

**SUBJECTS
OF
SLAVERY,
AGENTS
OF
CHANGE**

Women and Power
in Gothic Novels
and Slave Narratives,
1790–1865

Kari J. Winter



Subjects Of Slavery Agents Of Change

Kari J. Winter



Subjects Of Slavery Agents Of Change:

Subjects of Slavery, Agents of Change Kari J. Winter, 2010-07-01 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 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 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 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 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 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 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 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 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 the dominant order they also can become agents of historical change

The Transatlantic Gothic Novel and the Law, 1790-1860 Bridget M. Marshall, 2016-02-17 Tracing the use of legal themes in the gothic novel Bridget M Marshall shows these devices reflect an outpouring of anxiety about the nature of justice On both sides of the Atlantic novelists like William Godwin Mary Shelley Charles Brockden Brown and Hannah Crafts question the foundations of the Anglo American justice system through their portrayals of criminal and judicial procedures and their use of found documents and legal forms as key plot devices As gothic villains from Walpole's *Manfred* to Godwin's *Tyrrell* to Stoker's *Dracula* manipulate the law and legal system to expand their power readers are confronted with a legal system that is not merely ineffective at stopping villains but actually enables them to inflict ever greater harm on their victims By invoking actual laws like the Black Act in England or the Fugitive Slave Act in America gothic novels connect the fantastic horrors that constitute their primary appeal with much more shocking examples of terror and injustice Finally the gothic novel's preoccupation with injustice is just one element of many that connects the genre to slave narratives and to the horrors of American slavery

The Cambridge Companion to American Gothic Jeffrey Andrew Weinstock, 2017-11-23

The Cambridge Companion to American Gothic offers an accessible overview to both the breadth and depth of the American Gothic tradition. This subgenre features works from many of America's best known authors: Edgar Allan Poe, Toni Morrison, Stephen King, Anne Rice, Henry James, Edith Wharton, William Faulkner, and Flannery O'Connor. Authored by leading experts in the field, the introduction and sixteen chapters explore the American Gothic chronologically in relation to different social groups in connection with different geographic regions and in different media including children's literature, poetry, drama, film, television, and gaming. This Companion provides a rich and thorough analysis of the American Gothic tradition from a twenty-first century standpoint and will be a key resource for undergraduates, graduate students, and professional researchers interested in this topic.

A Companion to 19th-Century America William Barney, 2008-04-15. A Companion to 19th Century America is an authoritative overview of current historiographical developments and major themes in the history of nineteenth century America. Twenty-seven scholars, all specialists in their own thematic areas, examine the key debates and historiography. A thematic and chronological organization brings together the major time periods: politics, the Civil War, economy, and social and cultural history of the nineteenth century. Written with the general reader in mind, each essay surveys the historical research, the emerging concerns, and assesses the future direction of scholarship. Complete coverage of all the major themes and current debates in nineteenth century US history, assessing the state of the scholarship and future concerns. 24 original essays by leading experts in nineteenth century American history, complete with up-to-date bibliographies. Chronological and thematic organization covers both traditional and contemporary fields of research: politics, periods, economy, class formation, ethnicity, gender, roles, regions, culture, and ideas.

Southern Writers at Century's End Jeffrey J. Folks, James A. Perkins, 2021-12-14. Since the end of World War II, the South has experienced a greater awareness of growth and of its accompanying tensions than other regions of the United States. The rapid change that climaxed with the war in Vietnam, the Cold War, civil rights demonstrations, and Watergate has forced the traditional South to come to terms with social upheaval. As the essays collected in *Southern Writers at Century's End* point out, southern writing since 1975 reflects the confusion and violence that have characterized late twentieth century public culture. These essays consider the work of twenty-one of the foremost southern writers whose most important fiction has appeared in the last quarter of this century. As the region's contemporary writers have begun to gain a wide audience, critics have begun to distinguish what Hugh Holman has called the fresh, the vital, and the new in southern literary culture. *Southern Writers at Century's End* is the first volume to take an extensive look at the current generation of southern writers. Authors considered include James Lee Burke, Fred Chappell, Robert Drake, Andre Dubus, Clyde Edgerton, Richard Ford, Kaye Gibbons, John Grisham, Barry Hannah, Mary Hood, Josephine Humphreys, Randall Kenan, Richard Marius, Bobbie Ann Mason, Cormac McCarthy, Tim McLaurin, T. R. Pearson, Lee Smith, Anne Tyler, Alice Walker, and James Wilcox.

Memory and Myth David B. Sachsman, S. Kittrell Rushing, Roy Morris, 2007. Ain't nobody clean. Glory and the politics of black agency. W. Scott Poole. Alex Haley's *Roots*: the

fiction of fact William E Huntzicker A voice of the south the transformation of Shelby Foote David W Bulla *Re-forming the Past* A. Timothy Spaulding, 2005 The slave experience was a defining one in American history and not surprisingly has been a significant and powerful trope in African American literature In *Re Forming the Past* A Timothy Spaulding examines contemporary revisions of slave narratives that use elements of the fantastic to redefine the historical and literary constructions of American slavery In their rejection of mimetic representation and traditional historiography postmodern slave narratives such as Ishmael Reed's *Flight to Canada* Octavia Butler's *Kindred* Toni Morrison's *Beloved* Charles Johnson's *Ox Herding Tale* and *Middle Passage* Jewelle Gomez's *The Gilda Stories* and Samuel Delaney's *Stars in My Pocket like Grains of Sand* set out to counter the usual slave narrative's reliance on realism and objectivity by creating alternative histories based on subjective fantastic and non realistic representations of slavery As these texts critique traditional conceptions of history identity and aesthetic form they simultaneously re-invest these concepts with a political agency that harkens back to the original project of the 19th century slave narratives In their rejection of mimetic representation and traditional historiography Spaulding contextualizes postmodern slave narrative By addressing both literary and popular African American texts *Re Forming the Past* expands discussions of both the African American literary tradition and postmodern culture

Women in Chains Venetria K. Patton, 2012-02-01 2000CHOICE Outstanding Academic Title Using writers such as Harriet Wilson Frances E W Harper Pauline Hopkins Toni Morrison Sherley Anne Williams and Gayl Jones the author highlights recurring themes and the various responses of black women writers to the issues of race and gender Time and again these writers link slavery with motherhood their depictions of black womanhood are tied to the effects of slavery and represented through the black mother Patton shows that both the image others have of black women as well as black women's own self image is framed and influenced by the history of slavery This history would have us believe that female slaves were mere breeders and not mothers However Patton uses the mother figure as a tool to create an intriguing interdisciplinary literary analysis

Gone Girls, 1684-1901 Nora Gilbert, 2023-06-03 In *Gone Girls 1684 1901* Nora Gilbert argues that the persistent trope of female characters running away from some iteration of home played a far more influential role in the histories of both the rise of the novel and the rise of modern feminism than previous accounts have acknowledged For as much as the eighteenth and nineteenth century British novel may have worked to establish the private middle class domestic sphere as the rightful and sole locus of female authority in the ways that prior critics have outlined it was also continually showing its readers female characters who refused to buy into such an agenda refusals which resulted strikingly often in those characters' physical flights from home The steady current of female flight coursing through this body of literature serves as a powerful counterpoint to the ideals of feminine modesty and happy homemaking it was expected officially to endorse and challenges some of novel studies most accepted assumptions Just as the MeToo movement has used the tool of repeated aggregated storytelling to take a stand against contemporary rape culture *Gone Girls 1684 1901* identifies and

amplifies a recurrent strand of eighteenth and nineteenth century British storytelling that served both to emphasize the prevalence of gendered injustices throughout the period and to narrativize potential ways and means for readers facing such injustices to rebel resist and get out

Gothic Topographies Matti Savolainen, 2016-04-22

In demonstrating the global reach of Gothic literatures this collection takes up the influence of the Gothic mode in literatures that may be geographically remote from one another but still share related issues of minor languages nation building place and race Suggesting that there is a parallel between certain motifs and themes found in the Gothic of the North Scandinavia Northern Europe and Canada and South Australia South Africa and the US South the essays explore the transgressions and confusion of borders and limits whether they be linguistic literary generic class based gendered or sexual The volume includes essays on a wide diversity of authors and topics Jan Potocki Gustav Meyrink William Godwin Alan Hollinghurst Marlene van Niekerk John Richardson antislavery discourse and the Gothic imagination the Australian aboriginal Gothic vampires of Post Soviet Gothic society Danish Swedish and Finnish fiction and film and the Canadian female Gothic and the death drive What distinguishes this book from other collections on the Gothic is the coverage of themes and literatures that are either lacking in the mainstream research on the Gothic or are referred to only briefly in other book length studies Experts in the Gothic and those new to the field will appreciate the book's commitment to situating Gothic sensibilities in an international context

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thus to convert to point slope form first convert to slope intercept form then move the constant term b to the left side of the equation or isolate x and then divide by the y coefficient example convert $3x + 4y = 8$ to point slope form

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point slope is the general form $y - y_1 = m(x - x_1)$ for linear equations it emphasizes the slope of the line and a point on the line that is not the y intercept we can rewrite an equation in point slope form to be in slope intercept form $y = mx + b$ to highlight the

same line's slope and y intercept

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point slope equation of a line the point slope form of the equation of a straight line is $y - y_1 = m(x - x_1)$ the equation is useful
when we know one point on the line x_1, y_1 and the slope of the line m and want to find other points on the line have a play
with it move the point try different slopes now let's discover more

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examples example 1 find an equation of the line with a slope of 3 that passes through the point $(2, 4)$ the slope of 3 tells us to
replace the m with 3 the point $(2, 4)$ tells us that x sub 1

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overview of different forms of a line's equation there are many different ways that you can express the equation of a line
there is the slope intercept form standard form and also this page's topic point slope form each one expresses the equation of
a line and each one has its own pros and cons point slope form this page's topic makes it easy to find the line's

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the point slope form is very useful when you don't have your y intercept it is used to write equations when you only have your
slope and a point point slope form $y - a = m(x - b)$ for example your slope m is 3 and your point a, b is $(9, 10)$ you would substitute
your y coordinate for a and your x coordinate for b

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jan 20 2020 how to find $y = mx + b$ with two points find the y intercept given two points use $y - y_1 = m(x - x_1)$ to write the equation of
the line given the point $(4, 5)$ and slope of 6 find y when $x = 24$ so together we are going to learn how to write the equation of a
line using point slope form represent equations from point slope form to slope intercept form

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mar 1 2022 in this post you will learn how to determine the point slope form of a line given two points or given a point and a
slope you will also see how to graph and how to determine x and y intercepts using point slope form

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aug 13 2023 point slope form is a form of a linear equation where there are three characteristic numbers two coordinates of a point on the line and the slope of the line the point slope form equation is $y - y_1 = m(x - x_1)$ where (x_1, y_1) is a point on the line and m is the slope of the line

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point slope form point slope form is one of the more commonly used forms of a linear equation and has the following structure $y - y_1 = m(x - x_1)$ where m is the slope of the line (x_1, y_1) is a point on the line and x and y are variables representing other points on the line

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point slope form in point slope form which is written like this $y - y_1 = m(x - x_1)$ y_1 is the y value of the known point on the line m is the slope and x_1 is the x value of the

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dec 17 2022 the point slope form is one such form used with linear equations and is useful when building an equation of a given straight line let's walk through what the point slope form is and learn its use cases with examples

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$y - y_1 = m(x - x_1)$ where m is the slope of the line and (x_1, y_1) is a point on the line any point works to write an equation in point slope form given a graph of that equation first determine the slope by picking two points then pick any point on the line and write it as an ordered pair (x_1, y_1)

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point slope is a specific form of linear equations in two variables $y - y_1 = m(x - x_1)$ when an equation is written in this form m gives the slope of the line and (x_1, y_1) is a point the line passes through this form is derived from the slope formula want to learn more

about point slope form check out this video