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**Race and Identity as a Deconstruction of
Stereotypical Representation in Toni
Morrison's *Beloved***

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Dedication

I dedicate this work to:

- My self
- All whom I love

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First, and foremost, thanks to Almighty Allah who is my source of wisdom, and then producing this work has been a long process that took from me most of my time.

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Amar Meriem



Abstract

The issues of race and identity in American society made blacks inferior to their counterpart white peoples, this led appearance of black writers such as Toni Morrison, an outstanding contemporary author in the 20th century in American literary history. Her novel *Beloved* is an important masterpiece in the history of black American diasporic literature published in 1987; this novel represents an essential part of black women tragedy during slavery period. Therefore ,this dissertation seeks to examine the ways through which Morrison attempts to deconstruct Western stereotypes and how blacks resist against the social oppressive norms while forming self identity in the racism white community and challenge of prevailing race conventions in novel *Beloved* which tackles the reconstruction of the previous memories in black Americans history charged with pain and suffering ; made novel as a great literary production of African American literature. Therefore, this study is divided into two chapters: Theoretical part gives an overview about diasopic literature and race and identity definition also discusses the concepts of Edward Said and Spivak regarding deconstruction theory, which involves the use of binary oppositions, then the practical part of this dissertation involves background about Toni Morrison and explores the use of deconstruction theory to dismantle the stereotypes of the major characters.

Keywords: Diaspora, Deconstruction, Race, Identity, African-American

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General Introduction

Introduction

Toni Morrison is a highly acclaimed black female writer who has made a significant impact on American literature. She is known for her powerful and thought-provoking novel *Beloved* that focuses on the African American experience. Morrison's work explores the history of racism and oppression faced by black people in the United States. Her novel is known for its vivid portrayals of black peoples life, and her writing style often incorporates the use of African American vernacular.

As a black woman, Morrison's writing is deeply rooted in her own experiences and those of her community. She has been recognized with numerous awards, including the Nobel Prize for Literature in 1993, for her contributions to American literature.

Additionally, the theme of *Beloved* is inspired by a real story that has been happened in the nineteenth century about an enslaved black African-American woman who escaped from slavery in an attempt to save her children from the severity of slavery. Unfortunately, she killed her daughter, but the ghost of her daughter came back disgruntled and asked about the reason for killing. Toni Morrison's novel explores the themes of dehumanization, trauma, alienation, and the legacy of slavery through the lens of Margaret Garner's story.

Furthermore, as a novelist, Morrison is revealing through her literature the dehumanizing experience of African American diasporic during the slavery period. However, "Beloved" is a powerful depiction of the real lives of African Americans, and Morrison brings back all the missed-out memories and shows how they were subjugated and alienated. She knows more about the physical and mental pain that black people faced during that time. Morrison success in depicting this experience in due to the roles she gives to the characters in her novel.

In conclusion, this dissertation will explore the ways in which Morrison's novel *Beloved* challenges Western stereotypical representations of African Americans. Through a deconstructionist analysis of the novel, this research will examine how Morrison uses issues of race and identity to subvert dominant cultural narratives and challenge binary oppositions. By exploring the themes of dehumanization, trauma, and alienation, otherness, belonging, Morrison offers a powerful critique of the ways in which Western stereotypes have been used to marginalize and oppress African Americans. Through this analysis, this research aims to demonstrate the importance of literature as a tool for challenging and subverting dominant cultural narratives, and to contribute to a broader conversation about the role of literature in shaping understanding issues of race and identity.

The Research Problem

Despite being categorized as one of the 100 best literature works, Toni Morrison's novel *Beloved* has received criticism for its representation of violence against women and its depiction of the burden of slavery. Some critics argue that Morrison's use of violence is excessive and that it perpetuates negative stereotypes of African Americans. However, others argue that Morrison's novel is a powerful critique of the ways in which stereotypes have been used to marginalize and oppress African Americans, mainly those associated to race and identity. This research problem will explore the criticisms of the novel *Beloved* and examine how Morrison's use of black experience to challenges dominant cultural narratives and contributes to a broader conversation about the representation of African Americans in literature.

Objectives of the study

This research aims to:

- Analyze and disclose issues of race and identity in Morrison's *Beloved*.
- Identify how Morrison's novel works as a counter narrative to deconstruct the stereotypical image.
- Explore how race and identity are used in the novel *Beloved* to deconstruct Western stereotypes of blacks.
- Examine the experience of slavery from Morrison's perspective.

Research Questions

To achieve the object of this study, the following research questions are raised:

1. How does Toni Morrison employ motifs of race and identity to deconstruct stereotypes representation and portray the harrowing experience of black people?
2. How Race and Identity issues are reflected in African- American diasporic literature?
3. To what extent the diasporic experience affected on the character of Sethe?

Research Methodology

This study will use a qualitative research design to explore how race and identity issues are employed by Toni Morrison to deconstruct stereotypical images and portray the harrowing slavery experiences of black people in *Beloved*. The data collection method will be a literature review of primary and secondary sources, including Toni Morrison's *Beloved* and scholarly articles, books, and other literature that explore the themes of race, identity, and diaspora in African-American literature.

The data analysis involve a thematic analysis of the primary of novel, focusing on deconstruction theory also themes such as the representation of race and identity in African-American diasporic literature, the portrayal of the experiences of black people, and the extent to which the diasporic experience affected on the character of Sethe. The limitations of this study include the use of only one novel by Toni Morrison and a limited number of secondary sources.

The conclusion will summarize the findings of the study and answer the research questions, as well as discuss the implications of the study for future research and the importance of Toni Morrison's work in deconstructing stereotypical representations of race and identity.

Motivation

Beloved by Toni Morrison has inspired me to explore the themes of race and identity in African American diasporic literature. The novel's depiction of the horrors of slavery and the struggle for freedom has increased my interest into this topic. I am particularly interested in examining how Morrison's literary production deconstructed stereotypes of blacks to change the prevailing bad perception of African-Americans diasporic people.

Significance of the Study

The significance of this study lies in its exploration of how Toni Morrison's novel *Beloved* deconstructs Western stereotypical, and portrays African-American diasporic experience. This study contributes to the literature on African-American diasporic literature by providing a deeper understanding of the themes of race, identity, and diaspora in Morrison's work.

By conducting of this study , implications for future research in the field, as it can inform future studies on similar topics and contribute to a greater awareness and appreciation of the African-American diasporic experience and its impact on literature and society. By exploring the significance of Morrison's work and its contribution to the field of slavery experience, sufferance, Whiteness dominance, this study provides a valuable contribution to the ongoing discourse on African-American literature.

Structure of the Dissertation

This dissertation is divided into two main chapters .The first chapter is theoretical and methodological framework entitled “African American diaspora : concepts and theories “it includes an overview about African American diaspora . Tackles African American diasporic literature and then offers a background about African American identity and issues of race and identity. As well, this part exposes deconstruction theory from the point of view of Edward said and Spivak with a special focus on the idea of binary opposition.

The second chapter providing a personal about Morrison as an African American writer. And, it provides a brief introduction into the novel *Beloved*, plot summary .This chapter basically focuses on Sethe diasporic experience also identity and race representation in *Beloved*. It examines Morrison’s deconstruction of African American stereotypes. Lastly, the conclusion will be a final step which summarizes the aim of the dissertation and main findings.



CHAPTER-I. African American Diaspora: Concepts and Theories

Introduction

This chapter explores the concepts of diaspora, race, and identity. It focused on African-American diasporic literature and offers a background about the major writers. In addition, this part introduces the deconstruction theory used in analysing the novel. After that, it discusses binary opposition and the major themes: Alienation, trauma, dehumanization, belonging, and otherness.

I. Diaspora: Concepts and Theories

1. Definition of Diaspora

The simple definition of the term diaspora been derived from the Greek word meaning “to scatter”. However, according to the widely quoted definition proposed by Brubaker (2005): “The diaspora concept currently enjoys great popularity and has gradually established itself as a key term in both the humanities and the social sci-ences. Despite the proliferation of the use of the term ‘diaspora’ over the last twenty years” (p1).

Over the past decades, the meaning that the term of “Diaspora” is defined as ethnic groups they are forced to live in different environments separately outside their original homelands and orient themselves to new cultural and Political circumstances while preserving their distinct cultural heritage as far as possible. In this context can refer to historical experiences of: Jewish, African, Armenian and Palestinian Diasporas as Victim diasporas. Moreover Cohen (1997) indicates to definition of diaspora as follows:

Diaspora is an old concept whose uses and meanings have recently under gone dramatic change. Originally, the concept referred only to the historic experience of practical groups, specifically Jews and Armenians. Later, it was extended to religious minorities in Europe. Since the late 1970s, ‘diaspora’ has experienced a veritable inflation of applications and interpretations. Most definitions can be summed up by three characteristics. Each of these can be subdivided into older and newer usages. The first characteristic relates to the causes of migration or dispersal. Older notions refer to forced dispersal, and this is rooted in the experience of Jews, but also – more recently – of Palestinians. Newer notions of diaspora often refer simply to any kind of dispersal, thus including trade diasporas such as that of the Chinese, or labour migration diasporas such as those of the Turkish and the Mexicans. (p.507-520).

Consequently, diaspora communities often maintain a strong connection to their original homeland and culture, and may form tight-knit communities in their

new locations. The concept of diaspora is often associated with questions of identity, race, and the experience of living in a new cultural context.

1.1 African-American Diaspora: Overview About the Issues and Stereotypes of Blacks

The history of the African diaspora is closely tied to the emergence of Pan-Africanism, the fight against anti-black racism, and Third World consciousness. As a result, it is impossible to separate the African diaspora from the concepts of nation and nationalism. According to Rushdy (2011):

The concept of the African diaspora is closely tied to the political movement of Pan-Africanism and the emergence of African nation-states following their independence. points out that many of the key figures associated with the African diaspora concept, such as Delany, Crummel, C.R.L James, Padmore, Blyden, Du Bois, and Garvey, were also involved in the Pan-African movement (p. 5).

Moreover, the African American diaspora is inextricably linked to the history of slavery and the transatlantic slave trade. Millions of Africans were forcibly taken from their homes and transported to the Americas, where they were sold into slavery. And this is explained by Harris (2001):

The African diaspora is inextricably linked to the slave trade, slavery, and the colonization and de-colonization of the African continent. Distinguishes between the "historical diaspora," which occurred from the 15th to the mid-19th century and was a product of the slave trade and slavery, and the "modern African diaspora" (p. 2). Consequently, despite the many challenges that African Americans have faced throughout history, they have played a vital role in shaping the nation.

Stereotypes have had a profound impact on the African American diaspora , shaping the way that they are perceived by others and the way that they see themselves .Tatum (2003) illustrates:

Stereotypes are one of the most powerful forces that shape our perceptions of others, and they are often based on race, ethnicity, and other factors. Stereotypes of African Americans, for example, include the belief that they are lazy, violent, and prone to criminal behavior. These stereotypes are not only inaccurate but also harmful, as they perpetuate racism and discrimination. (p. 23)

In American society, according to Boskin (1986): "a stereotype may be so consistently and authoritatively transmitted in each generation from parent to child

that it seems almost a biological fact” (p. 12). However, racial stereotypes are constructed beliefs that attribute negative characteristics to all members of a particular race. These attributed characteristics are usually negative. These stereotypes have been used throughout history to justify violence and discrimination against certain groups, such as Native Americans and African Americans.

In particular, the "savage" stereotype of African American men as violent and dangerous was used to reinforce white domination and justify their mistreatment. This stereotype was not just an exaggeration, but a serious threat to the safety and well-being of African Americans.

Another different racial stereotype of African Americans, “Sambo” stereotype of African Americans as one of the most enduring and harmful stereotypes in American history. This stereotype developed during the period of slavery and was used to portray African American slaves as happy and content with their enslavement. However, this stereotype was not only adopted by slave owners, but also reinforced by many other aspects of American culture, such as music, literature, and children's stories. This shows that stereotypes impacted on black society.

The Jim Crow stereotype is a caricature of African Americans that was popularized in the late 19th and early 20th centuries. This caricature was often depicted in minstrel shows, where white performers would don black masks and perform exaggerated and offensive portrayals of African Americans. The character of Jim Crow was one of the most prominent and enduring of these caricatures, and it was used to reinforce negative stereotypes of African Americans as lazy, ignorant, and inferior. Despite the fact that these stereotypes were deeply offensive and damaging, they persisted in popular culture for many decades.

Nevertheless, another popular stereotype was the "Sapphire" character, which was solidified through the hit show "Amos 'n' Andy". This profoundly popular series began on the radio in 1926 and developed into a television series, ending in the 1950s. The cartoon show depicted the Sapphire character as a bossy, headstrong woman who was engaged in an ongoing verbal battle with her husband, Kingfish. Sapphire possessed the emotional makeup of the Mammy and Aunt Jemimah combined. Her fierce independence and cantankerous nature placed her in the role of matriarch. She dominated her foolish husband by emasculating him with verbal put-downs. This stereotype was immensely humorous to white Americans. According to Jewell (1993):" the stereotype of the “outrageous ‘...hand on the hip, finger-pointing style...’” was immensely humorous to white Americans, and helped carry a certain show through 4,000 episodes before it was terminated due to its negative racial content" (p. 45).

As results, the African American diaspora has faced many issues throughout history. The issues have contributed to negative stereotypes of black people, which were a harmful and perpetuate discrimination in America society.

I. 2. Diaspora literature

Diaspora literature is a genre of writing that explores the experiences of people who have been displaced from their original homeland and have settled in a new country. This genre is characterized by its focus on themes of identity, belonging, and cultural hybridity. Diaspora literature is often written by authors who have themselves experienced displacement, and their work reflects the complex and nuanced ways in which people negotiate the challenges of living in a new cultural context.

Diaspora literature focuses on discrimination and cultural shock, reverse cultural shock and problems in adjustment and assimilation, orientalism and identity crisis , and alienation , nostalgia , dilemma , hybridity and generational gap. In addition themes race and identity is the main themes I'm going to focus in my thesis. The feeling of rootlessness, alienation, confusions, dislocation and sufferings due to discrimination on the basis of race, culture, religion and language concludes into conflicts, fight for identity and on the other hand lead to birth of feeling of marginality in the minority group. This results in the creation of a fractured identity. Overall, diasporic literature is a rich and complex genre that provides a unique window into the experiences of people who have been displaced from their original homes. Through their writing, diasporic authors explore questions of identity, belonging, and cultural hybridity, and offer a powerful testament to the resilience of the human spirit in the face of adversity.

I.2.1 African American Diasporic Writing

African American Diasporic Writing is one of the type of literature that represent the experiences of African Americans descent who have been displaced from their original homeland and have settled in America community. On generally this type is characterized by its focus on themes of identity, race, and the experience of living in a new cultural context. However, black Diasporic writing tackle the crisis of identity and the estrangement that many Africans experience when confronted with the Western world and fortitude social injustice and the black experience in America society.

As well, there are five major focuses of African American diasporic writing:

1. The importance of religion and family ties in contemporary Africa.
2. The crisis of identity and the estrangement that many Africans experience when confronted with the Western world.

3. The Caribbean experience and the denial of spiritual freedom.
4. Social injustice and the black experience in the United States.
5. The African-American yearning for Africa.

In addition, African American diasporic literature examines the writings of modern Black authors from around the globe who are deeply rooted in Africa and show this attachment in their works. African diasporic writing has expanded to include different types of literature and the arts, including poetry, prose, and novels. Likewise, Chinua Achebe focuses on the African novel in particular when he speaks about African writing, Achebe (1964) mentioned:

I have no doubt at all about the existence of the African novel. This form of fiction has seized the imagination of many African writers and they will use it according to their differing abilities, sensibilities and visions without seeking anyone's permission. I believe it will grow and prosper. I believe it has a great future (p.91).

This quote by Achebe reflects his view that the African novel exists as its own unique form of literature. Achebe suggests that African novelists have the freedom to express their own visions and experiences through this form of writing, without seeking permission from anyone else.

Achebe's statement can be seen as a reflection of his belief in the power of the African novel to be a vehicle for expression. By taking control of their own narratives, African writers can challenge the dominant narratives that have been imposed on them. Additionally, Achebe's statement also implies that the African novel has a promising future. He believes that there is a growing interest in this form of literature. Overall, this quote by Achebe highlights his belief in the importance of the African novel as a tool for expression, and his optimistic outlook for its future.

2.2 African American Diasporic Authors

African American writing has emerged in the late of the eighteenth century by the works of some black writers African American diasporic writers have made significant contribution in enhancing the position of African Americans to win their missed rights as the most known figures of this tendency are: Maya Angelou, Alice Walker, and Toni Morrison.

Maya Angelou

Maya Angelou the civil rights activist, poet and award winning author known for her acclaimed 1969 memoir, "I Know Why the Caged Bird Sings", was born on April 4, 1928, in St. Louis, Missouri. She received several honors throughout her career, the first black woman director in Hollywood; Angelou was both an author and executive

producer of a five-part television miniseries “Three Way Choice.” In 1986, Angelou wrote her autobiographical book, “All God’s Children Need Travelling Shoes”, covers the years she spent living in Ghana. Maya acted in such movies, Poetic Justice (1993) and How to Make an American Quilt (1995). Besides, she appeared in several television productions, including the miniseries Roots in 1977 (Britannica).

Alice Walker

Alice Walker, (born February 9, 1944, Eatonton, Georgia, U.S.), American writer whose novels, short stories, and poems are noted for their insightful treatment of African American culture. Her novels, most notably *The Color Purple* (1982), focus particularly on women. She also wrote the screenplay for the film adaptation of *The Color Purple*, for which she won a Pulitzer Prize in 1983. Therefore Alice Walker is still alive, she is 77 years old and living in the United States. (ibid)

Toni Morrison

One of the major black authors she is Toni Morrison is a Pulitzer Prize-winning she often focuses on slavery experience, particularly African immigrants struggling for peaceful life in America. Those Immigrants face a harsh reality; she wrote several novels such as *Beloved* is a contemporary work discuss the experience of slavery that black Americans suffered from. Consequently, Toni Morrison appeared in her work *Beloved* by symbolizing the themes of identity, race and many other issues that are in relation to diasporic.

3. African-American Identity

African American identity is a complex and multifaceted concept that has been shaped by a wide range of historical, cultural, and social factors. At its core, African American identity is rooted in the experiences of Black Americans, particularly those who are descended from enslaved Africans brought to the United States. However, throughout the history of the United States, Black Americans have encountered various difficulties and hindrances such as slavery, Jim Crow segregation, and continuous discrimination and inequality. These encounters have influenced the way Black Americans perceive themselves and their role in society, and have contributed to the creation of a unique African American identity.

Du Bois argues that Black Americans have a unique and complex identity that is shaped by their experiences of racism, discrimination, and inequality. He describes this identity as “double-consciousness,” which refers to the sense of being both American and Black, and the tension that arises from trying to reconcile these two identities. Du Bois (1903) mentioned:

In two ways, the shadow of the veil fell over his [the Black American’s] path. The first was in his environment, his world of

work, play, and residence, of schools, churches, and social groups. The other was in himself, in the discovery of his personal limitations, of his inferiority to the white man, of his rendering unto Caesar that which was Caesar's, even though it might not be strictly his (p.8).

This quote speaks about the ways in which African American identity is shaped by both external and internal factors. As well, Du Bois argues that the “shadow of the veil falls over the path of the Black American is in themselves. Du Bois argues that Black Americans often discover their personal limitations and their sense of inferiority to white people, which can be internalized and lead to feelings of self-doubt and insecurity. Despite this, Black Americans are often forced to “render unto Caesar that which was Caesar's”, meaning that they must navigate a society that is often hostile to their identity and their experiences.

Another key aspect of African American identity, according to Tatum is a complex and multifaceted concept that is shaped by a group of factors, including historical context, cultural experiences. Tatum(2003) adds:“African American identity is not static and fixed; rather, it is a dynamic, evolving process that is shaped by ongoing experiences and interactions. It is influenced by historical and cultural experiences, family and community connections, and personal beliefs and values.” (p. 26)

Tatum's quote draws attention to the dynamic and multifaceted nature of African American identity, emphasizing that it is shaped by a range of factors that are constantly evolving also he underscores the importance of recognizing and valuing the diversity and complexity of African American culture and experience. Moreover, Tatum's quote encourages us to think more critically about the ways in which our experiences and interactions shape who we are and how we see ourselves in relation to others. By acknowledging the dynamic nature of identity, we can gain a deeper appreciation for the ways in which our identities are shaped by a range of factors, and how these factors intersect with one another.

3.1 Issues of Race and Identity

The term ‘race’ has been used in different ways by different critics and theorists, Regardless of the specific definition, it's important to recognize that race is a complex and contested concept that has been used in both positive and negative ways throughout history.

According to Du Bois (1903):“Race is the relation of human beings to each other in the measure that it is determined by the possession or lack of this pigment that we call white.”(p,13). In this quote Du Bois defines race in terms of skin color and the social relations that are determined by it. His definition emphasizes that race is not a

natural, biologically-based category, but rather a social construction that is used to create and maintain unequal power relations between groups of people. Another definition of race according to Coates (2015):

Race is the child of racism, not the father. And the process of naming “the people” has never been a matter of genealogy and physiognomy so much as one of hierarchy. Difference in hue and hair is old. But the belief in the preeminence of hue and hair, the notion that these factors can correctly organize a society and that they signify deeper attributes, which are indelible—this is the new idea at the heart of these new people who have been brought up hopelessly, tragically, deceitfully, to believe that they are white (p.7).

This quote is a powerful statement about the nature of race and the ways in which it has been constructed and perpetuated throughout history. Coates illustrates that the concept of race is not a natural or inherent feature of human society, but rather a product of racism. He also suggests that people have historically used race as a way to create social hierarchies and justify unequal treatment of different groups of people. These hierarchies are instead constructed and maintained through the use of race.

While, the definition of identity according to hooks (1990):“identity is an ongoing, never-ending process, a process that involves the creation and recreation of self” (p. 27).Through this quote, identity is not a fixed or static concept, but rather something that is constantly evolving and changing over time.

However, Issues of race and identity are complex and multifaceted, when it comes to African American people. African Americans have a unique history in the United States, having been brought to the country as slaves and subjected to systemic racism and discrimination for centuries.

As a result, issues of race and identity are deeply intertwined for many African Americans. They may struggle with questions of belonging and identity. At the same time, African Americans have created a rich cultural legacy that is deeply rooted in their experiences of struggle and resilience.

4. Deconstruction Theory

In the 1960s, Jacques Derrida introduced the concept of deconstruction, which involves breaking down the elements of meaning in order to uncover their underlying assumptions and contradictions. This approach questions the language and concepts that are used to construct meaning, rather than accepting them as fixed and objective.

However, as Jack M. Balkin said, deconstruction is a critical method that seeks to expose the ways in which language and culture are used to reinforce dominant power structures and ideologies. By analyzing the ways in which texts are constructed and interpreted, deconstruction aims to uncover the hidden assumptions and biases that underlie them, and to reveal the ways in which these assumptions and biases shape our understanding of the world. Deconstruction is often associated with the work of French philosopher Jacques Derrida, who argued that language is inherently unstable and that meaning is always deferred and never fully present. In this view, deconstruction seeks to challenge the idea that language can ever fully capture reality and to expose the ways in which language is always shaped by social, cultural, and historical forces. Additionally, Caputo (1997) explains: "Deconstruction involves questioning of language and the very terms, systems, and concepts which are constructed by that language" (p.71).

Deconstruction arguments show that the concept of binary opposition is not fully stable; they do not show that all such oppositions can be abolished. The principle of nested opposition suggests that a suppressed conceptual opposition reappears in a new guise. Although all conceptual opposition is potentially deconstructible in theory, not all are equally incoherent in practice.

Young (1990) writes : "Deconstruction is the attempt to reveal the play of difference within every binary opposition and to show that these oppositions are not natural, but are constructed and maintained by the values and assumptions of the culture that produces them" (p. 35). In this way, deconstruction seeks to challenge the notion that binary oppositions are fixed and stable, and to reveal the ways in which they are always in flux and subject to contestation.

Ayatri Chakraborty Spivak is an influential Indian scholar, literary theorist, and feminist critic. Her works include "Three Women's Texts," "A Critique of Imperialism," and "Can the Subaltern Speak? "And "Other Worlds: Essays in Cultural Politics" (1987). In his book "Gayatri Chakravorty Spivak" (2003), Stephen Morton discusses Spivak views on deconstruction. Spivak argues that deconstruction reveals the dangerous blind spots in the notions of truth and reality that underlie political narratives and practices. Like Jacques Derrida and Edward Said, Spivak is interested in how the world of reality is constituted by networks of texts. In an interview with Alfred Arteaga, Spivak explains how deconstruction is an important tool for the postcolonial critic, as it allows them to question the assumptions of the social formations under scrutiny and their own critical and institutional allegiances.

However, Spivak believes that deconstruction does not deny the existence of subjects, truth, or history. Instead, it questions the privileging of identity so that someone is believed to have the truth. Deconstruction is not about exposing errors; it is about looking into how truths are produced. Spivak argues that deconstruction

does not view logo centrism as pathology or metaphysical enclosures as something that can be escaped. Rather, it is a way of constantly and persistently examining how truths are constructed and maintained.

In "Can the Subaltern Speak"? , Spivak argues against the binary oppositions that exist between the Orient and Occident, self and other, and center and margin. She believes that these oppositions are problematic and that they need to be challenged in order to create a more equitable world. Therefore, Binary Oppositions in Spivak since her translation and preface to book of "Derrida's Of Grammatology", Kilburn discusses about Spivak applied deconstructive strategies to her various theoretical studies and textual analyses, including: Feminism, Marxism, and Literary Criticism to, most recently, Post colonialism.

Therefore, Binary Oppositions in Spivak's book of "Derrida's Of Grammatology", Kilburn discusses Spivak applied deconstructive strategies to her various theoretical studies and textual analyses, including: Feminism, Marxism, and Literary Criticism to, most recently, Post colonialism.

Edward Said is a Palestinian-American scholar and literary critic," Orientalism" is considered as great work , he puts forward many definitions of word Orientalism in the introduction of book "Orientalism". Some of these are: a style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident".

Salusinszky (1987) has argued: "Orientalism implied that literary studies could apply its explicative techniques to uses of language that lie outside the literary canon, and could thus return to and immerse itself in the world by learning to read the relations between power and knowledge" (P. 126).

Edward Said established the scientific study of Postcolonial theory. Therefore Postcolonial criticism is based on various signs, metaphors and narratives of both the dominating and indigenous cultures. These were examined in terms of binary oppositions, as presented in Edward Said notion of Orientalism (1978). According ding to Walia (2001):"the 'other' has been created in order to produce a belief in the 'self': 'the East thus becomes a surrogate "self" those Western scholars do not choose to acknowledge" (p. 40). However, Said (2003) stated that: "Orientals were rarely seen or looked at; they were seen through, analyzed not as citizens, or even people, but as problems to be solved" (p. 207).

Nevertheless, Said applied the terms' orient' for West and occident for East. It is the first work investigating the relationship between two different cultures, East and West.

According to Said (1979): “Orientalism is a style of thought based on the ontological and epistemological distinction between the orient and the occident” (p. 2).

Additionally, according to Caputo (1997) Said: “Edward Said argued that this binary opposition was at the core of his writing and that he offered an overt critique of the binary oppositional culture of self and other” (p. 42).

Overall, Edward Said is recognized as a pioneer in the deconstruction of "Western" forms and the concepts of "East-West" binary opposition. However, Said argues that if there were to be an Orientalism that deconstructs the dominant Western forms of hegemony, it would have to be outside the binary oppositional framework that even allows such oppositional distinctions as the Orient and Occident, or East and West. In other words, Said believes that the concept of Orientalism must be understood beyond the limiting framework of binary oppositions, which are themselves products of Western hegemony.

4.1.Binary Opposition

According to Swan (2011), the binary opposition is defined as “a pair of related terms or concepts that are opposite in meaning. In Structuralism, a binary opposition is seen as a fundamental organizer of human philosophy, culture, and language”. Claude Lévi-Strauss adopted the binary opposition theory, and he was influenced by several leading theorists including Saussure, Jakobson, Boas, Mauss, Trubetzkoy, Rousseau and Marx (p. 21).

According to Jakobsen (1998), “Binary opposition can be defined as “the relationship of one to another and how they operate within a large society. Its problem is that it creates boundaries between them and leads to discrimination, each side seems like opposite to the other” (p. 55). The literature suggests that binary opposition involves exploring differences between groups of individuals such as “black and whites, male and female, high and low and so on” (ibid).

Overall, Jakobsen's quote highlights the problem of binary opposition in society, where it creates boundaries between groups and leads to discrimination. Binary opposition involves exploring differences between groups such as black/white, male/female, and high/low.

This approach to categorizing people and ideas can be limiting and leads to a narrow understanding of the world. By challenging binary opposition, we can create a more inclusive and diverse society that values difference and celebrates diversity. Jakobsen's work provides a useful theoretical framework for understanding the ways in which binary opposition can be problematic and how we can work to overcome it. Binary oppositions play an important role in shaping themes of: Alienation and otherness, belonging, trauma, dehumanization, in literature.

4.1.1 Belonging

Jahan Ramzani discuss, Belonging is a complex and recurring theme in literature, involving the search for identity and a sense of home or place in the world. It is shaped by various factors. Belonging can be expressed through characters' relationships and connections to the natural world, history, and tradition. It can be both positive and negative as characters may feel a sense of comfort and security within community or may feel constrained by its expectations and limitations. Overall, the concept of belonging involves a deep exploration of how individuals establish their identity and sense of purpose within a larger social context.

Belonging can be related to binary opposition in literature. Characters in literature may experience a sense of belonging when they are included in a community or group, this binary opposition can create tension and conflict in literary works, as characters struggle to find their place in the world and negotiate their relationships with others.

4.1.2 Alienation

In the case of "Alienation", Kafka's views on alienation in the context of his work, the feeling of having no place in the world, of being outside the community, of being estranged from oneself and others, of being cut off from the sources of meaning and value in life. In this quote, Kafka's view, alienation is a pervasive and deeply troubling experience that arises from the disconnection between individuals and the social, political, and cultural systems that shape their lives. It is a sense of being lost, of not belonging, and of lacking a sense of purpose or direction in life.

Anderson(1992) discusses one way to connect Kafka's definition of Alienation to the concept of binary opposition is to consider the ways in which alienation can be seen as a product of the rigid binary categories that structure social life. Binary oppositions are pairs of concepts that are seen as mutually exclusive, such as male/female, good/evil, or self/other. These categories can be useful for making sense of the world, but they can also be limiting and oppressive, especially when they are used to exclude or marginalize certain groups of people. In Kafka's view, alienation arises from the sense of being outside or excluded from these binary categories. When individuals feel that they do not fit neatly into the categories that structure social life, they may experience a sense of disconnection and disorientation.

4.1.3 Dehumanization

The term of Dehumanization according to Hannah Arendt refers to the processes by which human beings are deprived of their humanity, reducing them to mere objects or things. This can occur in a variety of contexts, including war, genocide, and other forms of political violence. Arendt argues that dehumanization involves the use of ideological propaganda and rhetoric to justify the mistreatment of certain

groups, portraying them as less than fully human and therefore unworthy of compassion or basic rights.

Nevertheless, Binary oppositions, such as “us versus them” or “good versus evil,” are often used in the process of dehumanization. When one group is portrayed as the opposite of another group, it becomes easier to justify their mistreatment. This is because the group being dehumanized is seen as fundamentally different and inferior to the group doing the dehumanizing. By emphasizing the differences between groups and creating a binary opposition, dehumanization can be used to justify violence and other forms of oppression.

4.1.4 Otherness

Otherness is a theme in literature where characters from non-European countries are often depicted as uncivilized, primitive, and dangerous. This representation reinforces the idea that non-European cultures are inferior and less valuable than European ones. It creates a sense of "us versus them" and perpetuates stereotypes about non-European people.

The concept of Otherness is often tied to the idea of binary oppositions, as these oppositions are often used to create and maintain a sense of difference or “otherness” between groups. By dividing the world into binary categories such as: “us versus them,” “self versus other,” or “familiar versus unfamiliar,” dominant groups can construct a sense of normalcy or superiority for themselves, while portraying those who are different as abnormal or inferior. This process of binary opposition is often used to construct the “other,” or those who are deemed different or inferior, as a way of justifying their marginalization or oppression.(Staszak, 2008)

4.1.5 Trauma

Contemporary literary trauma theory asserts that trauma can cause speechlessness and division or destruction of identity, and that intergenerational transmission of trauma can shape identity. However, relying too heavily on a single psychological theory of trauma can lead to a narrow interpretation of trauma narratives. Examining multiple models of trauma and the role of place in these narratives can help to situate the individual within a larger cultural context and provide a more nuanced perspective on the effects of trauma on the self. Trauma novels use metaphoric and material descriptions of geographic place to explore the social values that influence the recollection of traumatic events and the reconfiguration of the self (Balaev, 2008).

The concept of binary opposition has a relationship with the theme of Trauma, which involves a sense of division and separation between individuals and their surroundings. , leading to feelings of disconnection, powerlessness, and vulnerability.

Conclusion

For hundreds years, the African-American diaspora has helped to shape diasporic literature. However, African American diasporic literature arose out of the experience of black's racism and discrimination. Thus, a unique creation of African Americans diasporic themselves owe its richness to the experience of slavery.

On other hand, social injustice and the black experience in the United States make African Americans diasporic writers such as: Toni Morrison and others who were instrumental to write about this reflect experience.

CHAPTER-II
Motifs of Race and Identity to Deconstruct Western
Stereotypical Representation in Beloved: A Thematic Analysis

Introduction

Race and identity has been the most important issues in the African-American community in the last Twentieth century. This practical part provides a brief personal overview about Toni Morrison and her experience as a black woman and then her major works as African American Diasporic writer. The following step highlights issues of race and identity that cover an essential part of this novel and deconstructing stereotypes of race and identity of the black Americans characters, particularly, the protagonist Sethe .

1. Toni Morrison as a Portrait of an African American.

Toni Morrison's experience as a Black woman in America has been marked by a profound sense of suffering. Growing up in Lorain, Ohio in the mid-20th century, Morrison was exposed to racism and sexism in both overt and subtle ways. For example, she was often denied opportunities because of her race and gender, and she was discouraged from pursuing her intellectual pursuits, especially in the white-dominated literary world.

Moreover, Morrison's experience was shaped by cultural notions of beauty that valued light skin, which she did not possess. These beauty standards, combined with the pervasive racism and sexism of the time, resulted in feelings of exclusion, insecurity, and intense emotional pain for Morrison.

As Morrison herself has noted, the harsh realities of her existence as a Black woman in America have informed the themes and characters in her writing. Her work displays a deep understanding of the suffering and resilience of Black women throughout history, and she portrays their experiences with nuance and empathy. Despite the many obstacles she faced, Morrison has refused to remain silent in the face of injustice. She has also spoken out against racism and other forms of oppression.

2. Toni Morrison as an African American diasporic Writer

Toni Morrison has made a significant contribution to literature. Her works are a reflection of the African American experience. Morrison writes about the struggles and challenges faced by African Americans in their daily lives. Her stories are often based on her own personal experiences, which makes them more authentic and relatable. Through her writing, Morrison has become a voice for the African American community and has helped to shed light on their struggles and triumphs. Morrison's novels are known for their vivid descriptions of African American life. She writes about the complexities of race, gender, and identity in a way that is both honest and thought-provoking.

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Her stories are often set in the past, but they resonate with readers today. Her work is a reminder of the struggles that African Americans have faced and continue to face in America. Morrison's writing is raw and honest, and she does not shy away from difficult topics. She exposes the harsh realities of life for African Americans in a way that is both illuminating and challenging. Morrison's writing has had a significant impact on American literature. She has won numerous awards for her work, including the Pulitzer Prize and the Nobel Prize in Literature.

Her novels have been translated into many languages, and they are read and studied around the world. Morrison's work has helped to shape the way that people think about race, gender, and identity in America. In conclusion, Toni Morrison is a portrait of the African American experience. Her writing is a powerful reflection of the struggles and triumphs of African Americans in America. Through her work, Morrison has become a voice for the African American community and has helped to shed light on their experiences. Her novels are a reminder of the legacy of slavery and the ongoing struggle for racial justice in America. Morrison's contribution to literature is immeasurable, and her work will. In her works, Morrison highlights two relationships that are crucial for African Americans to heal from trauma and reconstruct the meaning of blackness.

The first relationship is between the past and present, in which Morrison believes that the past is the key to understanding the present. She advocates for remembering the past rather than forgetting it in order to heal from traumatic experiences. The second relationship is between the individual and the community, where Morrison believes that individual survival should be based on communal redemption. As a woman of the black community and a representative of Black Women's Literature, Morrison strongly advocates for African American literature to be a distinctive version of the novel. However, she acknowledges that she has not fulfilled all her goals in addressing issues faced by black women, and that her proposition still faces challenges due to the deep-rooted racialism in society. Additionally, Morrison's writing is influenced by mainstream culture, which limits her works' objectivity.

Morrison's novels often center on the experiences of Black women and their struggles against oppression and discrimination. Some of her most famous works include "The Bluest Eye," (1970) which tells the story of a young African American girl named Pecola who longs for blue eyes. The novel explores the effects of racism and colorism on African American children and their families. And the second novel, "Sula," (1974), won the National Book Critics Award and the critics lauded Morrison for her profound portrayal of the African-American lifestyle as well as her splendid narrative voice. With her next offering, "Song of Solomon" (1977), generally considered as a book of men, Morrison gained an international attention. In 1988 Morrison received the Pulitzer Prize for the novel *Beloved* (1987), which tells the story of a former slave named Sethe and her family. The novel is set in the years following the Civil War, and it explores the legacy of slavery and its impact on African American families.

2.1 The Novel *Beloved*

Beloved is widely considered to be one of the most successful novels of the 20th century. It won the Pulitzer Prize for Fiction in 1988 and was a finalist for the National Book Award. It was also selected as the best work of American fiction published since 1980 by a panel of literary experts convened by the New York Times Book Review. The novel *Beloved* is celebrated for its lyrical prose, complex characters, and powerful exploration of the enduring legacy of slavery in American society.

2.2. Plot Summary

Beloved is story about the legacy of slavery and its impact on the lives of African Americans in the post-Civil War era. The novel is set in Ohio in 1873 and follows the life of Sethe, a former slave who has escaped from a plantation in Kentucky and is now living with her daughter Denver in a small house on the outskirts of Cincinnati. The novel is structured in a non-linear fashion, with flashbacks and memories interspersed throughout the narrative. The story begins with when Sethe decided to escape because she was brutalized by the plantation owner and never go back to slavery:

“Schoolteacher found you “

“Took a while, but he did. Finally”

“And he didn’t take you back “

“Oh, no. I wasn’t going back there. I don’t care who found who” » (*Beloved*,p 48)

However, she killed her daughter, because she didn’t want the slave catchers to take them back to slavery. Later onsite was rejected by the society because of what she did to her baby. In haunted house 124 Sethe still living with her daughter Denver. As the novel progresses one day, Paul D. Garner, a former slave, appeared; he lived in Sweet Home with Sethe. So after that he knows about the hardship she went through in the plantation. Then mysterious woman appears “The rays of the sun struck her full in the face, so that when Sethe, Denver and Paul.D rounded the curve in the road all they saw was a black dress, two unlaced shoes below it, and Here Boy nowhere in sight” (*Beloved* ,p 55). This woman is called Beloved as the name written on the headstone of Sethe’s dead baby. Denver liked Beloved, she considered her as her sister. Due Denver needs a friend this notion pushed Sethe to let Beloved stay with them. In the same time Sethe was also thinking about her dead daughter, she thought that it is her baby that came back. Finally, *Beloved* became a member of the family, and Denver was all the time trying to please her, though Beloved wanted just to own all what Sethe had: “She is the one. She is the one I need. You can go but she is the one I have to have. Her eyes stretched

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to the limit, black as the all night “(*Beloved*, p78). After that dispute happened between Sethe and Paul D, but then he left the house, but Sethe was thinking about *Beloved*, and she didn’t care about Paul D. what *Beloved* did is just order everything more and more, she even succeeded to keep Sethe at home; she stopped working so that she will spend all her time with *Beloved*. Thus, there were no more foods at home, and Denver thought that they will die if stayed the situation like that, so she had to venture out to the town to seek help. Despite the difficulty of the task, she attempted to find a job, but it proved to be challenging due to the poverty that plagued the majority of families in the area.

The neighbors offered assistance to the three women, but it was not enough as they were not sharing the food among themselves. Sethe gave a significant portion of the food to *Beloved*, who was pregnant with Paul D child. The situation remained the same until Denver found a job. Sethe was not only constantly hungry, but she also became *Beloved* servant. *Beloved* took everything from her. One day Sethe heard the women singing and came out to see what was happening. When Sethe saw Mr. Bodwin, she had a flashback and believed that he was schoolteacher who had come to take her children and enslave them. She attacked him with an ice pick, but Denver and the women intervened and saved him. Mr. Bodwin was only aware about the beautiful, naked, and pregnant woman standing in the doorway. Denver and Paul D.met in the street, and they were happy to see each other. Denver was content with her new life in the community, working for the Bodwins and being taught by Miss Bodwin. *Beloved* had disappeared since the day Sethe attacked Mr. Bodwin. Sethe was not well and had health issues due to the stress of *Beloved* adventure. Paul D. returned to live with Sethe and tried to convince her that she was the best version of herself and not *Beloved*.

Eventually, *Beloved*’s true identity is revealed, and she disappears, leaving Sethe and Denver to pick up the pieces of their shattered lives. In conclusion, *Beloved* is a powerful novel that explores the legacy of slavery in the United States. Through the story of Sethe and her family, Toni Morrison shows how the trauma of slavery can continue to haunt individuals and communities long after the institution has been abolished. The novel is a testament to the resilience of the human spirit, and a reminder of the importance of confronting.

3.Identity and Race

Race is a socially constructed category that is used to define and control people’s lives. Identity is a constantly evolving process that is shaped by a wide range of social, cultural, and historical factors. In novel *Beloved*, characters often struggle to come to terms with their racial and cultural identities and to find a sense of belonging in a world that seeks to marginalize and exclude them. *Beloved* challenges readers to

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rethink their assumptions about race and identity. Therefore, there are some quotes from *Beloved* represent that: "Saying,"Don't up and die on me in the night .you hear? I don't want to see you ugly black face hankering over me. If you do die, just go on off somewhere where I can't see you, hear? "(*Beloved* ,P 82) .

Race is shown here via the description of physical characteristic of Sethe. Amy describes Sethe with "ugly black face" This description of her face goes in parallel with her black standards. So, the power of white race looks down upon her, which means that only the White American who has real beauty standards.

"I guess she saw how bad I felt when I found out there wasn't going to be no ceremony , no preacher. Nothing "(*Beloved* ,P29) .

This extract from "Beloved" shows the blacks were inferior to white's dominance. the race are shown through the word " Nothing " in the marriage seems just what the blacks deserve because the blacks were brought as slaves , just for working in the farms .The simplest wedding Sethe had imagined was impossible . Consequently, it means that there are boundaries that oblige black people. So, hope of the blacks is brutally strangled due of race and discrimination.

The quote:"She had claimed herself. Freeing yourself was one thing; claiming ownership of that freed self was another" (*Beloved* , p 113). Explores issues of race and inequality. Specifically, the idea of "claiming ownership" of oneself is particularly resonant in the context of slavery, where black people were often treated as property and denied the right to own their own bodies and lives.

"Beloved took every opportunity to ask some funny question and get Sethe going. Denver noticed how greedy she was to hear Sethe talk". (*Beloved*, p72)

This quote indicates to character *Beloved* how she remembers Sethe about all the pain she lived in the past, and how that pain has shaped her identity. Also this quote speaks to the idea that one's identity is shaped not just by one's own experiences and how that pain has shaped her identity, but also by the stories that are told about those experiences.

Beloved highlights Sethe's stories suggests that she understands this idea, and is eager to learn more about Sethe's identity through the stories that she tells: "Definitions belong to the definers, not the defined". (*Beloved*, p 217)

This quote speaks to the idea that identity is often imposed from the outside, rather than being a purely internal process. The characters in "*Beloved*" are often defined by their race, gender, and social status, rather than being allowed to define themselves on their own terms.

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“It was not a story to pass on. It was a secret. Something she had no intention of ever telling anyone else in the world ever”. (*Beloved*, p 326)

This quote highlights the diasporic issues that Sethe faces as a black woman in America. She has a story that she cannot share with anyone else because it is too painful and too personal. This suggests that there are aspects of her identity that are unique to her experience as a black woman in America, and that cannot be easily shared or understood by others.

3.1 Sethe's Diasporic Experience and Identity Construction

In the novel *Beloved*, the character Sethe experiences diaspora of African Americans in American society. Sethe is the protagonist born on a distant plantation that she barely remembers; her mother was an African-born slave, and she never knew her name. As well she is a former slave who was brought to Sweet Home when she was a young teenager, where she got married with a man named Halle Suggs. Sethe had four children, she was extremely devoted to her children; she considers them as a part of her identity. She felt her identity lost when she had killed her baby Beloved.

Toni Morrison provides a nuanced exploration of the impact of slavery on Sethe's identity construction, through the following quotes: “If I hadn't killed her she would have died and that is something I could not bear happen to her” (*Beloved*, p 228). This quote explores Sethe's identity as a mother when she said “I could not bear happen to her”, this shows her struggles to protect her baby from the trauma of slavery and grapple with the complexities of identity: “The future was sunset; the past something to leave behind. And if it didn't stay behind, well, you might have to stomp it out. Slave life; freed life - every day was a test and a trial.” (*Beloved*, p 305)

Sethe's diasporic experience is a constant struggle and challenge, as she works to leave behind the trauma of her past and build her self-identity. Despite the legacy of slavery and racism, Sethe is a powerful and resilient figure who embodies the strength of the Black community.

4. Deconstructing Stereotypes of Race and Identity in *Beloved*

In Toni Morrison's novel *Beloved*, deconstruction is used to challenge and subvert stereotypes about blackness that are often used to define African-Americans in popular culture, and that is represented in quotes :

"No, no. that's not the way. 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". I commenced to walk backward, didn't even look behind me to find out where I was heading” (*Beloved*, p 137).

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Morrison deconstructs the stereotype of animal that mention them. Additionally , the instruction to "line them up" can be seen as a critique of the stereotyping of black people as animalistic or primitive. By placing Sethe's human characteristics on the left and her animal ones on the right, Morrison challenges the idea that black people are less than human and reinforces the idea that they are complex individuals with both human and animal qualities.

As well, *Beloved* is a novel that explores the complexities of identity in American community. However, Morrison depicts her black characters as individuals treated as an animals , and instead suggests that they are individuals with their own desires and motivation . This quote: "I would bite the circle around her neck bite it away I know she does not like it" (*Beloved* , p239) .

Morrison deconstructs the stereotype of black people as primitive and animalistic by express a desire to "bite the circle around neck". Morrison is subverting the stereotype of black people as mindless and animalistic, and instead suggesting that they are individuals with their own desires and motivations. Overall, this quote is an example of how Morrison uses her writing to challenge harmful stereotypes and to present blacks as humans.

Nevertheless, identity of Sethe as a black woman is important, as it informs her experiences of slavery , and shapes her understanding of her decisions : "It ain't my job to know what's worse. It's my job to know what is and to keep them away from what I know is terrible. I did that." (*Beloved*, p189). This quotation challenges the stereotype of black women as passive and submissive by presenting Sethe as take drastic measures to protect her family. Rather than accepting her fate as a slave and allowing her children to be subjected to the same horrors, Sethe takes matters into her own hands and makes a difficult decision that ultimately saves her daughter from a life of slavery. Through this quote, Morrison deconstructs traditional notions of race by presenting a black woman who is capable of making her own choices and taking control of her own destiny.

Moreover, when Paul D loss his identity and seemed like a savage beast:

White people believed that whatever the manners, under every dark skin was a jungle. Swift unnavigable waters, swinging screaming baboons, sleeping snakes, red gums ready for their sweet white blood. In a way, he thought, they were right. The more colored people spent their strength trying to convince them how gentle they were, how clever and loving, how human . (*Beloved*, p227)

This extract from *Beloved* challenges the stereotype of black men as hypersexual and violent by presenting Paul D as a complex and multifaceted individual who is capable of experiencing a range of emotions and desires. Rather than accepting the

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stereotype of the black man as a savage beast, Paul D recognizes the ways in which this stereotype has been used to justify the dehumanization and oppression of black people. Through this quote, Morrison deconstructs the image of blacks as savage beasts, and the uses of these stereotypes only to justify the oppression and dehumanization of blacks throughout history.

In addition, Toni Morrison highlights the complexity of identity and challenges the notion that identity can be easily defined or understood. In this quote :”Anything dead coming back to life hurts.” (*Beloved*, p40). She highlights the pain and struggle that can come with the process of reclaiming one’s identity. It challenges the notion that identity is a straightforward, easy concept, and suggests that the process of reclaiming one’s sense of self can be difficult and painful. Through this quote, Morrison deconstructs harmful stereotypes about identity, and emphasizes the importance of recognizing the complexity and diversity of human experience. She encourages readers to recognize the challenges and struggles that come with the process of reclaiming one’s identity, and to approach this process with empathy and understanding.

4.1. Binary Oppositions

Binary oppositions are a literary technique that Toni Morrison uses in her work *Beloved* to explore complex themes and ideas. This technique involves contrasting two opposing ideas or concepts. exploring these binary oppositions by analysis the main themes as : Belonging, Trauma, Otherness, Alienation, and Dehumanization.

4.1.1 Belonging :

The binary opposition of belonging is a recurring theme in the novel *Beloved*, as characters struggle to reconcile their past experiences with their present sense of self and their place in American community. This quote : "Freeing yourself was one thing; claiming ownership of that freed self was another." (*Beloved*, p 113)

Through this quote , conclude that binary opposition of belonging is a complex and multifaceted concept that requires black people to engage with their own past and confront the ways in which social forces have shaped their sense of self and finding a sense of belonging in American society.

4.1.2 Alienation:

When the society divided into two groups us and them , this sense of separation and difference lead to feeling of Alienation .

The conflict between Sethe and the community can be seen as a manifestation of the binary opposition between ‘us’ (the community) and ‘them’ (Sethe). The White community is presented as a collective entity with clear societal norms and values,

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while Sethe is an outsider who defies these norms in their eyes. And that explained in this quote: “The more they used themselves up to persuade whites of something Negroes believed could not be questioned, the deeper and more tangled the jungle grew inside” (*Beloved*, p. 227).

This quote highlights the binary opposition as a powerful tool that has been used in White society. Toni Morrison is criticizing the use of binary oppositions us /them, because it divide people into two opposing groups. She believes that these divisions are often used to justify Alienation experience.

4.1.3 Dehumanization:

Dehumanization takes many forms , including binary opposition between human/animal in *Beloved* where black characters are described as beasts or animal less then human , this way of dehumanizing them and justifying their mistreatment, as this quote illustrate :”How she never mentioned or looked at it, so he did not have to feel the shame of being collared like a beast. Only this woman Sethe could have left him in his manhood like that. He wants to put his story next to hers” (*Beloved*, p 322).

In the quote, Morrison uses the binary opposition between human and animal to highlight the dehumanizing effects of slavery. By contrasting Paul D’s humanity with the treatment of animals, Morrison emphasizes the ways in which slavery stripped enslaved people of their humanity. The image of being collared like a beast is particularly powerful because it reduces a person to the level of an animal, with no agency or autonomy. By showing how Sethe’s treatment of Paul D allowed him to maintain his manhood and dignity, Morrison is highlighting the importance of treating all people as human beings with inherent value and worth. The binary opposition between human and animal is a powerful tool for emphasizing the importance of humanity and the need to resist oppressive systems that seek to dehumanization.

4.1.4 Otherness:

Beloved is a powerful novel that explores the concept of Otherness in a complex way:

With a table and a loud male voice [Paul D] had rid 124 of its claim to local fame. Denver had taught herself to take pride in the condemnation Negroes heaped on them; the assumption that the haunting was done by an evil thing looking for more. None of them knew the downright pleasure of enchantment, of not suspecting but knowing the things behind things. Her brothers had known, but it scared them; Grandma Baby knew, but it saddened her. None could

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appreciate the safety of ghost Company. Even Sethe didn't love it. She just took it for granted. (*Beloved*, p 44)

This quote highlights the ways in which the ghostly presence in the house is both celebrated and feared by the characters, and how it reflects the power dynamics and relationships between them. The novel is a powerful exploration of the ways in which characters are shaped by their relationships to others and to the White dominant in society, and how they can find healing and connection through their relationships with others.

4.1.4 Trauma :

The novel *Beloved* is a powerful exploration of the experience of trauma and its impact on characters. It highlights the complexity of trauma and the ways in which it can create binary oppositions between characters . In this quote : “Anything dead coming back to life hurts” (*Beloved*, p 40), Morrison highlights the complexity of the experience of trauma and the ways in which it can create binary oppositions between Sethe and Paul D who have experienced similar traumas. It also speaks to the idea that trauma is not something that can be easily overcome or forgotten, but rather something that must be acknowledged and processed in order to move forward.

Conclusion

Through practical part there is some insight into Toni Morrison's "Beloved", and the ways in which it challenges our assumptions about identity and race. By deconstructing stereotypical representations of Blackness, and focusing on themes of race , identity , and the legacy of slavery, Morrison creates a complex and nuanced portrait of a community struggling to come to terms with its past. Sethe's diasporic experience is just one example of the many ways in which Morrison explores the ways in which stereotypes on race and identity are deconstructed.

Ultimately, *Beloved* is a deeply moving and thought-provoking work of literature, and a testament to the power of storytelling to help us make sense about African Americans stereotypes.



General Conclusion

General Conclusion

African American literature depicts major issues that black Americans suffered from. Therefore, those issues made Toni Morrison produce novel *Beloved*. Race is the important concern the African American life, because within their society they suffer from blackness which leads to racism. Thus, lose them identity.

Morrison's *Beloved* explores the consequences of a character's refusal to accept the complexities of the past. Sethe's inability to move past her painful experiences as a slave ultimately traps her in a cycle of trauma. The novel examines the impact of slavery on the black community through deconstructing stereotypical.

This dissertation has shown to the reader what African Americans endured in oppression American society. By focusing on the dehumanizing effect of race and identity, Morrison shed light on the life of African Americans and how they managed to resist such kind of life. As we know Morrison is one of the most contributors in the field of black literature. She has become an inspiration for African Americans, and paved the path for black women to improve their situation through her description of the actuality of the bad oppressive and slavery experience in her *Beloved* work. Both literary and thematic analysis of novel *Beloved* aimed at answering the two questions of this study.

However, the dissertation is composed of two chapters, each of them dealing with complementary aspect of other. Chapter one invites to give a definition of diaspora, race and identity. Also it focused on African American Diasporic literature, mention famous writers. However, it offers a background about African American identity and race and identity issues. Furthermore, this part introduces the deconstruction theory used in analysing the novel. Also discuss binary opposition and major themes: Alienation, Dehumanization, Trauma, Belonging and Otherness.

Overall, the chapter's results provide a strong foundation for the thesis and set the stage for the subsequent second chapter to build upon. Chapter two concentrates on thematic analysis, this chapter consists of two parts. Part one providing a background about African American diasporic writer Toni Morrison and her major works. The following step is providing a plot summary of novel *Beloved*.

Furthermore, the second part highlights the quotes of race and identity issues and then deconstructing stereotypes of race and identity, with a special focus on the protagonist Sethe. As well, Analysis binary opposition that represent in *Beloved*.

Through this practical part, Toni Morrison deconstructs the Western stereotypical images resulting from slavery experience. So, this has resulted in the Western being perceived as superior, while African American diasporic people are viewed as inferior.

Lastly, this dissertation highlights the significant contributions of Toni Morrison in challenging the flawed notion of white superiority over black.



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Résumé

Résumé

Les problématiques de race et d'identité dans la société américaine ont rendu les Noirs inférieurs à leurs homologues blancs, ce qui a conduit à ce que les écrivains noirs en apparence mettent l'accent sur ces questions ; l'un de ces auteurs est Toni Morrison, une écrivaine remarquable de l'histoire littéraire américaine contemporaine du XXe siècle. Son roman *Beloved* est un chef-d'œuvre important de l'histoire de la littérature de la diaspora noire américaine publié en 1987 ; ce roman représente une partie essentielle de la tragédie des femmes noires pendant la période de l'esclavage. Par conséquent, cette dissertation cherche à examiner les principaux personnages noirs américains pour montrer la tentative de Morrison de déconstruire les stéréotypes occidentaux et comment les Noirs résistent contre les normes sociales oppressives tout en formant leur identité dans la communauté blanche raciste et en remettant en question les conventions de race prédominantes dans le roman *Beloved*, qui aborde la reconstruction des souvenirs précédents dans l'histoire des Noirs américains chargée de douleur et de souffrance ; ce qui a fait du roman une grande production littéraire de la diaspora africaine-américaine. Cependant, cette étude est divisée en deux chapitres : la partie théorique donne un aperçu de la littérature de la diaspora et de la définition de la race et de l'identité, discute également des concepts d'Edward Said et de Spivaks concernant la théorie de la déconstruction, qui implique l'utilisation d'oppositions binaires ; puis la partie pratique de cette dissertation implique un contexte sur Toni Morrison et explore l'utilisation de la théorie de la déconstruction pour démanteler les stéréotypes des principaux personnages.

Mots clés : Diasporique, Déconstruction, Race, Identité, Afro-américain.

الملخص

إن قضايا العرق والهوية في المجتمع الأمريكي جعلت السود أدنى من نظرائهم البيض، مما أدى إلى ظهور الكتاب السود يدافعون عن هذه القضايا ؛ واحد من هؤلاء المؤلفين هي توني موريسون الكاتبة التي تميزت خلال القرن العشرين في تاريخ الأدب الأمريكي. روايتها الحبيب هي واحدة من القطع الفنية في تاريخ الأدب الأمريكي للمهجريين السود؛ نشرت في عام 1987 ، وتمثل هذه الرواية جزء أساسي من مأساة النساء السود خلال فترة العبودية. لذلك ، تسعى هذه الأطروحة إلى فحص الشخصيات الرئيسية للأمريكيين السود من أجل إظهار محاولة موريسون لتفكيك الصور النمطية الغربية وكذا كيف يقاوم السود المعايير الاجتماعية القهرية التي أدت إلى بناء هويتهم الذاتية في المجتمع العنصري الأبيض، وتحدي الإعتقادات العرقية السائدة في رواية الحبيب التي تتناول موضوع إعادة بناء الذكريات السابقة في تاريخ الأمريكيين السود المحملة بالألم والمعاناة. حيث عرفت الرواية كإنتاج أدبي عظيم للمهاجرين الأفريقيين الأمريكيين

تنقسم هذه الدراسة إلى فصلين: الجزء النظري يعطي نظرة عامة عن أدب الشتات وتعريف مفهومي العرق والهوية و مناقشة مفاهيم إدوارد سعيد وسبفاك حول نظرية التفكيك ، التي تعتمد على استعمال المعارضات الثنائية ، أما الجزء التطبيقي لهذه الأطروحة فهو يتضمن خلفية عن الكاتبة توني موريسون وكذا أنه يستكشف استخدام نظرية التفكيك لتفكيك الصور النمطية للشخصيات الرئيسية.

الكلمات المفتاحية: المهاجرين، تفكيك الصور النمطية، العرق، الهوية، الأفر- أمريكي