

# Chicago Style Essay

**Header** with last name and page number, right-aligned.

→ Hernández 1

Silence as Resistance: Reclaiming Power in Marginalized Narratives ←

**Center all elements** vertically and horizontally.  
**Double-space** each line.

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LIT 304: Voices of the Silenced

Dr. Eleanor Price

April 3, 2025

# Chicago Style Essay

Hernández 2

**Center the title** before the first paragraph. Do not bold or underline.

→ Silence as Resistance: Reclaiming Power in Marginalized Narratives

In many literary and historical contexts, silence has been framed as weakness or submission. Yet for marginalized communities, silence often carries deliberate meaning. It can serve as a form of refusal, a way to assert autonomy in systems that demand visibility on someone else's terms. Michel-Rolph Trouillot argues that silence is not the absence of speech but a product of power itself, a space where history is both erased and rewritten.<sup>1</sup>

Indent first line **0.5 inch**. Keep double spacing.

→ This idea reshapes how we read testimonies and creative works by oppressed groups. In Toni Morrison's *Beloved*, the moments of withheld speech become central to understanding trauma. They do not signal ignorance; they reveal knowledge too heavy or dangerous to voice. Saidiya Hartman calls this «critical fabulation,» a method of reconstructing lives lost in archives without pretending to fill every gap.<sup>2</sup> ←

Insert **footnote** reference number after punctuation.

When viewed this way, silence resists domination. It questions the assumption that speech is always liberating. Audre Lorde reminds readers that speaking out can carry its own costs, that survival sometimes depends on what remains unsaid.<sup>3</sup> For writers reclaiming history, silence becomes a narrative choice rather than a failure to testify. It is the quiet space that forces readers to listen differently.

# Chicago Style Essay

Start **notes** on a new page. Center the heading. Number notes sequentially.

→ Notes

Hernández 3

1. Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History* (Boston: Beacon Press, 1995), 27.
2. Saidiya Hartman, *Venus in Two Acts*, *Small Axe* 12, no. 2 (2008): 1–14.
3. Audre Lorde, “The Transformation of Silence into Language and Action,” in *Sister Outsider: Essays and Speeches* (Trumansburg, NY: Crossing Press, 1984), 40.

# Chicago Style Essay

Hernández 4

Start **bibliography** on a separate page. Center heading at top.

→ Bibliography

Hartman, Saidiya. Venus in Two Acts. *Small Axe* 12, no. 2 (2008): 1–14.

Lorde, Audre. “The Transformation of Silence into Language and Action.” In *Sister Outsider: Essays and Speeches*, 36–44. Trumansburg, NY: Crossing Press, 1984.

Trouillot, Michel-Rolph. *Silencing the Past: Power and the Production of History*. Boston: Beacon Press, 1995.

Use hanging indent of **0.5 inch**. First line flush left, next lines indented.

← **Follow Chicago Manual of Style (17th ed.) student paper format:** double spacing, footnotes, header, and bibliography.