

EPISODE # 7

**Slavery and Freedom**

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Time Code	Audio
01:00.00.00	A/CPB ANNOUNCER
In: 01:00.25.28	<b>NARRATOR:</b> <b>IN 1861, AMERICA WAS TORN BY CIVIL WAR... THEY WERE THE FIVE BLOODIEST YEARS IN AMERICAN HISTORY... WITH OVER 600,000 DEAD.</b>  <b>BUT THE WAR OF WORDS BEGAN DECADES EARLIER. ARMED WITH MORAL OUTRAGE, PERSONAL EXPERIENCE, AND TREMENDOUS GIFTS OF EXPRESSION; ABOLITIONIST MEN AND WOMEN – BLACK AND WHITE-- CONFRONTED AMERICA WITH ONE OF ITS GREATEST NATIONAL SINS.</b>
01.00.54.00	DOUGLASS READER: <i>The more I read, the more I was led to abhor and detest my enslavers. I loathed them as being the meanest as well as the most wicked of men.</i>
01.01.28.00	SINGERS: <i>. . .Come that morning when the life is over, I'll fly away, fly away, fly away.</i>
In: 01:01.38.03	<b>NARRATOR:</b> <b>IN THE SHADOW OF STATELY MANSIONS, THE AMERICAN SOUTH OF THE 19TH CENTURY ENJOYED AN ESTABLISHED AND PROSPEROUS PLANTATION FARM SYSTEM. BUT WITH ECONOMIC SUCCESS CAME THE HIGH MORAL PRICE OF SLAVERY.</b>  <b>NORTHERN STATES GRADUALLY ABOLISHED SLAVERY FOLLOWING THE AMERICAN REVOLUTION, BUT AN INCREASED DEMAND FOR SUGAR, TOBACCO, RICE AND COTTON EXPANDED SLAVERY IN THE SOUTH. AS IT GREW, SLAVERY BECAME THE NATION'S BURNING MORAL QUESTION.</b>

01.02.18.19	<p>NINA BAYM:          We don't have the Puritans escaping from England any longer. We don't have Whites captured by Indians. We have got Blacks captured by White Christians.</p>
01.02.27.09	<p><b>NARRATOR:</b>  <b>BY THE MID 1800S, OVER FOUR MILLION SLAVES LABORED IN THE UNITED STATES. A SMALL GROUP OF NORTHERNERS, APPALLED BY SLAVERY, VOWED TO END WHAT SOUTHERNERS CALLED "THAT PECULIAR INSTITUTION".</b></p> <p><b>ABOLITIONISTS SPONSORED LECTURE CIRCUITS AND PUBLISHED LITERATURE- BOTH FICTION AND BIOGRAPHY- WHICH CRIED OUT FOR POLITICAL CHANGE. TODAY CRITICS SINGLE OUT BOOKS WRITTEN BY WHITE CRUSADER HARRIET BEECHER STOWE AND FORMER SLAVES HARRIET JACOBS AND FREDERICK DOUGLASS.</b></p>
01:03.02.16	<p>RICHARD YARBOROUGH:          These materials may not have been written, certainly not all of them would have been written if the battle for slavery had not been the political background.</p>
01.03.13.00	<p><b>NARRATOR:</b>  <b>SCORES OF FORMER SLAVES CHRONICLED THEIR LIVES IN "SLAVE NARRATIVES". THROUGH THIS LITERARY MOVEMENT, AFRICAN AMERICANS BEGAN ADDING THEIR VOICES TO THE TRADITION OF AMERICAN AUTOBIOGRAPHY. SLAVE NARRATIVES BUILT ON THE EMOTIONAL POWER OF CAPTIVITY NARRATIVES, AND USED THE AUTHORITY OF THE BIBLE... ESPECIALLY THE METAPHOR OF A CHOSEN PEOPLE DELIVERED FROM BONDAGE...</b></p>
01.03.37.19	<p>SINGERS:  <i>Some time in the fire, some time in the fire, sweet Jesus you carry me . . .</i></p>

01.03.55.00	<p><b>NARRATOR:</b>  <b>SOME SLAVE NARRATIVES WERE GHOST WRITTEN BY WHITE ABOLITIONISTS, BUT THE TWO MOST POWERFUL ACCOUNTS WERE PENNED BY FORMER SLAVES THEMSELVES... FREDERICK DOUGLASS AND HARRIET JACOBS.</b></p>
01.04.10.05	<p>JACOBS READER:  <i>I do this for the sake of my sisters in bondage...I do it with the hope of arousing conscientious and reflecting women at the North to sense their duty in the exertion of moral influence on the question of Slavery...</i></p>
01:04.27.08	<p>JOHN CARLOS ROWE:  Autobiography is dramatically changed when you view it in the context of the slave narrative, in which to write your life story, often put your life at risk.</p>
01.04.40.07	<p><b>NARRATOR:</b>  <b>FREDERICK DOUGLASS ESCAPED FROM SLAVERY IN 1838... AFTER 20 YEARS IN BONDAGE. HE TOLD HIS STORY IN HIS 1845 AUTOBIOGRAPHY, NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS, AN AMERICAN SLAVE, WRITTEN BY HIMSELF.</b></p>
01.04.58.00	<p>RAFIA ZAFAR:  "Written by himself" announces that one is literate... It's the proclamation: "I am a human being. I am literate. I am equivalent with my audience."</p>
01.05.08.10	<p>FREDERICK DOUGLASS IV:  Freedom to my great, great grandfather was a fundamental right, something he felt that he deserved because he was born a human being.</p>
01.05.17.20	<p><b>NARRATOR:</b>  <b>IN HIS NARRATION, DOUGLASS USED THE FIRST PERSON... AN EXPLOSION OF "I'S"... TO GIVE HIM EQUAL FOOTING WITH HIS WHITE AUDIENCE.</b></p>

01.05.27.10	<p><b>DOUGLASS READER:</b>  <i>I was born in Tuckahoe, near Hillsborough, and about twelve miles from Easton, in Talbot County, Maryland. I have no accurate knowledge of my age, never having seen any authentic record containing it.</i></p>
01:05.53.15	<p><b>RAFIA ZAFAR:</b>          Frederick Douglass begins his narrative with the three words "I was born." Those you see again and again in slave narratives because as "written by himself" or "written by herself" advertises one's literacy and one's humanity, so do the three words "I was born."</p>
01.06.06.00	<p><b>NARRATOR:</b>  <b>DOUGLASS' CHILDHOOD WAS LIKE THAT OF MANY SLAVE CHILDREN. BY AGE SEVEN, HE WAS WORKING ON A PLANTATION.</b></p>
01.06.14.00	<p><b>RICHARD YARBOROUGH:</b>          His first exposure to literacy was through a very generous and caring White mistress who naively began to teach him how to read.</p>
01..6.24.00	<p><b>RAFIA ZAFAR:</b>          Sofia Auld he called heavenly at one point, because she read to him, because she hadn't been corrupted.</p>
01.06.30.16	<p><b>NARRATOR:</b>  <b>SOPHIA AULD'S LESSONS WERE SHORT LIVED... IT WAS ILLEGAL TO TEACH A SLAVE TO READ OR WRITE. MR. AULD SNATCHED THE SPELLER... AND FORBADE HIS WIFE TO CONTINUE TEACHING DOUGLASS.</b></p>
01:06.44.20	<p><b>DOUGLASS READER:</b>  <i>"... Now," said he, "If you teach that nigger 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. As to himself, it could do him no good, but a great deal of harm. It would make him discontented and unhappy."</i></p>

01.07.10.00	<p>RAFIA ZAFAR: She didn't know it was wrong to teach a child to read. She thought that's what you are supposed to do as an adult. Well she was disabused of that notion by the Whites around her saying you're not supposed to teach a slave child to read.</p>
01.07.24.00	<p><b>NARRATOR:</b> <b>DOUGLASS PERSEVERED, BY HIS EARLY TEENS HE TAUGHT HIMSELF TO READ AND WRITE... A CRUCIAL STEP IN HIS JOURNEY TO FREEDOM.</b></p>
01:07.32.20	<p>RICHARD YARBOROUGH: He gained access to a skill that was actually illegal for slaves to possess. And for Douglass, literacy equaled a form of power.</p>
01.07.44.08	<p>FREDERICK DOUGLASS IV: He read about freedom, particularly the <i>Dialog between the Master and the Slave</i>, which was in the <i>Columbian Orator</i>, and he understood that and he just felt that it was his fundamental right to be free.</p>
01.07.54.10	<p><b>NARRATOR:</b> <b>ONE OF THE MOST INFLUENTIAL BOOKS DOUGLASS READ WAS <i>THE COLUMBIAN ORATOR</i>, A COLLECTION OF WRITING USED TO TEACH RHETORIC, THE ART OF PERSUASION. IN ONE <i>ORATOR</i> EXCERPT, BENJAMIN FRANKLIN'S AUTOBIOGRAPHY EXTOLS THE VIRTUES OF THE SELF-MADE MAN...</b></p>
01.08.10.25	<p>BEN FRANKLIN READER: <i>Self-made men...are the men who owe little or nothing to birth, relationship, friendly surroundings; to wealth inherited or to early approved means of education; who are what they are, without the aid of any of the favoring conditions by which other men usually rise in the world and achieve great results.</i></p>
01.08.31.09	<p>RICHARD YARBOROUGH: Part of Douglass' success as a writer was his capturing what Franklin advocated, what Franklin</p>

	represented, and recasting it so that it would fit the slave condition.
01:08.47.04	<b>NARRATOR:</b> <b>DOUGLASS NOW UNDERSTOOD HIMSELF AS A MAN RESPONSIBLE FOR HIS OWN PERSONAL SUCCESS AND A MAN WHO DESERVED THE SAME RIGHTS WHITE MEN WERE GRANTED AT BIRTH.</b>
01.08.58.00	DOUGLASS READER: <i>The more I read, the more I was led to abhor and detest my enslavers. I could regard them in no other light than a band of successful robbers, who had left their homes, and gone to Africa and stolen us from our homes, and in a strange land reduced us to slavery. That very discontentment which Master Hugh had predicted would follow my learning to read had already come, to torment and sting my soul to unutterable anguish.</i>
01.09.31.00	RAFIA ZAFAR: Douglass was becoming too much of an intellectual. He was too ruminative. He thought about his condition, so he was sent by his owner to this man named Covey, who was known for being a slave breaker, like there were mustang-breakers out in the West.
01.09.46.0	FREDERICK DOUGLASS IV: He was strong, he was muscular and when Covey attacked him over and over and over again, it got to the point where it became unbearable.
01:09.58.20	<b>NARRATOR:</b> <b>FINALLY DOUGLASS FOUGHT BACK.</b>
01.10.03.00	DOUGLASS VOICE: <i>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.</i>

01:10.35.10	<p>JOHN CARLOS ROWE:          In symbolic terms what it said is we all must resist. Don't be afraid to resist. Rise up and overthrow the master. It's a revolutionary moment.</p>
01:10.44.15	<p>NINA BAYM:          You can say that everything sort of converges in his slave narratives such that the landscape is altered forever more as a result of his book. Not the first, but the book that did it, the book that pulled all these strands together and made the statement that would then be determinative for what came after: the Black man fighting his way to freedom becomes the icon of what other Black male writers are going to write about.</p>
01.11.12.13	<p><b>NARRATOR:          DOUGLASS' AUTOBIOGRAPHY INSPIRED THE ABOLITIONIST MOVEMENT. HE USED HIS OWN LIFE STORY TO ILLUSTRATE WHY THE AMERICAN IDEAL OF THE "SELF-MADE MAN" SHOULD INCLUDE HIMSELF AND ALL BLACK SLAVES.</b></p>
01:11.27.10	<p>RAFIA ZAFAR:          It's very important for Douglass to appropriate that model of the representative, representative at the same time unusual American, because as an African American, he stands in for all African Americans.</p>
01.11.41.00	<p>JOHN CARLOS ROWE:          It was more than a slave narrative. It was a testament to the power of African American liberation.</p>
01.11.49.00	<p><b>NARRATOR:          DOUGLASS' AUTOBIOGRAPHY CLEARLY DEMONSTRATED THE CONTRADICTION OF HUMANS HELD IN BONDAGE IN A COUNTRY FOUNDED ON THE PROMISE OF FREEDOM. HIS STORY ALSO BECAME A MODEL FOR OTHER SLAVES WHO WROTE AUTOBIOGRAPHIES.</b></p>
01.12.6.00	<p>FREDERICK DOUGLASS IV:          What's important about his life I think that very</p>

	<p>much he becomes a symbol of Black achievement during the second half, in particular, of the 1800's. He was able to pull himself up by his bootstraps; he became a role model for other slaves. They saw him as someone who achieved and it gave them hope.</p>
01.12.35.20	<p>SINGER: <i>Steal away . . . steal away . . . steal away . . .</i></p>
01.12.45.12	<p>RICHARD YARBOROUGH: The condition of the slave woman was different fundamentally from the condition of the slave man, part of that had to do with the sexual vulnerability of the slave woman. Rape was a terrorist weapon. It was epidemic in the slave system.</p>
01.13.03.00	<p><b>NARRATOR: HARRIET JACOBS WAS THE FIRST TO WRITE THE UNSPOKEN TRUTH ABOUT WOMEN IN SLAVERY. SHE COMBINED THE POWER OF PERSONAL EXPERIENCE WITH A CAREFULLY CRAFTED APPEAL TO EMOTIONS. USING TECHNIQUES COMMON TO THE SENTIMENTAL NOVEL, A GENRE POPULAR WITH WHITE WOMEN, JACOBS SUCCEEDED IN GAINING THE SYMPATHY OF HER AUDIENCE.</b></p>
01:13.24.15	<p>RAFIA ZAFAR: Harriet Jacobs appeals to sentimentality and she is writing within the framework of the sentimental novel... young orphan women who fight off the vile seducer and in the end triumph.</p>
01.13.37.28	<p>RICHARD YARBOROUGH: Sentimental is an appeal to the emotions. An open privileging of emotional responses over intellectual responses.</p>
01.13.47.00	<p><b>NARRATOR: LIKE MANY SLAVE WOMEN... JACOBS' GREATEST DREAM WAS SIMPLE: TO LIVE THE SAME LIFE AS HER WHITE COUNTERPARTS.</b></p>
01.13.56.00	<p>RAFIA ZAFAR: White woman's highest calling, was to be pure, was</p>



	to be moral, was to be Christian, was to raise their family, to have control of the private sphere. Their truest calling was to be wives and mothers. That was impossible for a Black woman. She could not legally be married.
01.14.19.00	<b>NARRATOR:</b> <b>IN HER AUTOBIOGRAPHY, INCIDENTS IN THE LIFE OF A SLAVE GIRL, HARRIET JACOBS TOLD HER STORY...</b>
01.14.26.02	JACOBS READER: <i>I want to add my testimony to that of abler pens to convince the people of the free States what slavery really is.</i>
01.14.39.13	<b>NARRATOR:</b> <b>HARRIET JACOBS WAS BORN IN EDENTON, NORTH CAROLINA IN 1813. FOLLOWING HER PARENTS' DEATH, SHE LIVED WITH A KIND WHITE MISTRESS AND MAINTAINED A CLOSE RELATIONSHIP WITH HER GRANDMOTHER... A FORMER SLAVE.</b>
01.14.55.00	RICHARD YARBOROUGH: Jacobs tells us that she wasn't quite fully aware of her slave status until a little bit later in life.  Now, the tragedy of that is that that in some ways ill suited her when she had to confront the fact that she was not free.
01:15.08.08	<b>NARRATOR:</b> <b>AT THE AGE OF 12, THE DEATH OF HER MISTRESS LANDED JACOBS IN THE HANDS OF A NEW MASTER, DOCTOR JAMES NORCOM, RENAMED DOCTOR FLINT IN HER STORY.</b>  <b>FLINT WAS MANY YEARS JACOBS' SENIOR... AND, AS SHE DESCRIBES IN HER BOOK, HE WAS RELENTLESS IN HIS SEXUAL ADVANCES.</b>
01:15.30.15	JACOBS READER: <i>If I went out for a breath of fresh air, after a day of unwearied toil, his footsteps dogged me. If I knelt by my mother's grave, his dark shadow fell on me</i>

	<p><i>even there.</i></p> <p><i>My master met me at every turn, reminding me that I belonged to him, and swearing by heaven and earth that he would compel me to submit to him.</i></p>
01.15.59.00	<p><b>NARRATOR:</b>  <b>IN WRITING HER BOOK, JACOBS FACED A DILEMMA... HOW TO HONESTLY TELL HER STORY, WITHOUT DISGRACING HERSELF.</b></p>
01.16.07.00	<p>RICHARD YARBOROUGH:          She's trying to tightrope her way between on one hand, confronting openly and almost scandalously the sexual nature of her victimization, and on the other hand, trying to maintain her status as a proper woman.</p>
01.16.23.22	<p>JACOBS READER:  <i>He tried his utmost to corrupt the pure principles my grandmother had instilled. He peopled my young mind with unclean images, such as only a vile monster could think of.</i></p>
01:16.37.13	<p><b>NARRATOR:</b>  <b>JACOBS RECOUNTS THE TERRIBLE CHOICE SHE WAS FORCED TO MAKE.</b></p>
01.16.42.18	<p>RAFIA ZAFAR:          What she does, in order to turn him away from her, was to accept the attentions of another White slave owner and enter into a relationship with him and become pregnant.</p>
01.16.56.20	<p>RICHARD YARBOROUGH:          In contrast to Douglass' strategy, which was physical confrontation with – with Covey, Jacobs' strategy is also physical. But in her case it's claiming the right to give herself physically, sexually to another White male versus Dr. Flint.</p>
01.17.14.27	<p>RAFIA ZAFAR:          Jacobs talks about this frankly saying, " I don't have the freedom that White people do, that White women do." And as she goes on to say, "It seems less degrading to give oneself than to submit to</p>

	<p>compulsion. There is something akin to freedom in having a lover who has no control over you."</p> <p>How tiny... what a tiny scrap of self-preservation that she has to cling to... saying well. . . this is something.</p>
01:17.47.04	<p>JACOBS READER:</p> <p><i>But, O, ye happy women, whose purity has been sheltered from childhood---do not judge the poor desolate slave girl too severely! If slavery had been abolished, I, also, could have married the man of my choice.</i></p>
01.18.05.00	<p><b>NARRATOR:</b></p> <p><b>DR. FLINT'S ABUSE CONTINUED... AND JACOBS WENT INTO HIDING. FOR 7 YEARS SHE HID IN HER GRANDMOTHER'S ATTIC... AND HAD NO CONTACT WITH HER CHILDREN, WAITING FOR AN OPPORTUNITY TO ESCAPE.</b></p> <p><b>FINALLY, DISGUISED AS A SAILOR, JACOBS FLED TO THE NORTH, WHERE SHE LIVED AND WORKED IN THE HOME OF A WHITE FAMILY. SHE WAS FREE, BUT HER VICTORY WAS BITTERSWEET.</b></p>
01.18.33.20	<p>RAFIA ZAFAR:</p> <p>She says, "The dream of my life is not yet, realized. I do not sit with my children in a home of my own. I still long for a hearthstone of my own, however humble. I wish it for my children's sake far more than for my own."</p>
01.18.50.08	<p><b>NARRATOR:</b></p> <p><b>THOUGH SLAVE NARRATIVES CARRIED THE POWER OF PERSONAL TESTIMONY, IT WAS A WORK OF FICTION THAT IGNITED THE ABOLITIONIST MOVEMENT.</b></p> <p><b>IN 1852, A SENSATIONAL NOVEL ELECTRIFIED THE NATION.</b></p>
01.19.07.00	<p>STOWE READER:</p> <p><i>The trader caught a full glimpse of her disappearing down the bank, and throwing himself from his horse, he was after her like a hound after a deer. In that dizzy moment, her feet to her scarce</i></p>

	<i>seemed to touch the ground.</i>
01.19.20.00	RICHARD YARBOROUGH: <i>Uncle Tom's Cabin</i> really was unprecedented in its impact as a popular cultural work.
01:19.26.17	NINA BAYM: It sold more copies in less time than any other book in the history of the United States, and that remained up until the end of the 19 <sup>th</sup> century. It remained the second bestseller behind the Bible.
01.19.39.00	<b>NARRATOR: THE AUTHOR OF <i>UNCLE TOM'S CABIN</i> WAS HARRIET BEECHER STOWE... SO MOVED BY SLAVERY THAT SHE SAID SHE WROTE THE NOVEL IN TEARS. BORN IN LITCHFIELD, CONNECTICUT IN 1811, STOWE WAS THE DAUGHTER OF A PROMINENT MINISTER WHO INSTILLED CHRISTIAN MORALITY IN HIS CHILDREN.</b>
01.19.57.00	RAFIA ZAFAR: It seems like all the men in her family were ministers, were religious leaders. That opportunity was not available for Harriet Beecher Stowe, so in some ways her ministry was her writing.
01.20.08.00	RICHARD YARBOROUGH: When people asked her where did <i>Uncle Tom's Cabin</i> come from, she would say things like, "God wrote it." I think that she felt that the book was divinely inspired.
01.20.17.00	<b>NARRATOR: STOWE BASED HER STORY AND CHARACTERS ON SLAVE NARRATIVES. BY DISTILLING THESE BIOGRAPHIES AND COMBINING THEM, SHE PORTRAYED, IN VIVID DETAIL MANY OF THE SITUATIONS SLAVES ENDURED.</b>
01:20.30.09	NINA BAYM: Throw this all together with a lot of psychology and a lot of moving, highly dramatic scenes, literary

	scenes, written in a really quite extraordinary style; and tug at the heart strings repeatedly in ways that no one slave narrative had really been able to do.
01.20.47.20	<b>NARRATOR:</b> <b>THROUGH THE COURSE OF THE NOVEL, CHARACTERS ARE FACED WITH AGONIZING DECISIONS AS SLAVES ARE TORN FROM THEIR FAMILIES AND SUFFER BRUTAL TREATMENT.</b>
01.20.57.00	STOWE READER: <i>The round, keen eyes of the black child were overcast with tears: large, bright drops rolled heavily down one by one... ..she laid her head down between her knees, and wept and sobbed, while the beautiful child, bending over her, looked like the picture of some bright angel stooping to reclaim a sinner.</i>
01.21.22.27	<b>NARRATOR:</b> <b>STOWE USED SENTIMENTALITY, AN APPEAL TO EMOTIONS, TO GIVE THE NOVEL ITS POWER.</b>
01.21.30.22	NINA BAYM: It was Stowe's hope that she could arouse people really to feel the pain of slavery; and that's the sentimentalism to make you feel another person's pain such that you want to do something about it.
01.21.43.17	<b>NARRATOR:</b> <b>STOWE, LIKE MANY 19<sup>TH</sup> CENTURY WOMEN, LOST A CHILD TO ILLNESS. WRITING FROM THE SHARED EXPERIENCE OF MOTHERHOOD AND LOSS... SHE MOVES READERS TO COMPASSION AND PITY AS HER CHARACTER ELIZA ESCAPES TO SAVE HER YOUNG SON.</b>
01:22.00.10	RAFIA ZAFAR: Eliza, who is perhaps the other key figure in <i>Uncle Tom's Cabin</i> , is a young light skinned mother whose son Harry is the sort of the galvanizing moment. It's Harry who is going to be sold away. She hears this and runs.

01.22.20.20	<p>STOWE READER:  <i>A thousand lives seemed to be concentrated in that one moment to Eliza. Her room opened to a side door to the river. She caught her child, and sprang down the steps toward it. ...she vaulted sheer over the turbid current by the shore, on to a raft of ice beyond. With wild cries and desperate energy, she leaped to another and still another cake, her shoes are gone her stockings cut from her feet, while blood marked every step!</i></p>
01.22.48.20	<p><b>NARRATOR:</b>  <b>EXHAUSTED AND COLD, ELIZA BEGS FOR HELP AT THE HOME OF A PRO-SLAVERY SENATOR. THE SENATOR'S WIFE RELIVES THE LOSS OF ONE OF HER OWN CHILDREN, AND OFFERS ELIZA FOOD AND CLOTHES. A PIVOTAL MOMENT IN THE BOOK COMES WHEN THE WIFE OPENS A DRAWER THAT HOLDS THE CLOTHING OF HER DEAD CHILD. STOWE SPEAKS DIRECTLY TO THE READER.</b></p>
01.23.10.00	<p>RAFIA ZAFAR:  <i>" ... And oh! Mother that reads this, has there never been in your house a drawer, or a closet, the opening of which has been to you like the opening again of a little grave? Ah! Happy mother that you are, if it has not been so."</i></p> <p>There she is making that connection: How can you turn away this mother, who is like you, who is trying to save her child? Wouldn't you? Wouldn't you open up that closet to give her those clothes that you've been saving?</p>
01:23.42.19	<p><b>NARRATOR:</b>  <b>STOWE'S APPEAL TO THE READER WORKED... THE IMPACT OF THE NOVEL WAS IMMEDIATE AND UNPRECEDENTED.</b></p>
01.23.49.00	<p>RAFIA ZAFAR:  She told a great story. She really had strong narrative pull. She knew how to play on people's emotions. She knew how to get the female audience, which was her implied reader, her implied audience, to identify with her characters.</p>

01.24.04.00	<p>NINA BAYM:  When she met Lincoln the story goes, he said, "So here's the little lady that started this big war."  Stowe did not want to start a war. She wanted even to reach the heart and mind of the slaveholder and sort of motivate slaveholders to emancipate their slaves.</p>
01.24.19.20	<p><b>NARRATOR:</b>  <b>OVER THE YEARS, <i>UNCLE TOM'S CABIN</i> TOOK ON A LIFE OF ITS OWN, IN ADVERTISEMENTS, PLAYS, SONGS AND MOVIES. IT HAS BECOME AN ENDURING CULTURAL ICON. IRONICALLY, AFTER THE CIVIL WAR, STOWE'S CHARACTERS OFTEN BECAME CARICATURES IN SENTIMENTAL PORTRAYALS OF PLANTATION LIFE.</b></p>
01:24.42.01	<p>RAFIA ZAFAR:  One of the paradoxes of <i>Uncle Tom's Cabin</i> is that it is an anti-slavery novel that still retains many of the racist imagery and beliefs of the 19<sup>th</sup> century because it is a product of the 19<sup>th</sup> century.</p>
01.24.56.28	<p><b>NARRATOR:</b>  <b>FOR ALL OF HER GOOD INTENTIONS, STOWE ADVOCATES A SEPARATION OF RACES AT THE END OF THE BOOK. EVEN HER MOST EDUCATED BLACK CHARACTERS LEAVE AMERICA FOR EUROPE AND AFRICA.</b></p>
01:25.07.27	<p>RICHARD YARBOROUGH:  We need to hold her responsible for her own limitations. The greatest one of which may have been her inability to envision a free, multiracial, egalitarian society.</p>
01.25.21.28	<p><b>NARRATOR:</b>  <b>BY THE EARLY 20<sup>TH</sup> CENTURY, SENTIMENTAL LITERATURE FELL OUT OF FAVOR, AND <i>UNCLE TOM'S CABIN</i> WITH IT ... BUT IN RECENT DECADES THE NOVEL HAS BEEN REAPPRAISED, AND TODAY, IS BACK IN CLASSROOMS MORE THAN 100 YEARS AFTER ITS FIRST PUBLICATION.</b></p>

01:25.40.00	<p>NINA BAYM:  Why has <i>Uncle Tom's Cabin</i> come back? First of all because we are much more aware of the political bearing of any work of literature.</p> <p>Another reason is, of course, we are much more interested in women writers.</p>
01:25.21.00	<p>SINGERS:  <i>Glory, glory hallelujah. Glory . . .</i></p>
01:25.58.23	<p><b>NARRATOR:</b>  <b>HARRIET BEECHER STOWE'S <i>UNCLE TOM'S CABIN</i> AND FREDERICK DOUGLASS' <i>NARRATIVE OF THE LIFE</i> PROFOUNDLY SHAPED AMERICA'S ATTITUDES TOWARD SLAVERY.</b></p> <p><b>THOUGH READ BY FEW IN ITS OWN TIME, HARRIET JACOBS' <i>INCIDENTS IN THE LIFE OF A SLAVE GIRL</i> IS NOW RECOGNIZED AS A GROUNDBREAKING AUTOBIOGRAPHY.</b></p> <p><b>ABOLITIONIST WRITERS NOT ONLY CHANGED AMERICA'S POLITICAL HISTORY... THEY ALSO PROVED THE POWER OF THE WRITTEN WORD AS A FORCE FOR SOCIAL CHANGE. THEY ALSO SHAPED THE WAY GENERATIONS OF AUTHORS AND ARTISTS WOULD TELL STORIES. WRITERS OF DIFFERENT RACES, GENDERS, AND PHILOSOPHIES HAVE ALL DRAWN ON THIS TRADITION TO CREATE NEW WORKS THAT EXAMINE AMERICAN LIFE.</b></p>
01:26.58.06	Credits
01:27.50.00	OPB Tag
01:27.56.00	Annenberg/CPB
01:28.10.02	Annenberg 800
01:28.25.00	END