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Mary Prince: A West Indian
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*The History Of Mary
Prince: A West Indian Slave
(Penguin Classics)*

*Based upon Ajit Maan's
groundbreaking theory of*

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Internarrative Identity, this collection focuses upon redefining self, slave narrative, the black Caribbean diaspora, and cyberspace to explore the interconnection between identity and life experience as

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*expressed through personal
narrative.*

*Through its wide geographical
and chronological scope,
Protestant Empires advances a
novel perspective on the
nature and impact of the*

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Protestant Reformations.

*Seminar paper from the year
2006 in the subject English
Language and Literature
Studies - Literature, grade: 1,7,
University of Münster, 17
entries in the bibliography,*

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language: English, abstract: As representatives of Early Black Literature, two texts have entered the canon of university courses lately: Olaudah Equiano's The Interesting Narrative Of The Life Of

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Olaudah Equiano Or Gustavus Vassa, The African, Written By Himself, which was published in 1794, and Mary Prince's The History Of Mary Prince. A West Indian Slave which was first published in 1831. Both at their

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time have been drawing the attention of the British public to the cause of abolition and have ultimately been a means to finally establish the legal rights of the enslaved. This essay attempts to establish a

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connexion between the individual strategies of emancipation as utilised by the two individuals in their struggle for freedom, and the way these strategies are reflected on a literary level, that is the use of

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language and of narrative genres. It will be examined in how far Equiano and Prince act as agents of a free will and present themselves as such, with a focus on the means by which this is done. In a second

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step, the literary level will be analysed, that is the use of narrative strategies and language in both texts with regard to popular literary genres in eighteenth century literature. The approach

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Equiano chooses on his way to becoming a free individual can be described as an indirect tactic of adapting to a new culture. It is reflected on the literary level, as well as Prince's direct and outspoken

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attempts at emancipation. The outcomes of both authors' endeavours differ greatly, and so do their strategies and literary uses. The Webster Dictionary defines emancipation as the act of

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setting free from the power of another, from slavery, subjection, dependence, or controlling influence; also, the state of being thus set free; the act or process of emancipation, or the state thereby achieved;

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*liberation; as, the
emancipation of slaves; the
emancipation of minors; the
emancipation of a person from
prejudices; the emancipation of
the mind from superstition; the
emancipation of a nation from*

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tyranny or subjection. In this essay, 'strategies of emancipation' will be defined as strategies being followed consciously or unconsciously to achieve a state of independence, legally and

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socially. The term 'agency' signifies an active role of the protagonist which is not restricted or forced upon by others.

The story of the enslaved West Indian women in the struggle

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*for freedom The forgotten
history of women slaves and
their struggle for liberation.
Enslaved West Indian women
had few opportunities to record
their stories for posterity. In
this riveting work of historical*

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*reclamation, Stella Dadzie
recovers the lives of women
who played a vital role in
developing a culture of slave
resistance across the
Caribbean. Dadzie follows a
savage trail from Elmina Castle*

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in Ghana and the horrors of the Middle Passage, as slaves were transported across the Atlantic, to the sugar plantations of Jamaica and beyond. She reveals women who were central to slave rebellions and

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liberation. There are African queens, such as Amina, who led a 20,000-strong army. There is Mary Prince, sold at twelve years old, never to see her sisters or mother again. Asante Nanny the Maroon, the

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*legendary obeah sorceress,
who guided the rebel forces in
the Blue Mountains during the
First Maroon War. Whether
responding to the horrendous
conditions of plantation life,
the sadistic vagaries of their*

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captors or the “peculiar burdens of their sex,” their collective sanity relied on a highly subversive adaptation of the values and cultures they smuggled from their lost homes. By sustaining or

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adapting remembered cultural practices, they ensured that the lives of chattel slaves retained both meaning and purpose. A Kick in the Belly makes clear that subtle acts of insubordination and conscious

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*acts of rebellion came to
undermine the very fabric of
West Indian slavery.
In Miserable Slavery
Women's Slave Narratives*

Mary Prince, Slavery, and Print

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*Culture in the Anglophone
Atlantic World*

*A West Indian Slave Narrative
Subjects of Slavery, Agents of
Change*

***Straightforward, yet often
poetic, accounts of the***

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battle for freedom, these memoirs by three courageous black women vividly chronicle their struggles in the bonds of slavery, their rebellion against injustice, and their determination to attain equality.

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By means of contextualized readings, this work argues that autobiographic writing allows an intimate access to processes of colonization and decolonization, incorporation and resistance, and the

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formation and reformation of identities which occurs in postcolonial space. The book explores the interconnections between race, gender, autobiography and colonialism and uses a method of reading which

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*looks for connections
between very different
autobiographical writings to
pursue constructions of
blackness and whiteness,
femininity and masculinity,
and nationality. Unlike
previous studies of*

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*autobiography which focus on
a limited Euro American
canon, the book brings
together contemporary and
19th-century women's
autobiographies and travel
writing from Canada, the
Caribbean, Kenya, South*

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Africa, Australia and New Zealand. With emphasis on the reader of autobiography as much as the subject, it argues that colonization and resistance are deeply embedded in thinking about the self.

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***Catharine Parr Strickland
Traill (1802-1899) emigrated
from Great Britain to Upper
Canada in 1832 with her
husband Thomas Traill, a
retired army officer. The
Backwoods of Canada (1836),
Catharine's epistolary***

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narrative based on her experiences in the country north of Peterborough in the years immediately following her arrival in North America, is an important record of nineteenth-century pioneering and a rich

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*personal memoir of a woman.
It has become a foundation
work of Canadian literature.
Mary Prince was born into
slavery in Devonshire
Parish, Bermuda. While she
was later living in London,
her autobiography, The*

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History of Mary Prince, was the first account of the life of a black woman to be published in the United Kingdom. This edition of "The History of Mary Prince" is Volume 4 of the Black History Series. It is

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*printed on high quality
paper with a durable cover.
A Visual History of Hip-Hop
Britain's Black Past
Black British Writing,
c.1770–1830
Discourses of Slavery and
Abolition*

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*Prince, Mary: The History of
Mary Prince, a West Indian
Slave*

Slave Narrative Six Pack 4

Until fairly recently,
critical studies and
anthologies of African

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American literature

generally began with the
1830s and 1840s. Yet
there was an active and
lively transatlantic
black literary tradition
as early as the 1760s.

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Genius in Bondage

situates this literature
in its own historical
terms, rather than
treating it as a sort of
prologue to later
African American

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writings. The

contributors address the
shifting meanings of
race and gender during
this period, explore how
black identity was
cultivated within a

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capitalist economy,
discuss the impact of
Christian religion and
the Enlightenment on
definitions of freedom
and liberty, and
identify ways in which

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black literature both
engaged with and
rebelled against Anglo-
American culture.

Slave Narrative Six Pack
4 is a mixed bag of
narratives, biographies

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and eye-witness accounts
from ex-slaves and
abolitionists: The
History of Mary Prince,
a West Indian Slave by
Mary Prince. The
Narrative of William W.

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Brown, a Fugitive Slave
by William Wells Brown.

White Slavery in the
Barbary States by

Charles Sumner. The

Freedmen's Book by Lydia

Maria Child. Lucretia

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Mott by William Still.

Lynch Law by Ida B.

Wells Barnett.

Prince - a slave in the
British colonies -
vividly recalls her life
in the West Indies, her

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rebellion against
physical and
psychological
degradation, and her
eventual escape in 1828
in England.

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History of Mary Prince

Representations of

Internarrative Identity

Slave Life in Virginia

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and Kentucky

The History of Mary
Prince

A Kick in the Belly
Black Women

Abolitionists

In recent years researchers,

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both affiliated and independent, have done exciting new research on black people in Britain in the eighteenth and early nineteenth centuries, and even earlier. This book gathers this new work on

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people and events into a single, exciting new volume. In 1854, faced with the threat of yet another brutal beating, a fifty-year-old slave in Mason County, Kentucky, decided to try again to escape. His first attempt had ended in his near

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starvation as he hid for nine weeks in a swamp, before hunger compelled him to return to his master. This time the slave sought the help of a neighbor with abolitionist sympathies, and he joined the hundreds of

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***other fugitive slaves fleeing
across the Ohio River and
north to Canada on the
Underground Railroad. After
his arrival in Toronto he
discarded his master's
surname (Parker), renamed
himself Francis Fedric, and***

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married an Englishwoman. In 1857, he traveled with his wife to Great Britain, where he lectured on behalf of the antislavery cause and published two versions of his life story. Born in Virginia circa 1805, Francis Fedric was

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not unlike thousands of other African Americans who escaped slavery in the southern states and sought refuge in Britain. Many of his fellow ex-slaves also joined the abolitionist lecture circuit and published memoirs to

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support both the cause and themselves. Addressed to a British audience, these memoirs constitute a distinctive subgenre of the slave narrative, and an essential continuation of the narrative tradition

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***established in England by
Olaudah Equiano, Ottobah
Cugoano, and Mary Prince.
The first of Fedric's two
memoirs, Life and Sufferings
of Francis Fedric, While in
Slavery: An Escaped Slave
after 51 Years in Bondage***

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**(1859), offers a brief but vivid
and dramatic twelve-page
description of his escape.
Slave Life in Virginia and
Kentucky; or, Fifty Years of
Slavery in the Southern
States of America (1863)
provides a much more**

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***detailed account of life as a
slave and of plantation
culture in the southern
states. Together the two
works present a mesmerizing
and distinct perspective on
slavery in the South.
Amazingly, these narratives,***

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among the most interesting of the genre, remained out of print for nearly a hundred and fifty years. Collected here for the first time and meticulously edited by C. L. Innes, Slave Life in Virginia and Kentucky: A Narrative by

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***Francis Fedric, Escaped Slave
includes a contextual
introduction, substantial
biographical information on
Fedric, and extensive
annotations that situate and
illuminate his work. Long
forgotten and never before***

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published in the United States, Fedric's narratives are certain to take their rightful place alongside the most recognizable accounts in the canon of slave memoirs. Discourses of Slavery and Abolition brings together for

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***the first time the most
important strands of current
thinking on the relationship
between slavery and
categories of writing, oratory
and visual culture in the 'long'
Eighteenth-century. The book
begins by examining writing***

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***about slavery and race by
both philosophers and by
authors such as Aphra Behn.
It considers self-
representation in the works of
Ignatius Sancho, Olaudah
Equiano, James Williams and
Mary Prince. The final section***

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***reads literary and cultural
texts associated with the
abolition movements of the
Eighteenth and Nineteenth
centuries, moving beyond
traditional accounts of the
documents of that movement
to show the importance of***

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religious writing, children's literature and the relationship between art and abolition. First published in England in 1831, "The History of Mary Prince, a West Indian Slave Narrative" is one of the most important narratives of the

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***slave experience in the
Americas. This book describes
in detail the reality of the
slave experience: the
dehumanization of Black
people, the moral degradation
of their masters, and the ever-
present violence. Prince's***

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story is also an important early defense of the humanity of people of African descent. She notes that slave masters "think that black people are like cattle, without natural affection. But my heart tells me it is far otherwise." Prince

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tells of her labor in the salt ponds of Turk's Island, her conflict with a hired mulatto woman, her spiritual life in the Moravian Church, and many other topics. Ultimately, she celebrates the desire and hope for freedom: "All slaves

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want to be free." After enduring years of cruelty and abuse at the hands of several families who successively owned her in Bermuda and the West Indies, Mary Prince traveled to London in 1828, in the service of the Woods

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family. There she was granted her freedom in accordance with English law. But England's anti-slavery ruling did not extend to Antigua, and, in order to remain free, Prince had to abandon hopes of rejoining her husband, who

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had been left behind.

*Incidents in the Life of a Slave
Girl (EasyRead Super Large
20pt Edition)*

*Backwoods of Canada
A Study in Activism,
1828-1860*

The Future of Feminist

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Slave (Penguin Classics)

***Eighteenth-Century
Scholarship
Protestant Empires
Mr. and Mrs. Prince***

Thomas Thistlewood (1721-1786)
was a British estate overseer and
small landowner in western Jamaica.

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He arrived in Jamaica, the most important of the British sugar colonies in 1750, when he was 29 years old. He became the overseer or manager of the Egypt sugar plantation near the small port of Savanna la Mar. He stayed in

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Jamaica until his death in 1786. He wrote a diary, which eventually ran to some 10,000 pages, and this diary became an important historical document on slavery and history of Jamaica.

Instant #1 New York Times

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Bestseller Winner of the National
Book Critics Circle Award for
Nonfiction Winner of the Stowe
Prize Winner of 2022 Hillman Prize
for Book Journalism PEN America
2022 John Kenneth Galbraith Award
for Nonfiction Finalist A New York

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Times 10 Best Books of 2021 A
Time 10 Best Nonfiction Books of
2021 Named a Best Book of 2021 by
The New York Times, The
Washington Post, The Boston Globe,
The Economist, Smithsonian,
Esquire, Entropy, The Christian

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Science Monitor, WBEZ's Nerdette
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SheReads, BookPage, Publishers
Weekly, Kirkus, Fathom Magazine,
the New York Public Library, and
the Chicago Public Library One of
GQ's 50 Best Books of Literary

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Journalism of the 21st Century
Longlisted for the National Book
Award Los Angeles Times, Best
Nonfiction Gift One of President
Obama's Favorite Books of 2021
This compelling #1 New York
Times bestseller examines the legacy

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of slavery in America—and how both history and memory continue to shape our everyday lives. Beginning in his hometown of New Orleans, Clint Smith leads the reader on an unforgettable tour of monuments and landmarks—those that are

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honest about the past and those that are not—that offer an intergenerational story of how slavery has been central in shaping our nation's collective history, and ourselves. It is the story of the Monticello Plantation in Virginia,

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the estate where Thomas Jefferson wrote letters espousing the urgent need for liberty while enslaving more than four hundred people. It is the story of the Whitney Plantation, one of the only former plantations devoted to preserving the experience

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of the enslaved people whose lives and work sustained it. It is the story of Angola, a former plantation-turned-maximum-security prison in Louisiana that is filled with Black men who work across the 18,000-acre land for virtually no

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pay. And it is the story of Blandford Cemetery, the final resting place of tens of thousands of Confederate soldiers. A deeply researched and transporting exploration of the legacy of slavery and its imprint on centuries of American history, How

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the Word Is Passed illustrates how some of our country's most essential stories are hidden in plain view—whether in places we might drive by on our way to work, holidays such as Juneteenth, or entire neighborhoods like downtown

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Manhattan, where the brutal history of the trade in enslaved men, women, and children has been deeply imprinted. Informed by scholarship and brought to life by the story of people living today, Smith's debut work of nonfiction is a

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landmark of reflection and insight that offers a new understanding of the hopeful role that memory and history can play in making sense of our country and how it has come to be.

Includes the personal narratives of

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Mary Prince, "Old Elizabeth,"

Mattie J. Jackson, Lucy A. Delaney,

Kate Drumgoold, and Annie L.

Burton

Authentic recollections of hardship,
frustration, and hope — from Mary
Prince's groundbreaking account of a

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lone woman's tribulations and
courage, to Annie Burton's eulogy of
black motherhood.

Three Narratives of Slavery
Women and Power in Gothic Novels
and Slave Narratives, 1790-1865
How the Word Is Passed

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How an Extraordinary Eighteenth-
Century Family Moved Out of
Slavery and into Legend
Britain and its Colonies, 1760-1838
Contact High

*Presents four narratives
in which former slaves*

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*describe their
experiences in captivity
and portray the harsh
conditions they faced in
everyday life.*

*This study examines a
network of writers that*

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*coalesced around the
publication of The
History of Mary Prince
(1831), which recounts
Prince's experiences as
an enslaved person in
the West Indies and the*

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events that brought her to seek assistance from the Anti-Slavery Society in London. It focuses on the three writers who produced the text - Mary Prince, Thomas Pringle,

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*and Susanna Moodie –
with glances at their
pro-slavery opponent,
James MacQueen, and
their literary friends
and relatives. The
History connects the*

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Black Atlantic, a diasporic formation created through the colonial trade in enslaved people, with the Anglophone Atlantic, created through British

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*migration and colonial
settlement. It also
challenges Romantic
ideals of authorship as
an autonomous creative
act and the literary
text as an aesthetically*

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unified entity.

*Collaborating with
Prince on the History's
publication impacted
Moodie's and Pringle's
attitudes towards
slavery and shaped their*

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*own accounts of
migration and
settlement.*

*The New York Public
Library Digital Library
presents the full text
of "The History of Mary*

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Slave (Penguin Classics)

*Prince, a West Indian
Slave" from the
library's Schomburg
African American Women
Writers of the 19th
Century collection.
Former Bermudian slave*

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*Mary Prince (c.1788-?)
wrote the book, which
was originally published
in 1831. The book
recounts Prince's savage
enslavement on Bermuda
and Antigua.*

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Mary Prince: A West Indian
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*Shows how black writers
helped to build modern
Britain by looking
beyond the questions of
slavery and abolition.
The Portable Nineteenth-
Century African American*

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Slave (Penguin Classics)

Women Writers

Six Women's Slave

Narratives

Literature of the Early

Black Atlantic

A Narrative by Francis

Fedric, Escaped Slave

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Obi

The Classic Slave

Narratives

***Possibly the first novel written by a
black woman slave, this work is both a
historically important literary event
and a gripping autobiographical story***

Access Free The History Of
Mary Prince: A West Indian
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in its own right.

*Former enslaved person Mary
Prince's powerful rallying cry for
emancipation and extraordinary
testament to survival The History of
Mary Prince (1831) was the first
narrative of a black woman to be*

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published in Britain. It describes Prince's sufferings as a slave in Bermuda, Turks Island and Antigua, and her eventual arrival in London with her brutal owner Mr Wood in 1828. Prince escaped from him and sought assistance from the Anti-

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Slavery Society, where she dictated her remarkable story to Susanna Strickland (later Moodie). A moving and graphic document, The History drew attention to the continuation of slavery in the Caribbean, despite an 1807 Act of Parliament officially

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ending the slave trade. It inspired two libel actions and ran into three editions in the year of its publication. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700

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days, celebrating the artists that shaped the iconic album covers, t-shirts and posters beloved by hip-hop fans today.

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throughout the tumultuous nineteenth century. Named one of NPR's Best Books of 2017. The Portable Nineteenth-Century African American Women Writers is the most comprehensive anthology of its kind: an extraordinary range of voices

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offering the expressions of African American women in print before, during, and after the Civil War. Edited by Hollis Robbins and Henry Louis Gates, Jr., this collection comprises work from forty-nine writers arranged into sections of

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*memoir, poetry, and essays on
feminism, education, and the legacy of
African American women writers.
Many of these pieces engage with
social movements like abolition,
women's suffrage, temperance, and
civil rights, but the thematic center is*

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the intellect and personal ambition of African American women. The diverse selection includes well-known writers like Sojourner Truth, Hannah Crafts, and Harriet Jacobs, as well as lesser-known writers like Ella Sheppard, who offers a firsthand account of life

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in the world-famous Fisk Jubilee Singers. Taken together, these incredible works insist that the writing of African American women writers be read, remembered, and addressed. For more than seventy years, Penguin has been the leading publisher of

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classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts

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*enhanced by introductions and notes
by distinguished scholars and
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*Incidents in the Life of a Slave Girl
The Bondwoman's Narrative*

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Beyond Recovery

*A Reckoning with the History of
Slavery Across America*

*The History of Mary Prince, a West
Indian Slave Illustrated*

A Slave Narrative

"Three-Fingered Jack," the

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protagonist of this 1800 novel, is based on the escaped slave and Jamaican folk hero Jack Mansong, who was believed to have gained his strength from the Afro-Caribbean religion of obeah, or "obi." His story, told in an inventive mix of styles, is a

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rousing and sympathetic account of an individual's attempt to combat slavery while defending family honour. Historically significant for its portrayal of a slave rebellion and of the practice of obeah, *Obi* is also a fast-paced and lively novel, blending

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religion, politics, and romance. This Broadview edition includes a critical introduction and a selection of contemporary documents, including historical and literary treatments of obeah and accounts of an eighteenth-century slave rebellion.

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In *Subjects of Slavery, Agents of Change* Kari J. Winter compares the ways in which two marginalized genres of women's writing - female Gothic novels and slave narratives - represent the oppression of women

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and their resistance to oppression. Analyzing the historical contexts in which Gothic novels and slave narratives were written, Winter shows that both types of writing expose the sexual politics at the heart of patriarchal culture and both

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represent the terrifying aspects of life for women. Female Gothic novelists such as Emily and Charlotte Bronte, Ann Radcliffe, and Mary Shelley uncover the terror of the familiar - the routine brutality and injustice of the patriarchal

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family and of conventional religion, as well as the intersecting oppressions of gender and class. They represent the world as, in Mary Wollstonecraft's words, "a vast prison" in which women are "born slaves." Writing during the same

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period, Harriet Jacobs, Nancy Prince, and other former slaves in the United States expose the "all-pervading corruption" of southern slavery. Their narratives combine strident attacks on the patriarchal order with criticism of white

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women's own racism and classism. These texts challenge white women to repudiate their complicity in a racist culture and to join their black sisters in a war against the "peculiar institution." Winter explores as well the ways that Gothic heroines and

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slave women resisted subjugation. Moments of escape from the horrors of patriarchal domination provide the protagonists with essential periods of respite from pain. Because this escape is never more than temporary, however, both types of

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narrative conclude tensely. The novelists refuse to affirm either hope or despair, thereby calling into question conventional endings of marriage or death. And although slave narratives were typically framed by white-authored texts,

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containment of the black voice did not diminish the inherent revolutionary conclusion of antislavery writing. According to Winter, both Gothic novels and slave narratives suggest that although women are victims and mediators of

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the dominant order they also can become agents of historical change. The idea of writing Mary Prince's history was first suggested by herself. She wished it to be done, she said, that good people in England might hear from a slave what a slave

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had felt and suffered; and a letter of her late master's, which will be found in the Supplement, induced me to accede to her wish without farther delay. The more immediate object of the publication will afterwards appear.

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The Intimate Empire

A Narrative of the Adventures and
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The Poems of Phillis Wheatley

There is an unfortunate

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***argument being made that
feminist scholarship of
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shows us otherwise. Each of the essays in this volume reaffirms the feminist principles that form the foundation of this area, then builds upon them by acknowledging the inevitable conflicts they or their subjects

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Civil War African-American family, as well as the challenges that faced African-Americans who lived in the North versus the slaves who lived in the South. Lucy Terry, a devoted wife and mother, was the first known

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African-American poet and Abijah Prince, her husband, was a veteran of the French and Indian wars and an entrepreneur. Together they pursued what would become the cornerstone of the American dream—having a

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***family and owning property
where they could live, grow, and
prosper. Owning land in both
Vermont and Massachusetts,
they were well on their way to
settling in when bigoted
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Illuminating and inspiring, Mr. and Mrs. Prince uncovers the lives of those who could have been forgotten and brings to light a history that has intrigued

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but eluded many until now.

Mary Prince's narrative was one of the earliest to reveal the ugly truths about slavery in the West Indies to an English reading public that was largely unaware of its atrocities. Prince was born

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in Bermuda to an enslaved family. She spent her early life in harsh conditions and was eventually sold to John Adams Wood of Antigua, working as his domestic servant. She joined the Moravian Church, where she

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learned to read, and married Daniel James, a former slave who had bought his freedom. In 1828 she traveled to England with the Woods family and after protracted efforts by abolitionists was able to leave

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their control. Encouraged by her new employer, Thomas Pringle, who also served as her editor, Prince wrote and published her book in 1831 to wide acclaim. While eighteenth-century slave narratives largely focused on

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Christian spiritual journeys and religious redemption, Prince was part of a growing trend of abolitionist writers focused on the injustice of slavery. Her work stands alongside better-known narratives such as A Narrative of

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accessible editions to a new generation of scholars, students, and general readers.

Poems on Various Subjects, Religious and Moral (1773) is the first book of poetry published by an African American author.

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Written while Wheatley was a slave in Boston, the collection was published in England. Regarded for her mastery of classical poetic form, Phillis Wheatley earned praise from Voltaire and George Washington.

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***Poems on Various Subjects,
Religious and Moral has long
been the subject of scholarly
work on the history of African
American literature, with some
critics arguing that Wheatley's
poems proved detrimental to the***

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struggle of enslaved African Americans. Whether Wheatley made excuses for slavery or, as some have argued, included subtle critiques of the institution in her writing, her talent and importance to the history of

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***African American literature
remain undisputed. Despite her
status as a slave, Phillis
Wheatley seems to have viewed
herself as a blessed individual, a
woman for whom life itself was a
sign of God's grace, and in***

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whom talent arose in the form of a foreign language. Many of her poems—elegies, odes, and monologues—are aimed at others. Whether in mourning, in praise, or in warning, Wheatley frequently offers her own voice

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to university students, royalty, God, the muses, and deceased infants. When she does offer glimpses of herself, for instance, in her poem “On Being Brought from Africa to America,” she provides a complex perspective

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***on her status as a slave: “’Twas
mercy brought me from my
Pagan land, / Taught my
benighted soul to understand /
That there’s a God, that there’s a
Saviour too.” While her words
may seem strange to our modern***

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view of the American institution of slavery, they provide an important historical lens onto the adoption of Christianity by African American slaves, who developed a faith grounded in resistance, hope, and

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***redemption. With a beautifully
designed cover and
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Wheatley's Poems on Various
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West Indian Slave

Beyond Slavery and Abolition

**Looks at how the pattern was
set for Black female activism
in working for abolitionism
while confronting both sexism
and racism**