

KASDI MERBAH UNIVERSITY - OUARGLA
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Nostalgia and Myth in Toni Morrison's
***BELOVED*:**
(A Feminist Approach)

Presented for Evaluation by

Ait Allah Ikram Maamoun

Siham Benhammouda

Supervised by

Dr. Hanafi (Tidjani) Hind

Jury

Dr. Hanafi (Tidjani) Hind

Ouargla University

Supervisor

Dr. Dib Nawel

Ouargla University

President

Mrs. Bahri Fouzia

Ouargla University

Examiner

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Dedication

To my heroes Mom and Dad

To my inspiring sister Ichrak

To my heart twins Douaa and Joumana thank you for every smile

To my special siblings Annes Khaula and Haithem

To my dear Anfel for being there always

*To my Lovely Marwa who was always beside me whenever I need her
support and advice*

To my partner Siham, I will never forget our special achievement

To all my friends and family. I am blessed with your supportive spirits

Finally to my lovely cat “Bobo”

Finally to Me

Ikram

Dedication

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To My dear brother Tarek who was always the source of my inspiration

To my dear brother Imad.

To My Dear precious sister Amira.

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Abstract

This dissertation examines Nostalgia and myth in Toni Morrison's *Beloved* from a feminist perspective. *Beloved* is a sort of slave novel in literature in which Morrison presents the horrific past of black slaves. *Beloved* is based on the true-life story of Margret Garner. It is set after the American Civil War and during the Reconstruction Era. As a modern author, Morrison brilliantly represents African Americans' traumatic treatments and tries to bring back the readers into the forgotten past by using flashbacks and nostalgia. Morrison's novel represents the way racial and gender stereotypes affect the quest for individual identity and selfhood establishment of the black female. The dissertation aims, to show the fact of nostalgia and myth in remembering the past also to develop a strong understanding of the different crucial aspects that influence the female character's identity realization. The study employs Black Feminist theory to examine the black female's harsh experiences in a society dominated by white supremacy and patriarchy. Accordingly, the first chapter is devoted to defining Nostalgia Myth and Black feminism theory. The second chapter is an attempt to analyze Toni Morrison's representation of black female suffering and journey to shape their identity and how they go from self deconstruction into self-construction, to prove their identity in the novel. The third, and the fourth chapters are practicals by analyzing the novel and go beyond the intersectionality in the novel.

Key Words: Nostalgia, Myth, Black Feminism, Intersectionality, Patriarchy, self Construction, self Deconstruction.

Résumé

Cette thèse examine la nostalgie et le mythe dans *Beloved* de Toni Morrison d'un point de vue féministe. *Beloved* est une sorte de roman d'esclaves dans la littérature dans lequel Morrison présente le passé horrible des esclaves noirs. *Beloved* est basé sur l'histoire vraie de Margret Garner. Il se déroule après la guerre civile américaine et pendant l'ère de la reconstruction. En tant qu'auteur moderne, Morrison représente avec brio les traitements traumatisants des Afro-Américains et tente de ramener les lecteurs dans un passé oublié en utilisant des flashbacks et la nostalgie. Le roman de Morrison représente la manière dont les stéréotypes raciaux et de genre affectent la quête d'une identité individuelle et l'établissement de l'individualité de la femme noire. La thèse vise à montrer le fait de la nostalgie et du mythe en remémorant le passé et à développer une solide compréhension des différents aspects cruciaux qui influencent la réalisation de l'identité du personnage féminin. L'étude utilise la théorie féministe noire pour examiner les dures expériences de la femme noire dans une société dominée par la suprématie et le patriarcat blancs. En conséquence, le premier chapitre est consacré à la définition du mythe de la nostalgie et de la théorie du féminisme noir. Le deuxième chapitre est une tentative d'analyser la représentation de Toni Morrison de la souffrance des femmes noires et de leur parcours pour façonner leur identité et comment elles passent de l'auto déconstruction à la construction de soi, pour prouver leur identité dans le roman. Le troisième et Les quatrièmes chapitres sont des pratiques celle ci en analysant et en dépassant l'intersectionnalité du roman.

Mots clés: nostalgie, mythe, féminisme noir, intersectionnalité, patriarcat, auto-construction, auto-déconstructio

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List of Abbreviations

LBGTQ: Lesbian, Gay, Bisexual, and Transgender Community, the Q stands for questioning.

PTSS: Post Traumatic Stress Syndrome.

TMT: Thermo Mechanically Treated Steel.

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General Introduction

General Introduction

Nostalgia and Myth in the *Beloved* of Toni Morrison from the feminist perspective are the focus of this dissertation. Morrison is a major African-American writer who devoted her entire life to writing on the struggles of black people. In addressing the concerns of black Americans such as slavery, racism, and the impact of these tragic stories. Morrison is one of the leading literary figures of modern times. She is the first black woman novelist to win the Nobel Prize for Literature in 1993.

Toni Morrison focused mainly on the black experience in her novels, she tries to portray the injustice society towards the Black Americans she took her readers into her stories to feel the suffering of slavery, and racism. Toni Morrison was known for her use of unusual yet effective comparisons that give a further description of the details she presents.

Beloved is a gothic historical, spellbinding, and dazzlingly innovative Novel based on a bloody truth. *Beloved* tells the story of a family that escaped from slavery to a haunted house in Cincinnati and the incidents that happened to them. The story is inspired by the true story of Margaret Garner the slave woman who killed her own child “*Beloved*”.

The events of this novel mostly took place within the American civil war and the Reconstruction Era. This study will reconnoiter slavery effect on building the identity in *Beloved* written By Toni Morrison. In this novel, Morrison shed light on self deconstruction identity and the way the characters could be free from the horrible past to get their self-construction identity. The appropriate theory used to interpret this work is the theory of Feminist Intersectionality theory as a reference to analyze the effects of slavery on Black woman identity, and how Toni Morrison shows the results of Slavery in destroying the African American community after enslavement. Especially black women.

Motivation

The intent behind choosing to write a dissertation about African American studies is our admiration of the uniqueness of Toni Morrison’s style. She success in going deep into the inner psychology and the Black-psyche's: Fears, borders, desires and feelings, which black women especially experienced in a certain time, and how she portrayed the life of African Americans during slavery. Morrison brilliantly brings the reader close to this alien experience and moves it from the stereotype perspective.

General Introduction

Aim of the Study

The study under our interest aims at investigating the use of nostalgia and myth in Toni Morrison's *Beloved*, and to spotlight slavery and its result on the black women's identity. By the end of the study, we will reach that Morrison has successfully drawn a picture that describes the harsh experiences of the blacks in the United States encountered throughout her characters.

Research Objectives

The main objectives of this study are:

- 1- Examining Myth and Nostalgia in **Beloved**, and in what way Toni Morrison translated the concept of freedom for a black slave woman.
- 2- Portraying the suffering of the Black American women in the novel
- 3- Indicating the extreme damage, which occurred due to racism, SLavery, and Rape in the characters identity.
- 4- Providing new reading for Toni Morrison's *Beloved*.

Research Question

- 1- To what extent is a Feminist approach to Toni Morrison suitable to study Toni Morrison's *Beloved*?

Research Methodology

In examining Toni Morrison's *beloved* the appropriate theory that can be used is the feminist intersectionality theory. This theory based mainly on how there is an intersectional between sexism, racism, and sexual discrimination; and how the colored people especially blacks are oppressed by the white power. For these studies corpus-based we will adopt the descriptive Analytical Approach on Feminism intersectionality theory.

Structure of the Dissertation

This research paper is mainly divided into three chapters. The opening chapter detects a historical overview of nostalgia and its definition. also the definition of myth. in addition to a preface to the feminism theory, black feminism theory, and intersectionality approach.

The second chapter includes Socio-Historical Context journey in Slavery in Toni Morrison Beloved from a Feminist Perspective. Also in this chapter, we deal with slavery and freedom in Toni Morrison's beloved. Besides the experience of deconstruction and construction in Toni Morrison's Beloved to prove the way the black woman in facing their past to get freedom.

The third chapter is the practical part of the research. In this part, we engage in textual analysis of Morrison's Beloved. It consists of racism, sexism, and sexual discrimination, and the application of intersectionality theory in the novel.

Outline

1.1. Introduction.

1.2. Historical Overview of Nostalgia.

1.3. Definition of Nostalgia

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Chapter One
Theoretical Thematic
Overview

1.1. Introduction

This first chapter explores Nostalgia and myth these two concepts are esthetically coloring any literary text, it seems to the reader simple words in any novel, poetry, or tale but it adds an important spirit to the literary text by reliving incident memories and establishing new mythology for readers, these two concepts are appropriately showing the ambitions of the writers in modern literature by blending between ancient and new mythologies. Also the Black feminist movement, the black feminism theory, intersectionality feminist theory, and its relationship with the Black women movement.

1.2. Historical overview of Nostalgia

The term nostalgia was coined in 1688 by the Swiss medical student Johannes Hofer (1688/1934). In his medical dissertation, Hofer described cases of an illness that bore similarities to afflictions observed in other countries: *Schweizerkrankheit* in Germany, *mal du pays* in France, and *malatia del pais* in Spain (McCann, 1941). Hofer was, however, the first to explicitly define this condition as an illness and crafted the word nostalgia from two sounds: *nostos* (return to the native land) and *algos* (pain). Nostalgia, then, as originally construed, is the pain caused by the desire to return to one's native land. Hofer conceptualized nostalgia as a medical disease afflicting Swiss soldiers and mercenaries who had traveled from their Alpine homes to the plains of Europe to wage war. Symptoms of this disease included constant thinking about home, sadness, anxiety, irregular heartbeat, and insomnia, loss of thirst, disordered eating, physical weakness, and fever (McCann, 1941; Sedikides et al., 2015a). In other words, nostalgia was believed to be causing a significant amount of psychological and physical distress. Ultimately, Hofer viewed nostalgia as a neurological ailment. He specifically proposed that nostalgia is a "cerebral disease" (Hofer, 1688/1934, p. 387) resulting from "the quite continuous Vibrations of animal spirits through those fibers of the middle brain in which impressed traces of ideas of the Fatherland still cling" (ibid., p. 384). (Clay Routledge. 2015. P.13).

Nostalgia during history was equated with Homesickness, it was also considered as a bad omen. In the 17th and 18th centuries, speculation about nostalgia was based on observations of Swiss mercenaries in the service of European monarchs. Nostalgia was regarded as a medical disease confined to the Swiss, a view that persisted through most of the 19th century. Symptoms—including bouts of weeping, irregular heartbeat, and anorexia—were attributed variously to demons inhabiting the middle brain, sharp

differentiation in atmospheric pressure wreaking havoc in the brain, or the unremitting clanging of cowbells in the Swiss Alps which damaged the eardrum and brain cells.

(Sedikides, C., Wildschut, T., Arndt, J., & Routledge, C. (2008). 17,p 304-307).

By the beginning of the 20th century, nostalgia was regarded as a psychiatric disorder. Symptoms included anxiety, sadness, and insomnia. By the mid-20th century, psychodynamic approaches considered nostalgia a subconscious desire to return to an earlier life stage, and labeled it a repressive compulsive disorder. Soon thereafter, nostalgia was downgraded to a variant of depression, marked by loss and grief, though still equated with homesickness. *[(Sedikides, C., Wildschut, T., Arndt, J., & Routledge, C. (2008)., 17,p 304-307). see Sedikides, Wildschut, & Baden, 2004”].*

By the late 20th century, there were compelling reasons for nostalgia and homesickness to finally part ways. Adult participants regard nostalgia as different from homesickness. For example, they associate the words *warm, old times, childhood, and yearning* more frequently with nostalgia than homesickness *[(Sedikides, C., Wildschut, T., Arndt, J., & Routledge, C. (2008). 17, 304-307). (Davis, 1979)].*

1.3. Definition of Nostalgia

Nostalgia is a rose-colored and personally important memory of one's childhood or relationships, and also it's a pining, and wishing for momentary returns to the past that can make a combination of bittersweet emotions albeit more positive than negative. We can also define Nostalgia as a desire to return to an earlier time in life.

Nostalgia is “a sentimental longing or wistful affection for the past” *(Pearsall, 1998, p. 1266).*

Nostalgia is related to the word homesickness it is an emotional desire to be back home for people who are far away from their homes and lands.

The earliest definition to be found of the word nostalgia could be interpreted as- “the psychological suffering caused by an unrelenting yearning to one's homeland” *(Sedikides, Wildschut, & Baden, 2004, P. 200-201).* The dictionary defines nostalgia as “homesickness” or a “longing for something faraway or long ago.”¹ The word is made up of the Greek *nostos* = home, and *algos* = pain. *(Andreas Huyseen, Grey Room 23, Spring 2006, pp. 6–21).*

Cambridge Dictionary defines Nostalgia as a feeling of pleasure and also slight sadness at the same time when you think about things that happened in the past

The New Oxford Dictionary of English (1998) defines it as —a sentimental longing or wistful affection for the past, typically for a period or place with happy personal associations (p. 1266).

Merriam-Webster dictionary defines nostalgia as a pleasure and sadness that is caused by remembering something from the past and wishing that you could experience it again from English Language Learners' perspectives, other definition says that nostalgia is a longing for something past. also they define Nostalgia as The estate of being homesick and a wistful or excessively sentimental sometimes abnormal yearning for a return to or of some past period or irrecoverable condition from as a medical definition.

Nostalgia as a medical disease. Traditionally Nostalgia has been conceptualized as a medical disease and a psychiatric disorder. Instead, we argue that nostalgia is a predominantly positive, self-relevant, and social emotion serving key psychological negative effect, feature the self as the protagonist and are embedded in a social context. Nostalgia is triggered by dysphoric states such as negative mood and loneliness. Finally, nostalgia generates positive effect, increase self-esteem, fosters social connectedness, and alleviates existential threat. (Sedikides, C., Wildschut, T., Arndt, J., & Routledge, C, 2008. 17, 304-307).

According to Hirsch the definition of nostalgia as being the yearning for an idealized past, or what is known as screen memories in psychoanalysis inquiry (Hirsch, 1992; Kaplan 1987), are memories that are not representing the truth, instead of being a combination of many different memories intertwined into one single memory where all negative elements are filtered out. This is exemplified by psychoanalysis methods, during the analysis of the transference neurosis, the patients' earliest memories undergo changes and divide into multiple components that are separate, definable childhood memories (Hirsch, 1992, p. 390). But unlike screen memories, nostalgia is a composition of memories resulting in a strong emotional state (Hirsch, 1992). (Judith, A. Katja, V. & Jimmy, A. 2011. P.14).

1.4 Nostalgia in Contemporary Literature

Nostalgia in contemporary literature nostalgia is different from homesickness it is all about remembering our memories and longing for any event that happened, persons that we have met, or place that we have been in our past nostalgia doesn't mean yearning only for

homesickness it is even wider than that. Our memories are expressing our identity and previous events in this life.

In 1979, a sociologist Fred Davis says that, nostalgia was now revealed to be a form of a sentimental yearning of any object, event, or place in the past, rather than an emotional response to homesickness. By this time the general view had also shifted from being a medical malady or a psychiatric disturbance to play a normal psychological function that we all experience at times (Davis, 1979), although several authors still argue that nostalgia exists as a pathological condition (Kaplan, 1987; Peters, 1985). Along with Davis (1979), Werman (1977) argued in favor to a separation of empirical traditions for homesickness and nostalgia, with homesickness research paying most of its attention to the psychological difficulties accompanying the transition to boarding school or college, at home or abroad (Van Tilburg et al., 1996). Today the general definition of nostalgia includes recalling memories that give rise to certain complex emotions, creating a positive mood. In addition it is now generally believed that nostalgia transcends age and ethnicity (Batcho, 1995, 1998; Sedikides, et al., 2004; Wildschut et al., 2006; Zhou et al., 2008). (*Judith, A. Katja, V. & Jimmy, A. 2011. P.13*).

I.5. Nostalgia as an Emotion

Nostalgia may be caused by several elements, and incidents including music, photographs, movies, smells, special events, family members, threatening stimulus, and as a deliberate response to an uncomfortable psychological state. These elements make us full of different emotions, which make nostalgia an emotion whether it was bad or good.

Today researchers and theorists regard unanimously that nostalgia is a universal emotion (*Batcho 1995, 1998; Havlena & Holak, 1998; Sedikieds et al., 2004; Wildschut et al., 2006*).

—There is no one who at one time or another has not experienced nostalgic says Kaplan (*1987, p. 465*), although differences in temperament and personality traits influence nostalgia proneness (*Batcho, 1998; Holbrook, 1993*). When it comes to a more nuanced classifications there is still a debate, for instance the basic and non-basic emotion dichotomy of where nostalgia belongs is still unclear (also known as primary and secondary emotions categorization). As explained by Soudry, Lemonge, Malinvaud, Sonsoli and Bonfils (2010) a primary (or simple) emotion is one followed by a facial expression or gestures independently of ethnic or social upbringing. The secondary (or mixed) emotions result from combining several primary emotions into something more complex. Several authors describe nostalgia as

a complex emotion (*Sedikides et al., 2004; Soudry et al., 2010*). (*Judith .A, Katja. V, & Jimmy.A. 2011. P.14*).

I.5.1 Nostalgia as a Negative Emotion

Nostalgia could be considered as a negative emotion when it affects the behavior and psyche of individuals, which makes them in a cycle of frustration, sadness, psychological pressure, and tension due to isolation and homesickness.

Rosen (1975) describes nostalgia as a ‖psychopathological condition affecting individuals who are uprooted, whose social contacts are fragmented, who are isolated and who feel totally frustrated and alienated.‗ (p. 340). Peters (1985) says it is a ‖fleeting sadness and a yearning to an overwhelming craving that persists and profoundly interferes with the individuals attempt to cope with his present circumstances‗ (p. 135). Even though the shift from homesickness has been made, the concept of nostalgia as significant in melancholia is still supported by Volkan (1999) and Peters (1985) working in the psychodynamic field. Making a nostalgia trip is a trip of sadness. The realization of that the past is irredeemably lost could only be one highly negative epiphany (Best & Nelson 1985; Hertz 1990). (*Judith, A. Katja, V. & Jimmy, A. 2011. P.14*).

I.5.2 Nostalgia as a Positive Emotion

Yearning to our past and memories could make our days better and that what makes nostalgia gives us a positive emotion by making us enjoy and smile with our imagination while getting into our past desires and behaves. Like remembering a birthday party, a friend's surprise, and childhood incidents.

Davis termed nostalgia ‖a positively toned evocation of lived past‗ (1979, p.18) and in great contrast to early observers of nostalgia, Davis means that a ‖nostalgic feeling is almost never infused with those sentiments we commonly think of as negative—for example, unhappiness, frustration, despair, hate...‗ (p. 14). Batcho (1998, 2007), Kaplan (1987) and Havlena and Holak (1998), to name a few contemporary researchers, parallel this view, stating that nostalgic reverie is a travel of re-enjoyment of the original experience caused by the emotional, although idealized past. Batcho (2007) states that nostalgia ‖promotes psychological well-being by countering alienation and strengthens community‗ (p. 363) whereas Kaplan (1987) says: ‖Nostalgic memories also preserve something of the self of

early childhood, a feeling of a much loved child (p. 482). In this sense nostalgia soothes the feeling of loss, serving as a form of compensatory narcissism, because it heightens self-esteem and reduces depression (Kaplan, 1987) and thus serves mainly to produce a positive feeling in the experiencer. Nostalgia's role of heightened value to objects, events or people, makes it self-evidently detached from notions such as depression and melancholia, where the outlooks induced by those states are normally bleak and negative.). (*Judith, A. Katja, V. & Jimmy, A. 2011. P16-17*).

1.5.3 Nostalgia as a Bittersweet Component

Many renowned theorists would give credit to the bittersweet component felt while reminiscing, to be the sign of nostalgia (Bassin, 1993; Havlena & Holak, 1991; Hertz, 1990; Kaplan, 1987). Werman (1977) said it is a —wistful pleasure, a joy tinged with sadness (p. 393). Arguments are going like, it is sweet because to the —original print' was positive and bitter because it is now lost to the past. Family and close others (e.g. romantic partners and friends) have been reported to be of high significance as content in the nostalgic reverie (Havlena & Holak, 1992). Objects such as jewelry, antiques, toys, and cars are also known to make people nostalgic (Havlena & Holak, 1991). Also, events such as weddings, school excursions, and holidays have proven to wax nostalgia (Havlena & Holak, 1991; Wildschut et al., 2006). Although there is clear evidence such personal memories are mainly positive, Baker and Kennedy (1994), say that nostalgia prompted by an object, a scene, a smell, or a strain of music is still causing a wistful mood, i.e. being bittersweet in its flavor (also see Belk, 1990). (*Judith, A. Katja, V. & Jimmy, A. 2011. P.16*).

1.6 Myth in literature

From the middle Ages until the beginning of the twentieth century, writers in English have repeatedly returned to the stories of Greek and Roman mythology. In the process, such stories have frequently been altered out of all recognition. Classical Mythology in English Literature brings together a range of English adaptations of three classical myths, allowing students for the first time to study the ways in which they have been reinterpreted and reinvented by writers throughout history. Beginning with a quick introduction to the key ancient sources and important Greco- Roman gods and heroes, the anthology then concentrates on three stories: Orpheus and Eurydice, Venice and Adonis, and Pygmalion. Each part begins with the classical sources and finishes with contemporary versions, with an old tale changed by Christian allegorists and, chivalric romancers and philosophers, Victorian mystics, Freudians, and feminists in the twentieth century, in the intermediate ages. (*Geoffrey Miles. 2002*).

1.7 Definition of Myth

Myth The origin of this word to the Greek word *mythos*, which means a story, speech, or it, may refer to something new. Myths may tell real stories or mention real people, but they cannot be relied upon as historical sources, Myths tell unusual stories and events without any evidence of their reality, which sometimes makes them unrealistic and unbelievable. Myths are more than mere stories and they serve a more profound purpose in ancient and modern cultures. Myths are sacred tales that explain the world and man's experience.

Myths are stories that are based on tradition. Some may have factual origins, while others are completely fictional. But myths are more than mere stories and they serve a more profound purpose in ancient and modern cultures. Myths are sacred tales that explain the world and man's experience

The word myth derives from the Greek *mythos*, which has a range of meanings from “word,” through “saying” and “story,” to “fiction”; the unquestioned validity of *mythos* can be contrasted with *logos*, the word whose validity or truth can be argued and demonstrated. Because myths narrate fantastic events with no attempt at proof, it is sometimes assumed that they are simply stories with no factual basis, and the word has become a synonym for falsehood or, at best, misconception. In the study of religion, however, it is important to distinguish between myths and stories that are merely untrue. *Jonathan Z. Smith & Richard G.A. Buxton. (2006). P 01).*

I provisionally call 'myth' as a subspecies of what commonly is labelled 'symbolic Phenomena.' This term refers to processes and entities which constitute a complex force in the creation and maintenance of culture. (*Des Bouvrie, Synnøve, 2002.*»).

Myth is constituted by the loss of the historical quality of things: in it, things lose the memory that they once were made...A conjuring trick has taken place; it has turned reality inside out, it has emptied it of history and has filled it with Nature [...] The function of myth is to empty reality: it is, literally, a ceaseless flowing out, haemorrhage, or perhaps evaporation, in short, a perceptible absence (Barthes 1993: 131). Myth transforms what is particular, cultural, and ideological into what appears to be universal, natural, and purely empirical (Weber 2005: 7). Myth makes meanings into common sense; it makes 'facts' out of interpretations; it is 'depoliticized' speech, in essence, something we do not question. Myth is really about making

something cultural seem natural this is a highly political practice that depends on formations of power (Barthes 1993; Weber 2005) {Åhäll, Linda.(2012): 103-120}.

Dictionaries define Myth:

Merriam-Webster dictionary define myth as a usually traditional story of ostensibly historical events that serves to unfold part of the world view of a people or explain a practice, belief, or natural phenomenon creation *myths*, and PARABLE, ALLEGORY Moral responsibility is the motif of Plato's *myths*.

A popular belief or tradition that has grown up around something or someone *especially*: one embodying the ideals and institutions of a society or segment of society seduced by the American *myth* of individualism— Orde Coombsthe utopian *myth* of a perfect society, and an unfounded or false notion the *myth* of racial superiority A person or thing having only an imaginary or unverifiable existence the Superman *myth* the unicorn is a *myth*.

Cambridge dictionary define it as an ancient story or set of stories, especially explaining the early history of a group of people or about natural events and facts: ancient myths, children's stories about the gods and goddesses of Greek, and Roman myth. Most have their own creation myths.

Oxford Dictionary define Myth as A traditional story, especially one concerning the early history of a people or explaining some natural or social phenomenon, and typically involving supernatural beings or events, a story from ancient times, especially one that was told to explain natural events or to describe the early history of a people this type of story ancient Greek myths, a creation myth (= that explains how the world began). also, they define it as something that many people believe but that does not exist or is false.

1.8 The Problem of Defining Myth

The definition of myth has not been stable during history in, which it takes more than one definition.

The definition of myth seems as elusive as the myths themselves. In 1975, the Dutch historian C.A. Tamse noted that the venerable Van Dale Dutch dictionary once defined myth as a “a cosmogonic account; a groundless story ... or an unfounded representation about a person, thing, or case which is taken as accurate”. At present, in 2008, the same dictionary

defines myth as a “narrative tradition of a people concerning its religion and world-view, a story about men and gods”, and secondly as a “baseless story, a fable”. It is only in the third meaning of a “historical myth” that the definition as “a groundless representation of a person, thing, or case” now recurs. (Cruz, Laura, and Willem Frijhoff. Brill, 2009. 1-15).

1.9 Black Feminism

Black Feminism is a term that signified both, the set of philosophical ideologies (a theory or an attitude that guide principal for feminist and the black women's behavior) and it is a range of social, sexual and a political movement to establish the personal ,sexual, political value and honor the experience of black women , black feminist movement was a response to black liberation movement and the women's movement in effort to meet the needs of black women who felt they were being racially and sexually oppressed.

Historically, Black women have been at the forefront of the struggle for human and civil rights promulgating their blood, sweat, and tears with the goal of sustaining families, communities, and to building the very foundation upon which the United States is built. Women like Harriet Tubman and Sojourner Truth who were the “titans of the Abolitionist Movement” (Murray, 2000, p. 187) exhibited unbridled leadership qualities (e.g., self-sufficiency, self-sacrifice, militancy with an egalitarian spirit, resilience, and spiritual grounding) during a time when Black women’s ‘womanhood’ was being defined and exploited by a racist, sexist, and oppressive patriarchal system of dominance. (Dr.Dioms Rosser.M, 2010).

In the late 19th century, Cooper spoke about the United States embarking on a new era (the 20th century) and accompanying it would be new opportunities for women, especially Black women. The new opportunities to which she refers are evidenced today—more women are holding positions of leadership in traditionally male professions (i.e., presidents of higher educational institutions, CEOs in corporate America, and elected and appointed government positions). Indeed, Black women have made significant advances, yet still face historic race and gender barriers to reaching their full potential. (Cooper, 1969).

The Black Feminist Movement begin with African-American women ,Caribbean coast and Indian subcontinent around 1960's and 1970's it aims to give voice to the specific issues that effected black women including race ,gender ,classism and sexuality and to speak their own truth experiences and resistance of racism from resistance . The goal of this movement is to expose racism and sexism as social constructs that widely impede positive bonding for black

women. These elements hinder black women because the choices they are forced to make promote hatred and self-hatred, thus, becoming the reason for black women's antipathetical behavior towards each other. (Combahee. River, 1977).

1.10 Black Women and the Feminist Movement (Historical Overview)

The history of feminism in the United States is marked by two distinct periods or waves that are directly connected to, and outgrowths of, two key movements in African American history: the abolitionist movement (which culminated with the suffragists securing passage of the Nineteenth Amendment in 1920) and the modern civil rights movement (which peaked with the enforcement, during the 1970s, of Title VII and Title IX of the Civil Rights Act of 1964). During both of these monumental historical periods and the third wave that followed them, countless numbers of Black women activist developed a feminist consciousness that gave them an agency to strive for empowerment on their own terms (Oesterreich, 2007). Collectively, their feminism was more expansive than the agenda put forth by White women, in that specific social, economic, and political issues facing African American communities were incorporated into a theoretical paradigm that today we call Black feminism (Collins, 2005; Oesterreich, 2007). The ultimate goal of Black feminism is to create a political movement combating the interlocking systems of racial, sexual, heterosexual, and class oppression, but that also “seeks to develop institutions to protect what the dominate culture has little respect and value for—Black women’s minds and bodies” (Taylor, 2001, p. 18).

1.11 Black Women and the System of Patriarchy

The effect of patriarchy system was powerful. Black women didn't have any emotional sometimes financial support from black men who eventually effected by the white patriarchy violent system.

The word ‘patriarch’ comes from a combination of the Latin word pater, ‘father’ and the Greek verb archo, ‘to rule’. A patriarch is thus a ruling ancestor who may have been the founding father of a family, a clan, or a nation.” The etymology of the term “patriarcy” can be traced to the Greek patria, meaning “fatherland”. In an ecclesiastical sense, ‘Patriarchy’ refers to a system of society or government headed by fathers or elder males of a particular community (Hopkins & Thomas 68).

Black men’s sense of duty towards their wives and their families vanished because “African American men were emasculated during slavery and with the emasculation; they lost their power to protect their women. When an African American woman was raped by her owner,

for example, African American men did not have the power to intervene” (Mandalapu1). They were chastised if they would intervene to protect and defend their females; they were prevented from the most substantial item of the man’s personality. The core of manhood was collapsing when unable to retaliate. Anderson and Stewart state: “In general, Black men could not protect girlfriends, daughters, wives, or mothers from physical or sexual abuse without suffering physical punishment or being killed” (116)".

1.12 The Impact of Racism on the African American Community

The racist historical effect on the black race was unforgettable, the racist actions, discriminatory behaviors, prejudices and stereotypes as well as political oppressing practices against black people led as a consequence to psychological and ideological harms .Growing in unhealthy environment contributed shaping imbalanced character of black women.

Discrimination of race was a major them in Morrison's *Beloved*, in wish female characters mainly experience racism that traced its negative effect in the character’s psyche , as an outcome illogical behaviors that sometimes may be explained as a mental or psychological disorder , in *Beloved* "sethe "killed her own baby wish is inspired from the real story of the slave black women" Margret Garner" who killed her daughter and was attempting to kill her other children to save them. (Lewis, Diane K.2012).

The crises of black women 's discrimination that in a way or another effected the black women's ideologies and psyche in a negative way however , it invented a new generation that aims mainly to expose the oppressive political practices against the black race ,mainly black women and create a radical solutions to prove the black feminine existence and contribution in the American society .The Black Feminist Movement was among the famous reactions that defended and stated the black women's rights . Also it was a foundation to new theories, criticism theories and system frameworks such as "Intersectionality" a theory that supported the black womanhood.

1.13 Feminist Intersectionality

The metaphor, theory and practice intersectionality was first developed by the law professor and the social activists Kimberlé Crenshaw in 1989 in her paper *Demaraginlizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Detoctrine, Feminist and Antiracist Politics*. The paper discussed the black women's experiences framed in the American Criminal Justice System also black women' exclusion from White Feminism

and Anti-racist Politics .the term intersectionality technically is a an analytical framework for understanding and shaping the individual's multiple sources of oppression, experiences and disadvantages , that lead as consequence to a different shapes of discrimination .This experiences are influenced by different aspects of young person's identity such as race gender social class sexual orientation religion identity physical appearance.

"**Crenshaw**: Intersectionality is a lens through which you can see where power comes and collides, where it interlocks and intersects. It's not simply that there's a race problem here, a gender problem here, and a class or LGBTQ problem there. Many times that framework erases what happens to people who are subject to all of these things. Some people look to intersectionality as a grand theory of everything, but that's not my intention. If someone is trying to think about how to explain to the courts why they should not dismiss a case made by black women, just because the employer did hire blacks who were men and women who were white, well, that's what the tool was designed to do. If it works, great. If it doesn't work, it's not like you have to use this concept."(*Colombia Law School*, June 8, 2017). Intersectionality as a concept derives from the activist critiques that women of color in the US and UK made in 1970s and 1980s.

The term "Intersectionality" refers to the dynamic, irreducible, varied, and variable result that occur where multiple axes of distinction economic, political, cultural, physical, subjective , and experiential converge in historically unique contexts.Different aspects of social life cannot be divided into distinct and pure standard according to the definition.

Intersectionality came as reaction to overly homogeneous political discourse in which all women are white and all blacks are men) Hull et al Brah and Phoenix 2004; 1982.Kimberlé Crenshaw (1989) promoted the word "intersectionality," stressing social interplays of inequality as incorporating, multiplaying, and reinforcing specific hierarchies across specific places Using the metaphor of multiple intersecting streets such as capitalism, racism, and so on Crenshaw (2001) sought to devote focus to travel around these different axes without abandoning an emphasis on particular points of convergence and the people and communities located there (Prins 2006; Yuval-Davis 2006).

The theory originally coined by Kimberlé Crenshaw (1989), intersectionality was intended to address the fact that the experiences and struggles of women of colour fell between the cracks of both feminist and anti-racist discourse. Crenshaw argued that theorists need to take

both gender and race, in contemporary feminist scholarship given the frustration that the term evokes in those who would most like to use it in their own study, it is rarely used in contemporary feminist scholarship. The term 'intersectionality' refers to the interaction between gender, race, and other types of distinction in individuals' lives, social activities, and institution Institutional structures, societal ideologies, and the control consequences of these experiences as well as the control effects of these encounters, on board and demonstrate how they interact to, and the control consequences of these experiences ace on board and show how they interact to shape the many facets of Black women's interaction Since then, intersectionality has been hailed as the "most significant contribution that women's studies has made so far" (McCall, 2005: 1771) shape the many facets of Black women's identity. disability studies All seems to be persuaded that intersectionality is just what is needed. It has sparked intense academic discussions in the United States and Europe, and it has become a common subject in undergraduate classes intersectionality shaping identity Graduate lectures and workshops on women's studies. Special issues of feminist magazines and anthologies are also being published that are dedicated to delving into the theoretical aspects of intersectionality. (Kathy Davis , 2008).

1.13.1 Feminist Intersectionality the Academic Discourse

In recognizing the limitations of theorizing gender as a unified collective transcending race and class, intersectionality calls on scholars to be more inclusive of a broader group of women in their analysis of gender and definitions of what is feminist. Theories of intersectionality emerged from the writings of women of color during the 1960s and 1970s." Intersectionality has also been used as a tool for gender and economic justice" (Symington, 2004). In fact, intersectionality goes further to recognize that for many women of color, their feminist efforts are simultaneously embedded and woven into their efforts against racism, classism, and other threats to their access to equal opportunities and social justice. These efforts, past and present, frequently position men as allies. Now typically referred to within second- and, more recently, third-wave feminisms, intersectionality proposes that gender cannot be used as a single analytic frame without also exploring how issues of race, migration status, history, and social class, in particular, come to bear on one's experience as a woman. Consequently, scholars and theorists who endorse this theory must attend to myriad overlapping and mutually reinforcing oppressions that many women face in addition to gender. It is no longer acceptable to produce analyses that are embedded solely within an essentialist or universal collective experience as "woman." Scholars, such as Baca Zinn Tandhornton Dill (1996), Hill Collins (1999a, 1999b),

and hooks (1981, 1989), among others, represent these efforts to dismantle theories of feminism and gender analyses that privilege a homogeneous portrayal of what is “woman,” womanize, feminine, or feminist.

The use of the term *feminisms* in the plural to represent this diversity is an acknowledgment of these efforts. Like Morales’s poem, intersectionality calls on us to consider women as whole beings; to recognize that not all women experience their womanhood in the same ways; many women face multiple forms of oppression and not all women are rendered powerless. In fact, many women manage their multiple identities and challenges well and lead fulfilling lives. We find it important, however, to push this concept further and suggest that individually women experience their womanhood and various interlocking oppressions differently in different contexts. Likewise, what is oppression in one context may be a privilege in another. This point challenges us to take a multisystem approach to understanding privilege and oppression within structural macro levels, as well as how these same social identities become reified or transcended on more micro-interpersonal levels. We offer examples of our research (Ross-Sheriff on Afghan women and Miranda Samuels on Black–White multiracial adoptees) to illustrate multiple identities of women, their challenges, survival skills, and capacity to be in control despite oppressive life conditions. With these examples, we pose three challenges to the future intellectual agenda of those who are interested in engaging with intersectionality theory: (a) We must avoid essentializing the added groupings or identities of race, class, sexuality; (b) we must attend to interlocking privileges as well as oppressions; and (c) we must attend to changes in context that then shift the meaning of various social identities and statuses. Particularly at the interpersonal realms of social life, a privilege in one context may become a liability in another. (Gina Miranda Samuels 2008).

1.13.2 Intersectionality Feminism (the Theory)

It has become commonplace within feminist theory to claim that women’s lives are constructed by multiple, intersecting systems of oppression. This insight – that oppression is not a singular process or a binary political relation, but is better understood as constituted by multiple, converging, or interwoven systems – originates in antiracist feminist critiques of the claim that women’s oppression could be captured through an analysis of gender alone.

Intersectionality is offered as a theoretical and political remedy to what is perhaps ‘the most pressing problem facing contemporary feminism – the long and painful

legacy of its exclusions' (K. Davis 70). Intersectionality theory has been celebrated as the 'most important contribution that women's studies have made so far' (McCall 1771).

Indeed, the influence of intersectionality has extended beyond the academy to international human rights discourses, as reflected by references made to it by the United Nations' Beijing Platform for Action (2000), the Committee on the Elimination of Racial Discrimination (2000), and the U.N. Commission on Human Rights, which in its resolution on the human rights of women 'recognized the importance of examining the intersection of multiple forms of discrimination' (2002) (qtd. in Yuval-Davis 193; see also Patel). Yet the appropriation of intersectionality by 'women's studies' and 'feminist theory' (which remain white-dominated discourses) can serve to obscure its origins in Black feminist thought. Jean Ait Belkhir emphasizes the generative role of Black feminism in the development of integrative approaches to theorizing oppression(s): until the emergence of black feminism in the United States, not a single social theorist took seriously the concept of the simultaneity of [race, gender and class] intersection in people's lives. This concept is one of the greatest gifts of black women's studies to social theory as a whole' (303, emphasis added). The apparent consensus that marks the ascendancy or 'mainstreaming' of intersectionality elides its critical impetus, that is, the fact that the metaphor emerges as a critique of white solipsism within feminist discourses. Moreover, the construction of a feminist consensus around 'intersectionality 'includes ongoing contestations between 'mainstreaming' and 'critical' understandings of intersectionality (see Dhamoon; Carastathis, *Reinvigorating Intersectionality*) or between a 'more robust version of intersectionality [...] tied to the concerns of [...] disempowered groups' and a 'sanitized, depoliticized version' (Collins, *Emerging* xiv).

The metaphor of intersecting categories of discrimination was introduced and later elaborated by the Black feminist legal scholar Kimberlé Williams Crenshaw, one of the founders of Critical Race Theory in the U.S. legal academy. Yet intersectionality has a long history in Black feminism. Its antecedents include the notions of 'double jeopardy' (Beal) or 'multiple jeopardy' (King), and 'interlocking oppressions' (Combahee River Collective). As early as the 19th century in the United States, Black feminists confronted the simultaneity of a 'woman question' and a 'race problem', (qtd. In Guy-Sheftall 45) as Anna Julia Cooper put it in 'the first book-length black feminist text', *A Voice from the South*, published in 1892 (Guy-Sheftall 43; see Gines). By the time that Crenshaw introduced the metaphor of

intersectionality to critique dominant conceptions of discrimination in law and in social movements, the language of ‘intersections’ had already been circulating in contemporaneous antiracist feminist thought (see Nash, *Home Truths*). In the wake of Crenshaw’s work, so popular has the concept of intersectionality become that common usage makes it acceptable, in certain circles, for one to refer to ‘intersectionality’ as a synonym for oppression, without specifying what, in particular, is intersecting, or how. One commentator speculates that its (supposed) ‘vagueness and open-endedness [...] may be the very secret to its success’ (K. Davis 69). Yet flippant or vague references to ‘intersectionality’ can serve to obscure what is in fact a profound critique of deeply entrenched cognitive habits which inform feminist and antiracist thinking about oppression and privilege. As Crenshaw herself reflects on the itinerary of the concept, intersectionality has had a ‘wide reach, but not [a] very deep’ one: it is both ‘over- and underused; sometimes I can’t even recognize it in the literature anymore’ (interview qtd. in Berger and Guidroz 76, 65). In 1989, Crenshaw offered intersectionality as a metaphor (*Demarginalizing*), and, in 1991, she elaborated it as a ‘provisional concept’ to demonstrate the inadequacy of approaches which separate systems of oppression, isolating and focusing on one, while occluding the others (*Mapping* 1244-5, n9). In a recent interview, she notes, [M]y own use of the term ‘intersectionality’ was just a metaphor. [...] I was simply looking at the way all of these systems of oppression overlap. But more importantly, how in the process of that structural convergence rhetorical politics and identity politics – based on the idea that systems of subordination do not overlap – would abandon issues and causes and people who actually were affected by overlapping systems of subordination (Crenshaw qtd. In Guidroz and Berger 65). The separability of oppressions is premised on centering the essentialized experiences of relatively privileged members of oppressed groups (Harris). Yet the analytic distinction between, for instance, ‘racial’ oppression and ‘gender’ oppression distorts their simultaneous operation in the lives of people who experience both (*Combahee River Collective*). If gender oppression and racial oppression have been defined against each other, then one is understood to be oppressed ‘as a woman’ to the extent that one is not oppressed as a person of color; in other words, racial privilege inflects monistic understandings of gender oppression. As Chandra Mohanty has written, ‘the assumption [is] that categories of race and class have to be invisible for gender to be visible’ (*Feminism* 107). The aim of this essay is to clarify the origins of intersectionality as a metaphor, by examining its theorization in Crenshaw’s work, followed by its uptake by feminist theorists in a middle period marked by its widespread and rather unquestioned – if, at times, superficial and inattentive – usage. Finally, I expound and respond to some critiques of intersectionality

advanced in the last few years, during which time the concept has increasingly come under scrutiny. (Carastathis, Anna. 2014).

1.13.3 Black Feminism and Intersectionality

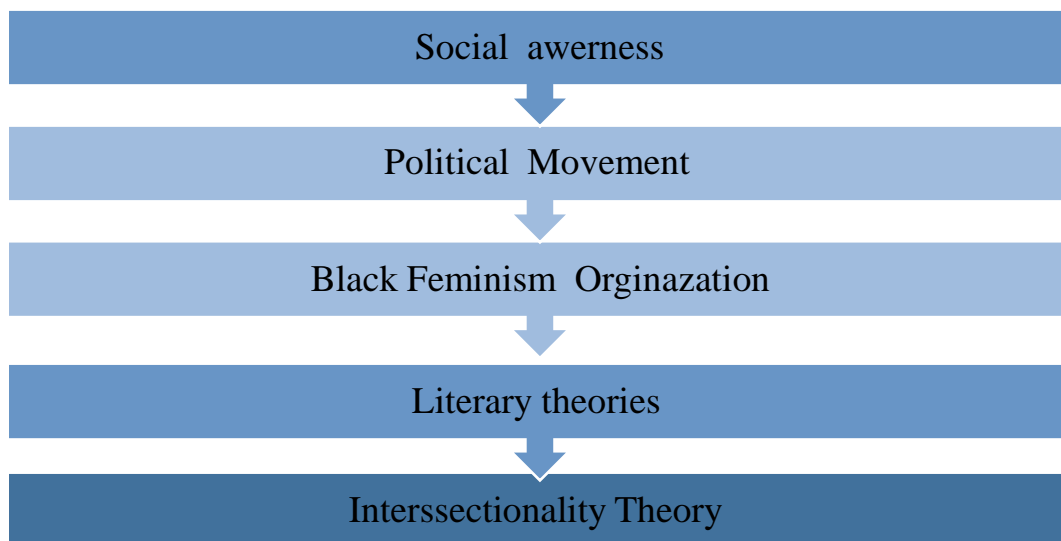
The Black Feminism theory created a suitable foundation and environment for critiques and theorists to develop new ideologies and theories that work along with Civil Right Movement and Black Women movement. Intersectionality is one of the theories that was created to link between Black Feminism and the multiple oppressions that black women suffered from.

“Although we are in essential agreement with Marx’s theory as it applied to the very specific economic relationships he analyzed, we know that his analysis must be extended further in order for us to understand our specific economic situation as Black women.” —the Combahee River Collective Statement, 1977 “The concept of the simultaneity of oppression is still the crux of a Black feminist understanding of political reality and, I believe, one of the most significant ideological contributions of Black feminist thought.” —Black feminist and scholar Barbara Smith, 1983.

Because of the historic role of slavery and racial segregation in the United States, the development of a unified women’s movement requires recognizing the manifold implications of this continuing racial divide. While all women are oppressed as women, no movement can claim to speak for *all* women unless it speaks for women who also face the consequences of racism—which place women of color disproportionately in the ranks of the working class and the poor. Race and class therefore must be central to the project of women’s liberation if it is to be meaningful to those women who are ¹most oppressed by the system. Consider an analogy to traffic in an intersection, coming and going in all four directions. Discrimination, like traffic through an intersection, may flow in one direction, and it may flow in another. If an accident happens in an intersection, it can be caused by cars traveling from any number of directions and, sometimes, from all of them. Similarly, if a Black woman is harmed because she is in an intersection, her injury could result from sex discrimination or race discrimination. . . . But it is not always easy to reconstruct an accident: Sometimes the skid marks and the injuries simply indicate that they occurred simultaneously, frustrating efforts to determine which driver caused the harm. (Smith, S, 2013)

Crenshaw argues that Black women are discriminated against in ways that often do not fit neatly within the legal categories of either “racism” or “sexism”—but as a combination of both racism *and* sexism. Yet the legal system has generally defined sexism as based upon an unspoken reference to the injustices confronted by *all* (including white) women, while defining racism to refer to those faced by *all* (including male) Blacks and other people of color. This framework frequently renders Black women legally “invisible” and without legal recourse. Crenshaw describes several employment discrimination-based lawsuits to illustrate how Black women’s complaints often fall between the cracks precisely because they are discriminated against *both* as women and as Blacks .The ruling in one such case, *DeGraffenreid v. General Motors*, filed by five Black women in 1976, demonstrates this Point vividly. (Smith, S, 2013).

Creation of Intersectionality theory



1.14 Conclusion

This chapter examined several topics, Including Nostalgia. We began with a historical overview of nostalgia and its definition, and then continued on to nostalgia in contemporary literature and how nostalgia may be an emotion in a person's life. We've also seen the concept of myth, the challenge of defining myth, and how it has numerous definitions, leaving it

without a single definition that all theorists agree on and use. On the other side, we discuss Black Feminism, the definition of Kimberlé Crenshaw Feminist Intersectionality, and its function in a literary text.

Outline

2.1. Introduction

2.2 Socio-Historical Context Journey in Slavery

2.3 The African American Experience in the 1900s

2.4 The definition of slavery

2.4.1 Scholarly Definitions of Slavery

2.4.2 Policy Definitions of Slavery

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2.5.1 Chattel Slavery

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2.6 Slavery (Self Deconstruction)

2.7 Slavery and Trauma a Scientific and Psychological Study

2.8 Slave Trade Acts

2.9 Conclusion

Chapter two

Socio-Historical Context

2.1 Introduction

This chapter provides a socio-historical review of Freedom and slavery in the post colonial era, the traumatic effect of slavery and self destruction on the black community, the different concepts of slavery and its numerous types.

2.2 Socio-Historical Context Journey in Slavery

In the land of freedom and ideals, the African-American life was not that easy, it had always been a struggle. From the earliest outset of the black experience in American history, the black Americans underwent many hardships through different stages: slavery, civil war, The Great Migration and the Civil Rights Movement. All what they sought for is equal opportunities in the Land of Opportunity where all men are supposed to be equal; they strove to find and shape a meaningful identity. They were longing for the identity that is accepted and respected by white people and the entire world. (This is particularly for those who were living in the first 50 years of the 1900's where economic and social segregation was the dominant traits of that age. (Mitchell, Angeline. 2002 p02)

Black people could not celebrate their blackness and heritage. They were seen and treated as inferiors so that extremely affected their perception to themselves as well as to white people. Bay adds, “Race defined not only the way the slaves saw themselves but also the way they saw white people (Bay, Mia.2000)

“Racial slurs are words, deeds images, or behaviors that when communicated to another either voluntarily or involuntarily has the effect of negating or denigrating the race of another person” (Les Washington). African-Americans were exposed to such humiliating behaviors in their daily-life. Lee illustrates that, “Blacks in America are subject to almost daily micro aggressions or put-downs” (.Les Washington. *G* ,2002)Demeaning the blacks with the most heinous acts and insults became a part of their life, “Blacks were routinely called ‘orangutan’ and ‘porch monkey’ to their faces” (Kohn, George C.2003)

The Black Race witnessed different forms of racism they suffered from structural racism in work place ,school, police profiling, medical racism the ban from full rights ... not forgetting the social exclusion which is another shape of racism that isolated the black community from society causing psychological harms and the fear of the social life . While Bailey et all argue, “Any account of structural racism within the USA must start with the experiences of

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black people and the indigenous people of North America”. In addition, Lawrence and Keleher state, “structural racism in the US [...]is a system of hierarchy and inequity, primarily characterized by white supremacy – the preferential treatment, privilege and power for white people at the expense of black.”

2.3 The African American Experience in the 1900s

After being freed, the African Americans have started stepping on their full recognition’s long way to have the same rights and opportunities as white Americans. The Abolition of slavery was a bright title to a new difficult era that revealed how whites viewed blacks as inferior. Here, it became clear enough for the black that it was never a matter of a slave person or a free person. It was race. They were different. They were not white. Racism had always been a major issue in America for long years. The African Americans were discriminated in a number of ways. Racism affected their lifestyle facets so badly such as education, region of residence, employment, occupational distributions and economic opportunities. (Imane .R &Hanine.R 2019)

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Maloney states “Ninety percent of African-Americans still lived in the southern US in 1900” (Maloney), where they faced many challenges. Whites specifically in the southern of America regarded the newly freed slaves as inferior more than ever before. The hope of reuniting with their beloved; establishing a stable and normal life; enjoying full rights and relishing freedom for the first time evaporated. The hope was taken away as quickly as it was earned. The intention of restricting and narrowing the black’s freedom and rights still existed in the whites’ mind. All the dreams of winds of changes blew in the opposite direction when The Black Codes were enacted. (Imane .R &Hanine.R 2019)

Slavery continued to effect the African-American society even in the closing years of the twentieth century ,as dramatized by the subsequently tabled resolution and the tremendous response it engendered, suggests how systemically pervasive in the infinite pain and shame of slavery remain in the African-American consciousness . That House resolution died in 96

Context

shames of slavery remains in the African-American consciousness. That House resolution⁹⁶ died in session represents yet another example of how unwilling Americans are to discuss that pain and shame, much less to face it (Mitchell, Angeline. 2002 p05). The way slavery continued to effect African-American society .In addition to congressional discussion about apologies for slavery , films industry produced a lot of historical movies bibliographies and documentary about the black race ,literature was also a big influencer giving dimension to the institution of slavery for contemporary viewers , movies such as Amistad 1997 and Beloved 1987 . That provided historical context in which represented the crises of finding the freedom in the unforgettable existence of the oppressive history of slavery in the consciousness of the black race. "I know I can't change the future but I can change the past. Not the future which as is infinite" (Morrison).

**2.4 Definition of Slavery**

Today, slavery is generally assumed to be a relic of the past. Despite the legacy of abolition, slavery still exists around the world, though in different ways, frequently determined by globalization ,the transformation from ancient to contemporary slavery comprises rhetoric that is forbidden everywhere but practiced virtually everywhere from Aristoteles' advocacy of slavery as justified, needed, and helpful to Orwellian double languages.

Slavery is to control over a person's life in such a way as to significantly deprive that person of his or her individual liberty.

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Slavery is the situation or status of a person with some or all the powers. Slavery is the use of violence for economic exploitation and the ability to regulate it. The major indicator of slavery is a control that limits the slave's agency, which is generally manifested by the slave's physical control which prohibits escape from slavery and drives the slave to labor. The primacy of control is frequently often shown by the sexual use of the slave body and other types of exploitation by the black slaves. (*Era, A. Neo-Abolitionist. 2012, p.3*)

Slavery is problematic: if the vulnerable are too narrow, they may be excluded. Over-broad definitions, however, weaken intervention efforts and make it meaningless to include various types of social injustice, violation of human rights, and horrible working conditions. The concept of "slavery" requires specificity, clarity, and consensus to be helpful. [(*Gozdziak and Collett, 2005; Payne, 2006; Quirk, 2008*). (*Androff, David k. 2011*)]

2.4.1 Scholarly Definitions of Slavery

Slavery has been characterized throughout history by Patterson (1982: 17) as "the persistent, violent subjugation of natively estranged and often dishonored humans." Scholars and politicians generally agree that the primary characteristic of slavery is violence or the threat of violence for the control of another person. This violence fosters a dominance relationship (Patterson, 1982), an excessive power disparity characterized by dispersed violence (Bales, 2007). (*Androff, David k, p211-210*).

Bales (2007) defines contemporary slavery as people being obliged to labor for no compensation by violence. According to Bales, the most fundamental distinction between modern and historical slavery is that slavery is no longer legal. The historical scarcity of slaves has been replaced by an oversupply, owing mostly to overcrowding in the global South. Slave prices have fallen as a result of the greater availability; slaves are now less expensive. The period of servitude has lessened; although previously, most slaves were chained for a lifetime, modern slaves' bondage is brief, possibly lasting between two and five years. (*Androff, David k, p211-210*).

2.4.2 Policy Definitions of Slavery

Through the early twentieth century, international policy definitions remained constant, integrating parts of the preceding definitions and specifying particular forms of slavery. The League of Nations Slavery Convention of September 25, 1926, recorded the first international

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consensus on the definition of slavery, though the types of slavery included had been outlined by the League's Temporary Slavery Commission of 1924: serfdom, debt bondage, and adoption or marriage for the purpose of slavery. Slavery was described by the International Labor Organization in the 1932 Convention Concerning Forced Labor (No. 29) as "involuntary labor or service performed under threat of penalty." In the Supplementary Convention on the Abolition of Slavery, the Slave Trade, and Institutions and Practices Similar to Servitude, the United Nations returned to former classifications by defining slavery as include serfdom, debt bondage, and adoption or marriage for the purpose of slavery in 1956. (*Androff, David k, p212-213*).

2.5 Types of Contemporary Slavery

Sexual slavery, child enslavement, chattel slavery, financial bondage, domestic servitude, contract slavery, religious enslavement, and state enslavement are all examples of modern slavery (Bales, 2007; Jones et al., 2007). Sexual slavery is the forced participation of women in sex work, and it is frequently associated with the trafficking of women into prostitution. Child slavery can manifest itself as child soldiers, child domestic labor, or sexual enslavement. These types of slavery have garnered a lot of attention in the media and in the literature (Beah, 2007; Cadet, 1998; Cree, 2008; Desyllas, 2007; Guinn and Steglich, 2003; Hodge, 2008; Hodge and Lietz, 2007; Roby, 2005; Weitzer, 2007). (*Androff, David k, p.213*).

2.5.1 Chattel Slavery

This is the complete possession of one human being by another. Most Westerners are familiar with this kind of slavery since it closely resembles historical slavery. Chattel slavery is the capture, sale, or birth of a person into perpetual service as the master's property. Mauritania is the greatest example of modern chattel slavery, despite having been prohibited three times. As a result of the trans-Saharan slave trade, smaller-scale versions may be found across North Africa and the Middle East.

2.5.2 Debt Bondage

Enslavement owing to debt to a moneylender, generally in the form of forced agricultural work, characterizes this. People typically borrow money to pay for a wedding or to cover the expense of a family member's illness, then promise to work to repay the amount plus an undefined interest rate. The borrower's labor then repays the interest but not the principal,

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which can be handed on to offspring. Many laborers' loans have extremely high interest rates, perhaps as much as 60% or even 100% in severe circumstances. Illiterate employees are forced to sign contracts and account books that serve as proof of their obligation. Faulty accounting is frequently used to alter debt so that employees never make a profit. Bonded laborers are unable to escape debt due to a misleading framework of debt, fees, and poor incomes. This is typical of much modern slavery in South Asia.

2.6 Slavery (Self Deconstruction)

Racism started in America when white masters of the land brought the first Africans in chains and used their labor to enrich their coffers. As a result, black people soon ceased to exist as human beings in the white world. In an illuminating study of the origin of racism in the United States, Joel Kovel says that the white master "First reduced the human self of his black slave to a body and then the body to a thing; he dehumanized his slave, made him quantifiable, and thereby absorbed him into a rising world market of productive exchange" (P.18). A sense of inferiority and insufficiency was being cultivated by the white domination group to deprive blacks of their genuine potential. Thus, race and gender, that is, 'black' and 'female' were juxtaposed against 'white' and 'male' in the process creating a subjugated microcosm within a dominating microcosm. Gloria Steinem, in her introduction to *Outrageous Acts and Everyday Rebellions*, states this equation very tersely thus: "Just as male was universal but female was limited, white was universal but black was limited" (P.35). The white man's cunning manipulation of the social situation escaped black man's perception. Though we cannot blame black man totally for this because being a slave himself he was absolutely powerless to question the scheme of things. This granted the white men a lucrative opportunity to exploit the black people in this context; Black men have been systematically and purposely victimized not only by the racist and classic assumptions but also by scholarly neglect. Gender discrimination has remained an unwritten social or even a legitimate convention all over the world while sex is the creation of God. Racism started in America when white master of the land brought the African in chain and used their labour to work in their plantation. As a result, black people became slaves' in the white apartheid society because of their complexion; the white men thought that they are superiors on earth. Some of the most vicious forms of racial discrimination in history are slavery, as well as colonialism, which caused immeasurable suffering to the indigenous peoples worldwide, including those of African descent, who were forcibly subjected to servitude as a result of the Trans-Atlantic

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slave trade. These past practices are among the leading factors contributing to the lasting forms of social exclusion and structures of economic inequality in many parts of the world today.

Beloved appeared in 1987, almost two decades after Morrison discovered the recorded of Margret Garner’s story and began considering its adoption for a book. She wanted to explore the nature of slavery, not from an intellectual or slave narrative perspective, but from within the day- to -day lived experiences of slaves themselves. On one hand, Morrison saw no moral justification for garner's crime, even in the face of brutality of the institution in question. On the other, she wondered if it were a worse thing for a mother to do to turn her children over to a living death. (McKay, Nellie Y. 2009). Toni Morrison is an inspiring female writer in the American contemporary literary world. In response to the physical and spiritual trauma caused by the slavery system, Toni Morrison shows her concerns about the black female group to females of different races and ethnicities. As Hillis Miller states «the female subjectivity in *Beloved* have all lost their identities, because mothers cannot bring up their children, and women doubt their values as human beings. The most dangerous affect of slavery its negative impact on the slaves’ selfhood.” For instance, Sethe acknowledged herself as goods and gave up her identity as the individual female subjectivity. Therefore, it is the female subjectivity spare no efforts to challenge the patriarchal society. Patriarchy is a social system in which males hold primary power and predominate in roles of political leadership, moral authority, social privilege and property control. Despite the reconstruction of the identity and the community shelter, the female subjectivity can still hardly be reestablished if the society remains as a patriarchal society. (Xiong. Songtao & Yuhua Fang. 2019).

2.7 Slavery and Trauma a Scientific and psychological study

Cultural trauma is defined as a state that occurs when a people’s cultural worldview has been destabilized to the point where it does not effectively meet its TMT function of providing a buffer against basic anxiety and uncertainty.

“When we talk about racial trauma, we think of present-day occurrences,” she added, pointing to the police brutality and the corona virus pandemic. “But what we’re not always considering is the intergenerational trauma, the cumulative effects of slavery. How it gets passed down, and how it directly affects the sense of well-being. There is always a bit of anger and trauma underneath the surface for many people of color.”

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(Dr.Jennifer.M,2019).

Racial trauma is the cumulative effect of racism on someone's mental and physical health. That includes direct acts of racism such as hate crimes or being discriminated against at work; systemic racism, which includes health disparities, pay inequity, lack of diversity and more; as well as micro-aggressions, which are more subtle acts of racism in the form of comments or questions that often perpetuate racial stereotypes.

African American identity is radicalized. And this radicalized identity has animated and shaped political resistance to racism. Hidden, though, are the psychological implications of rooting identity in race, especially because American history is inseparable from the trauma of slavery. In *Trauma and Race* author Sheldon George begins with the fact that African American racial identity is shaped by factors both historical and psychical. Employing the work of Jacques Lacan, George demonstrates how slavery is a psychic event repeated through the agencies of racism and inscribed in racial identity itself. The trauma of this past confronts the psychic lack that African American racial identity both conceals and traumatically unveils for the African American subject. *Trauma and Race* investigates the vexed, ambivalent attachment of African Americans to their racial identity, exploring the ways in which such attachment is driven by traumatic, psychical urgencies that often compound or even exceed the political exigencies called forth by racism. (Sheldon George 2016). African Americans experience higher rates of poverty and are generally less financially secure compared with other Americans. Prejudice, while less overt than in decades past, is still a barrier to the economic and social well-being of African Americans. Even so, it also likely that African Americans are burdened by a past that lingers on in their cultural psyche. The effects of African American enslavement transmitted through successive generations cannot be underestimated; the trauma of enslavement is argued to have been carried by African Americans and manifest in contemporary social, psychological, and physical problems (Akbar; 1996 DeGury 2017). The comparatively negative social and psychological conditions of African Americans are a clear indication of a nationwide problem with a range of manifestations and possible causes (Byrd & Clayton, 2002). African Americans experience higher rates of poverty and are generally less financially secure compared with other Americans. Prejudice, while less overt than in decades past, is still a barrier to the economic and social well-being of African Americans.

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Medically, African Americans are reported to show comparatively poor physical, psychological, and social health outcomes. Whereas African Americans share a similar life expectancy to White Americans (75.3 vs. 78.8 years; Centers for Disease Control and Prevention [CDC], 2012), their quality of life is significantly lower as manifest in rates of physical health. For example, the rate of diabetes is higher among adult African Americans at 11.3% compared with White Americans at 6.8%, the incidence of hypertension is 41.3% compared with White Americans 28.6%, the rate of premature death from heart disease is higher among African Americans than White Americans (65.5 vs. 43.2 per 100,000 persons), and rates of prostate cancer are 208.7 and 123.0 per 100,000 persons in African Americans and White Americans, respectively (American heart Association, 2007; Beckles & Chou, 2013; CDC, 2013; Di Pietro, Chornokur, Kumar, Davis, & Park, 2016; Graham, 2015; Thorpe et al., 2014). At the psychological level, Sternthal, Slopen, and Williams (2011) reported that African Americans show significantly higher stress in a range of life domains (acute life events, financial, relationship, life, and job discrimination) and these were predictive of depressive symptoms, poor self-rated health, functional physical limitations and chronic illness. In another study, Williams et al. (2007) found self reported ratings of poor mental health were significantly higher among Black Americans; among persons suffering major depressive disorder, 57% of Black Americans experienced chronic depression with more acute symptoms compared with a rate of 39% among Whites. Although African Americans report lower rates of generalized anxiety (Himle, Baser, Taylor, Campbell, & Jackson, 2009), they show more severe symptoms and greater functional impairment when anxiety is suffered. Moreover, African Americans more frequently meet the criterion for posttraumatic stress disorder (PTSD) than White Americans with symptoms persisting for a longer period (Himle et al., 2009; Perez Benitez et al., 2014). The comparatively poorer general state of African American physical, psychological, and social health relative to Americans of other backgrounds demands a comprehensive response from researchers, health practitioners, policy makers, and the community. The case made here and elsewhere is that cultural trauma experienced by African Americans during the era of enslavement was transmitted to the current generation, and PTSS is related to their current general state of poor health.

2.8 Slave Trade Acts

The USA government issued arbitrary, racist decisions and laws against the black race. The laws seek to paralyze the black citizens socially, financially and psychologically .The

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government legalized kidnapping the children from their families and the brutal treatments against their existence as beings. This encouraged the white community to dehumanize the black people, through intermittent phases and periods. The Slave Trade Act of 1794 was a law passed by the United States Congress that prohibited American ships from engaging the international slave trade. It was signed into law by President George Washington on March 22, 1794. This was the first of several anti-slavery trade-acts of Congress. In 1800, Congress strengthened it by sharply raising the fines and awarding informants the entire value of any ship seized. Federal outlawing of importation of slaves to the United States was enacted in 1807. The domestic trade and owning of slaves became illegal in the entire U.S. with the Thirteenth Amendment to the United States Constitution in 1865. (McAfee, Ward M 2002).

The laws were divided into sections, and this are some examples explained as follows:

Section 1: Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That no citizen or citizens of the United States, or foreigner, or any other person coming into, or residing within the same, shall, for himself or any other person whatsoever, either as master, factor or owner, build, fit, equip, load or otherwise prepare any ship or vessel, within any port or place of said United States, nor shall cause any ship or vessel to sail from any port or place within same, for the purpose of carrying on any trade or traffic in slaves, to any foreign country; or for the purpose of procuring, from any foreign kingdom, place or country, the inhabitants of such kingdom, place or country, to be transported to any foreign country, port, or place whatever, to be sold or disposed of, as slaves: And if any ship or vessel shall be so fitted out, as aforesaid, for the said purposes, or shall be caused to sail, so as aforesaid, every ship or vessel, her tackle, furniture, apparel and other appurtenances, shall be forfeited to the United States; and shall be liable to be seized, prosecuted and condemned, in any of the circuit courts or district court for the district where said ship or vessel may be found and seized.

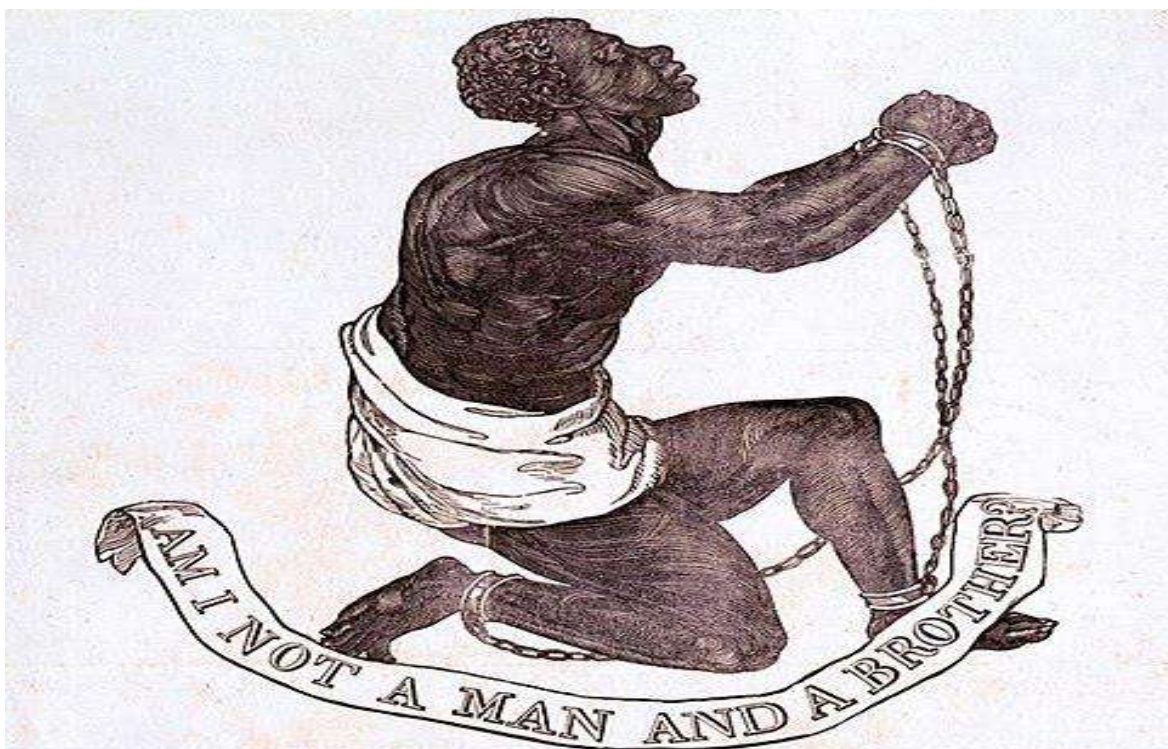
Section 2 allows for forfeiture by owners and the possibility of a \$2,000 fine.

Section 3 affected foreign merchants.

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Section 4 forfeited any slaves on board the ship and a fine of \$200 per slave. In short, the Act limited the international slave trade to foreign ships, and foreign ships using United States' ports had to agree not to export from U.S. ports.

Slave Trade Act is a stock short title used for legislation in the United Kingdom and the United States that relates to the slave trade. The "See also" section lists other Slave Acts, laws, and international conventions which developed the concept of slavery, and then the resolution and abolition of slavery. "Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That it shall be unlawful for any citizen of the United States, or other person residing within the United States, directly or indirectly to hold or have any right or property in any vessel employed or made use of in the transportation or carrying of slaves from one foreign country or place to another, and any right or property, belonging as aforesaid, shall be forfeited, and may be libeled and condemned for the use of the person who shall sue for the same; and such person, transgressing the prohibition aforesaid, shall also forfeit and pay a sum of money equal to double the value of the right or property in such vessel, which he held as aforesaid; and shall also forfeit a sum of money equal to double the value of the interest which he may have had in the slaves, which at any time may have been transported or carried in such vessel". McAfee, Ward M 2002).



2.9 Conclusion

This chapter seeks to discuss the experience of slavery, and the traumatic hangovers of slavery, provided by scientific arguments, statistics, and psychological studies that been applied on the Black community.

Outline

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Chapter Three

**Toni Morrison's *Beloved*:
General Analysis**

3.1 Introduction

This chapter is a practical part that deals with the plot summary, characterization, themes, and the analyses of Toni Morrison's *Beloved*, in which the application analysis in the novel are shown in the racism, sexism, and sexual Deconstruction according to the intersectionality approach.

3.2 Plot Summary

Toni Morrison's *Beloved* is a fictional masterpiece that mimics the experience of slavery in an imaginary, figurative perspective. Racial labels and identity are central part in all of her work. From the opening line of *Beloved*, Morrison troughs the reader unsparingly into traumatic new slave narrative. That is part ghost story part psychological experience and part African traditional Folk. *Beloved* is inspired by the true story of Margret Garner, born slave in Kentucky Garner, her husband and their four children escaped to Cincinnati 1856 they made it into a safe house, but within hours their master captured them, Garner claims that she won't return to captivity, she take her children into a back room where she slit her tow year old daughter's throat. *Beloved* tells a story of enslave black women that escaped from a farm in Kentucky into 124 the house in Cincinnati. Toni Morrison's *Beloved* divided into three sections, each section begins by personifying the house were they leave in which the main characters live through series of dialogues and flash backs in the present, we learn about major events in a life of people who has roughly dehumanized by slavery .

Part One of *Beloved* begins with the introduction 124 was spiteful, the house of 124 blue stone roads in Cincinnati was hunted by the baby ghost of murdered baby, Sethe a farmer slave with her daughter Denver lived there. Sethe's two sons have been driven out by the ghost and baby Suggs Sethe's mother in-law has died. The arrival of Paul D begins the rising action the last sweet home man he drives out the ghost and he moves in , just as they all start getting used to the new family gathering , a strange troubling women arrives at 124 she don't know where she is from however she tells them that her name is "Beloved" completely unable to take care of herself she moves in with the family , asking strange questions and bringing back painful memories of the past Sethe and Denver care for her as if she were an infant Sethe begins to answer Beloved's strange questions which contains details in the past that only Sethe knows ,Denver come to believe that Beloved is the ghost of her dead sister . Beloved's existence bothers Paul D and eventually moves him out into the cold house, when Beloved

succeeded to seduce him and to have a sexual relationship, Through flashbacks we learn that schoolteacher to return sethe back to Kentucky rather than returning to slavery again sethe try to kill her children and herself in the end she kill slitting her toddler's throat , her sons were wounded but survived but Denver was unharmed , sethe and baby Denver were taken to jail , Paul D informed about the crime of Sethe by another farmer slave "Stamp Paid ", when he confronts her she tells him the truth that she killed her baby out of love , Paul D deploras her cruel behavior , compares her to an animal when claims "you got two feet, Sethe not four", and leave the house.

The Second part of the novel begins with "124 was loud" Stamp Paid feel guilty about what happed between Paul D and Sethe so he go to inform Sethe as he approaches he hear strange loud voices coming out of the house, he leaves several and return times unable to knock the door on his final try he looks through the window and sees Beloved, sethe is pleased with her life inside 124 with Denver and Beloved, she no longer minds talking about her painful memories about her traumatic past . Beloved tells Sethe that she came from the other side and Sethe believes that the strange girl is her dead baby who has come back to her; she tries to explain to Beloved that she killed her out of love and make up for her. Stamp paid finds Paul D sitting in a porch trying to make sense of his memories, Stamp Paid apologizes for telling him the truth about Sethe and tells him about the situation in 124. Part Three begins when 124 was quiet, Sethe no longer working and every one at the house are starving, all sweets, good food and colorful cloths are saved for Beloved Denver has been ignored and Sethe spend all of her time with Beloved, Beloved takes all of Sethe's energy out and Sethe tries to make up for her feelings of guilt toward her. Denver decides leaves the house for seeking a work, the neighbors leave them food on a tramp by the house and rumors spread about Beloved's mystifying appearance in 124. In the climax of the story thirty women from the community come to chase the ghost away, Denver's boss also approaches the house to pick up Denver for work , Sethe sees him and mistakes him with the school teacher , she moves forward to attack him with a knife but Denver and the women stop her . Beloved eventually vanishes and Sethe have a strong mental break down and lies to die in 124.

In the falling action Denver has a job and good relationship with the society and finally get out of her isolation , she is working toward attending the college .Paul D return to Sethe , Denver blesses their relation , Paul D tell her that he want a future with her getting her back to walk on her feet again . In the resolution the Sethe, Denver and Paul D along with community

have been freed from the haunting ghost of *Beloved* and begin to move forward into a different life.

3.3 Characterization

3.3.1 Sethe

Toni Morrison has been always intense to convey the discrimination against the Black Race, especially the black women. It explains why there is a female protagonist in almost all of her works. Sethe an escaped slave is the main character of Toni Morrison *Beloved*, she is a disturbed naive character yet she has strong dependent personality born in slavery having four children with her husband" Halle "motherhood and her ability to care for her children is part of her identity at "Sweet Home" when she experiences the physical violence of the Schoolteacher, she decides to run to get herself and her children the freedom from the discrimination she will do anything thing to protect them from slavery "I just took my children to the corn. I'm going to cut " out of mother love she makes the forceful choice to kill her children rather than giving them up to slavery, Sethe is a victim of slavery herself she been taken away from her mother when she was child as a consequence Sethe had a troubling concept of maternity ,Sethe is an odd character her actions driven out by the negative impact of slavery and patriarchy system, she broke the stereotype of slave black women her mother and family love was stronger than any boundaries that the white society put against the black race. The fear of facing the past and feeling the guilt created psychological crisis, Sethe been also sexually abused and raped, her act eliminates her from the black community, Sethe faces a hard psychological situation because of the multiple sources of discrimination. Her recovery involves facing and dealing with her fears in the past, when she tries to leave it behind without confronting it, the apt comes back to her embodied and demanding in the form of *Beloved*. Then Sethe tries to forget the past and justify for the ghost instead of accepting and working through it Sethe go through a rough fight against her painful memories, eventually Sethe faces the past and moves forward.

3.3.2 *Beloved*

The ghost of Toni Morrison *Beloved* is a reminder of the painful unforgettable memories of the past, through this fictional character Morrison explained the experiences of the dead slaves and what they examined before Morrison states " *Sixty Million and more*" and the characteristics of the three characters and how they interfere with their past. *Beloved* 's

controlling character represents slavery and its horrific traumatic impact on the black race it also reflect the oppressive memories and emotions that the ex-black slaves could not skip. *Beloved* is murdered by her mother when the former master comes to reclaim them after they escaped from Sweet Home Farm at first she hunts the family as the ghost of the baby Sethe and Denver always feels the existence of the baby inside the house and that creates sort of inconsistency inside the family and it harm the psyche of Sethe and her daughter , later she returns at the form of an eighteen year old women to manipulate her mother and her sister and to drive Sethe's lover Paul D out of the house "*I am Beloved and she is mine.*", as she arrives *Beloved* starts to break the family relationships down starting with Paul D ,it was a mutual feeling of dislike finally she seduces him to have a sexual relationship with her during the relation she Paul D a series of his oppressed memories back in slavery. *Beloved* succeeded charm Sethe and destroy her relationship with her only left child Denver. Sethe. gets haunted by her past, Sethe is mentally haunted daily by the sacrifices she had to make to get her freedom, and she is also haunted by *Beloved* which is presumed to be her daughter come back to haunt her. *Beloved* investigates Sethe about old memories that no one knows about but Sethe and tries to bring them back in an indication to reviving the past. *Beloved* accuses Sethe and the stressful pressure she puts on Sethe as she grows up taking all Sethe's energy increase the feeling of guilt, *Beloved's* experiences includes surviving the middle passage, making her a physical manifestation of generations of dead slaves not just that of Sethe's daughter her disturbing and demanding presence forces a negation with the past. *Beloved* is eventually driven out of their lives thanks to the intervention of the community.

3.3.3 Denver

Denver Sethe's youngest child is an innocent victim of the events of the novel she spent her childhood 124 inside isolated from the community, despite Denver's ability to manage she has been diminutive emotionally by years of relative isolation through eighteen years, she is the most dynamic character in Toni Morrison's *Beloved* she is shy intelligent, thoughtful ,sensitive Denver presents the new generation of the black race that haven't directly attached and influenced by the discrimination of the system of slavery , but yet they were victimized indirectly by the harmed psyches and ideologies of their community and parents, and their crises to find identity in contemporary period after the age of slavery. Because her mother killed her older sister and the tragedy cause the community to exclude them, learning what her mother has done she had inconstant fear that her mother will kill her too she has dreams

about her father coming to live with them despite the fact that she don't him only throughout Baby Suggs's stories but she sort of feeling safe about the existence of the paternal item I her life, and his resentful when Paul D arrives, but finally she get used to his existence .Denver has a fragile sense of self-conception remains to hesitant that she feels insulted by the idea of a world and a community that does not include her and her mother, Denver have a strike of finding a definition of identity at first she define her-self identity in relation to her mother she isolates herself develop a sense of fear to face the outside world and consider the white community untrusted according to Sethe's painful experience with white people . She also defines herself in relation to her sister Beloved, first in the form of a baby ghost, and then in the form of a young lady when she feels that she is being disqualified from her family's attention first when Paul D arrives to 124, she refuses his existence she feels threatened and annoyed correspondingly. She treats Paul D unemotionally much of time. Also she feels shutten from her mother Sethe when Beloved charm Sethe and she starts to devote all of her time to her. In the face of Beloved's growing malevolence and her mother's compliance. Denver is forced to step out the environment of 124, first she was afraid to face the society and especially "white Folks" then Denver stepped out and asked for help from the only white person that she knows she could help her teacher Miss Bodwin she enlists the help of the community, sooner she discovers that the outside community is trustworthy. Denver's worries start to vanish and she develop positive relationships .Throughout the novel Denver becomes more dependant, develop a sense of duty and responsibility toward her mother . Denver cares for her increasingly self-involved mother and gradually feels she become a women when Beloved driven out Denver enters series of lessons with Miss Bodwin she finds a job and considers attending Oberlin College somewhere in the future. Denver represents the concept of maturity and civility despite slavery with her subjectivity development.

3.3.4 Paul D

We first meet Paul D as the last of the sweet home man he was a member of six male slaves at Mr Garner's plantation, Paul D is described as a man with "peachstone skin "straight-backed. For a man with an motionless face it was amazing how ready it was to smile, or blaze or be sorry with you. when he meet Sethe she chooses" Halle" as a husband Paul D and the other men still fantasized about her Paul D is caught trying to escape slavery and taking back to the farm in for eighty-six days on chain gang his sold and attempt to kill his owner force to work in a present chain his miraculously able to escape ending up in Cincinnati in Sethe's house throughout series of flashbacks we learn about the rough experiences of slavery ,during

the novel Paul D brings back the memories and tries to make sense of what he went through , along the novel Paul D tries to define his identity, Paul D presents the black male module that his psychological ideologies and his definition of freedom ,love and family life is reflected in his action in the novel Paul D claims to Sethe so many times that her way in loving and caring for her children is wrong , Morrison explains through his character the influence of the white patriarchy on the definition the identity to black males .Paul D and Sethe become lovers but and he powerfully support her , despite the fact that his relationship with Sethe's daughter Denver is not that likeable as it should be however Paul D shows a great patients and understanding toward Denver's feelings. Paul D immediately recognizes the ghost's presence when he first enters 124 he notices the chaos inside the house and he have this weird spiritually vibes. The relationship between *Beloved* and Paul D is inherently warped, as *Beloved* represents a young child – revenant though she appears to be – and Paul D is already in a relationship with her mother – and this in turn reflects the distorting effect slavery had on sexual relationships, and the aftereffects of centuries of sexualized violence. When he finds out that Sethe murdered her child throughout the news paper that his friend Stamp Paid tells him about he eventually leaves her and compares her to an animal. After a reasonable monologue with himself Paul on a church porch he finally decides to return to the bluestone house and support Sethe after her crisis.

3.3.5 Baby Suggs

Or Baby Suggs, holly as the Blue Stone Road community likes to call her, Baby Suggs is dead and the reader learn about her through flashbacks , Baby Suggs was born enslave and had eight children by six men but she was only allowed to rise one Halle when she become crippled later in life Baby Suggs went through sexual and racial discrimination herself and she haven't had the experience of motherhood since the slave masters took her children away accept for Halle she developed a deep negative concept on the white community she never trusts them " Those white things have taken all I had or dreamed ,"she said", and broke my heartstrings too. The is no bad luck in the world but white folks". Her son Halle work to buy her freedom. She is wise women , after the arrival of Sethe from Cincinnati Baby Suggs helps her and take care of her and the new baby born, she works as guide for Sethe her children and black community there, at 124 she preaches sel-love and make her house a way station of information food and communal love but after the misery of killing *Beloved* she collapses unable to decide whether to condone or to condom Sethe's actions in the absence of her

galvanizing force, the community at large alienates Sethe. Baby Suggs presents the wise members and the old generation of the black race community that been harmed from racism.

3.4 Themes

Toni Morrison uses dialogues and flashbacks to convey the themes of her novel. *Beloved*. The novel explores the physical, emotional, and spiritual devastation wrought by slavery, a devastation that continues to haunt those characters who are former slaves even in freedom. The most dangerous of slavery's effects is its negative impact on the former slaves' senses of self, and the novel contains multiple examples of self-alienation, through them the reader is able to pieces puzzle and reveals the story of 124 house. *Beloved* has detained up quite well over the years, despite of Morrison being as much a producer of her time as any other novelist. The novel seems, for example, more in progress and compelling than *The Unbearable Lightness of Being*. Toni Morrison *Beloved* explores the sensitive themes that contributed in the construction of the harmed identities and paralyzed ideologies inside the black community.

3.4.1 Past verses Present

Sethe is in inconstant struggle to beat back the past, however they will not remain berried either literally or figuratively the ghost of her dead baby haunts her , Paul D come to 124 to visit bringing back with him painful memories from the past ,Sethe hates her rebellious brain that will not forget leaving no room to plan for the future. *Beloved*'s memories reveals an stream of consciousness narration or of dying and being among of the dead pepole , when she come back to life, she remember her mom's diamond earrings and the songs . She forces her mother to remember in this way, *Beloved* helps her mother to confront the past but it almost ruins Sethe. Through this memories Morrison makes sure that the reader does not forgot the brutal violent history of slavery. Toni Morrison carries Sethe on a kind of journey from being a woman who identifies herself with motherhood, to a woman who begins to identify herself as being a human being and develop her sense of self. As sethe first attempt to ignore the oppressed memories of slavery she pushes her subconscious to reinforces and increase those negative emotions, the Baby Ghost haunts Sethe and Denver at first, both feel her frightening existence, Sethe is a prisoner in her memories for eighteen years, not only the crime of killing her toddler but also the discrimination and racism practices that she went through. Later and after twenty-eight days of freedom the Baby Ghost appears as an eighteen years old woman. *Beloved* forces Sethe to remember memories that only Sethe knows in order to free Sethe

from the past. Neglecting the fact that Sethe should face her past, vanishes the existence of the presence." *Beloved* "represents the discrimination of slavery against the black Morrison embodied the image of slavery in a horrific description that looks like a haunting ghost that prison the psyche of black race unless they face it . Morrison brings this picture to being by letting Sethe face her past and bring to mind the events that she worked extremely hard to suppress and to forget. It seems impossible for her to remain in rejection of the past, after the cruel decision of commit the ugly crime against her tow years old baby , Sethe couldn't escape the past the memories of dead baby always controlled her mind . No matter how an individual represses his memory, it will haunt her/him back if not confronted by it. *Beloved*'s presence is the illustration of Sethe's repressed memories. Because Sethe cannot express her traumatic past, *Beloved* represents all the unspoken memories. To Morrison, *Beloved* is the embodiment of the past she "is a child girl. But she is also the men and the women... all of those people... of the sixty million and more". *Beloved* is one of the most important memories that relative the past to the present. Sethe also tells Paul D that "Schoolteacher made me open up my back, and when it closed it made a tree. It grows There still (*Beloved* 9).implies that Sethe is still psychologically and mentally suffering from the violence she has endured. the idea of the interference of the past into the present in Toni Morrison's *Beloved* that the tree scar is not only a repeated reminder of her ill-treatment at Sweet Home, but it is also an interruption of the past into the present Paul. D also is one Morrison's character that has this crises of getting off the past's hangovers, through the novel Morrison inform us that Paul D went through rough memories and he hardly can beat them back when *Beloved* visit him in the cold house and seduce him sexually she reinforces his memories of slavery . Morrison's *Beloved* equally full of sensations and of meaning. Morrison knows exactly what she wants to provide the reader with and how to do it, and she exploits every feature of her subject matter. The characters are complex. Both stories are dramatic but in contrasting ways, the past and the present constantly modify each other.

Morrison holds the view that it is important to revisit the past in order to fully annihilate its effects. Sethe revisits her past through *Beloved*, believed to be the ghost of her own daughter who she herself killed for the fear of her leading the same life as she led. The narrator does not indulge in uselessly beating back the past but makes it a point for the story to be heard and felt *Beloved* brings familiarity to the experiences of all those slaves who made journey from Africa to America, and voices the collective unconsciousness of those who feel oppressed by

the slave past and its legacy. She becomes the allegorical figure that represents the victims, the past and the present. (Punia, Swati.2017).

It has been observed that the ghost is a “symbolic representation of the memory of more than Sixty million men and women and children who lost their lives to slavery. The ghost who comes to life in the novel provides a way for Morrison to use the supernatural to give voice to those who died at the hand of slavery (Lea. A & Walton L, 1991).

Sethe been living with the baby ghost in which Morrison personified the painful past in the ghost that was chasing sethe .The ghost kept growing as much as sethe ignored facing her past and refused to gain her mental freedom, the oppressive past of slavery caused a psychological and a mental harm that it was hard for black race to miss. What bended sethe from freedom was the fear of letting go the past, which is normal after all the violent practices against black women. In the resolution sethe faces ghost and accept the fact that *Beloved* is part of the past, Morrison attempt to show that, it can never be a future unless the past is dealt with. "So they forget her like an unpleasant dream during troubling sleep" (*Beloved* p275).

3.4.2 Guilt

Sethe lives the life of solitude and she is so steeped in guilty of killing her own child that she loses her sense of self. Sethe lived with cancer experience guilt. Guilt is a feeling of blame and regret that is usually hard to accept and express. Guilt led Sethe to replay "what if" and "if only" scenarios in her mind to figure out what they could have done differently. In Toni Morrison's *Beloved*, we learn from the experience of Sethe that the guilt was part of the black community and the black women mostly; Sethe could not cope with that feeling until she accepted the fact that she killed her own child. At first Sethe accepts the antiques of the ghost of her baby daughter, however when *beloved* returns to her Sethe begins to indult her everywhere out of guilt she tries to make up of what she did to her baby bringing her sweet food and colorful cloths and gave her all the care she needs it is not until *Beloved* is vanished by the neighbors Sethe is finally reed of the guilt.

3.4.3 Love, Family, and Motherhood

In her novels Toni Morrison developed a concept of black motherhood that is radically different from that of the dominant Western culture. Motherhood is actually one of the recurring themes of many slave narratives. We have seen the meaningless mother-child

relationship in the narrative. Her picture of maternity contradicts the prevailing white notions of ideal motherhood. (Rarastesa, Zita . 2011 p 12) Morrison developed a deeper understanding of the different crucial aspects that influence the female character's individual identity.

Moreover, among the essential objectives of this research is to portray the undeniable effects of the double colonization on the way the African American love one another and relate to one another and its direct effect on the protagonists. Furthermore, the research is conducted through a black feminist theory in order to analyze how "Sethe" developed such a complexity within herself as well as to show what the concept of freedom to black women is.

Even though maternity was oppressed, thus, it was the most strong essential emotion .Sethe's love was too strong toward her children "*Love is or it ain't. Thin love ain't love at all.*" (Morrison). Because of the practice of patriarchy system, it was stated for many black women and men that love an motherhood is not allowed, Sethe's concept of freedom was the ability to give and share love and to live the experience of maternity without concerning the oppressive punishment of slavery .Morrison's vision about freedom is having the choice of having children and loving without borders or fear of losing.

Slavery doesn't allow for love it arrests all emotional attachment, especially between family members. Sethe experiences Motherhood, Love, and Family in a different way than normal people do. Sethe couldn't protect her Family as a housewife, and couldn't keep her children beside her anymore as a mother; also she didn't know to show them the love they deserve. Sethe loves her daughter so much that she killed her rather than seen her return to slavery. Sethe's escaping and starting a new life in 124 was a big challenge to get her freedom with her family.

Paul D knows that love is forbidden he feels that it is a rescue and dangerous for slaves to love anything or anyone especially their children, Family love can split you wide open he feels it is best to love just a little. Paul D defines freedom as getting to a place you can love anything you chose and live with a family you care about.

Paul D claims to be ready for the establishment of a relationship with Sethe eighteen years after the trauma of the killing of the beloved. This gathering can actually replace, if not for Sethe and Paul D, the conventional family, and then for Denver. Denver experience family Love for the first time after 18 years when Paul D arrives at 124. She was overjoyed to have a man in the house she considers him as her father since she had never experienced what it was

like to have a father; his arrival was a source of hope for a whole family after years of loneliness and loss.

Denver sat down on the bottom step. There was nowhere else gracefully to go. They were a twosome, saying “Your daddy” and “Sweet Home” in a way that made it clear both belonged to them and not to her. That her own father’s absence was not hers. Once the absence had belonged to Grandma Baby—a son, deeply mourned because he was the one who had bought her out of there. Then it was her mother’s absent husband. Now it was this hazelnut stranger’s absent friend. Only those who knew him (“knew him well”) could claim his absence for themselves. (Morrison, 13).

Sethe doesn't know what it's like to be a daughter to someone; she hardly remembers her mother, so she doesn't know what it's like to be a mother; slavery took away her right to love her children. She loves them in a different way, and she was struggling mentally to establish herself and her identity as a good mother and a good person in society.

3.4.4 Sexuality and Desire

The complexity and the puzzle of human sexuality have always been a subject in literature. Sexuality has at all times been used to charm the readers of literature by way of feelings of, among other things, love, lust, oppression and suppression. Whether writers have portrayed sexuality in their characters as a means of simply selling more books, Morrison uses sexuality to show what is “wrong” with society. In Morrison's novels there is an undercurrent of sexuality that colors and gives power to her characters and their relationships. In most of Morrison's novels sexuality serves as an explicit theme and recurring motif. (Birgit Aas .H, 2010)

Sexuality is of course linked to the very biology of human beings. Sexuality pervades people’s lives, on all levels of society. There have, of course, been numerous studies of, and hence massive disagreements about, the biological aspect of sexuality and sexual preferences in humans, as well as of sexual deviance of different kinds. There are many studies that inquire into whether the many and diverse expressions of sexuality are the results of biology or of social construction, and the answers tend to reflect the viewpoints of the authors of such studies. Discussions about sexuality generally reflect the beliefs and attitudes of the time in which they take place, and what is, at the time, considered morally right or wrong. Moreover, they generally mirror the positions of religious and political institutions in society. Most scientists today, however, seem to regard sexuality both as a social construct and a biological

phenomenon. Sexual behavior can therefore also be seen as a result of how society and culture help shape individuals in a society. (Birgit Aas .H ,2010)

After the arrival of Paul D sethe experienced a sexual relationship that she wanted ,and she couldn't have before escaping to 124 .the ability to have sexual desire without fettering was a freedom to slave women "He knew exactly what she ment to get to a place where you can love anything you chose not to need permission for desire" (*Beloved* p183).

3.5 Analyses study on Toni Morrison's *Beloved*

Toni Morrison *Beloved* investigates the roles of trauma and intersectional intolerance in African-American history Morrison writes about the black race and the black women identity, their ideologies and the crossroads of racist discriminations and slavery's oppressing system practices , chiefly against the black women , Morrison considers how the human spirits is diminished when pepole you love the most will be taken away by slavery ,*Beloved* shows that slavery is destructive to black women in all forms poisoning both their spirituality and mentality. *Beloved* examines the dehumanizing effect of the slave trade in nemours ways , some of them are straight forward forms such as referring to enslaves pepole with animals with monetary value but others are more settle. As a black feminist, Toni Morrison has joined Angela Davis, Gloria Jean Watkins (bell hooks), Kimberlé Williams, Patricia Hill Collins and Alice Walker in their fight against racism, sexism, and sexual discrimination stereotypes. In her fifth master pieces, *Beloved*, Toni Morrison stresses on the impact of sexism and racism and sexual discrimination on the kind of identity black female may develop. The author demonstrates how men are typically dependent on women, especially in economic financial. Men in the novels are unable to raise a family and solve their problems which lead black women to find themselves, obliged to face everything alone and feel unsupported. They are obliged to develop an identity of an independent woman.

3.5.1 Racism

Moreover, the theme of racism is developed throughout the novels because black women's identity is also shaped and affected by racial stereotypes and conventions. Morrison focuses on the issue of racism, sexism and sexual discrimination and its impact perfectly portrays the life of black women, the interaction between them, and with the whites in the community. Racism and racial labels are central items in her novel *Beloved* Sethe the female protagonist

of the novel presented the archetypal black enslaved women that suffered from racism, despite the fact that Sethe lived in "The Sweet Home" a private farm of a kind white slave master "Mr. Garner", although she witnessed slavery. Sweet Home considered the least places where Sethe and the other enslaved man could live, Mr. Garner's actions brought much criticism to him from neighbors, but by giving them space to express themselves, as well as sharing with them the fruits of their labor, their existence within the boundaries of his property lulled them into a false sense of belonging. For Sethe, the violence that accompanied the shift in patriarchal authority took on another level of dispossession. She was the only female slave on Sweet Home. She arrived at the age of fourteen to replace Baby Suggs, Halle's mother. Halle had purchased Baby Suggs's freedom from earnings he gained "with five years of Sundays" as a hired hand on other farms away from Sweet Home. Before schoolteacher came, the relationship between Sethe and Mrs. Garner, Mr. Garner's wife, manifested as closeness. When Sethe married Halle, Mrs. Garner bestowed a set of diamond earrings on Sethe, as if she were passing down a family heirloom (*Beloved* 71). The experience at Sweet Home at first was regarded as a safe environment for Sethe and Sweet Home men. Morrison writes, "They were only Sweet Home men at Sweet Home. One step off that ground and they were trespassers among the human race" (*Beloved* 147-148). However at the arrival of schoolteacher, Sethe experiences the brutality of racism in his race science when he teaches his nephews and tries to resemble Sethe to an animal, Morrison refers to them as simply the nephews. He instructed them to scrutinize the attributes and behaviors of each of them, emphasizing their bestial factors "I told you to put her human characteristics on the left; her animal ones on the right. And don't forget to line them up" (*Beloved* 228). Portraying her as between human and animal and being permitted to treat her like they treated other chattel, as their property, prompts the nephews' later assault on Sethe. Though schoolteacher allowed such punishment, the nephews would be chastised for taking the beating too far. When Sethe killed "crawling already girl" as a response to the slave-catchers coming for her and the children, schoolteacher exclaimed that "*she'd gone wild*" as a result of the beating she received at the hand of one of her rapists, likening her transformation to what happens when one administers a brutal beating to a prized horse (*Beloved* 176). This conclusion by schoolteacher again reinforces his understanding of Sethe as property akin to a domesticated animal. Women were always dehumanized. Despite her advanced age and disability Baby Suggs was not immune to racism. Legally the federal act permitted white people to control and bend the freedom of black people. Baby Suggs's departure from Sweet Home in the form

of Halle paying for her manumission is not like Sethe's or Paul D's, but that does not mean her life after slavery was untouched by fugitivity. The Fugitive Slave Act was a federal law and followed Black people wherever they went. When Baby Suggs leaved, she crossed out of the slave-state of Kentucky with emancipation papers "folded between her breast" (*Beloved* 162). These papers legitimized her freedom, but if lost would justify her re-enslavement. Located just to the North of the Mason-Dixon line, across the Ohio river, she started a new life among a free black community. She rented a house, 124 Bluestone Road, from two white abolitionists, the Bodwins. After the arrival of Baby Suggs a dynamic atmosphere was created, sooner Sethe join the Bluestone –road community. Baby Suggs was always careful when it comes to white community telling Sethe and her grandchildren about her painful experiences back in Cincinnati with her white masters " " Those white things have taken all I had or dreamed ,"she said", and broke my heartstrings too. There is no bad luck in the world but white folks». The identity of Black women fused under racism , the racist white community controlled and changed the definition of selfhood to the black women and harmed their psyches by eliminating them from the community , Morrison emphasizes the effect of the racism in the identity amalgamation ,Because the of the painful journey in slavery Sethe committed killing her own child just so her baby won't live the same traumatic experience that Sethe witnessed" I took and put my babies where they'd be safe" (*Beloved* 193). She preferred murdering her daughter, *Beloved*. Morrison succeeded to portray the damage of racism against the black race and its harmful effect on the psychological well-being.

3.5.2 Sexism

Another aspect in which Morrison attempt to emphasize on which is discrimination of gender , Morrison's writings are based on true experiences and observations ,through *Beloved* she highlighted the crises and issues that crossed the black women , not only for being a black but also for being a women , black men lost their social and emotional connections with their families and mainly their black wives because of the patriarchy system that the white men practiced against them, Black women, especially poor black women had suffered deeply in the black community because the black men had been unfeeling to them as persons. They had embraced the values held by the white male culture of America. The black men had been socialized into male superiority. Black men's sexism plunged deep into the troubles of black male-female relationships. They were caught heartlessly in the narrow space where brutality and dehumanization were uncontrolled. As Ahead states" The sexism of black men was like

pouring salt into the open wounds that racism cut into the souls of black women” The black male was violent toward the black female because he was feeling emasculated, “African American men are held to the breadwinner standard just as much as white men are. When they are not successful as breadwinners, African American men, like all men, often feel emasculated. One reaction to this feeling of emasculation can be violence” (Hattery and Smith). Violence against their women would make them feel capable of doing something successfully .As a result, the black women plight relied on their responsibility to counteract the needed feeling of men’s emasculation. This responsibility classified her as a subject wife to black man.

The Black woman served to be an example for the black male’s violence acts or his inability, hatred and powerlessness. The violent attitudes that were directed to the African-American woman made the Black man feel his manhood. Besides the physical abuse, sexual abuse against the black woman presented another form of compensating the black male manhood while she frozen him from the sweat of detestation and cured his intense cuts . As Morrison delivered in novel *Beloved* the black woman was exposed to frightening experiences where she was obliged to face them all alone since the majority of black men were taken away as slaves. Her struggle against the racial system in the American society to protect herself and her children made her develop a strong and stern character that would enable her to deal with the harshest situations. Racism, discrimination and oppression became daily routine for the African American woman. Eventually, the black women learned how to cope with such pain and hurt. She got the habit of continuing these heavy loads upon her shoulders without leaning on black men. Morrison’s novel captured relationships between men and women and how they both functioned and affected one another. Morrison described men as powerless, totally irresponsible, and dependent financially and emotionally on their women. She tended to fight Racism and eventually Sexism and isolation while she tried to rally her family and protect it from slavery. In the novel Sethe’s awareness of black color and rejection of white perceptions and dedications of herself, her children, and other slaves as non-human were combined with her black feminist sense of self- sufficiency. Sethe experienced gender differences first with her husband, Halle, When the school teacher and his nephews Later she lived with Paul D, painful and unattractive history of black women in the States where black women had always been mothers and laborers, mothers and workers. Back to Sweet Home farm Sethe been sexually and mentally abused by the schoolteacher first when he compares her to an animal as it’s mentioned above and she been raped and tortured, Sethe was pregnant

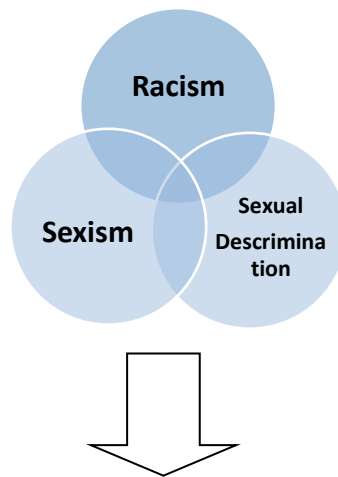
and her breast milk has taken, "Nobody will ever get my milk again, except my own children. I never had to give it to nobody else – and the one time I did it was took from me – they held me down and took it. Milk that belonged to my baby" (*Beloved* 231). Later in 124 Paul D informed Sethe that her husband Halle witnessed the accident, However Halle didn't show any type of reaction or rejection, Morrison showed the dimensions of sexism . The black men feeling irresponsible and powerless toward their wives getting sexually abused. Sexism made the black female create an independent profile from the black men; black women were financially emotionally non-attached to the male existence, in which it effected the identity of black women and their children living without their head of the family's protection.

3.5.3 Sexual Discrimination

For a long time, sexual imagery has dominated black literature, especially when it comes to black male and female relationships. Some literary works are explicit in their descriptions of love. There are negative sexual references to the black woman in Toni Morrison's *Beloved*. Morrison used the imagery of nature, animalistic descriptions, and rape in this novel to illustrate how the black woman was sexually exploited during and after slavery. Dysfunction in black male/female relationships was unavoidable since the rape of a black woman by a white male set the stage for impotence in the black community's physical and psychological development. Nature is used to portray the black woman and her relationships in *Beloved*. The animal imagery is dominant through the treatment of the black woman and man. Rape is another prominent theme, especially since the black woman's body is constantly violated by the white male of slavery and then by the black male of an insecure man. When used in relation to the black woman's body in *Beloved*, there are explicit and sometimes negative sexual references, especially when the black male seeks to show his power by raping the black woman's body, mind, and soul. The black woman in Morrison's *Beloved* is clearly a sexual object, a human mule there to bear the burdens of oppression. Toni Morrison breaks new ground in her exploration of the psychological effects of slavery on slave women. Then she symbolizes the resurgence of black identity among oppressed people. Black women have been abused and raped, causing them to live in a never-ending fight with self-deconstruction. In *Beloved*, The body of Sethe, full of scars, is unsuitable to live in as it is not a place in which identity is positive. Her body was screaming many memories of rape, persecution, and pain. Sethe was like a body without a soul because of the horrible memories that forced her to live with those bad memories. Slavery's history holds Nemours stories of the Black

women's Sexual Discrimination, Toni Morrison *Beloved* discussed the effect of raping humiliating the women body on the psyche of the black women and how it left a scar in their identity, the black women characters lost their self-sense, this made them hate their blackness which in turn leads to self-hatred.

Regarding our question To What extent is a Feminist Approach to Toni Morrison suitable to study Toni Morrison *Beloved*? When analyzing Toni Morrison's *Beloved* we bring into being that the novel emphasized on certain items that affected directly the black women identity Racism Sexism and Sexual Discrimination. Consequently we found that Feminist Intersectionality is the appropriate theory to analyze Toni Morrison *Beloved*.



Black Women's Identity in Toni Morrison's *Beloved*

3.6 Conclusion

This chapter gives a short analysis of each character in *Beloved*, the chapter reviews the theoretical background of the novel in which can be studied from a feminist intersectionality approach, discovering the different notions of the discrimination against the black women (racism, sexism, and sexual discrimination).

Outline

4.1 Introduction

4.2 The use of Nostalgia in *Beloved*

4.3 The Use of Myth in *Beloved*

4.4 Motherhood Myth

4.5 Toni Morrison and the Black Feminist Movements

4.6 Black Feminism in Toni Morrison's Novels

4.7 The Negative Impacts of System of Oppression Against Black Women in Toni Morrison's *Beloved* (Mental, social, economical perspective)

4.8 The Quest of Identity in Toni Morrison's *Beloved*

4.9 Feminist Intersectionality in *Beloved*

4.10 Discrimination of the Female Character in *Beloved*

4.11 Conclusion

Chapter Four

Feminist Approach to Toni

Morrison's *Beloved*

4.1 Introduction

This chapter deals with an application of Nostalgia and Myth in Toni Morrison's *Beloved*. It discusses Toni Morrison and Black Feminism, the quest of identity of black female in Morrison's novel, and feminist intersectionality in Morrison's *Beloved*.

4.2 The use of Nostalgia in *Beloved*

In her masterpiece novel *Beloved*, Toni Morrison utilizes several nostalgia features to connect the past and the present, and move the reader from various periods to the plot, and illustrate what is happening increasingly. Nostalgia lends the novel a feel that is positive, negative, and bittersweet.

Morrison uses nostalgia as a good emotion in this quotation when Denver recalls sneaking into Lady Jones' house and learning the alphabet and having a couple of company with children her age. This reminiscence makes her glad, and she realizes how precious those two hours were to her. Denver was satisfied with those few moments to change her mood because Miss Jones was treating her in an excellent manner.

Once upon a time she had known more and wanted to. Had walked the path leading to a real other house. Had stood outside the window listening. Four times she did it on her own—crept away from 124 early in the afternoon when her mother and grandmother had their guard down, just before supper, after chores; the blank hour before gears changed to evening occupations. Denver had walked off looking for the house other children visited but not her. When she found it she was too timid to go to the front door so she peeped in the window. Lady Jones sat in a straight-backed chair; several children sat cross-legged on the floor in front of her. Lady Jones had a book. The children had slates. Lady Jones was saying something too soft for Denver to hear. The children were saying it after her. Four times Denver went to look. The fifth time Lady Jones caught her and said, "Come in the front door, Miss Denver. This is not a side show." So she had almost a whole year of the company of her peers and along with them learned to spell and count. She was seven, and those two hours in the afternoon were precious to her. Especially so because she had done it on her own and was pleased and surprised by the pleasure and surprise it created in her mother and her brothers. (Morrison 101,102).

Another example of nostalgia, when Sethe becomes happier and misses the days when she remembers the first time she arrived at 124 and remembers her baby who was crawling already.

“She was crawling already when I got here. One week, less, and the baby who was sitting up and turning over when I put her on the wagon was crawling already. Devil of a time keeping her off the stairs. Nowadays babies get up and walk soon’s you drop em, but twenty years ago when I was a girl, babies stayed babies longer. Howard didn’t pick up his own head till he was nine months. Baby Suggs said it was the food, you know. If you ain’t got nothing but milk to give em, well they don’t do things so quick. Milk was all I ever had. I thought teeth meant they was ready to chew. Wasn’t nobody to ask. Mrs. Garner never had no children and we was the only women there.” (Morrison 181).

Morrison uses nostalgia as both a bittersweet and positive emotion in this quotation, as Paul D recalls the days she came to the sweet home and how gorgeous she was, and how he immediately fell in love with her the first time he saw her. For an entire year, the guys in sweet home have been waiting for her. She took a whole year to choose the man of her life but unfortunately, he was not the chosen one.

Paul D smiled then, remembering the bedding dress. Sethe was thirteen when she came to Sweet Home and already iron-eyed. She was a timely present for Mrs. Garner who had lost Baby Suggs to her husband’s high principles. The five Sweet Home men looked at the new girl and decided to let her be. They were young and so sick with the absence of women they had taken to calves. Yet they let the iron-eyed girl be, so she could choose in spite of the fact that each one would have beaten the others to mush to have her. It took her a year to choose—a long, tough year of thrashing on pallets eaten up with dreams of her. A year of yearning, when rape seemed the solitary gift of life. The restraint they had exercised possible only because they were Sweet Home men—the ones Mr. Garner bragged about while other farmers shook their heads in warning at the phrase.

“Y’all got boys,” he told them. “Young boys, old boys, picky boys, stroppin boys. Now at Sweet Home, my niggers is men every one of em. Bought em thataway, raised em thataway. Men everyone.”

“Beg to differ, Garner. Ain’t no nigger men.”

“Not if you scared, they ain’t.” Garner’s smile was wide. “But if you a man yourself, you’ll want your niggers to be men too.”

“I wouldn’t have no nigger men round my wife.”

It was the reaction Garner loved and waited for. “Neither would I,” he said. “Neither would I,” and there was always a pause before the neighbor, or stranger, or peddler, or

brother-in-law or whoever it was got the meaning. Then a fierce argument, sometimes a fight, and Garner came home bruised and pleased, having demonstrated one more time what a real Kentuckian was: one tough enough and smart enough to make and call his own niggers men.

And so they were: Paul D Garner, Paul F Garner, Paul A Garner, Halle Suggs and Sixo, the wild man. All in their twenties, minus women, fucking cows, dreaming of rape, thrashing on pallets, rubbing their thighs and waiting for the new girl—the one who took Baby Suggs' place after Halle bought her with five years of Sundays. Maybe that was why she chose him. A twenty-year-old man so in love with his mother he gave up five years of Sabbaths just to see her sit down for a change was a serious recommendation. She waited a year. And the Sweet Home men abused cows while they waited with her. She chose Halle and for their first bedding she sewed herself a dress on the sly. (Morrison 10-11).

Another example of nostalgia as a negative emotion was depicted in the scene when Baby Suggs talked about her children with Sethe and expressed to her how fortunate she is that her children are with her. On the other hand, she can't really remember her children or the days she spent with them.

“We could move,” she suggested once to her mother-in-law.

“What'd be the point?” asked Baby Suggs. “Not a house in the country ain't packed to its rafters with some dead Negro's grief. We lucky this ghost is a baby. My husband's spirit was to come back in here? or yours? Don't talk to me. You lucky. You got three left. Three pulling at your skirts and just one raising hell from the other side. Be thankful, why don't you? I had eight. Every one of them gone away from me. Four taken, four chased, and all, I expect, worrying somebody's house into evil.” Baby Suggs rubbed her eyebrows. “My firstborn. All I can remember of her is how she loved the burned bottom of bread. Can you beat that? Eight children and that's all I remember.”

“That's all you let yourself remember,” Sethe had told her. (Morrison 05).

Toni Morrison's novel *Beloved* uses nostalgia to illustrate that society cannot forget the past, whether it was good or horrible. Human beings are still emotionally and mentally tied to their homes, toys, friends, and relatives who are no longer with them or live far away from them. Nostalgia is the sense of melancholy for what one has lost.

4.3 The Use of Myth in *Beloved*

Contemporary novels are mostly plot-driven and concentrate on modern-day dilemmas. The use of myth and fiction was common in contemporary literature, for most writers dealing with it. Myth was portrayed by the baby ghost in Toni Morrison's *Beloved*. Sethe's home has long been haunted by the angry, destructive spirit of her kid, who died without a name and whose tombstone has just the phrase "*Beloved*." This spirit was haunting the family, causing them to be terrified by strange occurrences.

124 was spiteful. Full of a baby's venom. The women in the house knew it and so did the children. For years each put up with the spite in his own way, but by 1873 Sethe and her daughter Denver were its only victims. The grandmother, Baby Suggs, was dead, and the sons, Howard and Buglar, had run away by the time they were thirteen years old—as soon as merely looking in a mirror shattered it (that was the signal for Buglar); as soon as two tiny hand prints appeared in the cake (that was it for Howard). Neither boy waited to see more; another kettleful of chickpeas smoking in a heap on the floor; soda crackers crumbled and strewn in a line next to the doorsill. Nor did they wait for one of the relief periods: the weeks, months even, when nothing was disturbed. (Morrison. 01).

Toni Morrison used Myth as a real phenomenon in the nineteenth century where people believed in ghosts and myths. Most slaves were plagued by the souls of their lovers, relatives, and close friends to demonstrate the tight bond between them. And how the souls of the deceased were still suffering from the enslavement they lived in, so they returned as ghosts to take revenge and find peace in paradise.

4.4 The Motherhood Myth

Toni Morrison misbelieve the mythical image of motherhood in her novel *Beloved*. Firstly when encountering the non-mother Sethe who killed her own child, this character is a natural mother, but as a result of slavery and due to experiences it yielded it was not advisable for slave women to love their own children. Sethe's mother had killed her children, except Sethe who barely remembers her, so she won't know the meaning of motherhood correctly she don't even know how to raise her children.

"Your love is too thick," he said . . . "Too thick?" she said . . . "Love is or it ain't. Thin love ain't love at all." "Yeah. It didn't work, did it? Did it work?" he asked. "It worked," she said. "How? Your boys gone you don't know where.

One girl dead, the other won't leave the yard. How did it work?" (Morrison 164-65).

4.5 Toni Morrison and the Black Feminist Movement

Toni Morrison a contemporary novelist was born in (February 18, 1931), she worked as a fiction editor in a news paper before leaving her work in (1987) to write her novel "Beloved" was the first black woman to win the Nobel Prize in literature for her fiction novel "Beloved" in (1993) she also known for her novels Jazz (1992) and The Bluest Eye (1970). Morrison is one of the most familiar figures in the "Black Feminist Movement". Morrison's very attentive to historical specificities, which resists any monolithic categorization of black identity. Focusing on historical moments in her novels through engagement with history of slavery, however Morrison attempt to expose the oppressive racist practices against black women particularly, she reflected her responsibility to assume the task of recovering the presence and the heart-break of the black women through her novels in which we always find the protagonist a female character. Morrison's desire not only to represent the past of slavery but also to try to make sort of facing the discrimination and racist practices against black women as a kind of recovery.

4.6 Black Feminism in Toni Morrison's Novels

Toni Morrison has established one of the most important aims of the contemporary black feminism literary theory which is the resolution, she expose her intentions to explore the sense of self and the imaginative recovery of black women's history. Exploring and exposing the dark side of sexism and racism. In her novel Beloved, Morrison highlights major themes that composed the foundation of black feminism. Also showed the side of the black women who have affected negatively their feelings and desires their mental well-being by isolating their feelings and desires that led to reconciliation as a consequence. (Matus, Jill L 1988, p. 03).

4.7 The Negative Impacts of System of Oppression Against Black Women in Toni Morrison's *Beloved* (Mental, Social, Economical Perspective)

The devaluation of black womanhood, when America's economic foundation dictated that the stolen bodies of black women could be commodified as a resource for America's growth. In *Beloved*, the theme of choice versus no choice dramatizes the tale of what happens when enslaved African women were snatched from their homelands, conditioned to submission on the middle passage by rape, impregnated against their will, and forced to relinquish their children to father promoted white America's economy. Morrison's female character's role hints at this barbaric practice, and effects thereafter. One choice she makes on her own results in the horrific crime of infanticide and isolates her from community for almost two decades. Black women's paradoxical experiences in America's complex social system have impacted their mental health, and are the basis for who they are today. This conflict can easily be observed in this literature that functionalizes history, because fiction allows a voyeuristic insight into the characters' lives and psyches. One such medium that presents the theme of choice for black female characters is Toni Morrison's fifth novel, *Beloved*, Morrison, winner of the 1993 Nobel prize in literature, is one author who successfully presents the internal frustrations of America's black women. Choice versus no choice become the antithesis, in relation to the influences on black women's social and political construct and female interaction, that forces peculiar outcomes. Much of the research about why Morrison's characters behave the way they do addresses social factors that impact black women. These are the social factors that leave black women economically powerless, thus, economically dependent on whites and on black men; factors that make it difficult for black women to live harmoniously with other black women because of the stress product from lack of care and respect for each other because of their lack of empathy. These are the influences hostile to them because they are females--sexism, and in particular because they are black—racism, that are the essence of her struggle. Psychologist Harriet G. McCombs insists that for "black women ...the struggle...is one of necessity and not of choice (76). In addition to the social determinants plaguing black women in America, the political factors are equally dynamic. The political factors examined are findings and research conducted by bell hooks and her book *Ain't I Black Women and Feminism*, in which she insists, no other group in America has so had identity socialized out of existence as have black women " (7) As black women struggle to live in America's oppressive society their decisions are usually motivated and instigated by forces beyond their control. Research reveals that black women are socially and

economically disadvantaged and controlled by a patriarchal society, their options are virtually few, or they have no choices as they attempt to negotiate their lives. (Cheng, C 1997).

One story that emphasizes some of the limits black women once experienced is found in Morrison's *Beloved*. This story is set just prior to and during America's Reconstruction Era. This narrative reflects the before and immediate aftermath of the system of slavery.

The plot centers on the desperate actions of a slave woman, Sethe, to protect her children from becoming casualties of slavery; and the repercussion of her decision to take the life of one of those children. It is also an account of the other female characters' lives - Denver, Baby Suggs, Beloved - who are directly affected by Sethe's actions. Slavery leaves scars on black women because they are women, because they are black and because they are powerless. The characters, the devices Morrison employs, and the themes of memory, healing, and oppression illuminate the plight of black females' attempts to cover the scars. (Imane, R & Hanine, R 2019).

4.8 The Quest for Identity in Toni Morrison's *Beloved*

Morrison's novels represent the way racial and gender stereotypes affect the quest for individual identity and selfhood establishment of the black female. Black females' intertwined oppressive sides affected the black race in general and the black female on a microscopically level. Black feminist approaches develop a strong understanding of the different crucial aspects that influence the female character's identity realization. The novel examines the black female's harsh experiences in a society dominated by white supremacy and patriarchy. In *Beloved*, Morrison exposes main items that affected black women's identity. Racism and patriarchy influenced the development and formation of black female identity in Toni Morrison's novel, namely "Beloved". (Imane, R & Hanine, R 2019).

4.9 Feminist Intersectionality in *Beloved*

Toni Morrison has built a permanent niche in the realm of African-American writings. *Beloved*, which was published in 1987, is her fifth novel. She has received the Pulitzer Prize for Fiction and the Nobel Prize in Literature. The novel articulates the sense of intense pain and suffering caused by the white master. She, in this novel, pictures the unrelieved violence in all its manifestations like incest, rape, infanticide, which were the dark consequences of slavery. She basically, in her work, strove to bring African-American experience. She, in this novel, delves deep into the psyche of the slave, exploring the wide, frightening terrain of their thought process. This paper is a modest endeavor to shed light on certain issues like

dehumanizing effect of slavery, gender discrimination, hyphenated identity of individuals and unceasing quest for freedom, happiness and self-discovery. A few other writers and poets like Alice Walker, Maya Angelou also deals with these issues, but Morrison has, perhaps, done the most detailed analysis of the concept of slavery. The novel is a saga of struggle of the slaves to arrive at authentic selfhood and freedom. (Riyaj Haussain 2019).

The African American novelist Toni Morrison ,uncover the facts and realities through her fiction writings about how black women facing multiple discriminations representing the black women psyche and the African American traditions “I didn’t want to speak for Black people and I wanted to speak to, and to be among them... it’s us. So the first thing I had to do was to eliminate the white gaze.”

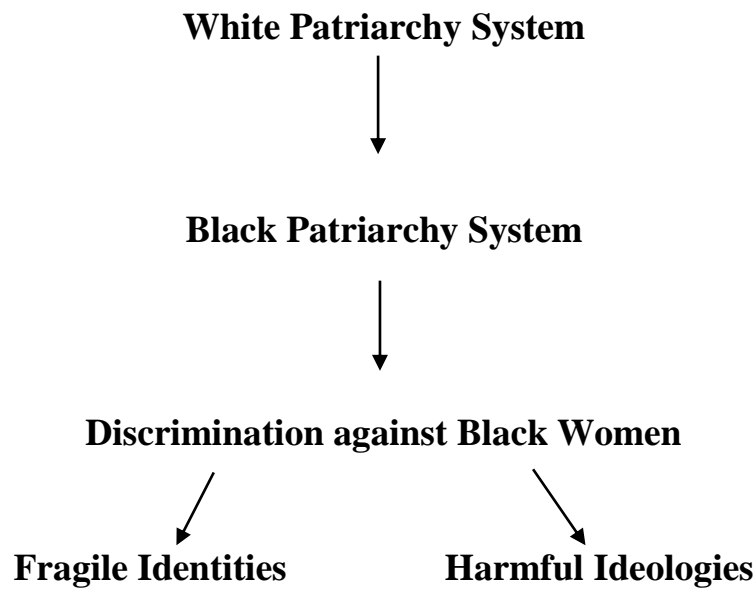
Toni Morrison, in her novel *Beloved* Morrison discuss different type of discriminations race, sex, gender, identity expressing the black mentality that faced racism and sexism mainly, Sethe the protagonist of the novel a black slave naïf women who been through some rough challenges that led to committing a crime toward her own child was a consequence to the different discriminations the character been through as a slave black women.

African American people have known disjointment. across generations, Toni Morrison seek to present and create a rooted identity against dehumanizing figures such as violence and racism, encoding the complexities of the character's identity or behavior .Using Intersectionality as an analytical framework and embracing the role of sex and gender as an important part of shaping the individual's identity, focusing mainly on the female component’s struggles and discriminations to own identity.

4.10 Discrimination of the Female Character in *Beloved*

Like other contemporary novels deals with race, class and gender Morrison's *Beloved* experiences the impact of community environment on the individual's potential ,we may not read African-American literature without considering how the physical and social environment can affect the individual's nature and ability to survive in the world Morrison then show us how *beloved*'s character influenced by sexism, racism and classism for being black female .Morrison exemplifies how the issue of race class and gender intersect and contribute the black women’s identity in a society the prioritize whiteness over blackness and black male over females .the author uses examples of specifically women's stories and literature to represent the interlization of racist value in the African-American community. (Lisa Borg 2008).

The Impact of Patriarchy System on Black Women



4.11 Conclusion

In short, *Beloved* by Toni Morrison is a piece of art. *Beloved* portrays to the readers the suffering of black women through the characters, and by the nostalgia and mythology, and how they were struggling with their conflicts to get their self freedom among a set of incidents. Toni Morrison has offered a vision to understand the quest for identity in black women's life from different perspectives.

General Conclusion

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The present research has explored Myth and Nostalgia and their use in Toni Morrison's *Beloved* and the effect of slavery and racism on the black female identity. It employs the Intersectionality feminist theory that appeared to examine different contexts and conditions that participated in dehumanizing and oppressing the African-American females. Thus studying and analyzing Toni Morrison's novels from a Black feminist perspective brings insight into diverse life experience of the black female's life in a racist and patriarchal society. Also, clarifies the most important factors that influences the building of black female self-sense.

The Nobel Prize winner Toni Morrison writes about black women who struggle against racism and multiple sources of discriminations. By writing *Beloved* Morrison created a new perspective to the slavery and the crisis of finding freedom to black women mainly mothers. *Beloved* represent the struggle of the African-American female in the society of the postcolonial era, and the stereotypes that chain black women's identity, freedom and options. Morrison writes about black women's suffering to reveal the true dimensions of the African American women slavery life to other ethnic and racial groups in the world. Through her fifth novel *Beloved*, Morrison explores the African American experience in distinct forms. The protagonists of this novel represent a new of the black female life journey. Toni Morrison's work, displays the effect of racism, sexism and sexual discrimination which is an extremely racist practices against the black female physical, mental and spiritual health. Toni Morrison's *Beloved* inspired by the true horrific story of the black enslave women Margret Garner, the story events show the brutality of slavery and the dehumanizing impact on the black female identity. In a racist- patriarchal society .Morrison's fiction presents a series of memories and events in the life of the protagonist and other characters in a form of flash blacks their nostalgic emotions swinging between negative and positive memories sometimes embodied in a form of a ghost like the one Sethe the protagonist struggled with . Morrison translated the violent experience of slavery as a hunting ghost in a way to show the negative hang-overs of the experience of slavery, and how must the black race face their past. Morrison' fiction, *Beloved* is based on the struggle against the already made identity that is framed work by slavery patriarchy and racism intersectionality. In the novel, the racist relationship between blacks and whites forces African Americans to endure poverty that creates patriarchy in their society which obliged the black female into an identity that never reflects herself and her interests. Black women forced to make a choices that seems to be done out of love however it was only because of slavery , Morrison tended to discover and present the black women

General Conclusion

psyche and sexuality through the novel in order to explore their identity . Morrison's *Beloved* tend to destroy the misleading stereotypes about Black female, Toni Morrison manages to create a new type of heroine who is rebelling against both racist and patriarchal society.

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