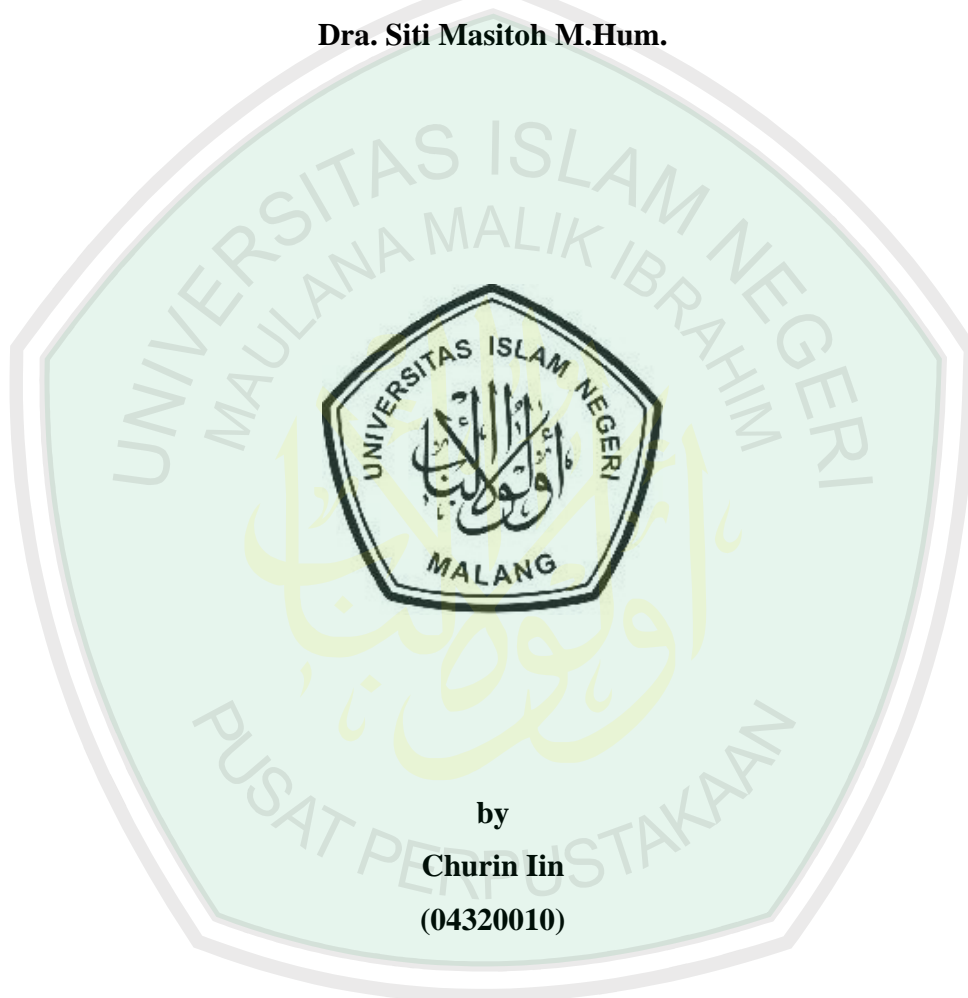


THESIS

The Search of Self Identity on Frederick Douglass'
Narrative of the Life of Frederick Douglass, an American Slave.

Advisor

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by

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Churin Iin

DEDICATION

To my lovely family, Mom and Dad (H. Moch. Sholeh and Siti Aminah), thank you for everything you have given to me. Thanks for the big role that both of you have given to me spiritually and materially. I love you both Mam and Dad.

To my beloved brother and sisters (Mas Izzudin, Masmi, ulfa). Thanks for your pray and motivation. To someone who always be in my heart. My lovely Mas Khamdan. Thanks for the sincere love and care. I am lucky to be yours

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I love you all

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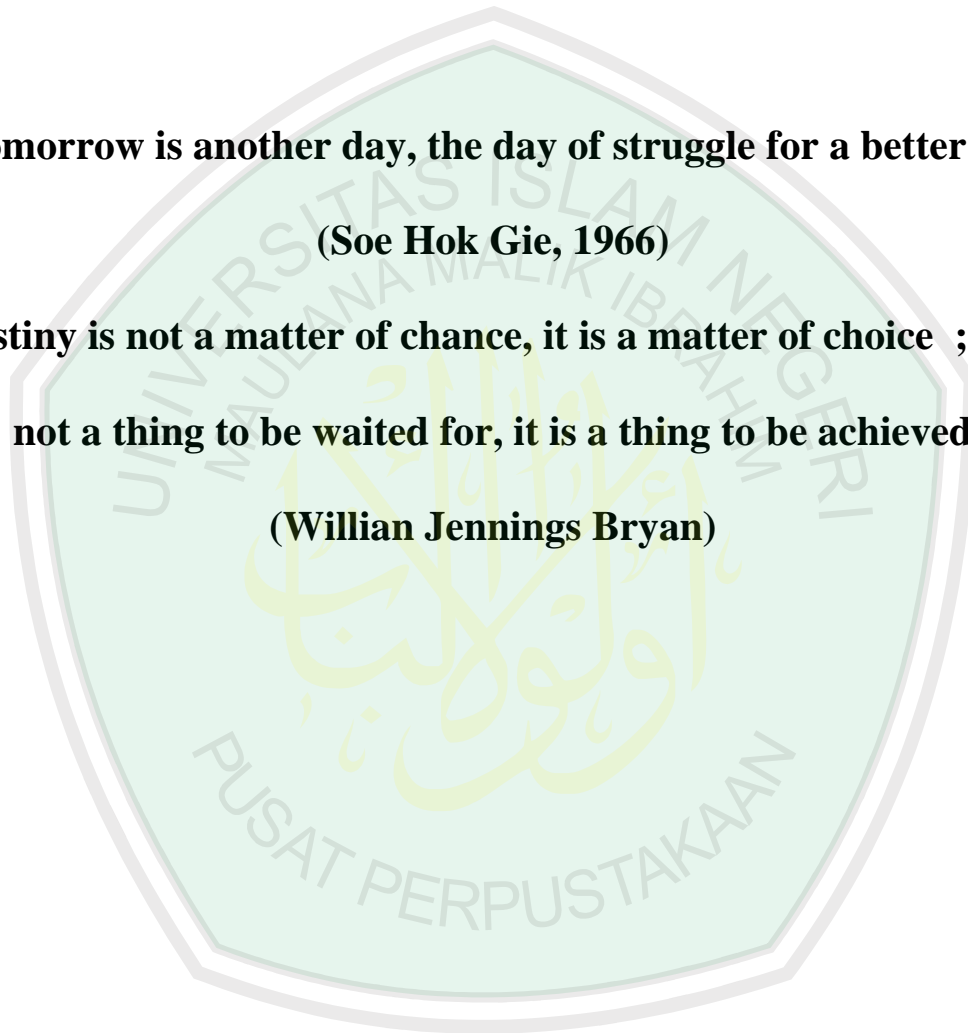
MOTTO

Tomorrow is another day, the day of struggle for a better life

(Soe Hok Gie, 1966)

**Destiny is not a matter of chance, it is a matter of choice ; it is
not a thing to be waited for, it is a thing to be achieved**

(Willian Jennings Bryan)



ABSTRACT

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African American slave narratives were crucial in historicizing the slave experience and challenging the moral as well as political legitimacy of slavery in the United States. The autobiographies of former slaves, such as Frederick Douglass, center on scenes of his traumatic experiences in order to garner the sympathy of their audiences. In this thesis, the researcher tries to identify the suffering of Frederick Douglass as the victim of slavery and his struggle to search his identity.

This research is conducted based on statements of the problems. Identifying white' treatment toward the black and Douglass' struggle in searching his self identity. This research is also designed as literary criticism. In literary criticism, the study related to the definition, analogy and analysis of literary work. To analyze the object of this study, the researcher uses autobiographical approach. The researcher applies this approach by observing the life of Frederick Douglass' life and connect it with his struggle to search his identity.

Based on the analysis, the writer finds the following results. First, The White treat The Black as an animal. For twenty years, Douglass experienced the pain of separation from family, the bitterness of without being paid, the brutality of whippings and beatings, the pangs of hunger, and the injustice of being denied the rights of an American citizen. Second, in searching his self identity, he tried to escape from slavery into the freedom of self-agency. He had hard struggle to know his identity by educating himself and realizing that he was free under his body.

In this thesis, the writer gives some suggestions. First, it is suggested that other researchers try to analyze the other aspects from Frederick Douglass' narrative related to the black studies. Second, it is advisable to conduct a study on the autobiography aspects and perhaps to relate the to the author's life. Finally, it is expected that this study can be used for reference in conducting and broadening the same field or the other fields concerning with black studies.

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CHAPTER I INTRODUCTION

1.1 Background of the Study

Literature is a term used to describe written or spoken material. Broadly speaking, "literature" is used to describe anything from creative writing to more technical or scientific works. The term literature is most commonly used to refer to works of the creative imagination, including works of poetry, drama, fiction, and nonfiction (Esther, 1999 : 88).

Literature represents a language or people: culture and tradition. But, literature is more important than just a historical or cultural artifact. Literature introduces us to new worlds of experience. We learn about books and literature; we enjoy the comedies and the tragedies of poems, stories, and plays; and we may even grow and evolve through our literary journey with books.

Ultimately, we may discover meaning in literature by looking at what the author says and how he says it. We may interpret the author's message. In academic circles, this decoding of the text is often carried out through the use of literary theory, using a mythological, sociological, psychological, historical, or other approach.

A novel is a fictional narrative in prose. A novel writer may employ plot, character, setting, point of view, style, tone, language, theme, and symbolism (Hernadi, 1978: 4). Novel belongs to literary work that portrays complicated problems about real life. Novel also presents a documentary picture of life. Alongside the fact that novels look at society, the other major characteristic of the genre is that novels tell a story.

An autobiographical novel is novel based on the life of the author. The literary technique distinguished from an autobiography or memoir by the stipulation of being fiction. One of the first great autobiographies of the renaissance is Benvenuto Cellini (1500-1571), written between 1558 and 1566, and entitled by him simply *Vita (Italian : Life)*. He declares at the start:

“No matter what sort he is, everyone who has to his credit what are or really seem great achievements, if he cares for truth and goodness, ought to write the story of his own life in his own hand; but no one should venture on such a splendid undertaking before he is over forty”

These criteria for autobiography generally persisted until recent times, and most serious autobiographies of the next three hundred years conformed to them.

Narrative of the Life of Frederick Douglass, an American Slave is popular autobiographical novel in 1800's. It tells about the life of Frederick Douglas, a leading spokesman of African-Americans in the 1800s who was born as slave and who later became a noted reformer, author and orator who devoted his life to the abolition of slavery and the fight for black rights.

The 1800's were a time of revolutionary change in American race relations, change that was, to a significant degree, reflected in the literature written during those years by ethnic-American authors. In this thesis, the researcher argues that the increasing political activism of marginalized cultural groups in the United States during the mid-twentieth century was associated with another process that is also reflected in the literature of the times.

It is important to preface this discussion that the problems of existence and struggles over racism began from the moment of colonization and continued

through the work of abolitionists. The desire for self-esteem, self-verification, group identity, relationships, and the buffer that self-esteem plays in the identities of African American individuals and characters is evident in the texts to be considered in this research.

This research also looks at African American literature from existentialism perspective. On Frederick Douglass' narrative, group and individual identity are related to the conjunction with a high level of self-esteem. The critical factor is determining the successes achieved by individual and literary characters in the African American literary tradition. The researcher articulates the existential motives that inspired Frederick Douglass not only denounce his slavery but also to publicly announce his subjectivity and his freedom.

Black existential thought builds upon problems of existence generated by the complex history of black peoples. The word *existence* comes from the Latin *existere*, which means to stand out. The problems of existence that emerged for black peoples in the New World are primarily but not exclusively radicalized slavery and anti black racism. Together they posed the problem of black suffering and the sustained black concern with freedom, liberation and what it means to be human (Smith, 1987).

Black theoretical reflection on existence can be found in the writings of Frederick Douglass, most of which constitute a constant meditation on freedom and the meaning of being human. In the *Narrative of the Life of Frederick Douglass*, Douglass forms his existence that verifies his identity to seek his freedom. He continually seeks out his identity, separates from his community and senses himself to be lonely. As a slave in Baltimore, prior to his escape to freedom

in New York, he describes the anguish he felt at leaving his warm-hearted friends.

” I had a number of warm-hearted friends in Baltimore-friends that I loved almost as I did my life, and the thought of being separated from them forever was painful beyond expression. It is my opinion that thousands would escape from slavery, who now remain, but for the strong cords of affection that bind them to their friends. The thought of leaving my friends was decidedly the most painful thought with which I had to contend”

Douglass' narrative indicates his independence from other individual. He is a man who is able to keep a sense of self-esteem and identity throughout his hard life. His sense of identity gives him power to cope with his master and help him to survive. His triumph over Mr. Covey became the turning point in his career as a slave. It revived his sense of manhood. It recalled the departed self-confidence and inspired him again with a determination to be free. This even brought Douglass to the resolution which he recorded as follows:

“ I now resolved that, however long I might remain a slave in form, the day had passed forever when I could be slave in fact”
(Douglass, 1845 : 88)

Douglass was well on his way to become the literate slave, whose vast readings convinced him that liberty was the natural condition of human being. He also realized that education was the only way to improve the status of his race. White people considered that Negroes could not absorb educative experiences because they were not fully human. That was why Douglass wanted to prove that Negroes were also human, that they could also learn as well as the Whites, that the slave's literacy testified to his humanity.

There he was forced to fight to defend his self identity. As a human being

he did not want to be treated tyrannically, that was why he fought the white men. Even though it was not his fault there was nothing he could do to defend himself because no white man would volunteer his testimony on his behalf, and against white man. Here it could be seen how injustice was the law at that time. A negro had no voice in the law court; he could not testify. "If I had been killed in the presence of a thousand colored people, their testimony combined would have been insufficient to have arrested one of the murderers" (Quarles, 131)

There are good reasons for choosing Douglass' search for identity as the subject matter to be discussed in this research. The principle reason is readers can find one of the central themes of White American ideology, that is the self-made man's rise to fame and fortune. The more interesting is that the person who reiterates the theme is an ex-slave who is once considered as a piece of property, a chattel personal by his masters. His effort started from the lowest level of a human existence and ended up as a respected diplomat. He is the important figure in anti-slavery movement. His achievement seems to confirm what has been believed by many Americans to fabulous wealth and fame through his own hard life.

In this research, Douglass's struggle on *Narrative of the Life of Frederick Douglass, an American Slave* will be analyzed. Furthermore, to support some ideas that will be discussed, the researcher applies autobiographical approach which insists on the aim was to find references to the author's life, education and socio-cultural environment in literary work. The researcher also uses existensialism theory by Jean Paul Sartre to support the research.

This research has a close relation to the previous study on the same novel but in different area. Ita Farida, the student of Gajah Mada University, wrote a

research entitled *Frederick Douglass' Search for freedom*. Ita emphasized her study on Frederick Douglass' struggle to get a freedom for his race. Ita stated on her research that negroes could be certain of an improved status only in the field education. That was why the pursuit of education came to be one of the great preoccupations of Negroes. Besides, many viewed enlightenment as the greatest single opportunity to escape the increasing prescription and indignities that whites were heaping upon black.

Another researcher who has analyzed Frederick Douglass' Narrative as researcher but in different field is A.B. Sri Mulyani, the student of Sanata Dharma University. She wrote a research entitled *Race, Class, and Gender Struggles on Frederick Douglass' Narrative*. The purpose of this study is to examine race, class, and gender struggles through the portrayal and life experience of female and male characters on Frederick Douglass' *Narrative of the Life of Frederick Douglass, an American Slave*.

While Ita Farida discusses Frederick Douglass' struggle to get freedom and A.B Sri Mulyani emphasized race, class, and gender struggles on Douglass' narrative, this thesis aimed at finding out Douglass' effort to search his identity.

1.2 Statements of the Problems

This study is aimed at finding out the answers related to the questions below:

1. How do the white treat the black as portrayed in *Narrative of the Life of Frederick Douglass, an American Slave*?
2. How does Frederick Douglass struggle to search his identity as portrayed in *Narrative of the Life of Frederick Douglass, an American Slave*?

1.3 Objectives of the Study

Related to statement of the problem, the objectives of this study are formulated as follows:

1. to describe how the white treat the black as portrayed in *Narrative of the Life of Frederick Douglass, an American Slave*.
2. to describe how Frederick Douglass struggle to search his identity as portrayed in *Narrative of the Life of Frederick Douglass, an American Slave*.

1.4 Scope and Limitation

To keep the purpose of this study, the researcher focuses on analyzing the white people treatment to black people as portrayed in *Narrative of the Life of Frederick Douglass, an American Slave*. The researcher also tries to analyze Douglass' struggle to find his self identity and his effort to get freedom for his race.

The limitation of this study is the researcher only observe the brutalism done by the the white and Douglass' existence to survive and find out his self identity. The Douglass' sense of being separate individual from his family or caretaker appears to be the most important until he recognizes himself as a free man. Douglass states that it is true for all human beings in all cultures and races that have been marginalized to have a separate identity and gaining self-esteem appear to play an important role in life.

1.5 Significance of the Study

By doing this study, the researcher hopes it can give useful contribution for developing knowledge. Theoretically, this study is aimed at enriching

knowledge in literary world, especially for those which are related to autobiographical approach.

Practically, the students know how to analyze novel by using autobiographical approach. In this case the students will get information about Frederick Douglass' struggle to search his identity. In addition, this study also make the reader or the next researcher will get well understanding about slave narratives and its contribution in literary work, moreover in this novel. The researcher also expects that by conducting this study it enlarges reference in field of literature.

1.6 Definition of Key Terms

1. Slavery

The Bondage or state of one bound in servitude as the property of a slaveholder or household.

2. Self identity

An outcome of the self verification process that occurs within groups.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher presents the theories that are closely related to the data analysis.

2.1 Self Identity Theory

Self identity theory is theory which is linked to self attitudes or identities to the role relationships and role-related behavior of individuals. Identity theorists argue that the self consists of a collection of identities, each of which is based on occupying a particular role (Burke, 45 : 2000). According to Stryker (1968), who originated identity theory, the various identities that comprise the self exist in a *hierarchy* of salience, where the identities that are ranked highest are most likely to be invoked in situations that involve different aspects of the self.

Identity theory should not be confused with *social* identity theory, which emphasizes group process and intergroup relations rather than role behavior. Identity theory focuses on the self as comprised of the various roles an individual occupies (e.g., mother, friend, employee), while social identity theory posits that the groups to which people belong to political affiliation, nationality etc can provide their members a definition of who they are. This entry will focus on identity theory, rather than social identity theory. Because of our focus is on identity theory, we do not review other sociological approaches to identity, such as identity construction and personality psychological perspectives on identity formation.

In Carl Rogers ' view, the self is the central ingredient in human personality and personal adjustment. Rogers described the self as a social product,

developing out of interpersonal relationships and striving for consistency. He maintained that there is a basic human need for positive regard both from others and from oneself. He also believed that in every person there is a tendency towards self-actualization and development so long as this is permitted and encouraged by an inviting environment.

Many of the successes and failures that people experience in many areas of life are closely related to the ways that they have learned to view themselves and their relationships with others. It is also becoming clear that self identity has at least three major qualities of interest to counselors: It is learned, It is organized, it is dynamic.

1. Self identity is learned.

As far as we know, no one is born with a self-concept. It gradually emerges in the early months of life and is shaped and reshaped through repeated perceived experiences, particularly with significant others. The fact that self-concept is learned has some important implications:

- a. Because self identity does not appear to be instinctive, but is a social product developed through experience, it possesses relatively boundless potential for development and actualization.
- b. Because of previous experiences and present perceptions, individuals may perceive themselves in ways different from the ways others see them.
- c. Individuals perceive different aspects of themselves at different times with varying degrees of clarity. Therefore, inner focusing is a valuable tool for counseling.

- d. Any experience which is inconsistent with one's self-concept may be perceived as a threat, and the more of these experiences there are, the more rigidly self-concept is organized to maintain and protect itself. When a person is unable to get rid of perceived inconsistencies, emotional problems arise.
- e. Faulty thinking patterns, such as dichotomous reasoning (dividing everything in terms of opposites or extremes) or overgeneralizing (making sweeping conclusions based on little information) create negative interpretations of oneself.

2. Self identity is organized.

Most researchers agree that self-concept has a generally stable quality that is characterized by orderliness and harmony. Each person maintains countless perceptions regarding one's personal existence, and each perception is orchestrated with all the others. It is this generally stable and organized quality of self-concept that gives consistency to the personality. This organized quality of self-concept has corollaries.

- a. Self identity requires consistency, stability, and tends to resist change. If self-concept changed readily, the individual would lack a consistent and dependable personality.
- b. The more central a particular belief is to one's self-concept, the more resistant one is to changing that belief.
- c. At the heart of self identity is the self-as-doer, the "I," which is distinct from the self-as-object, the various "me's." This allows the person to

reflect on past events, analyze present perceptions, and shape future experiences.

- d. Basic perceptions of oneself are quite stable, so change takes time.
- e. Perceived success and failure affect self-concept. Failure in a highly regarded area lowers evaluations in all other areas as well. Success in a prized area raises evaluations in other seemingly unrelated areas.

3. Self identity is dynamic.

To understand the active nature of self identity, it helps to imagine it as a gyrocompass, a continuously active system that dependably points to the "true north" of a person's perceived existence. This guidance system not only shapes the ways a person views oneself, others, and the world, but it also serves to direct action and enables each person to take a consistent "stance" in life. Rather than viewing self-concept as the cause of behavior, it is better understood as the gyrocompass of human personality, providing consistency in personality and direction for behavior. The dynamic quality of self identity also carries corollaries.

- a. The world and the things in it are not just perceived; they are perceived in relation to one's self-concept.
- b. Self identity development is a continuous process. In the healthy personality there is constant assimilation of new ideas and expulsion of old ideas throughout life.
- c. Individuals strive to behave in ways that are in keeping with their self identity, no matter how helpful or hurtful to oneself or others.

- d. Self identity usually takes precedence over the physical body. Individuals will often sacrifice physical comfort and safety for emotional satisfaction.
- e. Self identity continuously guards itself against loss of self-esteem, for it is this loss that produces feelings of anxiety.

This brief overview of self identity theory has focused on describing the ways people organize and interpret their inner world of personal existence. The beginnings of self-concept theory and its recent history have been discussed. Three major qualities of self-concept--that it is: (1) learned, (2) organized, and (3) dynamic--have been presented. Individuals have within themselves relatively boundless potential for developing a positive and realistic self identity. This potential can be realized by people, places, policies, programs, and processes that are intentionally designed to invite the realization of this potential.

2.2 Existentialism theory

Existentialism is usually associated with the French philosopher Jean-Paul Sartre, the author of the landmark book *Being and Nothingness* (1957). Existentialism is focused on the individual as the ultimate arbiter of reality with the two pillars of Sartre's philosophy being man's freedom and man's responsibility (Solomon, 1981 : 67). Though there are different variants of the philosophy, existentialists agree on three main themes: (1) The focus is on the individual, (2) The concern is on the purpose or meaning of life, (3) The most important factor is on the freedom to choose (Stevenson, 1974 : 26).

In terms of "freedom", Barnes interprets this word as "to say that man is free is to say that he is responsible for what he does", it is also to say that he has

the possibility of living creatively” (Eagleton, 1981: 20). Levine (1984: 328) defines modern existentialism as:

“ The philosophical standpoint which gives priority to existence over essence. What is meant by this is that existentialism gives primacy or priority in significance to existence, in the sense of my existence as a conscious subject, rather than to any essence which may be assigned to me, any definition of me, any explanation of me by science or philosophy or religions or politics “

Sartre’s existentialism is concerned with the individual creating his own meaning or sense of purpose in life. He argued that meaning is found through choices, that we are free to choose, and that our values and human nature are formed through our choices. Sartre writes that man is nothing else but what he purposes, he exists only in so far as he realizes himself, he is nothing else but the sum of his actions, nothing else but what his life is. Sartre also stresses that man needs to be conscious of his choices and live an authentic life and conscious to be free. The opposite of this statement is to live in bad faith or unauthentic where man lives unconsciously, not accepting his freedom. Sartre continues that living in bad faith is based on self-deception and falsehood. This means that we must be self-aware and recognize our circumstances and freedom to choose. Cummings (1978) relates this to the organization and comments that existentialism emphasizes in the face of environment, persons must exercise self-control in pursuit of their own objectives.

The emphasis of existentialism is on the individual’s life experience and not on a preconceived human nature. Sartre notes that man simply is not that he is simply what he conceives himself to be, but he is what he wills, and as he

conceives himself to be after already existing as he wills to be after that leap towards existence, man is nothing else but that which he makes of himself. At its most fundamental, Sartre continues that in life a man commits himself, draws his own portrait and there is nothing but that portrait. He further notes that man is no other than a series of undertakings, that he is the sum, the organization, the set of relations that constitute these undertaking.

Sartre also contends that the individual is free as a conscious being to choose the meaning that she will give the facts in his situation. As conscious beings, individual cannot logically be regarded as causally determined by unconscious forces by antecedent psychological conditions” of his or her life. It can be accepted that individual is determined by the mode of production and class conflict in the society in which they live. That is not to say that Sartre rejects the influence of contingent circumstances that may be biologically, psychologically, socially, and economically determined. He accepts the facility of such circumstances but he argues that as a conscious being the individual chooses the meaning they have for him (Levine, 1984: 358).

The problem for Sartre is that the term conscious being is rarely conscious of this process and tends to act in bad faith, which means that the individual acts in accord with assigned definitions of self, taking neither full credit or blame for his or her actions. It is an attempt to escape from individual freedom by pretending that human affairs are unavoidable or necessary, as is the causal order of things (Levine, 1984: 361).

Recognition that the human self is the true center of philosophy and the sole legitimating, authority is a starting point for authentic action that is not in bad

faith. The existentialist's life is one in which man continuously questions his purpose and accepts responsibility for his actions, one which truly reflects man's special position in this world. Existentialist man can also be described as an adventurer, a person who recognizes that human existence is a mystery, and they venture forward creating meaning as they go through life. The problem here is that it is far from clear how individuals can be shaken out of their bad faith to realize their own potential for freedom.

In large part, Sartre relies on the radical humanist project of consciousness-raising through his philosophical and literary writings and lectures. But in his later attempts to fuse existentialism with Marxism, he argues that "it is not enough that 'consciousness think itself'; there must be *material* work and revolutionary *praxis* (Burrell & Morgan, 1979)

In the meantime, the term of life experiences have a tremendous influence on the individual, with paid work constituting a significant discourse for the assignment of dominant notions of self. If individuals do act in bad faith their actions are strongly influenced by the facticity, not only of management control but theories of management which interpret and reproduce that control.

In conclusion, existentialism is essentially concerned with how people can become a more active force in shaping their own destiny. The conception directs the executive to discover his potential for greatness, good and to focus on the notion of will. The idea of freedom, the need for choice, the capacity to control or at least to influence, the key decisions of one's life are the central desire to of the existentialist. The "will to meaning" is stronger than the "will to pleasure" .

2.3 Biographical approach

A biographical approach is the study of a complex analysis of personality, highlighting different aspect of it and including intimate details of experiences. It is more than a list of impersonal facts like birth, education, work, relationships and death. It also delves into the emotion of experiencing such events

According to Baym (2004 : 56), the biographical approach is one of the oldest literary approach. She adds that biographical approach is the systematic study which talks about the process of creativities. In other word, the works of literature are born from the author creativity. Therefore, the meaning of a literary work is to say the author's mean, messages, purposes and so on.

The author and hence an explanation in terms of the personality and the life of the writer has been one of the oldest and best-established methods of literary study. Biographical approach is the study of the man of the genius, of his moral, intellectual and emotioned development, which has its own intrinsic interest (Wellek and Warren, 1956 : 83)

The study of biographical approach has some purposes. First, it explains a great many allusions or even words in the author's work. Second, it helps people in studying the most obvious of all strictly developmental problems in the history of literature. Third, it accumulates the materials for other questions of literary history. (Wellek and Warren, 1956 : 82)

According to Guerin, biographical approach can be defined as the approach that sees a literary work chiefly, if not exclusively, as reflection of the author's life and the time experiences of the characters in the work. Moreover, Barthes states that the biographical approach is the study of the social structure or

way of life of a certain time period which gives the readers a greater knowledge base from which to draw conclusion and better understanding the upon story; by discovering details about the author's life and time (Roberts, 1999 : 65)

In the early nineteenth century, scholars considered literary texts against the background of the author's biography. The aim was to find references to the author's life, education and social cultural environment in literary work. Ever since the french critic Roland Barthes announced *The Death of The Author*. In 1968, the biographical approach has lost its appeal for many scholars. Barthes and critics following him argued that an author's biography is irrelevant since the meaning of a text only emerges in the reading process and the reader thus becomes the real 'author' of the text. One could argue against this radical viewpoint that there are texts where knowledge of an author's biography can sometimes help people understand the text better because otherwise they would not be able to decipher certain allusions or references.

In literature, the author's biography helps the readers to understand the creative process of the author and the genesis of the literary work. In the social science, biography is used as the background of the real reconstructions process. Biography is like sedimentation of the experience, whether it is personal, as individual experiences, or collective, as inter subjective experiences. In addition, we know analyzing literary work is not only about the work itself but might also about the personal identity of the author, as a biography (Baym, 2004 : 56)

Biography approach allows people not only to examine forms of wisdom but also to identify the actual types of life situation that are seen as electing or requiring wisdom. It explains the event of his remembered life story that

integrates information about life experiences. Therefore, it can be said that the biographical approach is a shape of historiography, it tells the period of the author's life time. Solas states:

Autobiography may be described as the life story of just one individual who is the central character of the life drama which unfolds ... As an idiosyncratic rendering of lived experience, it is personal both in its selection of events and in its expression or style. As such, the search for unity and coherence (order), characteristic of traditional forms of educational inquiry, gives way to disunity and incoherence (chaos) in life. Autobiography allows a person to impute the meaning of life (Solas, 1992 : 212)

Like epic, lyric poetry, drama, novel, and biography, autobiography constitutes a genre (type of literature) with specific conventions, patterns and techniques. The autobiography uses one of several *basic plot structures* such as spiritual journey, conversion from one way of life to another, such as St. Augustine's *Confessions*; of the quest or odyssey.

A key theme, and hence pattern, of late 20th and 21st-century autobiographies may be that of the inadequate family, because of the high rate of divorce, among other social problems. Sub genres include the marginal viewpoint such as slave or captivity narrative, romantic rebel, or artist's life (Grumet, 1980 : 155) Another characteristic lies in attention to the *formation of identity*. The social, historical, and psychological forces that influence the development of the individual in society. Typically, autobiography concerns men and their development and lives. Recent autobiographies of women turn attention more to domestic and emotional spheres and present other implicit theories of development as they dismantle myths about a basic feminine, maternal, identity that attends mainly to the needs of others (Abbs, 1999 : 20)

2.4 Autobiographical Novel

According to Hughes (1978 : 765), biography is the written account of an individual life. Meanwhile, an autobiography is a biography written by the subject. Hughes (1978 : 766-768) added that the term biography connotes an artful, conscious literary genre that employs a wide range of sources, strategies, and insight; that deals with the intimate, inconsistent textures of personality and experience, and that attempts to render the whole sense of its subject, not the life only but what it is like to have lived at its several stages. Ideally, the writer molds complex biographical fact : birth and death, education, ambition, conflict, milieu, work, relationship and accident into a book that has the independent vitality of any creativities work but is, at the same time, true to life .

The autobiographical novel is a biography presented in the form of a novel, with dialogue, suspense and plot structure. The biographical novelist can use his creative imagination to develop these aspects of the novel. But he must do so only within the framework of truth. The novelist will have found the truth in documents, diaries, letters, journals, notes, recorded deeds (Wellek&Warren, 1956 : 78).

Baym (2004 : 56) states a man sometimes writes his own story because he has experienced some kind of self discovery. The discovery may be about his relationship to life, to his fellow man, or to God. Others write about their struggles against great odds and their eventual success. According to Abrams (1981 : 10) biography is neatly as the history of a particular man's life. The name now connotes a relativity full account of a person's life, involving the attempt to set forth character, temperament and milieu, as well as the fact of the subject's

activities and experiences. A novel can be considered as an autobiography if the author gives the faithful of his soul bent on its journey through his life in the work. Biographers generally rely on a wide variety of documents and viewpoints, an autobiography may be based entirely on the writer's memory. A name for such a work in antiquity is an apologia, essentially more self justification than introspection.

The autobiographical novel is difficult to define. Novel that portray settings and situation with which the author is familiar are not necessarily autobiographical. Neither are novel that include aspects drawn from the author's life as minor plot details. To be considered an autobiographical by most standards, there must a protagonist modeled after the author and a central plotline that mirrors events in his or her life. Novels that do not fully meet these requirements or are further distanced from true events are sometimes called semi-autobiographical novels.

According to Hughes (1988 : 803-805), autobiographical novel is a novel written by the subject about the author himself. The literary technique is distinguished from an autobiography or memory by the stipulation of being fiction. A further distanced from real events is sometimes called a semi-autobiographical novel. All authors transform the materials of their lives into art, but these novel purports to tell in novel from the author's own story.

In relation to autobiographical novel, the commonly sphere of mood and nostalgia is not alien to the story. Experience, mankind, nature and all trends to be seen are more idealized atmosphere of childhood and youth. Many novels, as well as novel about intense, private experiences such as war, family conflict, or sex, are

written as autobiographical novels (Bakker, 1979 : 113)

An autobiographical novel is a novel based on the life of the author. The names and locations are often changed and events are recreated to make them more dramatic but the story still bears a close resemblance to that of the author. While the events of the author's life are recounted, there is no pretense of neutrality or even exact truth. Events may be reported in the way the author wishes they had been enemies more clearly. Loathsome and triumphs more complete than perhaps they actually are. It can be concluded that an autobiography is information about one's own life written by that one person. It tells one's life is all about.

2.5 Slave Narratives

Narratives by fugitive slaves before and after the Civil War are essential to the study of eighteenth- and nineteenth-century American history and literature. As historical sources, slave narratives document slave life primarily in the American South from the invaluable perspective of first-hand experience. Increasingly in the 1840s and 1850s, they reveal the struggles of people of color in the North, as fugitives from the South recorded the disparities between America's ideal of freedom and the reality of racism. After the Civil War, former slaves continued to record their experiences under slavery, partly to ensure that the newly-united nation did not forget what had threatened its existence, and partly to affirm the dedication of the ex-slave population to social and economic progress (Stratton, 1999 : 68)

As historical documents, slave narratives chronicle the evolution of white supremacy in the South from eighteenth-century slavery through early twentieth-

century segregation and disfranchisement. As autobiography these narratives give voice to generations of black people who despite being written off by white southern literature. Expected to concentrate primarily on eye witness accounts of slavery, many slave narrators become eye witnesses as well, revealing their struggles, sorrows, aspirations, and triumphs in compellingly personal storytelling. Usually the antebellum slave narrator portrays slavery as a condition of extreme physical, intellectual, emotional, and spiritual deprivation, a kind of hell on earth. Precipitating the narrator's decision to escape is some sort of personal crisis, such as the sale of a loved one or a dark night of the soul in which hope contends with despair for the spirit of the slave.

Impelled by faith in God and a commitment to liberty and human dignity comparable (the slave narrative often stresses) to that of America's Founding Fathers, the slave undertakes an arduous quest for freedom that climaxes in his or her arrival in the North. In many antebellum narratives, the attainment of freedom is signaled not simply by reaching the free states, but by renaming oneself and dedicating one's future to antislavery activism (Daniel, 1974 : 45)

Slave narrators such as Douglass, Brown, and Jacobs wrote with a keen sense of their regional identity as southern expatriates (The forerunners, quite literally, of more famous literary southerners in the twentieth century who left the South to write in the North). Knowing that the land of their birth had produced the likes of George Washington and Thomas Jefferson, southern-born slave narrators were often keen to contrast the lofty human rights ideology of Jefferson's Declaration of Independence with his real-world status as a slaveholder.

While the autobiographies of the men of power and privilege in the nineteenth-century South are not read widely today, the slave narrative's focus on the conflict between alienated individuals and the oppressive social order of the Old South has spurred the re-evaluation of many hitherto submerged southern autobiographical and narrative forms, including the diaries of white women.

2.6 Literary Works and Slave Narratives

From a literary standpoint, the autobiographical narratives of former slaves comprise one of the most extensive and influential traditions in African American literature and culture. Until the Depression era slave narratives outnumbered novels written by African Americans. Some of the classic texts of American literature, including the two most influential nineteenth-century American novels, Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852) and Mark Twain's *Huckleberry Finn* (1884), and such prize-winning contemporary novels as William Styron's *The Confessions of Nat Turner* (1967) bear the direct influence of the slave narrative (Gates, 1987 : 69)

Slave and ex-slave narratives are important not only for what they tell us about African American history and literature, but also because they reveal to us the complexities of the dialogue between whites and blacks in this country in the last two centuries, particularly for African Americans. This dialogue is implicit in the very structure of the antebellum slave narrative, which generally centers on an African American's narrative but is prefaced by a white-authored text and often is appended by white authenticating documents, such as letters of reference attesting to the character and reliability of the slave narrator himself or herself.

Some slave narratives elicited replies from whites that were published in subsequent editions of the narrative. Other slave narratives, such as *The Confessions of Nat Turner* (1831), gave rise to novels implicitly or explicitly intended to defend the myth of the South, such as John Pendleton Kennedy's *Swallow Barn* (1832) that traditionally regarded as the first important plantation novel. Both intra-textually and extra-textually, the slave narrative from the early nineteenth century onward was a vehicle for dialogue over slavery and racial issues between whites and blacks in the North and the South.

When reactionary white southern writers and regional boosters of the 1880s and 1890s decanted myths of slavery and the moonlight-and-magnolias plantation to a nostalgic white northern readership, the narratives of former slaves were one of the few resources that readers of the late nineteenth century could examine to get a reliable, first-hand portrayal of what slavery had actually been like (Robert, 1979 : 109).

Modern black autobiographies such as Richard Wright's *Black Boy* (1945) and *The Autobiography of Malcolm X* (1965) testify to the influence of the slave narrative on the first-person writing of post-World War II African Americans. Beginning with Margaret Walker's *Jubilee* (1966) and extending through such contemporary novels as Ernest J. Gaines's *The Autobiography of Miss Jane Pittman* (1971), Sherley Ann Williams's *Dessa Rose* (1986), Toni Morrison's *Beloved* (1987), and Charles Johnson's *Middle Passage* (1990), the "neo-slave narrative" has become one of the most widely read and discussed forms of African American literature. These autobiographical and fictional descendants of the slave narrative confirm the continuing importance and vitality of its legacy: to probe the

origins of psychological as well as social oppression and to critique the meaning of freedom for black and white Americans.

2.7 Frederick Douglass' Biography

Born in February 1818, on a plantation near Easton in Talbot County on the Eastern Shore, Frederick Augustus Washington Bailey's childhood was shaped by his family's love and the hard realities of slavery. Betsey Bailey, a maternal grandmother, cared for him until the age of six, when she was made to surrender Frederick to be trained in work. His mother, Harriet Bailey, could see him only occasionally (distance and her untimely death prohibited a closer relationship). Frederick's white owner is suspected to have been his father.

At eight years old Frederick was sent to Baltimore to serve the relatives of his Talbot County owner. Yet, in that city an entirely new world opened to him. Frederick came to appreciate black freedom and the possibilities of life beyond the plantation, for he witnessed both first hands as most of the city's blacks were free. But in 1833 he was sent back to the fields of Talbot County. Three years later, as punishment for conspiring to run away, Frederick's owner, Thomas Auld, sent him back to Baltimore.

In the shipyards of Fells Point in Baltimore, he learned the ship caulker's trade (a process of making the hulls of ships watertight) and lived semi-autonomously for a time. Even so, he grew increasingly uncomfortable with his enslavement. He developed a social circle of free and enslaved blacks, and even fell in love with a free black woman, Anna Murray. Drawing on his friends for logistical and financial support, Frederick conceived an escape plot.

On September 3, 1838, dressed as a sailor and carrying money borrowed

from Anna and a friend's seaman's papers (documentation certifying the bearer to be a sailor), Frederick boarded a northbound train. Filled with great anxiety along the way, Douglass arrived safely in New York the following day. The next week, Anna joined him, and the two were married. To complete the transformation from slavery to freedom, he took on a new identity. Frederick Bailey became Frederick Douglass.

As a fugitive in exile, Frederick Douglass attacked slavery. In speeches he spoke of the hypocrisy of freedom-loving slaveholders. To combat propaganda about happy slaves and kind masters, Douglass published two (of an eventual three) autobiographies, *Narrative of the Life of Frederick Douglass* (1845), and *My Bondage, My Freedom* (1855) detailing slavery's horrors. Although friends secured his legal freedom through a negotiated purchase with his owner in 1846, Douglass never ceased to aid other fugitives. His attack on slavery was relentless throughout the 1840s and 1850s.

When the Civil War (1861-65) began, Douglass immediately recognized in it an opportunity to kill slavery. He lobbied for the formation of black regiments, and recruited the men who would serve in them, including two of his own sons. Following the Emancipation Proclamation (1863) and the Thirteenth Amendment to the U.S. Constitution (1865), Douglass shifted his energies toward protecting that newly won freedom, which he believed could only be done through full and equal citizenship for the former slaves. Indeed, of all the Reconstruction amendments, Douglass fought hardest for voting rights for black men. Ratification of the Fifteenth Amendment (1870) marked a true turning point as Douglass, the former slave, fugitive, and freedman, began life anew as citizen.

In 1882, after the death of Anna Murray Douglass, his wife of 44 years, Frederick created somewhat of a controversy by remarrying a few years later. Not only was his new wife, Helen Pitts Douglass, white, but she was twenty years younger than her husband as well. The initial public reaction notwithstanding, Frederick and Helen lived happily together for nearly a decade. Their marriage ended on February 20, 1895, when a heart attack killed Frederick Douglass.

Before he died, Douglass made several trips back to Maryland. He first returned in 1864, toward the close of the war, to lecture in Baltimore. The event was apparently so well advertised that Eastern Shore folk trekked across the Chesapeake to hear him, including his sister, Eliza Bailey Mitchell, with whom he was reunited. They had neither seen nor heard from one another since Frederick left Talbot County thirty years earlier.

In 1870, Douglass was back in Baltimore, this time as a conquering hero. The Fifteenth Amendment had just been ratified, and Baltimore put on the biggest celebration in the nation. Tens of thousands turned out for festivities that included a speech by now-favorite son, Douglass. Yet, of all the returns Douglass made to Maryland, perhaps a trip made to Talbot County in 1877, where his life began and his deepest roots lay, proved the most important. The central event of that trip was a few moments of reconciliation with Thomas Auld, his former owner.

2.8 Narrative of the Life of Frederick Douglass, an American Slave.

In the *Narrative of the Life of Frederick Douglass, an American Slave*, Douglass shows the dynamics of slavery and the ways in which the master-slave relationship can be equated with the father-son relationship. This is more than merely a convenient way of representing the slave relationship, for as Douglass

shows, children grew up needing a parental figure. Douglass presents slavery very much as a perversion of normal and natural family life. Douglass had been a slave, but he had been freed. When he wrote this book, it was in part because many of those who listened to his highly polished speeches did not believe that he had been a slave, so here he gives a direct account of slave life as well as an analysis of the meaning of slavery and of the abolitionist position for why slavery should be eliminated.

2.9 Previous Studies

Dwi Cahyo (2005), student of Malang University, analyzed Frederick Douglass' narrative. He wrote research entitled *Learning to Write: The Narrative of Frederick Douglass*. On his research, Dwi Cahyo stated that Frederick Douglass claimed that he began to become free when he learned to write. Part of what he meant was that in writing he found the means to see himself as himself rather than as his masters saw him. But he also meant that writing enabled him to cross between two different kinds of identity and two different kinds of world. One of these kinds of identity is called "selfhood," an identity governed from within by need and desire and from without by force and fortune. The other is called "citizenship," an identity which gives law to itself in the form of duty and law to others in the form of rights. In this research, Dwi Cahyo uses psychological approach and Freud's theory to analyze his thesis. In modern psychology, especially Freud's theory, the decision of being oneself constructed to shed light relation between memory and reconstruction as elements in the production of personal identity. Freud postulated that underlying psychological forces in a

person's unconscious mind, latent and repressed by the conscious mind, serve to determine a person's behavior

Nanik Wijaya (2003), the student of Malang University also did research on Frederick Douglass' narrative entitled "Slave Religion on *Narrative of the Life of Frederick Douglass, an American Slave*". On her study she wrote that slave narratives are replete with descriptions of the disrespect the slaves exhibited towards the master's religion and especially on those occasions when they were forced to sit in segregated areas to receive the owner's instruction regarding the natural state of slavery and its biblical foundations Douglass engages in a dramatic. To analyze her thesis, Nanik uses sociological approach and Ferdinand theory. Ferdinand states that struggle of religious related to fortitude and hope. He wages a veritable war of words. To put forward a rhetorically compelling account of humanity, someone needs to make a case for his freedom in the context of the oppressive inhumanity such as slavery system. A central feature of literary battle over the symbolic construction of racial and national identity is the critique, ensconced within the narrative in American religion.

Contrary to Nanik Wijaya and Dwi Cahyo, in this thesis, the researcher chooses *The Search of Self Identity on Frederick Douglass' narrative of the Life of Frederick, an American Slave* as the title of her thesis. This thesis is served as a forceful testament for the abolition movement and as a foundational text for African American literary and historical consciousness. Douglass commandeered defining American myths of self-reliance and heroic rebellion to describe his escape from slavery, thereby extending symbolic citizenship to African Americans. Although Douglass commandeers of self-reliance and heroic

rebellion, it fails to change him from being racialized object. The self-identity that he imagines is a de-racialized form of white manhood that recuperates the same violence through differentiation between masochistic passivity and sadistic agency. This thesis also represents Douglass transition into self-made manhood, his struggle to get freedom and run away from the white barbarity that treat the black as an animal. In this thesis, the researcher uses autobiographical approach and Sartre's existentialism theory. Sartre's existentialism is concerned with the individual creating his own meaning or sense of purpose in life. He argued that meaning is found through choices, that we are free to choose, and that our values and human nature are formed through our choices. Sartre writes that man is nothing else but what he purposes, he exists only in so far as he realizes himself, he is nothing else but the sum of his actions, nothing else but what his life is. Sartre also stresses that man needs to be conscious of his choices and live an authentic life and conscious to be free.

CHAPTER III RESEARCH METHOD

3.1 Research Design

This study is designed as literary criticism. According to Abrams (1982 : 39), literary criticism is a study related to the definition, analogy and analysis of literary work. To criticize object of this study, the researcher uses autobiographical approach. The researcher applies this approach by observing the life of Frederick Douglass' life and connects it with his struggle to search his identity.

Autobiographical approach allows critics not only to examine forms of wisdom but also identify the actual types of life situation that sees as eliciting or requiring wisdom. It explains the event of the writer's remembered life story that integrates information about his life experiences. According to Wellek&Warren (1956 : 82), the study of biographical approach has some purposes. First, it explains a great many allusions or even words in author's work. Second, it helps people in studying the most obvious of all strictly developmental problems in the history of literature. Last, it accumulates the materials for other questions of literary history.

3.2 Data Sources

The data source of this study is novel *Narrative of the Life of Frederick Douglass, an American Slave* by Frederick Douglass. Douglass Published his first novel in 1845, the book became an immediate sensation and was widely read both in America and abroad. This book printed again in 2003 and became an excellent piece of writing as a specimen of the power of the black race. In his

autobiography, Douglass summarized his life, the major themes of his writing are about the life of slavery, the life of a fugitive from slavery, the life of comparative freedom, the life of conflict and battle and the life of victory. The data in this study is in the form of phases or sentences in the novel.

3.3 Data Collection

In collecting the data, the researcher is doing intensive and analytical reading in novel *Narrative of the Life of Frederick Douglass, an American Slave* to get more understanding. The researcher also tries to find out the data from the novel to support the statement of problems. The problems are related to Douglass struggle to search his self identity and white people brutalism to black people. The researcher also decides the most appropriate approach, autobiographical approach, and it will be used in this study.

3.4. Data Analysis

The data of this study are analyzed in the following steps: first, Identifying the data which are related to racist treatment experienced by Frederick Douglass and his struggle to get a freedom; second, doing deep analysis and interpretation about the data have been identified; third, exploring information from final result of interpretation and analysis; fourth, drawing conclusion that appropriate to answer the stated problem.

CHAPTER IV

ANALYSIS

It has been noted in previous chapter that this study is aimed at finding the forms of white abusement faced by Frederick Douglass. This study also describes Frederick Douglass' struggle against slavery to get his identity as a free man as portrayed in novel *Narrative of the Life of Frederick Douglass, an American Slave*.

Based on those objectives of the study, this chapter is divided into two parts. In the first part, the researcher would like to present and analyze data collected from *Narrative of the Life of Frederick Douglass, an American Slave*. It is about forms of racial attitude appears in the novel experienced by Frederick Douglass, an American Slave. In the last part, the researcher analyze Frederick Douglass' self identity as a free man

4.1 White's Treatment Toward Black People as Portrayed in *Narrative of the Life of Frederick Douglass, an American Slave*.

Since Douglass was child, he never knew where he was born, he also did not know when he was born as well as many of the African American slaves. This is one of the specific features of the slave narratives. The slaves were not aware of the exact date of their birth. They did not know when they can celebrate their birthday. Generally, a birthday helps people to identify themselves. Unfortunately, Douglass was denied the full enjoyment of a privilege to count the days until his birthday. He uses just a few data in his Narrative.

"I have no accurate knowledge of my age, never having seen any authentic record containing it..." "By far the larger part of the slaves know as little of their ages as horses know of theirs, and it is the wish of most masters within my

knowledge to keep their slaves thus ignorant, a want of information concerning my own age was a source of unhappiness to me even during childhood...I was not allowed to make any inquiries of my master concerning it. He deemed all such inquiries impertinent, and evidence of a restless spirit". (Douglass, 1845 : 35)

He uses a sarcasm and irony when he compares slaves to horses, which know as little of their age. He tells that it is a wish of the masters to keep their slaves ignorant. The nearest estimate he could give was that he was between twenty-seven and twenty-eight when he started to write this Narrative.

Frederick Douglass knew little about his ancestral roots and his parents or siblings. He later observed that it was common practice in Maryland to separate children from their mothers before they reached one year of age, and to hire the mother out to other employers far away while placing the child in the care of a woman too old for field labor. A product of this practice, Douglass only saw his mother, Harriet Bailey, on a handful of occasions. Separated from her in infancy, Douglass was raised by his grandparents, Betsey and Isaac Bailey. Frederick Douglass never knew his paternal side. He wrote:

"My father was a white man. He was admitted to be such by all I had ever heard speak of my parentage. The opinion was also whispered that my master was my father, but...the means of knowing was withheld from me".
(Douglass, 1845 : 2)

He speculated that his father was Aaron Anthony, the master of the plantation, since it was common practice for slave owners to have affairs with or rape enslaved women in their custody. Douglass's grandmother Betsey Bailey, born 1774, was an early and extremely important influence in his life. In her cabin on the Choptank River in Maryland, she raised him until he was six, encouraging him and giving him hope for a life free from enslavement.

Douglass learned what it meant to be enslaved at the age of six, when he went to live and work on the plantation of Colonel Edward Lloyd. The wealthy Maryland landowner held 1000 enslaved workers, including Betsey Bailey. Douglass's grandmother alternately carried him and walked with him on the "dreaded journey" of 12 miles to his new home. There he worked at tasks such as cleaning the yard, driving cows and running errands. He also met siblings he never knew he had: older brother Perry and sisters Sarah and Eliza.

Frederick Douglass described the daily hardships on the Maryland plantation where he grew up:

"There were no beds given the slaves, unless one coarse blanket be considered such, and none but the men and women had these...They find less difficulty from the want of beds, than from the want of time to sleep; for when their day's work in the field is done, the most of them having their washing, mending, and cooking to do, and having few or none of the ordinary facilities for doing either of these, very many of their sleeping hours are consumed in preparing for the field the coming day; and when this is done, old and young, male and female, married and single, drop down side by side, on one common bed, the cold, damp floor,--each covering himself or herself with their miserable blankets; and here they sleep till they are summoned to the field by the driver's horn."

"In hottest summer and coldest winter, I was kept almost naked--no shoes, no stockings, no jacket, no trousers, nothing on but a coarse tow linen shirt, reaching only to my knees. I had no bed. I must have perished with cold, but that, the coldest nights, I used to steal a bag which was used for carrying corn to the mill". (Douglass, 1845 : 26-27)

Douglass's grandmother was well known for her fishing skills and her success in growing sweet potatoes. Her services were in demand in the region, and Douglass likely did not go hungry in her care. When he went to live at Lloyd Plantation, he suffered from constant hunger. Despite Colonel Edward Lloyd's great wealth (he owned 20-30 plantations), his enslaved workers suffered great

privations. Douglass's daily meal consisted of corn mush, served in a wooden trough on the ground, and eaten without utensils - and he competed with all the other children for his share. On the plantation, Douglass first witnessed the physical brutality of enslavement. The first whipping he saw, at the age of seven, left a lasting impression. He wrote:

"I never shall forget it whilst I remember any thing. It was the first of a long series of such outrages, of which I was doomed to be a witness and a participant. It struck me with awful force. It was the blood-stained gate, the entrance to the hell of slavery, through which I was about to pass ".
(Douglass, 1845 : 6)

Slavery was a highly profitable investment. Slaves worked on large plantations or small farms in the South. They were divided into field hands, skilled workers, and house servants with one or two drivers. House servants and the drivers had the highest status. Blacksmiths and carpenters also were given special recognition. Douglass wrote:

"The home plantation of Colonel Lloyd wore the appearance of country village. All the mechanical operations for all the farms were performed here. The shoemaking and mending, the blacksmithing, cartwrighting, coopering, weaving, and grain-grinding ". (Douglass, 1845 : 45)

Many slaves were used as a working force to construct roads. However the lowest and the hardest labors were as a field hand. On small farms slaves worked in the fields with the owners. Therefore they had much closer contact with white people and other slaves. On plantations in contrast they dealt just with overseer. Overseer was paid by the size of the harvest he brought in and therefore he was very often cruel and used his whip to punish slaves.

House servants and the drivers had the highest status. Blacksmiths and carpenters were given special recognition too. During harvest, slaves were in the field even 16 hours a day, eating just a lunch there. From the earliest dawn of the day, they had been in the fields, pressed to work under the driving lash of the overseers. If they did not work hard their food could be reduced and they could be sold. Whipping was a key part of plantation discipline.” There was no law for the Negro, but that of the overseer's whip. The number of the lashes depended on the seriousness of disobedience. Women as well as men were whipped. Frederick Douglass gave us a detailed and shocking description of how his aunt was whipped:

"The louder she screamed, the harder he whipped and where the blood ran fastest, there he whipped longest. He would whip her to make her scream, and whip her to make her hush". (Douglass, 1845 : 42)

Plantation owners generally bought rough and cheap cloth for slave clothing. Each year they gave the adults only a couple of outfits and a pair of shoes. Many of the slaves did not have enough clothing or blankets to keep warm.

"Their yearly clothing consisted of two coarse linen shirts, one pair of linen trousers, like the shirt, one jacket ,one pair of trousers for winter, made of coarse negro cloth, one pair of stockings ,and one pair of shoes; the whole of which could not have cost more than seven dollars".(Douglass, 1845 : 29)

The funeral was a recognized time for slaves to overcome the separation. It have served sacred and social function. The slaves could come together and share their mourning over the loss of a community member with other slaves. It was interesting that slaves and their masters shared the same burial grounds.

When a slave died he or she was immediately buried. Nevertheless, there was a memorial service and feast usually on Sunday. It was the only day of rest.

Slaves insisted to have their funerals at night. It was influenced by practices from West Africa, but it had also a practical purpose. The slaves from neighboring plantations were able to sneak away at night and enjoy funeral of their friends.

According to West African tradition, slaves were buried with their faces facing west like a sun when it is rising. Unlike white men, blacks had huge feasts after funerals. They were eating, singing, playing drums and dancing. They were happy, because death meant freedom. They celebrated lives of their friends and family members. They believed in an afterlife.

Some slaves had a good experience with their masters, but most of the slaves had experienced an animal behavior of their barbarous and inhuman masters. Douglass' first master was called Captain Anthony. He owned two or three farms and about thirty slaves. His farmers were under the care of an overseer. Douglass gives us a description of a cruel and cold-hearted white man. One of the main specifications which were included in slave narratives was characteristics of slaveholders. Frederick Douglass writes up his first master and his overseer:

"Mr. Plummer was a miserable drunkard, a profane sweater, and a savage monster. He always went armed with a cowskin and a heavy cudgel. I have known him to cut and slash the women's heads so horribly, that even master would be enraged at his cruelty, and would threaten to whip him if he did not mind himself. Master, however, was not a humane slaveholder". (Douglass, 1845 : 51)

Captain Anthony is represented by Douglass as a cruel man, who was hardened by a long life as a slaveholder. He took great pleasure in whipping of his slaves. Douglass recalls how he has often been awakened by a scream of he his own aunt. She was tortured by Captain Anthony. One of the typical features which appear in slave narratives is the observation of family members or friends being

whipped. It was hard for former slaves to erase bad memories which became their nightmares. Douglass wrote:

"She now stood fair for his infernal purpose. Her arms were stretched up at their full length, so that she stood upon the ends of her toes. He then said to her, "Now, you d-----d b----h, I'll learn you how to disobey my orders!" and after rolling up his sleeves, he commenced to lay on the heavy cowskin, and soon the warm, red blood (amid heart-rending shrieks from her, and horrid oaths from him) came dripping to the floor". (Douglass, 1845 : 43)

Douglass states that he was so terrified that he hid himself in a closet. He did not dare to come out, because he thought that he will be the next to be whipped. It was a new experience for him. He had never seen such a cruel and inhuman behavior. He had lived with his grandmother on the outskirts of the plantation, where she was put to raise children of younger women who worked as a field hand. Therefore he had never seen a brutal scene of whipping, until he was moved to live with Master Anthony. He illustrates this scene in his second autobiography. In comparison with his first narrative he uses more direct speech act. He wanted to make the scene more dramatic and authentic by usage of a direct speech and a wide range of adjectives in *My Bondage and My Freedom* :

"Each blow, vigorously laid on, brought screams as well as blood. "Have mercy; Oh! Have mercy" she cried; "I won't do so no more;" but her piercing cries seemed only to increase his fury. His answers to them are too coarse and blasphemous to be produced here. The whole scene, with all its attendants, was revolting and shocking, to the last degree; and when the motives of this brutal castigation are considered, -- language has no power to convey a just sense of its awful criminality. After laying on some thirty or forty stripes, old master untied his suffering victim, and let her get down. She could scarcely stand, when untied. From my heart I pitied her, and -- child though I was -- the outrage kindled in me a feeling far from peaceful; but I was hushed, terrified, stunned, and could do nothing, and the fate of Esther might be mine next. The scene here described was often repeated in the case of poor Esther, and her life, as I knew it, was one of wretchedness".

Douglass gives a comparison of different overseers. Mr. Severe was always armed with large stick and heavy cowskin ready to whip any slave who disobeyed his orders. He was rightly named Mr. Severe, a cruel man. Douglass has seen him whip a young woman in the midst of her crying children. The death of Mr. Severe was regarded by slaves as a mercy of God.

His place was filled by Mr. Hopkins. Douglass depicts him as a less cruel overseer, who whipped slaves, but he did not take any pleasure in it. He was regarded as a good overseer. However, Mr. Hopkins remained a short time as an overseer on Colonel's Lloyed plantation. Douglass asks himself why his career was so short. He supposed that Mr. Hopkins lacked the necessary severity. He was replaced by Mr. Gore, a man who possessed all characteristics of the first-rate overseer. Douglass uses a highly descriptive language to give readers colour vision of Mr. Gore's cruelty :

"Mr. Gore was proud, ambitious, and persevering. He was artful, cruel, and obdurate. He was just the man for such a place, and it was just the place for such a man. It afforded scope for the full exercise of all his powers, and he seemed to be perfectly at home in it. He was one of those who could torture the slightest look, word, or gesture, on the part of the slave, into impudence, and would treat it accordingly. There must be no answering back to him; no explanation was allowed a slave, showing himself to have been wrongfully accused. Mr. Gore acted fully up to the maxim laid down by slaveholders. It is better that a dozen slaves should suffer under the lash, than that the overseer should be convicted, in the presence of the slaves, of having been at fault".

(Douglass, 1845 : 51)

According to the slave codes, the authority of the master is unlimited. In former times it was not treated as a criminal act to kill a slave or any colored person. In 1740 murderers of slaves were punished with a fine. In 1821 was a homicide of a slave made punishable with death. However, Frederick Douglass

writes about unpunished murders in Maryland. He gives readers a terrifying illustration of how a white master killed two of his slaves with a hatchet by knocking their brain out.

Another example of white men cruelty is even worse than the first one. It is about a barbarous white mistress who lived a short distance from the plantation Douglass wrote:

“She murdered his wife’s cousin, a young girl between fifteen and six-teen years of age, mangling her person in the most horrible manner, breaking her nose and breastbone with a stick, so that the poor girl expired in a few hours afterward”. (Douglass, 1845 : 52)

According to Douglass’ words, he escaped not just punishment but also the pain of being present before a court for her horrifying crime. Naturally, the memory of these crimes and scenes of whipping and cruelty haunted Douglass by day and night. Nevertheless, he had also pleasant memories about his childhood. As a little child he had a great deal of leisure time. He derived up the cows at evening, kept the front yard clean and helped Daniel Lloyd, master’s son, in finding his birds, after he had shot them. He says that Daniel was a sort of protector of him. He was so kind to divide his cakes with him. Douglass wrote:

"My connection with Master Daniel was of some advantage to me. He became quite attached to me, and was a sort of protector of me. He would not allow the older boys to impose upon me, and would divide his cakes with me". (Douglass, 1845 : 54)

He was seldom whipped by his old master and suffered little from anything else than hunger and cold His daily meal consisted of a mush, boiled coarse corn meal, which was put into a large wooden trough and set down upon the ground.

"The children were then called, like so many pigs, and like so many pigs they would come and devour the mush; some with

oyster- shells, others with pieces of shingle, some with naked hands, and none with spoons. He that ate fastest got most; he that was strongest secured the best place; and few left the trough satisfied." (Douglass, 1845 : 56)

According to the slave codes, slaves were not allowed to read or write. Still, some masters thought their slaves already mentioned skills. Sophia Auld was one of them. She very kindly commenced to teach young Douglass the alphabet. Just at this point of his progress, Mr. Auld discovered what his wife has done. He forbade his wife to instruct the slave further. One of the main reasons for such a decision was that it was unlawful and unsafe to teach a slave to read. The narrative very effectively shows how reading can open slaves' eyes to realize that white masters are not the supreme power, which they have to respect. By reading they can get spoiled and not obey their masters. To use Mr. Auld's own words:

"If you give a nigger an inch, he will take an ell. A nigger should know nothing but to obey his master -- to do as he is told to do. Learning would spoil the best nigger in the world. Now," said he, "if you teach that nigger (speaking of myself) how to read, there would be no keeping him. It would forever unfit him to be a slave. He would at once become unmanageable, and of no value to his master". (Douglass, 1845 : 57).

These words sank deeply into Douglass' heart. He understood the power of a white man to enslave the black man. This was the crucial moment in his life. His desire to learn to read and write inspired in him new hopes. Taboo of reading made him to think about freedom. Though he was conscious of the difficulty of learning without teacher, he made a firm decision:

"That which to him was a great evil, to be carefully shunned, was to me a great good, to be diligently sought; and the argument which he so warmly urged, against my learning to read, only served to inspire me with a desire and determination to learn." (Douglass, 1845 : 58)

The pathway from slavery to freedom was clear to him. He lived in his master's family for seven years. During this time, he succeeded in learning to read and write. He used all kinds of strategies. When he had a leisure time, he spent it by reading a newspaper hidden in a separate room, which made his mistress Sophia Auld very angry. She transformed from kind to a cruel slave owner. Douglass admits that it was caused by negative effect of slavery as institution on slaveholders.

The law said that slaves were not allowed to read. Sophia had to obey her husband and act up to the law. She used every opportunity to keep an eye out for Douglass' attempts to read. Therefore he made friends of all little white boys whom he met in the street. They became his teachers. He gave them biscuits or a slice of bread, in return they gave him lessons on spelling. In his second autobiography Douglass says that he was used to carry, almost constantly, a copy of Webster's spelling book in his pocket. The first and most important book he came across, when he was twelve, was called the Columbian Orator:

"I was now about twelve years old, and the thought of being a slave for life began to bear heavily upon my heart. Just about this time, I got hold of a book entitled "The Columbian Orator. Every opportunity I got, I used to read this book". (Douglass, 1845 : 44)

Among much of other interesting matter, Frederick Douglass came across an important dialogue between a master and his slave who managed to run away three times. Douglass was also inspired by speeches of great orator such as Sheridan:

"In the same book, I met with one of Sheridan's mighty speeches on and in behalf of Catholic emancipation. What I got from Sheridan was a bold denunciation of slavery and a powerful vindication of human rights". (Douglass, 1845 : 45)

The *Columbian Orator* gave to Douglass an idea of liberty. Briefly, ability to read increased his usage of new vocabulary and colorful phrases and his desire to become a freeman. This book helped Douglass to understand the nature and character of slavery. He claims that the more he read, the more he hated the institution of slavery and his enslavers. He uses metaphors to describe his feelings when he became aware of his enslavement. He wants to be like a bird or beast, because they are free. Slaves are not free. This knowledge made him gloomy and miserable.

While he was in that gloomy state of mind, he was eager to hear any one speak of slavery. He heard about abolitionists, but he did not know what this word means. The meaning of this word came to him by a chance when he read the city newspaper. It brought him a deep satisfaction in his thought. It brought him hope. Now he knew that the brutality of slaveholders was not hidden from the eyes of the world. He knew that he was not alone.

While he was hired to work in a ship-yard, he met an Irish man. He asked, "Are ye a slave for life?", Douglass told him that he was. This man seemed to be deeply touched by Douglass' statement. He said that it was a pity that he was a slave and gave him advice to run away to the North. Douglass wished to learn how to write. This skill could help him to fake his runaway pass. It was a letter with permission of master to move freely throughout the country.

"The idea as to how I might learn to write was suggested to me by being in Durgin and Bailey's ship-yard, and frequently seeing the ship carpenters, after hewing, and getting a piece of timber ready for use, write on the timber the name of that part of the ship for which it was intended... During this time, my copy-book was the board fence, brick wall, and pavement; my pen and ink was a lump of chalk ".(Douglass, 1845 : 45)

By this time, his young master went to school. When left alone at home, Douglass used to spend the time in writing in the spaces left in the Master Thomas' copy-book.

“ I continued to do this until I could write a hand very similar to that of Master Thomas. Thus, after a long, tedious effort for years, I finally succeeded in learning how to write ”.(Douglass, 1845 : 45)

After he managed to learn to write his life was full of hope. Unfortunately, his old master Captain Anthony died and Douglass had to go back to the plantation, because now he belonged to Captain's children Andrew and Lucretia. He was only hired by his master to work for Mr. Auld in Baltimore. He had to go back to his real masters. It was necessary to have a valuation of Captain Anthony's property that might be equally divided between his daughter and son. Douglass became the property of Lucretia and was sent to live in Baltimore again. While talking about valuation of the slaves, Douglass uses sarcasm and irony. There are also many of the opposites in his Narrative human and animal, black and white, slavery and freedom, evil and good.

"We were all ranked together at the valuation. Men and women, old and young, married and single, were ranked with horses, sheep, and swine. There were horses and men, cattle and women, pigs and children, all holding the same rank in the scale of being, and were all subjected to the same narrow examination “.
(Douglass, 1845 : 49)

After death of Lucretia and Andrew the property, including slaves, was valued again. Douglass became the slave of Mr.Auld's son Thomas. Douglass claims that he has now reached a period of his life when he can give dates. He went to live with Master Thomas Auld, at St.Michael's, in March 1832. He had hard times and suffered from hunger. Douglass wrote:

"I have said Master Thomas was a mean man. He was so. Not to give a slave enough to eat, is regarded as the most aggravated development of meanness even among slaveholders".
(Douglass, 1845 : 56)

Thomas' father-in-law always gave his slaves enough to eat. Therefore young Douglass let Thomas' horse to run away, and go down to farm of his master's father-in-law. Then he had to go after it. Master Thomas said that he will stand it no longer and hired Douglass for a one year to Edward Covey. He had a reputation of breaking young slaves. While he worked on the farm, he experienced severe whipping. To use his own words full of pain:

"I had been at my new home but one week before Mr. Covey gave me a very severe whipping, cutting my back, causing the blood to run, and raising ridges on my flesh as large as my little finger "
(Douglass, 1845 : 60)

Douglass explains how they worked hard in all weathers. He admits that a few months of discipline tamed him:

"Mr. Covey succeeded in breaking me. I was broken in body, soul, and spirit. My natural elasticity was crushed, my intellect languished, the disposition to read departed, the cheerful spark that lingered about my eye died; the dark night of slavery closed in upon me and behold a man transformed into a brute!"
(Douglass, 1845 : 65)

His suffering on Mr.Covey's farm made him more aware of his servitude. His new hopes, which were inspired by learning to read and write, were almost immediately extinguished by dark side of slavery. Douglass provides philosophic contemplation with God and himself on slavery and freedom:

"O God, save me! God, deliver me! Let me be free! Is there any God? Why am I a slave? I will run away. I will not stand it. Get caught, or get clear, I'll try it. I had as well die with argue as the

fever. I have only one life to lose. I had as well be killed running as die standing. Only think of it; one hundred miles straight north, and I am free! Try it? Yes! God helping me, I will ".
(Douglass, 1845 : 67)

Douglass used to speak to himself. He hoped that there is a better day coming. But one day he got sick. While they were working on the field, he fell on the ground with an awful pain in his head. Mr. Covey came and asked him what was the matter, but poor Douglass was not able to speak. The procedure which followed his silence was the severe punishment:

"While down in this situation, Mr. Covey took up the hickory slat...,and with it gave me a heavy blow upon the head, making a large wound, and the blood ran freely; and with this again told me to get up". (Douglass, 1845 : 69)

Douglass managed to escape to the woods. There he met Sandy Jenkins, a free slave, who invited him to his home. African American slaves were very superstitious and they believed in magic and voodoo practices. Sandy gave Douglass an advice about how to use a magic root against Mr. Covey :

"There was a certain root, which, if i would take some of it with me, carrying it always on my right side, would render it impossible for Mr. Covey, or any other white man, to whip me “.
(Douglass, 1845 : 69)

Douglass was not superstitious. He says that the belief in the magic of root is specific for those more ignorant slaves. When he came back from woods Mr. Covey seemed to be kind to him. Maybe it was caused by the fact that it was Sunday. It was the only day when they had a leisure time. Unfortunately, everything changed on Monday. Mr. Covey decided to whip him, but Douglass

resisted successfully. Douglass notes that a battle with Mr. Covey was a turning-point in his life. Douglass reestablished his sense of self and justice. He wrote:

"This battle with Mr. Covey was the turning-point in my career as a slave. It rekindled the few expiring embers of freedom, and revived within me a sense of my own manhood. It recalled the departed self-confidence, and inspired me again with a determination to be free ". (Douglass, 1845 : 69)

To save his reputation of Negro breaker, Mr. Covey let Douglass unpunished. In 1834 Douglass left to live with Mr. William Freeland who was an educated, open and frank southern gentleman. He was not very religious. In Douglass' opinion the religious masters are the worst. He says that a religion in the south is just a covering for the crimes and justifier for barbarity.

During this period, Douglass succeeded in creating a strong desire of another slaves to learn how to read. He decided to keep a school on Sundays. It was incredible how many slaves wanted to learn to read. He illustrates this moment with great passion in his heart:

" I look back to those Sundays with an amount of pleasure not to be expressed. They were great days to my soul. The work of instructing my dear fellow-slaves was the sweetest engagement with which I was ever blessed ". (Douglass, 1845 : 66)

Their desire to learn to read was enormous. Douglass says that they came to this school not because it was popular to do so, but that was their own decision about their destiny. He wrote:

"That was the only moment in their life when they could feel freedom. Every moment they spent in that school, they were liable to be taken up, and given thirtynine lashes. They came because they wished to learn". (Douglass, 1845 : 70)

Douglass kept up school on Sunday nearly the whole year he lived with Master Freeland. He was so passionate about his mission that he also devoted winter evenings in teaching the slaves at home. His words are full of emotions. He was happy that several of his pupils learned how to read. His greatest satisfaction was that at least one of his students was now free through his help as a teacher. Still, his greatest desire was to become a freeman himself. Douglass uses even a rhyme when he describes his determination to run away. He wrote:

"At the close of the year 1834, Mr. Freeland again hired me of my master, for the year 1835. But, by this time, i began to want to live upon free land as well as with freeland ". (Douglass, 1845 : 70)

Douglass organized the escape and faked his master's signature in his runaway pass. Unfortunately, his first attempt to escape failed. Douglass and another slave were caught and put into the jail. But within a week afterwards, he was released. His master Hugh hired him to Mr. Gardner, a ship-builder, who lived in Baltimore. On his first day at work Douglass was commanded to do whatever the white carpenters wanted him to do.

Douglass uses ironical humor to depict his status of a black slave among four white carpenters :

"Three or four voices would strike my ear at the same moment. It was -- "Fred., come help me to cant this timber here." -- "Fred., come carry this timber yonder." -- "Fred., bring that roller here." -- "I say, darky, blast your eyes, why don't you heat up some pitch?". "Halloo! halloo! halloo!" (Three voices at the same time.)"Come here! -- Go there! -- Hold on where you are! Damn you, if you move, I'll knock your brains out!" (Douglass, 1845 : 71)

Douglass got injured after the carpenters attacked him. Therefore his master Hugh hired him to Mr. Walter Price. There he learned calking and was of some importance to his master, because he brought him from 6 to 7 dollars per week. In 1838 Douglass became restless, because he could see no reason why he should give the money which he earned by hard work to his master. Consequently, he hired him some time from his master and found himself employment. As a return for this liberty Douglass had to pay master Hugh 3 dollars at the end of each week. Finally, Douglass collected enough money to escape from his bondage. He refuses to describe the details of his escape in order to protect the safety of future slaves who will try to run away to the North. Douglass wrote:

"But I remained firm, and, according to my resolution, on the third day of September, 1838, I left my chains, and succeeded in reaching New York without the slightest interruption of any kind. How I did so, -- what means I adopted, -- what direction I travelled, and by what mode of conveyance, -I must leave unexplained". (Douglass, 1845 : 67)

To capture his highest excitement over freedom Douglass uses a direct comparison between unarmed mariner who was rescued and a free slave. He unifies figurative and concrete language. Metaphor is a significant element of his writing. He knows very well how to use it.

"I suppose I felt as one may imagine the unarmed mariner to feel when he is rescued by a friendly man-of-war from the pursuit of a pirate. In writing to a dear friend, immediately after my arrival at New York, I said I felt like one who had escaped a den of hungry lions ". (Douglass, 1845 : 91)

Although he was a freeman, he felt insecure and alone in a new world. He was a stranger without family and friends. He adopted the slogan of "Trust no man!". He remained committed to community. He missed his friends. Douglass makes us recognize that we are not able to live as individuals. All people are sociable and belong to some community. Although he was a slave, he missed the times spent with his friends

"The thought of leaving my friends was decidedly the most painful thought with which I had to contend. The love of them was my tender point, and shook my decision more than all things else". (Douglass, 1845 : 92)

We learn from the end of the Narrative that Douglass managed to find a lifetime friend. He got married with Anna Murray Douglass, a free black woman who he met once in Baltimore. He changed his name from Frederick Augustus Washington Bailey to Frederick Douglass. They lived in New Bedford, state of Massachusetts. Douglass became the subscriber to the Liberator, the abolitionists' newspaper. In 1841 he gave his first speech before an Anti-Slavery convention and becomes a lecturer in the Anti-Slavery cause. He wrote:

"The truth was, I felt myself a slave, and the idea of speaking to white people weighed me down. I spoke but a few moments, when I felt a degree of freedom, and said what I desired with considerable ease. From that time until now, I have been engaged in pleading the cause of my brethren -- with what success, and with what devotion, I leave those acquainted with my labors to decide". (Douglass, 1845 : 93)

Undoubtedly, Douglass occupies an important place among the American writers. He progressed from an uneducated slave, who was not allowed to claim the possession of a human soul, to the world known speeches and one of the first African American narrators. He used his rhetorical talent to narrate the story of his

life. He is both the strong protagonist and the brilliant narrator of his autobiographies. Even though he died long time ago in 1895, he remained in the hearts of his readers.

Like other enslaved African Americans, Douglass had no control over his domestic or work life. When Captain Anthony died in 1826, Douglass became the inherited property of Anthony's son-in-law, Thomas Auld. Thomas Auld sent the eight-year-old boy to Baltimore to work for his brother, Hugh Auld. Frederick Douglass considered it fortunate that he left rural Maryland and spent most of his formative years in the home of Hugh and Sophia Auld in Baltimore.

Like many other enslaved African Americans who lived in cities, he had more freedom there and the opportunity to learn a trade. Although he had to give most of what he earned to Hugh Auld, he was allowed to keep a small portion of his cash wages. He no longer experienced the daily pain of hunger, and wore better clothing and lived in improved quarters.

“I had resided but a short time in Baltimore, before I observed a marked difference in the manner of treating slaves, generally, from that which I had witnessed in that isolated and out-of-the-way part of the country where I began life. A city slave is almost a free citizen, in Baltimore, compared with a slave on Col. Lloyd’s plantation. He is much better fed and clothed, is less dejected in his appearance, and enjoys privileges altogether unknown to the whip-driven slave on the plantation”. (Douglass, 1845 : 34)

4.2 Frederick Douglass’ Struggle in Searching His Self Identity

While enslaved, Frederick Douglass made three crucial and risky choices that changed the course of his life. The first of these choices occurred while he lived in Baltimore, he earned to read. Douglass’s introduction to reading began when Sophia Auld began teaching him alongside her son. Before her husband

Hugh Auld, stopped them most southern states enacted laws with severe penalties for teaching any African Americans to read or write Douglass learned the alphabet and could spell words of three or four letters.

When Frederick Douglass learned to read and write he took a giant step toward freedom. Literacy opened the world of thought, ideas, religion, and abolitionism to him, providing a lifeline to the outside world and a pathway from slavery to freedom. Douglass wrote:

“Reading was a new and special revelation, explaining dark and mysterious things, with which my youthful understanding had struggled, but struggled in vain. I now [understood] what had been to me a most perplexing difficulty - to wit, the white man's power to enslave the black man. It was a grand achievement, and I prized it highly. From that moment, I understood the pathway from slavery to freedom “.(Douglass, 1845 : 33)

Despite the risk of severe punishment, Douglass determined to continue his studies in secret. He worked through a Webster's spelling book by himself. He carried old newspapers and books with him when he ran errands, and he tricked young white boys into helping him to learn. At thirteen years old, Douglass secretly purchased his first book, a popular students' compilation of speeches, *The Columbian Orator*. This book deeply moved him, and he kept it for the rest of his life. In Douglass' *Life and Times of Frederick Douglass*, he describes book as

"A rich treasure...These were all choice documents to me, and I read them, over and over again, with an interest that was ever increasing, because it was ever gaining in intelligence; for the more I read them, the better I understood them. The reading of these speeches added much to my limited stock of language, and enabled me to give tongue to many interesting thoughts, which had frequently flashed through my soul, and died away for want of utterance”.

One speech, in which a slave was freed after convincing his master in a debate that slavery is wrong, influenced Douglass's future. In 1833, Thomas Auld brought Douglass back to rural St. Michael's, Maryland, where he hired Douglass out for field work. After seven years in Baltimore, the teenaged Douglass found the hunger and other privations unbearable. Finding Douglass "unmanageable," Thomas Auld declared that city life had "ruined" the young man. Douglass stands up to a slave breaker Auld hired Douglass out for a year to Thomas Covey, a slave breaker with a reputation for taming difficult cases. For the first time in his life, Douglass worked as a farm hand and endured constant beatings.

After six months, Douglass made a dangerous decision, the second of his critical choices. He resisted a beating, and then fought back. Perhaps because of a desire to maintain his reputation as a slave breaker, Covey did not turn Douglass in for raising a hand to a white man, and no further punishments ensued. Once again, Douglass experienced renewed self-respect and hope for freedom from enslavement. Douglass explained:

"This battle with Mr. Covey was the turning point in my career as a slave...It recalled the departed self-confidence, and inspired me again with a determination to be free"
(Douglass, 1845 : 72)

From the time that he was 7 or 8 years old, Frederick Douglass knew that escape from enslavement was possible, because he had an aunt and uncle who successfully took their freedom. As a teenager, Douglass planned to go north with a group of friends. One of them revealed the conspiracy, and Douglass spent a week in jail, a relatively light punishment for such a serious offense.

Taking one's freedom required great courage and determination, as well as survival skills. Starvation, difficult terrain, lack of knowledge of where to go and

safe places along the way were among the challenges. Punishments for unsuccessful freedom seekers included attacks by tracking dogs, sale to plantations in the Deep South, severe beatings, shackling with heavy iron collars or leg irons, and foot amputations. Douglass wrote in *My Bondage and My Freedom*:

“I hated slavery, always, and the desire for freedom only needed a favorable breeze, to fan it into a blaze, at any moment. The thought of only being a creature of the present and the past, troubled me, and I longed to have a future -- a future with hope in it. To be shut up entirely to the past and present, is abhorrent to the human mind; it is to the soul, whose life and happiness is unceasing progress -- what the prison is to the body; a blight and mildew, a hell of horrors”.
(Douglass, 1855 : 88)

That “favorable breeze” came at the age of twenty, when Frederick Douglass met his future wife, Anna Murray, at an African American Improvement Society in Baltimore. Murray’s parents, Barbara and Mary Murray were enslaved, as were her seven older siblings. She and her four younger brothers and sisters were born free. Like her future husband, she grew up in rural Maryland. Murray moved to Baltimore at 17 to support herself as a domestic worker. She worked first for a French family, and later in the home of a postmaster named Wells.

Anna Murray’s courage and loyalty strengthened Douglass’s resolve. Their eldest child, Rosetta, later recounted her mother’s importance in her father’s early life: “Frederick Douglass’s hopes and aspirations and longing desire for freedom has been told It was a story made possible by the unswerving loyalty of Anna Murray...Her courage, her sympathy at the start was the main-spring that supported the career of Frederick Douglass.

On September 3, 1838, at the age of 20, Frederick Douglass left Baltimore dressed in a red sailor's shirt, and carrying a friend's Seaman's papers. Anna Murray had helped Douglass pay for the train ticket that would enable him to free himself from enslavement in Maryland. Despite questioning by a railroad conductor, and the possible betrayal by an acquaintance who recognized him, Douglass's journey north by boat and by train lasted less than 24 hours.

Douglass kept details of his route and the names of the people who aided him secret for forty years in order to protect them. He stayed briefly in New York City, where Anna Murray, having given up everything and everyone she knew in Maryland, joined him. The two married and made their way to Massachusetts, where Douglass hoped to put his shipbuilding skills to work. Douglass became part of the small percentage of enslaved African Americans who successfully freed themselves.

Throughout his life in enslavement in Maryland, Frederick Douglass held hope that he would some day be free. His quest for freedom depended on luck, as well as difficult and courageous personal choices. Douglass was lucky to have a loving grandmother who encouraged him; a master who did not sell him south or maim him when he tried to free himself; the relative independence of a skilled ship caulker's trade in Baltimore; and the financial help of a woman who loved him. His choice to break the law and learn to read and develop his knowledge and intellect, his self-confidence born from successful defiance of a slave breaker; and his willingness to leave all that was familiar behind him forever; all contributed to a successful outcome.

“Man is commanded to be free” Sartre said. Freedom for Sartre is the understanding that we have absolute right to set of all thoughts, circumstances, decisions, and actions both past and present. Freedom means that we have the ability to choose who we will be. We have the ability to create ourselves. In that way, the past is entirely up to us, and so is the future. Every decision we have made, every action we have done, every choice made has been determined completely one hundred percent by us. We do not have access to who we are and we are forced to create ourselves. This creation of self, through the recognition of our inability to have access to ourselves that is what it means to be truly free. Frederick Douglass, an American slave, is the example of person who has a great effort to exist and survive in the sadism of slavery. He realizes himself as a freeman, not a property that belongs to someone else. He totally believed that he is free to decide his own life.

Having escaped slavery, Douglass devoted a long and productive life to the service of human liberty. He was attending black abolitionist meeting in new Bedford and soon he became a famous anti-slavery orator. Being public speaker was really something for Douglass because his ability to express his thought publicly meant freedom for him. He was free to say whatever he wanted to say. In the summer of 1841, he delivered a stirring address to a white abolitionist convention at Nantucket. Unfortunately, speaking to white people distressed him; he could not help feeling himself a slave. Of course his feeling of inferiority was understandable. It was a result of years of enslavement and he needed time to get rid of that feeling. Moreover, he learned the truth that even the best-disposed white man regarded the black as a cause than as a man. He wrote, "was generally

introduced as a 'chattel'-'thing'-a piece of southern property-the chairman assuring the audience that it could speak.

In fact being abolitionist orator, Douglass did not have freedom to speak what he wanted to-his own piece-instead, his abolitionist friends insisted him to give them the facts. Douglass could not pay attention to their command for long; he became increasingly independent. When he eventually became his own man, with his own philosophy of abolitionist, which conflicted with his friends, it led to a separation with his first friends in the North, Garrison. Douglass was not satisfied with what the white abolitionist had done because it still reflected their tendency to regard the slave as a cause.

Douglass wanted to make the blacks equal members of American society. He insisted that freedom for blacks required not only emancipation but full equality, social and economic as well as political. He constantly tested the limits of the freedom and dignity that white Americans allowed black. Since he was never willing to accept anything but full human dignity, his life was filled with a series of high hopes and bitter disappointments.

Douglass seemed to consider that all human beings were equal, regardless of race and color. He proved this by marrying a white woman for his second wife, despite his family's and friend's disagreement. It clearly showed his strong will and his freedom. He was free to do what he would like to do. Nobody dictated him what he should or should not do. If he could only marry a black woman it meant that he was not free, because freedom meant open to alternatives.

Douglass' narrative is more about the formation of self-identity by establishing bodily and psychological difference between him and the victims of traumatic violence. Frederick Douglass's writing is historical document of individual's struggle to escape from slavery into the freedom of self-agency. However, Douglass's text is more than just historical commentary, it provides insight how former slaves dealt with traumatic violence. It is through the objectification of Hester that Douglass projects his unwanted affects of shame and humiliation into the scene, while interjecting into his self the positive affects of white manhood agency and self-reliance on his journey toward freedom. In this sense, the violent and traumatic scenes of his narrative re-inscribe bodily meanings of victims in order to subvert the power of white patriarchy, leading to his creation of his self-identity.

Douglass reproduces the scene of Aunt Hester's beating in order to announce the end of his innocence and the emergence of his masculine voice. Moreover, he co-opts the master's torture of Aunt Hester's body, stripping away her language in order to re-imagine his self-identity. The fight with Covey bring him to the forefront his masculine identity and agency. Hester's and Covey's scenes of violence demonstrate Douglass's psychical splitting that simultaneously addresses the horrible reality of slavery, while disavowing the psychological consequences of his traumatic experiences in favor of a mimicked identity of white manhood and a discursive embodiment of white agency.

The bodily pain of victims becomes the symbolic language of Douglass's heroic rise from slavery into racialized reproduction of white American manhood. And what is hidden in his (re)modification of traumatic events is his objectified

body. The psychological split that we see in Douglass's narrative is a disavowal of the reality of his objectified body under the dominance of his master. Each time that Douglass witnesses violence, engages in acts of physical violence, it functions as a means of symbolically negating his past objectification by (re)inscribing these scenes with his desires for agency as well as manhood.

Thus, we never thought Douglass as a docile slave or even as a passive victim; rather, over and over again he narrates a story of his resistance as well as subversion of the desires and control of white manhood over both his bodily objectification and psychological agency. And, although he does temporarily disrupt the white supremacist system of control, his agency is conjoined, as well as his new self-identity with the violent acts used to maintain white masculinity. In the end, Douglass's desire for self-authored identity and manhood reproduces the same system of sadistic masculinity that has enslaved and exploited him.

In Douglass's writings, agency over African American bodies is a zone of confrontation between competing definitions of black and white manhood. In this sense, the public and private transcripts reflect the internal and external dynamic of the narrative. The public transcript of the narrative is an attempt to define Douglass's body and identity as non-objects in the face of continual white American racism. Douglass never engages in a direct confrontation with Captain Auld. Instead, he consistently engages in textual moments of subversions by inserting his desires into narrative scenes of trauma and psychological conflict.

For Douglass, his narrative is an attempt to demonstrate his agency and self-reliance, even under the oppressive conditions of slavery, while disrupting socio-political beliefs that consistently challenge his self-identity. Douglass's

public transcript exposes and challenges the exploitative nature of American slavery, while the hidden transcript re-negotiates the racial boundaries of manhood. His narrative represents his transition into self-made manhood, detailing his subversion of white hegemony as well as escape in his attempt to assert his equality. Douglass's narrative journey imbues him with the attributes of white manhood through acts of linguistic subversion and in the manipulation of violent symbolism.

In his narrative, Douglass uses Hester's image of suffering to challenge white authority over his body and self-autonomy. Douglass employs the same socio-cultural material that connects passivity and subordination to the female body. His depiction of Aunt Hester is a re-investment of the patriarchal tendency to engender the position of women become victims and men become sadists. However, Hester is a projection of Douglass's own passivity and subjugation which allows for him to articulate his claims for manhood.

It is important to note that Douglass's story of Hester's beating is based on a childhood memory. Although Douglass is narrating his story as a free man he is still psychologically bound to his slave experiences. He re-narrates the story over more than twenty years after witnessing the event. We can imagine how the brutal scene traumatized young Douglass. In Jacob Arlow's *Trauma, Play, and Perversion*, she argues that children cope traumatic events by displacing reality into a world of play. Besides, the victims of childhood trauma, or child witnesses of trauma, blame themselves for their powerlessness to prevent victimization.

When discussing the traumatic event, individuals often project their adult maturity and emotional understanding into the narration of the past traumatic

event. Their projection of affect serves as a means to control the reproduction of the traumatic event and its subsequent psychological consequences. Thus, the scene of Hester's torture is not the voice of a child speaking but the voice of the narrator, attempting to deal with the trauma of his childhood through the re-inscription of past abuse. In Douglass's autobiographies, the re-occurring image of the brutality suffered by Hester demonstrates his continual attempt to cope with the traumatic effects of slavery, creating a constant textual anxiety between past enslavement and the freedom afforded by his escape.

Douglass's narrative served as a forceful testament for the abolition movement and as a foundational text for African American literary and historical consciousness. Douglass commandeered defining American myths of self-reliance and heroic rebellion to describe his escape from slavery, thereby extending symbolic citizenship to African Americans. Although Douglass commandeers of self-reliance and heroic rebellion it fails to change him from being racialized object. The self-identity that he imagines is a de-racialized form of white manhood that recuperates the same violence through differentiation between masochistic passivity and sadistic agency.

Douglass's endorsement of the myth of the self-made man consumes the body of Aunt Hester within the narrative in order to build a site through which he can create his self-autonomy. The depiction of her body is an iconic representation of his desire for self-hood and the need to end his condition of servitude. Douglass's depiction of Hester is about providing an exact representation of the event and her bodily trauma. After her torture, her body remains narrative bound to the joist as Douglass's masculine and authorial voice begins to take shape,

laying claims to the conventions of white masculinity. Thus, Douglass moves at the beginning of the narrative from a position of passivity, unable to contemplate direct confrontation with white authority, to a sadistic identification with white manhood through his reproduction of Hester's torture. It is his narrative move from masochist to sadist that empowers Douglass in his future confrontations with white patriarchal power.

Douglass's slave narrative is his desire for masculinity and agency defined through his psychological association with his master during the whipping of Aunt Hester. Douglass creates a textual path through which he can assert desires for freedom, manhood, and humanity. Although he does sympathize with Aunt Hester, his sympathy serves to establish the difference between her passivity and his self-agency. Douglass becomes the embodiment of the self-made man through Hester's objectification. Thus, she is the sacrificial victim that leads to his identity transformation into manhood.

Douglass begins to re-define his identity as the self-made man within both the black and white community. The alignment of racism represents his association with the desires of the master. Douglass writes:

I remember the first time I ever witnessed this horrible exhibition. I was quite a child, but I well remember it. I never shall forget it whilst I remember anything. It was the first of a long series of such outrages, of which I was doomed to witness and a participant. It struck me with awful force. It was the blood-stained gate, the entrance to the hell of slavery through which I was about to pass. It was a most terrible spectacle. I wish I could commit to paper the feelings with which I beheld it. (Douglass, 1845 : 20)

His witnessing of Aunt Hester's beating becomes the "bloodstained gate" through his brain and holds him enters into the "hell of slavery". Douglass robs Aunt Hester of her voice in order to narrate his own feelings outrage and horror. He opens the gate to his demands for freedom and manhood. In the case of Aunt Hester, Captain Anthony punishes her because she failed to obey his restriction that she not visit Lloyd's Ned. However, Douglass displaces the master's display of power and authority with the desires of his voice. Aunt Hester's is a projection of Douglass's feelings of humiliation and powerlessness associated with his enslavement. In effect, Aunt Hester's body serves as conduit through which Douglass asserts his desires for self-identity, manhood, and self-determination. Douglass writes:

Before he commenced whipping Aunt Hester, he took her into the kitchen, and stripped her from neck to waist, naked. Then told her to cross her hands, calling her at the same time a d—d b—h. After crossing her hands he tied them with a strong rope, and led her to a stool under a large hook in the joist, put in for the purpose. He made her get upon the stool, for his infernal purpose. Her arms were stretched up at their full length, so that she stood upon the ends of her toes. He then said to her, 'Now, you d—d b—h, I'll learn you how to obey my orders!' and after rolling up his sleeves, he commenced to lay on the heavy cowskin, and soon the warm, red blood (amid heart-rending shrieks from her, and horrid oaths from him) came dripping to the floor.

(Douglass, 1845 : 6)

Thus, immediately after the scene Douglass's narrative voice and declaration of his desire to be free are manifested. The whip of Auld is no longer the weapon of domination; it is the body of Aunt Hester that operates to reveal the injustice and cruelty of slave master's towards their slaves. Furthermore, Douglass preserves his self identity as a free man by not allowing his body and

discursive identity to be associated with Hester's victimized body.

His consistent use of Hester's image and his continued re-assertions of manhood are direct results of the historical treatment of African Americans over the course of his life. After the Civil War and the end of slavery, African Americans were still viewed as second class American citizens. Although Douglass asserts more authorial control over his revisions, he still consistently deals with issues of his public objectification and exploitation. Specifically in *My Bondage and My Freedom*, Douglass points out how William Lloyd Garrison and others treat him as an object, more so than as a person. Douglass writes:

“ Generally introduced as a “*chattel*”—a “*thing*”—a piece of southern “*property*”—the chairman assuring the audience that *it* could speak. Fugitive slaves, at that time, were not so plentiful as now; and as a fugitive slave lecturer, I had the advantage of being a “*brand new fact*”—the first one out ... “Give us the facts,” said Collins, “we will take care of the philosophy.” ... It did not entirely satisfy me to *narrate* wrongs; I felt like *denouncing* them” (Douglass, 1855 : 268 - 269)

His description of being chattel, a thing, and property of the abolitionists draws a clear comparison to his subjugation and exploitation under slavery. Douglass's revisions assert republican principles and an inherent demand for equal rights, making his rise from slave to public orator as the model of African American life. Moreover, his revisions solidify his public position as a continual race leader in the black community. Douglass's advocacy of political liberalism is maintained through his scenes of violence. Violence symbolically establishes him as his own man, beholden to no one.

Moreover, Douglass demonstrates his complicated relationship with abolitionism when he grants the privilege of choosing a new name for him to

Nathan Johnson, an abolitionist who provided him with hospitality and lodging after his arrival in Newport. After feeling a degree a safety and preparing himself for the responsibilities of freedom, Douglass asserts:

I gave Mr. Johnson the privilege of choosing me a name, but told him he must not take from me the name of "Frederick." I must hold on to that, to preserve a sense of my identity. Mr. Johnson had just been reading the "Lady of the Lake," and at once suggested that my name be "Douglass." From that time until now I have been called "Frederick Douglass;" and as I am more widely known by that name than either of the others, I shall continue to use it as my own. (Douglass, 1845 : 110)

By delegating Johnson to choose a name for him, Douglass shows the double bind in which he exists as runaway slave and public orator for the abolitionist movement. His insistence that he keeps the name of "Frederick," given to him by his mother, maintains a symbolic connection to his slave past. At the same time, Douglass surrenders agency and part of his new identity to the abolitionist movement by accepting the name Douglass. The name Frederick Douglass is doubly bound to the traumatic experiences of his past and his narrative attempts to negate his body as an object of white people, the engages in a textual struggle for possession over his body through the investment of liberal individualism into his textual identity. His name signifies both his identity as an ex-slave and as a freeman, a name that embodies the linear trajectory of the narrative.

Although Douglass is doubly bound in his revolt against slavery and his demeaning exhibition as slave specimen, he continually uses the scene of Hester's bodily torture as a means of asserting his self proclaimed agency and escaping his own exploitation. Hester's bodily sacrifice remains him into the ideal model of

black manhood created through self-determination. His existence marks him not as object but as a person that is willing to exercise self-agency in attaining his liberty.

Douglass's fight with Edward Covey provides a scene of direct confrontation with white manhood in regard to the status of his bodily objectification under slavery. In this scene, once again, there is a hidden aim of the narrative that seeks to establish Douglass's agency over his body and identity. Douglass narrates his story in order to show to his audience that he is no longer the master's property, no longer objectified, he stands as a man. At first, he opts out of direct confrontations with white manhood represented through Captain Anthony and Hugh Auld, in favor of covert subversion.

Douglass has negotiated his way through gender and racial identifications that have continually frustrated his desires for manhood and his self identity. His re-alignment and revision of masculine mythologies distinctly move his desires for self-identity and manhood into a direct conflict with whiteness over his body. For Douglass, control over one's body is apparent and essential to concepts of self-hood and freedom. Thus, direct confrontation with Covey signifies assertion over ownership of his body, an act of self-possession that seeks to reclaim the body that has been lost and socio-economically exploited.

Douglass is sent by master Auld to the slave breaker Covey in order to be disciplined and re-trained to be a more obedient slave. Even before his arrival on Covey's plantation, Douglass's begins to suggest his masculine agency by implying that "he made the change gladly" as though he has the power to consent to his master's wishes. His implied consent disrupts Auld's authority over his

body and person with the suggestion that he chose to go to Covey's. Thus, he displaces the master's power over his body in terms of desiring to end his hunger rather than stay hungry, while in service to Hugh Auld. He writes:

He resolved to put me out, as he said, to be broken; and for this purpose, he let me for one year to a man named Edward Covey. . . . Added to the natural good qualities of Mr. Covey, he was a professor of religion—a pious soul—a member and class-leader in the Methodist church. All of this added weight to his reputation as a “nigger-breaker.” I was aware of all the facts, having been made acquainted with them by a young man who had lived there. I nevertheless made the change gladly; for I was sure of getting enough to eat, which is not the smallest consideration to a hungry man.

(Douglass, 1845 : 58-59)

Douglass's fight with Covey demonstrates his transition of identity from perceiving himself as a slave to the recognition of his agency over his own body. The scene in which he fights with the slave breaker, Covey, allows Douglass to think that slave identity is in his own mind, not in the eyes of the law. Douglass's fight with Covey fails to bring about his physical freedom and his slave identity. However, the battle inspires him with a sense of freeman identity that leads him to vow never to be beaten again. Douglass writes:

Covey said, “Take hold of him, take hold of him!” Bill said his master hired him out to work, and not to help to whip me; so he left Covey and myself to fight our own battle out. We were at it for nearly two hours. Covey at length let me go, puffing and blowing at a great rate, saying that if I had not resisted, he would not have whipped me half so much. The truth was, that he had not whipped me at all. I considered him as getting entirely the worst end of the bargain; for he had drawn no blood from me, but I had from him. The whole six months afterwards, that I spent with Mr. Covey, he never laid the weight of his finger upon me in anger. He would occasionally say, he didn't want to get hold of me again. “No,” thought I, “you need not; for you will come off worse than you did before.”

This battle with Mr. Covey was the turning point in my career as a slave. It rekindled the few expiring embers of freedom, and revived within me a sense of my own manhood. It recalled the departed self-confidence, and inspired me again with a determination to be free. The gratification afforded by the triumph was a full compensation for whatever else might follow, even death itself. My long-crushed spirit rose, cowardice departed, bold defiance took its place; and I now resolved that, however long I might remain a slave in form, the day had passed forever when I could be a slave in fact. (Douglass, 1845 : 73-74)

Douglass has negotiated the trauma of this scene in order to demonstrate that he is the master over his body and desires. Douglass also espouses the rhetoric of self-made manhood over himself and his identity. For Douglass, breaking Covey, the nigger breaker, serves to displace the authority of white manhood over his body and self-identity. Covey and Douglass swap positions to where Douglass becomes the narrative sadist over the bodies of Covey and his fellow slaves. Through violent resistance to Covey's power over his body, he emerges from non-personhood to manhood.

CHAPTER V

CONCLUSION AND SUGGESTION

After analyzing this study, the writer comes to some conclusions and suggestions related to the result of previous chapters. In this chapter, the writer presents the conclusion of the whole analysis. This chapter contains the conclusion based on the result of the analysis and the relevant suggestion for the further researcher related to this study

5.1 Conclusion

From the analysis and discussion in the preceding chapter, some points can be concluded. First, The White treat The Black as an animal. For twenty years, Douglass experienced the pain of separation from family, the bitterness of without being paid, the brutality of whippings and beatings, the pangs of hunger, and the injustice of being denied the rights of an American citizen. Slavery had dehumanized the blacks. That was why he made great efforts to improve the conditions of his race.

Second, Douglass begins his struggle in searching his self identity by realizing that all human beings were essentially equal and free. Douglass claimed himself as a free man. He did hard struggle to escape from slavery into the freedom of self-agency. His efforts was realizing that he was free under his body and and to educate the slaves because their literacy would testify to their humanity. learned the alphabet not merely response to the abolitionists' propaganda needs, but also out of his own desire to establish the origins of his self identity as a free man in front of white people.

5.2 Suggestion

Several suggestions can be made for this study. First, it is suggested that other researchers try to analyze the other aspects from Frederick Douglass' narrative related to the black studies. It is interesting and suitable to discuss topics or subjects that had not been discussed here. The study of those aspects will enrich the appreciation of this work.

Second, in accordance with this study, it is advisable to conduct a study on the autobiography approach and perhaps to relate the to the author's life. Finally, it is expected that this study can be used for reference in conducting and broadening the same field or the other fields concerning with black studies. The writer also expects that the reader can give correction and criticism toward this work in order to make this study as a good criticism because this study is far from being perfect.

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