

Similarities in morrison's and jacobs' novels

[Literature](#), [Novel](#)



In Morrisons' neo-slave narrative, *Beloved*, and Harriet Jacobs' non-fictional slave genre *Incidents in the Life of a Slave Girl* both assemble selves that challenge social traditions and expectations while simultaneously bringing new radiance into them. The literary works inspect the relationships of a slave mother and a child. The effects of not only women but mothers of slave history in America is unveiled for readers to conceive slave mothers' and women delineations in both narrations.

Equally, the female authors, delineate characters' internal struggles prompting readers to obtain a closer glimpse of the components of slavery. Morrison and Jacobs' narratives make the conflicts that slave women had to withstand an apparent factor of the nineteenth-century life that is assured and shaped by power imbalance and discrimination. Both authors are interested in not just the political but in the psychological lived experiences of rape within African American women, and they use obscure and candid language to make this lasting impact of their dehumanizing experience clear to us as readers.

For readers, the quality of language is a key factor when trying to get an audience to truly comprehend the meanings behind the text. The authors have distinct ways they want the readers to interpret their way of writing. Morrison's novel is written in a way readers have to dig deep to fully vision what she as a writer is trying to say. She has a method to her madness while Jacobs' is blunt and content with the way she outlined the scenes in her novel. Examples and scenarios that are visualized in the terms of language are seen below comparing each author expects one to interpret.

Presented in *Beloved*, the theme of rape repeatedly occurs rather than happening in a straightforward manner, hence seeming to be a lesser concern. Morrison targets the impersonation of rape in conjunction with the physical and mental consequences, yet rather to examine the brutal incidents of the experiencers when it was familiar. Indeed, the sexual offenses that we as readers do not examine the hidden details that are taken to be something it is not. Alternatively, the various references focus on the abstruseness of the inescapable past of slavery. Represented in the novel. Ella, the village gatherer, uses the tactic above in an appropriate fashion. Under these circumstances, she traces out her fearful encounters of being trapped in an arena for approximately a year by her voracious father figure and baby stating, Her puberty was spent in a house where she shared by father and son whom she called the lowest yet (Morrison 301). Ella classifies her sexual offenses of acrimony and instead applies those as references than to the incidents of abuse she had encountered beforehand.

The remnant of rape throughout *Beloved* becomes visible in the passages that expose the occurrences of the brutality but gets readers information about what in actuality is taking place. The indicated traces facilitate readers to feel the connection of the characters standpoint of mental and physical suffering. A narration of Sethe allows one to achieve a first-person point of view on the challenges of sorrow instilled in her as a character. The quote states, Ever since I was little she helped me wait for my daddy. Me and her waited for him. I love my mother but I know she killed one of her own daughters, and tender as she is with me, I'm scared of her because of it (Morrison 241). The following phrases untangle the conventions where

Morrison is breaking down language to try to get at a feeling and emotion that may be circling our brains. In Morrison's use of the idioms killed one of her own, readers can vigorously be sensible of rape's taking place (Morrison 241). Despite how beautiful we think this writing is, these women should not be in this house alone and that is what Morrison wants us to perceive.

Furthermore, other examples where the language could possibly have various meaning behind it is when Morrison gives references of imagery back to slave ships. Nan, Sethe's mother, a chance to express her unique approach on her impaired sense of speech by inferring that The others she did not put her arms around. Never. Never. Telling you I am telling you, small girl Sethe (Morrison 36). Assuming these phrases were avoided, then readers would not be able to interpret the undergoing actions of how Nan was informing Sethe on the special place she had in her mother's heart or even how one may imagine a slave ship. Nevertheless, if the following phrases were voided, the significance of the terms threw them away as seen above are inclined to be obscure; undoubtedly, to a reader reluctant to envision the negative side of the actions of slavery, one can easily see it as a woman of color being thrown off a slave boat (Morrison 36). Readers ought to have the necessity of mental imagery that the bodies of Nan and Sethe's mother were utilized for sexual pleasure by the boats' crew men, and the personal encounters leading to Sethe's mother deserting baby ghost (Morrison 61). This should not be a place where Sethe should not be able to access scene itself is collective and not quite individual. The knowledge given in the passage is a universal notion of the embodiment of rape.

In Jacobs' developed conscious thoughts, she comes to the realization that her slave master endlessly sexually abused her. She was pressured to be ascertained with the universal definition of a slave. The temptation of escaping from undergoing the affliction of freedom made her look back on the keen relationship her and her children had. The verdicts made by women were shortened leading to limitations on their happiness, but their children were always their first priority. Responsibilities of a mother were diversified when it came to sexual abuse and when they were stuck between the options of children and family who mattered. Women were pressured with the threat of rape with misconceptions about rape. A scene where Jacobs uses Dr. Flint to an extent to provide the examples is Linda utters, I longed for someone to confide in. I would have given the world to have laid my head on my grandmother's faithful bosom, and told her all my troubles. But Dr. Flint swore that he would kill me, if I was not as silent as the grave (Jacobs 27). She sees that Flint has an upper advantage over her to an extent where she does not feel comfortable about speaking on certain subjects, including the grave. The theme is so clear that it dates the text as a 21st century text.

As highlighted above, *Beloved* in comparison to *Incidents in the Life of a Slave Girl* attest to the constituents of gender-specific injustices slavery brought through women's sexual victimization. These injustices revisit the woman as haunting memories that come from the past. Both authors comparatively address the idea of sexual victimization as a result of slavery. Sporadically, the allusions revealed in Jacobs' narrative inform readers that no graspable validations are evident to grasp the idea of the objectified positions women were put upon in.

The author adds: She clasped a gold chain round my baby's neck. I thanked her for this kindness; but I did not like the emblem. I wanted no chain to be fastened on my daughter, not even as links were of gold. How earnestly I prayed that she might never feel the weight of slavery's chain, whose iron entereth into the soul! (Jacobs 68)

The portion from *Incidents in the Life of a Slave Girl* pertains the main character Linda Brent and her affirmation of grief and worries due to the fact that the alliances slavery withholds is imperative to one's demeanor, under those circumstances she does not want her daughter, as African American woman, to receive the devious impacts slavery had on her. Sethe, by another point of view, an authoritative personal gives her children a chaotic view of attacking her daughter in a resulting manner of anger. Moderate evidence to support this scene is when Sethe mentions: That anybody white could take your whole self for anything that came to mind. Not just work , kill , or maim you, but dirty you. Dirty you so bad you couldn't like yourself anymore. Dirty you so bad you forgot who you were and couldn't think it up. And she and others lived through and got over it, she could never let it happen to her own. (Morison 295-296) Sethe from my perception is in a predicament where she sustains from any communication with Beloved that she murdered her child to hide the dirtying appearances the child could have potentially been put through.

To summarize, narrated between two distinct optics, *Incidents in the Life of a Slave Girl* written in 1861 was a trial to convince white personas particularly northerners of a slave's inner humanity. In comparison, the narratives appeal

to African American descendants, unmasking the gruesome unspoken anatomical devastations slavery provoked, with the freewill of alienating the white audience. Morrison and Jacob's narratives offers summative ordeals of slavery and literary mechanisms. As one reads, we are unceasingly volatile by the markings of brutality that abruptly arise, giving illustrations of severe destructiveness and torment and therefore suddenly vanishes. Implemented concerns to brutality alone, instead the dilemmas of the victim, devotes a straighter depiction of the psychic trauma forays and its outcomes than seen while endeavors that clear up the unknown areas.