

Critique of the Brutality and Wickedness of Slavery in 'The Invention of Wings' through the Perspective of African-American Criticism Theory

zainalabdeen abd alrazaq shnain aljanabi The scientific title: Asst. Lecturer Workplace: University of Kufa, College of Education for Girls, Department of English Language



Email: zainalabdeena.aljanabi@uokufa.edu.iq

نقد وحشية وشر العبودية في "اختراع الأجنحة" من خلال منظور نظرية النقد الأمريكي

زين العابدين عبد الرزاق شنين الجنابي اللقب العلمي: مدرس مساعد مكان العمل: جامعة الكوفة، كلية التربية للبنات- قسم اللغة الانكليزية



المستخلص

اختراع الأجنحة هي رواية أمريكية شبه سيرة ذاتية بقلم سو مونك كيد. تسلط القصة الضوء على العذاب الجسدي والعقلي الذي يعاني منه المستعبدون. من خلال النقد الأمريكي الأفريقي، يناقش هذا البحث كيف تصور الرواية شرور مؤسسات العبودية والجهود المبذولة نحو التحرير من قبل الشخصيات السوداء. كما تقدم منظورًا نفسيًا لمؤسسة العبودية، وتسلط الضوء على موضوعات الممانعة والهوية والحرية. علاوة على ذلك، تحدد الدراسة أهمية الرواية في فحص التناقض بين الجنس والعبودية مع تقديم رؤى جديدة حول تصويرها للاضطهاد والتمرد.

الكلمات المفتاحية: سرديات المقاومة، الهوبة العرقية، العبودية، اختراع الأجنحة، نظربة النقد الأفربقي الأمربكي

Abstract

The Invention of Wings is an American semi-biographical novel by Sue Monk Kidd. The story sheds light on the physical and mental torment enslaved people experience. Through African American criticism, this research discusses how the novel portrays the wickedness of slavery institutions and the efforts toward liberation undertaken by black characters. It offers a psychological perspective on the institution of slavery, highlighting themes of impedance, identity, and liberty. Moreover, the study identifies the novel's importance in examining the contradiction of gender and slavery while offering new insights into its portrayal of persecution and insurgency.

Keywords: Impedance Narratives, Ethnic Identity, slavery, The Invention of Wings, African-American Criticism theory

Introduction

Sue Monk is an American writer who was born in Sylvester, Georgia, in 1948. She began her career as a nurse before transitioning to writing. Her writing style is known for its strong focus on the interior lives of women and their spiritual journeys, and her books often feature complex female characters grappling with issues of identity, faith, and self-discovery. She is considered one of the most important contemporary writers, exploring the experiences and voices of women in literature. Her contribution to literature has earned her numerous accolades. including the prestigious Women's National Book Association Award. Her literary works have been translated into over 30 languages, and her novels have sold millions of copies worldwide. Sue's first book, "The Secret Life of Bees," was published in 2002 and became a bestseller. Since then, she has written several other novels, including "The Mermaid Chair" and "The Invention of Wings," which was selected for Oprah's book club in 2014 (AuthorBytes, 2024).

Overall, Sue's literary works have served as a source of inspiration to countless readers and writers across the globe. Her legacy continues to grow with every new generation of readers moved by her powerful stories. Sue's talent and dedication as an author have been recognized through her significant influence on literature. Her work elicits an emotional response and presents the readers with a realistic portrayal of various issues that are relevant to people's lives. Her novels have been reviewed by literary critics, academic scholars, and readers; as well they have been studied and written about in numerous scholarly works and critiques. This has placed her among the most respectable literary personalities in contemporary literature. Thus, her novel "The Invention of Wings" gives a good insight into how the evil of

slavery and the need for rebellion can be illustrated, as well as the interiority of the characters who were once masters and those who were considered enslaved people. The novel is set in the early nineteenth century.

It chronicles the lives of Sarah Grimké, a white abolitionist, and Hetty, a young enslaved girl handed to Sarah on her eleventh birthday as her handmaid. Throughout the novel, Sue masterfully highlights the hypocrisy of a society that prides itself on its commitment to liberty and equality while condoning one of the most inhumane and oppressive practices in history. Moreover, the novel portrays the physical, emotional, and psychological abuse enslaved people endured daily. This serves to underscore the cruelty and inhumanity of the institution of slavery, which allows masters to wield absolute power over their enslaved people.

Literature Review

Academic scholars and literary critics hold diverse opinions on interpreting the novel. They have made abundant efforts to explore the novel by engaging in a thoughtful and nuanced examination of various perspectives and multiple angles of The Invention of Wings. For instance, Rump's study delves into the persistence of intersectionality in modern society. Employing literary analysis and theoretical frameworks, Rump scrutinizes the use of historiographic metafiction and intersectionality in two contemporary novels: The Invention of Wings by Sue and Transatlantic by McCann. Specifically, the study focuses on the experiences of white characters, with a particular emphasis on Sarah Grimke, who grapples with the challenges of supporting enslaved people with regards to religion, education, and her role as an abolitionist. Through this

research, Rump underscores the significance of historiographic metafiction and intersectionality in contemporary literature, highlighting the interconnectedness of historical and fictional narratives and their potential to catalyze social change (Rump, 2015).

Hopkins's study examines the connection between the essential concepts of racial equality and gender equality, with a focus on how they affect the relationship between Sarah and Hetty in The Invention of Wings. This paper expounds on the positive impact of interracial relationships in breaking down social barriers and promoting genuine friendships. It underscores how a shared belief in liberty can bring people together, and over time, individuals have been known to discover more resemblances than disparities amongst themselves, regardless of their physical attributes. Furthermore, the paper highlights the detrimental effects of patriarchal society on women during this era, emphasizing the societal pressure on women to prioritize their families over their personal aspirations (Hopkins, 2021).

Ancy's study focuses on the relationships between races. Sarah, a prominent white character, and Hetty, her Black enslaved maid. The research delves into Sarah's journey from holding racist beliefs to becoming an abolitionist who is dedicated to freeing enslaved individuals. It examines how Sarah and her maid build and sustain their relationship as they discover their true identity and inner strength. Additionally, it emphasizes the importance of cultivating authentic relationships founded on sympathy and estimate in a society that values justice and equality (A & Baisel, 2023).

In contrast, this study seeks to thoroughly examine the brutality and wickedness of the slavery institution depicted in Sue Monk's magnificent masterpiece. Specifically, focuses on how enslaved black individuals cope with physical and mental abuse from their white masters, as well as the efforts made by black characters to free themselves from the cruel institution of slavery. The text will be analyzed from an African-American criticism theory perspective to provide a fresh viewpoint and supplement previous research on the novel. The author hopes this study will provide a new perspective for studying The Invention of Wings.

Theoretical Framework

African-American Criticism has been essential in bringing attention to the historical and ongoing marginalization of African-American voices within American literature, as Richard Yarborough points out (Bressler, 2011), obsessed with selfauthentication, "convincing white readers that blacks were not only human but fully endowed with the traits and abilities necessary for them to meet or surpass the standards used to adjudge acceptability into the white, bourgeois American mainstream" (Spurlin, 1990, p. 732). This form of literary criticism has helped to elevate and give recognition to the rich and varied African-American literary tradition, while also highlighting the need for greater diversity and inclusion within the broader field of literary study. Henry Louis Gates challenges black studies to critique these relations of power by developing theories of critique authentic to the literature of black rather than simply mastering only the canons of criticism and imitating and applying them to African-American texts (Gates, 1990, p. 160).

Moreover, this approach typically emphasizes the themes of race, identity, the wickedness of slavery, equality, and politics within African-American literature, as well as examining how these works fit into the larger canon of American literature as a whole. This approach also provides a platform for black writers to be recognized and celebrated on their own terms rather than being relegated to a tokenized or marginalized position within the literary canon. It is a valuable tool for promoting diversity, equity, and inclusion within academic discourse as well as in society at large. By studying literature through the lens of African-American criticism, scholars can gain a deeper appreciation for the richness and diversity of black literary traditions.

Therefore, the author intends to thoroughly explore the brutality and wickedness of the slavery institution that Sue Monk reveals in her masterpiece The Invention of Wings. Moreover, this study will focus on elucidating how enslaved black people deal with the challenge of physical and mental abuse by their white masters. As well as the efforts made by black characters to free themselves from the cruel institution of slavery by analyzing the text from the perspective of African-American criticism theory. The author hopes this study will offer a fresh perspective and serve as a supplement to the previous researches on The Invention of Wings, giving a new view to study this novel.

Critique of the Brutality and Wickedness of Slavery in The Invention of Wings

1 .The Symbolism of Wings: Freedom and Impedance

In the opening scene, the writer depicts the idea of liberation from slavery by revealing the mythical story of Africans. Sue employs the wing as a symbol of freedom, and these pavilions represent the freedom of enslaved people to live a decent life that preserves their dignity, the right to freedom of expression, and the ability to make their own decisions during their lives. She described that enslaved people have wings and can still fly by choosing not to give up their self-worth in the face of oppression, and they need to invent these wings, i.e., find ways to regain their freedom by asserting themselves and their personalities to the world.

"Even at ten I knew this story about people flying was pure malarkey. We weren't some special people who lost our magic. We were slave people, and we weren't going anywhere. It was later I saw what she meant. We could fly all right, but it wasn't any magic to it" (Kidd, 2015, p. 3).

Hetty's mother tells her daughter a myth about their progenitors, who had wings in Africa but lost those wings when they came to America. Hetty always knew this story wasn't strictly true, but she did not fully understand its symbolic meaning until she was an adult. Hetty's ancestors had this ability but lost their autonomy when forced into slavery in the United States. It seems as though Hetty and her family's lives are hopeless, with no chance of ever getting their freedom back or leaving the house where they are enslaved. Yet, as Hetty grows, she sees how she and her mother can still resist their treatment. She knows that she and her family can still fly by choosing never to relinquish of their own self-worth in the face of oppression. Referring to the title, Hetty must create her wings, which means she must discover ways to assert her independence and individuality to the world. Additionally, the term "The Invention of Wings" symbolizes the perseverance and ongoing resistance against the cruelty of slavery and the urgency to attain freedom from it.

2 .Dehumanization and Psychological Abuse

As the narrative progresses, Sue discovers the extreme suffering that enslaved people experienced due to the cruel physical and psychological abuse their white owners inflicted upon them.

"Missus told us God listened to everybody, even a slave got a piece of God's ear. I carried a picture of God in my head, a white man, bearing a stick like missus or going round dodging slaves the way master Grimké did, acting like he'd sired a world where they don't exist. I couldn't see him lifting a finger to help" (Kidd, 2015, p. 44).

Since Hetty's mother is arrested for stealing a piece of green silk cloth, she is forced to spend an hour with her leg tied so that if she drops her leg, the rope will strangle her. This cruel punishment occurs in the yard, in full view of all the enslaved people, including Hetty. She watches her mother in horror and feels triumph when her mother falls without choking. Yet she seems to have accepted this pain to some extent, seeking only to minimize her mother's distress instead of wishing it away completely. Rather than praying to God that her mother's punishment would be ended early or that the white masters would have compassion, Hetty merely prays that her mother will not fall again .

Aside from increasing the pathos of Hetty's mother's punishment, Hetty's prayer also points to the ways that the white slaveholders use religion to uphold their way of life. She recognizes that the white masters care very little for the enslaved

people's welfare, and she assumes that their white God cares just as little. White ministers often used the Bible to admonish the enslaved people to be obedient, ignoring any injustice that the enslaved people might suffer in the process. She knows that white people will never admit that she exists as a person, much less offer her compassion or mercy. Any help that she needs, she will have to demand herself.

Even though Hetty rejects the idea that enslaved people lack the same level of humanity as white people, it is difficult for her to live in a society where such ideas are prevalent without experiencing some effects. This psychological damage is another injury that enslaved people must bear, perhaps even more harmful than the physical punishments that constantly threaten them. She is conserved from falling into hopelessness and melancholy through her mother's unwavering faith in their worth as human beings. Hetty's mother never overlooks the significance of resisting all the ways slavery marks their lives and tells her that no one can ever write down her price.

" I didn't believe this, never had believed it a day of my life, but if you listen to white folks long enough, some sad, beat-down part of you starts to wonder. All that pride about what we were worth left me then. For the first time, I felt the hurt and shame of just being who I was" (Kidd, 2015, p. 112).

Hetty secretly enters her master's library to discover the price of freedom for herself and her mother. Though initially pleased that their costs are relatively high, She later realizes that any monetary price far underestimates the worth of a human soul. Hetty's abashment and bashfulness at knowing her price is another example of the wickedness of slavery.

3. The contradiction of gender and slavery

Moreover, Sarah is also prominent for her persistence in speaking about the inequities she witnesses in society. The role of women is one thing that society in Charleston refuses to talk about, but the more significant issue couched in silence is that of slavery. Sarah describes how "polite" society can't even say the word "slavery," even though all of their wealth and privilege is due to the enslaved people that work their land. Calling slavery "the peculiar institution" makes it a curiosity that all Southerners happened to live equally, rather than brutal treatment for black people that is considered essentially the foundation of their privilege.

The taboo against discussing slavery also gives slavery more power, making it harder to imagine any other way to live in the South. It's easier for black planters to ignore the injustice they live with daily when nobody speaks of it.

Yet Sarah cannot ignore injustice and thus cannot live comfortably in Southern society. The irony is that Sarah, a member of the white community, criticizes her society for this class distinction, which allows the white class to take advantage of the rights of black characters and treat them in such a brutal way that causes them harm on a psychological and physical level.

"Night after night, I endured these grand affairs alone, revolted by what objects d'art we were and contemptuous of how hollow society had turned out to be, and yet inexplicably, I was filled with a yearning to be one of them. The slaves moved among us. without being seen, and I thought how odd it was that no one ever spoke of them, how the word slavery was not suitable in polite company, but referred to as the peculiar institution" (Kidd, 2015, p. 92).

As soon as Sarah comes of age to join society, she is forced to attend parties and dance in the homes of all the elite families of Charleston. She compares the other women to objects d'art, beautiful artistic French objects, pointing out how no one expects these women to do anything more with their lives than look beautiful. Given her desire to be more than just a pretty face, Sarah feels out of place at the party. However, despite Sarah's importance to the boundaries of women's lives, she still has a twisted desire to be one of these effortlessly beautiful women. Sarah can see how much easier her life would be if she were content to find a husband and live out her days as a committed wife and mother. This is the first experiment in which Sarah is confronted with the pervasive gender disparities that exist within Southern society.

Sarah recognized that becoming a wife and mother was the only feasible path for her future. Anything else will only lead to more pain, as society's rules will inevitably break Sarah's headstrong spirit. In some sense, women in high society in the South were property like enslaved people were, though these white women obviously had far more comfortable lives.

The writer reveals how easily people can fall back on the destructive ideologies of their family and childhood, even if, like Sarah, they rationally know these principles are wrong. Living with slavery every day, it is all too easy for Sarah to accept this institution as the way the world is. Sarah has to put in the effort day after day to free her mind from the worldview of slavery so that she can work to free the enslaved from their own chains. Therefore, we notice the volatility of Sarah's personality and her attempt to accept the enslaved people as human beings with the right to life. Sarah had thought that she truly believed in equality between the races, a principle that should translate into Sarah

happily allowing Hetty to share all her fine things. Yet Sarah has not entirely escaped the influence of society; she is surrounded by people who consistently perpetuate the idea that enslaved Black people are naturally inferior to white people.

"She'd immersed herself in forbidden privileges, yes, but mostly in the belief she was worthy of those privileges. What she'd done was not a revolt, it was a baptism. I saw then what I hadn't seen before, that I was very good at despising slavery in the abstract" (Kidd, 2015, p. 115).

When Sarah's family returned home a day earlier than planned after a month-long stay in Belmont. Upon their early arrival, Sarah discovered Hetty bathing in her copper tub, which was a privilege that an enslaved person would never be permitted to entertain in the presence of white people. Sarah is at first angry as a white woman but later reflects on the event and calls Hetty's bath a baptism, metaphorically giving Hetty a new life where she is no longer an enslaved person unworthy of comfort and riches.

She is not planning a revolution at this point, a word that connotes punishing the white people for their poor treatment of Hetty all her life. This bath is simply a way for Hetty to assert her personhood and her right to have everything white people have. Hetty is not looking for black people to be superior to white people; she strives to discover a world where black individuals are respected and regarded as entirely human.

As the novel progresses, Sue puts forward a new concept called the basis of resistance and freedom from injustice, where she depicts one of the liberated black characters who call on enslaved people to revolt against the brutal violence they are subjected to and get the right to live their lives and express their opinions absolutely freely.

"The Lord has spoken to me, he cried out. He said, set my people free. When your name is written in the Book, you're one of us and you're one of God's, and we'll take our freedom when God says, Let not your heart be troubled. Neither let it be afraid. You believe in God, believe also in me. My name wasn't in the book, just the men's, but I would've put it in there if I could. I would've written it in blood" (Kidd, 2015, p. 224-225).

As Vesey's slave rebellion gained more supporters, he used written rhetoric to help him influence anti-slavery activists to join their side. By justifying any fears enslaved people may have about the uprising against the "system established by the white class" being exported through the Anglican Church. He quotes from Jesus Christ's call to action: "You believe in God; you also believe in me." He builds a community of enslaved people by having them write their names in a book, which he will call "the Book of Life," which bears the names of all those who have been committed to this revolution, which seeks to rid them of the wickedness of slavery and its brutality. Vesey is compared to the savior of these oppressed people. The rebellion and the book create a place where enslaved people can unite as people who will receive the same rights as any white person.

While the slave revolt promises to rid the enslaved people of the wickedness and brutality of slavery, it ignores women's rights to equality by oppressing women's rights. Hetty is not permitted to inscribe her name in the book because she is female. Although women like Hetty and Vesey's wife contribute equally to the success of this revolution by providing food and even stealing weapons from the men, their actions are not mentioned as publicly as those of the men.

Like any man, Hetty adheres to Vesey's vision of freedom; she is ready to sign her name with blood or risk her life to get a bullet mold to support the revolution. The slave revolt is a big step forward towards racial equality, but Sue does not ignore the things that the Vesey revolution still needs to deal with in terms of gender equality.

4 Revolution and the Dream of liberation

On the other hand, Hetty breaks the silence that Charleston officials imposed on the black community by marking the grave site of the leader of their revolution with a red thread, which the writer employs throughout the novel to symbolize Hetty's soul and desire for freedom. The loss of their leader also represents a loss of the dream of freedom. Vesey instilled a sense of hope in countless enslaved people that their bondage could be brought to an end in the near future and provided them with actionable strategies for resisting the inhumane treatment inflicted upon them. After Vesey's execution, the fight against slavery became significantly more difficult. The red thread shows that Hetty is still committed to the dream of freedom despite the overthrow of the leader of their revolution, who was the hope of the black community.

"The edict from the judges said we couldn't cry, or say his name, or do anything to mark him, but I took a little piece of red thread from my neck pouch and tied it round one of the twigs on a low, dipping branch to mark the spot. Then I cried my tears and said his name" (Kidd, 2015, p. 261).

After Vesey's slave uprising is eliminated, Charleston officials execute Vesey in an isolated location and issue an order that prevents mourning for Vesey in any way. Hetty ignores these

warnings and follows Vesey's wagon from his holding cell in the penitentiary to a field, where she is the only one to witness Vesey's execution. Though she knows the risks, Hetty cannot keep Vesey's grave unmarked. Regardless of his mistakes, Vesey still deserves to have a memorial for his death because he represented the dream of liberation from the brutal system of slavery imposed on the black community.

Moreover, the Sarah of revolt also served to achieve actual racial equality. Sarah points explicitly out that enslaved people can free themselves and that blacks are not powerless to free themselves without the need for a white savior to come and liberate them. True equality means more than the emancipation of enslaved people. It means allowing blacks to assert their freedom. Sarah's belief in equality implies that she has to acknowledge the right of blacks to liberate themselves, even when she is uncomfortable with their methods of making this revolution.

"I drew myself up, glaring at their angry faces. What would you have the slaves do?" I cried. "If we don't free them, they will free themselves by whatever means" (Kidd, 2015, p. 254).

Sarah is trying for the first time not to remain silent against the members of her white class, who are trying to silence her and prevent her from demanding the rights of the black class and her right as a woman to have the right to express her opinion. Although Sarah may still stutter at times, she never lets that stop her from speaking out for the freedom of enslaved individuals. She does not endorse the potential violence that a slave revolt could bring. However, she raises the essential question of what other options are available to enslaved people after years of persecution and brutality committed by white citizens against their enslaved people.

Sarah is trying to ask the question of refusing to allow white citizens to act as victims during the slave revolt because the white class created the conditions that nowadays force enslaved people to use any means to liberate themselves from slavery. This boldness gives Sarah a dose of self-confidence and hope in life. She can eventually express her opinion fully about the wickedness of slavery. The written word allows Sarah to say everything she thinks about personally. While her society ridicules Sarah's ideas about the emancipation of enslaved people, and Sarah is perceived by the other high society elite of Charleston as a strange failure of a woman because she never married, Sarah really could become a writer.

On the other hand, Sarah's female identity does not stand in the way of her intellectually enlightened mind. Sarah can let go of the judgment she expects from others when she writes and focus on the truth of what she is fighting for.

Sue again details enslaved people's hardships and the incredible wickedness of this institution. Hetty's mother has been exposed to countless wounded throughout her life on the farm, where she was forced to live with psychological and physical abuse. Hetty has observed all the recent bodily cicatrices left by the arduous work on the ranch and how her mother has aged precociously from her life as an enslaved person.

"Mauma's back. She has scars and a full head of white hair and looks old as Methusal, but she's the same inside. I nursed her day and night. She brought my sister with her named Sky. I know that's some name. It comes from mauma and her longings. She always said one day we'd fly like blackbirds" (Kidd, 2015, p. 274).

Regardless of how Hetty's mother has been injured, she has not given up on the dream of freedom. She named her little daughter Sky. Sky's name is the most significant indicator that Hetty's mother still holds on to the principles of living a free life as much as possible.

Hetty again remembers the legend about blackbirds that her mother told her as a little girl. In that legend, black people had wings, a metaphor for their freedom. Hetty's mother unfailingly believes in a future where black people will fly again, gaining their independence back. Hetty acknowledges that her mother has every right to be tired after a lifetime of working at the farm and Sara's house. However, she wanted to be remembered for her rebellious spirit rather than her obedience or how well she held up in a life of struggle. Hetty's mother spirit always belonged to herself, even when her body was the property of a white man or woman. That spirit is what truly counts, as Hetty's mother shows her daughter how to maintain resistance to slavery despite all the consequences.

Her mother's faith that enslaved people are fundamentally worthy of freedom inspires Hetty to keep working toward her own escape. Her legacy is not the legacy of an enslaved person who was bound all her life; it is the legacy of a woman who never gave in to the bonds others tried to force on her.

In the end, Hetty finds the freedom she was fighting for and fulfills her mother's dream of finding salvation from the wickedness of slavery. The boat pulls away from Charleston Harbor and takes Hetty and her sister toward freedom in the North. Sarah and Hetty stand together at the rail, watching the city fade into the distance. Hetty calls this moment "the last black

chunk of the duvet," imagining that her journey out of slavery completes her mother's unfinished duvet.

"Sarah put her hand on my arm and left it there while the city heaved away. It was the last square on the quilt. I thought of mauma then, how her bones would always be here. People say don't look back, the past is past, but I would always look back. When we left the mouth of the harbor, the wind swelled and the veils round us flapped, and I heard the blackbird wings" (Kidd, 2015, p. 359).

This last passage displays Hetty and Sarah together, able to finally interact as equals. Throughout the life of Hetty's mother, she uses her duvet to take back her life story from the white masters who tried to silence her voice. Hetty finally flees a life of slavery and achieves her mother's dream of a life where her voice is just as strong as anyone else's voice. She keeps her mother's legacy in mind as she moves into her future, keeping her memory alive. The novel ends with the same image of blackbird wings as the blackbird legend in the first chapter. As Hetty's mother said in the beginning, the enslaved people found their wings again.

Conclusion

Altogether, the novel serves as a poignant reminder of the wickedness of slavery and the urgent need for resistance against oppressive power systems. It highlights the brutal and dehumanizing nature of slavery while also portraying resistance as a necessary response to such oppression. Sue's novel also emphasizes the importance of recognizing and showing compassion for oppressed or marginalized people and the

psychological abuse that enslaved people had to endure daily. It is essential to view this novel as an exceptional teaching tool for students of all levels studying American history, social justice issues, and literature, as it can stimulate critical thinking about the past and serve as a valuable tool for encouraging discussions about present-day in social justice issues and inspiring action toward creating an equitable world. Eventually, the researcher proposes that the future study of this novel should focus on considering the historical context of the story to understand how the experiences of the female characters are shaped and how their struggles represent broader issues of gender equality from a feminist perspective.

References

- 1 -AuthorBytes. (2024, April 16). Biography- Sue Monk Kidd. Sue Monk Kidd. https://suemonkkidd.com/author ./
- 2 -A, A. L., & Baisel, A. (2023). Exploring the convergence of social disparities and interracial relationships in Sue Monk Kidd's The Invention of Wings. Studies in Media and Communication, 11(4), 149–158. https://doi.org/10.11114/smc.v11i4.6087.
- 3 -Bressler, C. E. (2011). Literary criticism: An introduction to theory and practice (5th ed.). Pearson.
- 4 -Gates, H. L. (1990). Black literature and literary theory. Routledge.
- 5 -Hopkins, T. (2021). Interracial relations: History and cultural identity in The Invention of Wings. College English, 136(137). https://doi.org/10.1017/cbo9781316216453.151.
- 6 -Kidd, S. M. (2015). The invention of wings. Penguin Books...
- 7-Rump, S. M. (2015). Transatlantic and The Invention of Wings: Historiographic metafiction in contemporary novels and the importance of intersectionality on the journey to self-knowledge (Doctoral dissertation). John Carroll University. http://collected.jcu.edu/mastersessays/24.
- 8- Spurlin, W. J. (1990). Theorizing signifying(g) and the role of the reader: Possible directions for African-American literary criticism. College English, 52(7), 732–742. https://doi.org/10.2307/377629.