we can find the Wood’s efforts to dominate and control all the sphere of Prince’s life they irrationally and repeatedly threaten to oust her from their home.

Prince struggles to take control of 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 narratives, does not go uncontested with his numerous and lengthily explanations, additions and interruptions, Thomas Pringles appears to compete with Prince for control over her story and its meanings.

In refusing to breed as well as labour, women voices were the strongest against slavery system. Since Prince never discusses the issues of children, there is no concrete evidence to claim that Prince is involved in this type of protecting. However, given the silence surrounding this method of resistances and given the centrality of Prince’s body to her defiance’s, Prince’s failure to bear children and the absence of any articulation of desires to do so strongly suggest another sign of her refusal to support the system of slavery whenever possible.

One limitation of *The History of Mary Prince* is the fact that it was only dictated by Prince. It was transcribed and published by a white editor, Thomas Pringles. It is impossible to know the extent of the editing Pringles, which was out of Prince's hands.

As the author, Thomas Pringles explains in his preface, this narrative was recorded from Mary's own lips by a friend of his Susan Strickland, and later pruned of redundancies and grammatical errors, so as to render it clearly intelligible. This fact deauthorizes the speaker in the very activities of authorizing the written record of her words. Prince has spoken the creolized speech of slaves that combined English, French, Spanish and African languages.

It is important to notice that the Prince's role in publicly condemning the institutions of slavery, it seems that we can not fully appreciate her achievement unless we take into consideration the entire publication history of her narrative. The deep ambiguity of the history comes across even when we consider the text generically. Prince's narrative acquires authority through various generic strategies at the same time that it loses power through Pringles' editorial interventions.

The ambivalence of Pringles role in introducing Prince to the English public surfaces most vividly in his concerted attempts to present her as – a good Christian. Pringles somewhat hesitant acceptance of Prince's Christian views reveals once again the colonizer's fear that the colonial subject cannot be fully contained. Despite her having lived in a rigorously Christian household for over fourteen months at the time Pringles writes his supplement the west Indian's religious ideas continue to be limited and indistinct. In this paragraph of the narrative, Mary prince evokes:

I still live interpretation he hopes that God will find a way to give me my liberty and give me back to my husband. I endeavored to keep

down my fretting, and to leave all to him, for he knows what is good for me better than I know myself. Yet I must confess, I find it hard and heavy task to do so.(22)

Prince's 'Fretting' suggests a failure to keep her within the framework of Western morality of which her editor seems to be unhappily aware. As Bhaba points out, in order for the suppressed to emerge as "subject of difference that is almost the same but not quite", they must be controlled by the disciplining discourse of the master culture. Thus, despite her efforts, prince will not be recognized as a good Christian because she has a degree of foreignness that can't be surprised by then vigilant eyes of her editor.

However, due to the brutality, domination and cruelty of their Masters and Mistress slaves prefer death over their painful life. As Prince's notes: " All slaves said death was a good things for poor Hetty"(8).

Prince's story explains in details the reality of slave experience the dehumanization Black people, the moral degradation of their masters and ever present violence. She notes that slaves master's "think that black people are like cattle, without natural affection. But my heart tells me it is far otherwise"(9).

After her return to Burmuda, Prince begins to play a more active role in controlling her own life, including this deployment of her disabled body to achieve her own goal. Prince's new source of agency is evident in her sale to the Wood family. It is because of Prince's initiative that Mr. D. sells her to them. Most significantly, it is during the time in which she is owned by the Woods that prince performs additional work for personal compensation and begins to save money in order to purchase her freedom. She explains:

I had good deal of time to myself, and made the most of it. I looking washing and sold coffee and Jams and other provisions to the captains of ships, I didn't sit still idling the absence of my owners, for I wanted by all honest means, to earn money to buy my freedom. (16)

In Wood's family, she has to do unlimited works which cause her to be physically disabled. She describes her bodily disability as emerging shortly after her sale to the words beginning with a description of her ensuing illness.

The emphasis that Prince places on her physical disability is striking and can be seen as a type of resistance. Her labour is valuable to her owner; her body is a commodity that they believe they won and control. Prince's decision to withhold her work and control her body has economic and political consequence. This type of resistance is consistent with what James C. Scott calls the "*Weapons of the Weak*" (qtd. In Baumgartner 258), or indirect opposition to the dominator.

Thus, Mary Prince shows that each woman's politics of location is constructed at the interaction of different, conflicting narratives of identity. Accounting for all these narratives can certainly transcend the fixation in the novel's critical reception over the politics of gender. Prince along with other demolished slaves undergoes the racial injustices, abuse, and physical torture in the Eighteenth century colonialism in black woman's lives. Besides inscribing black female, subjectivity through multiple discrepant discourses; Prince was conscious of the white's such unfair treatment to her and she began to resist and ultimately she became the first black British woman to escape from slavery and publish a record of her experiences.

IV. Conclusion

Mary Prince, a Bermuda born enslaved African-Caribbean woman refutes both colonial assumptions and traditional patriarchy, compasses subalternity and bourgeois class consciousness, and examines her alterity's double consciousness which is, in one sense rooted in national concerns at the same time it opposes the national as the cultural symbolic. Accounting her autobiographical description, she suffered throughout the life due to the extreme form of slavery system, in her autobiography she describes the real sense of feelings of slave experience: the dehumanization of black people, the moral degradation of their masters, and ever present violence. She notes that slave masters think that black people are like cattle insensible to the pain of being separated from family members and without natural affection. All these stigmas are the outcomes of slavery system institutionalized by colonialism.

The novel's whelminess concern with woman's oppression both colonial and traditional culture is underlined in the portrayal of the black female and her search for liberty, the freedom of blackmen, cruelty, punishment, separation of family members among others prove that slavery is an extreme form of blacks exploitation. Prince's mental and physical suffering due to racial description and injustice is based on prejudice and stereotypes created by whites. The text allows us to see why, if the patriarchal culture underlying the colonial system licenses women's oppression, then that patriarchal culture acts as an instrument of the nation. Thus, the national becomes complicit with patriarchy and makes it imperative for women to go beyond the national, evoking the postnational because their need to be liberated transcends traditional patriarchy that sanctions such treatment of women either through complicity or by remaining silent. In all situations, a woman like Prince is victimized or biased since white authority holds the blacks in the grip of its ruling ideology or racism. Her

separation from the family members renders her situation more miserable and heartbreaking.

Mary Prince's *The History of Mary Prince* engagement with her narratives plays an active role in allowing reader to hear the voice of slave women. She shows women as acute role rather than object/commodity of pity, capable of interpreting their experiences and like men, able to turn their victimization into triumph. She represents her suffering and brutal treatment but in a context that it also becomes the story of resistances. This feminist text focuses on women characters trapped in the social and cultural problematic voicing their frustration underlines this feminist text's exploration of social change.

Mary Prince, not only gives a specific account of sexual abuses depravities of the slave owner, she also gives an evidence of the emergence of a new Mary Prince after her return to Bermuda from Turk's Island. Amid the excessive oppression of colonialism and slavery, as it was too much to bear. She portrays herself as an extraordinary hardworking, resourceful and progressive women. She resists slavery physically and vocally too. Her plans to eradicate slavery system and attempts to purchase her freedom chart her resistance against both the colonial slavery and patriarchy.

The central focus of her narrative is slavery as a lived historical reality, however, Mary Prince is as much the subject of her narrative as slavery is. The critical consciousness of this text derives from its implicit conviction that black people especially black women's identity, rooted in, yet fractured from the nation and national, goes beyond the nation, as Prince is no neutral passive recorder but rather a creative, active sharper their life story. Despite the harsh environment and the arduous labor in Turk's Island, Prince recalls that bodily complaints were never

acceptable reasons for not working. Indeed, such excuse only used to bring punishment.

Thus, this thesis tries to show how the historical and cultural determination of gender complicates those of race, which crates the new humanity through building a national identity, promotes national culture and allows for a process of perpetual renewal. So, for innumerable times, Mary Prince represent the extreme form of colonial exploitation imposed upon a slave women although her continuous resistance against colonial subject to achieve her own state of self-determination, decolonization, agency and freedom in order to make this absence from colonial domination a reality makes her story not only a feminist text but a typical slave narrative that cuts across the boundaries of gender, race and nation.

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