



**People's Democratic Republic of Algeria Ministry
of Higher Education and Scientific Research
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**The Obfuscation of Memory and Trauma in Postmodern Slave Narrative:
“I’m Beloved and She is mine”. A case study *Beloved* by Toni Morrison**

A Dissertation Submitted to the Department of Letters and English Language in Partial Fulfillment of the Requirements for
the Degree of Master in Literature and Civilisation

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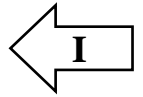
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2023/2024



Dedication

This humble work is dedicated to the cherished souls who were with me through thick and thin, who illuminated my journey toward achieving my goal, who graced my life with their love and presence. To the soul that I missed, to the memory of my father, Though you left this world so early, but I can feel your presence with me.

To my beloved Mother, the embodiment of love and bright, in my darkest nights, You were the light that guided me towards achieving my dream. I'm always grateful for your unconditional love and support.

To my lovely sister Hadil .and my little angel Aya

To my Brothers Djamel , Tayeb , Ali , to my sister in-law Khawla , you are the source of strength , each one of you has contributed uniquely to shaping who I am today .

To my Dearest friends Leila and Nancy , who stood by my side with their love and encouragement

Last but not least, I want to thank me for believing in me , for doing all this hard work

for trying to do more right than wrong. I want to thank me for just being me at all times.

ABDELMALEK Amina

Dedication

In the name of God, the Most Gracious, the Most Merciful, and may blessings and peace be upon the
Messenger of God.

I want to thank Allah for his unlimited gifts and help in this journey. I dedicate this work to all the
minorities who are still unable to voice up their traumas. and keep their heart with fragmented emotions
and feelings that destroy their memories.

To my father the source of love and power and to my mother my strength when I was weak. and my light
when I fell in the dark.

To the dream of the life that I keep in the secret folder...

KHEMAISSIA Yasmine

Acknowledgments

First and foremost, we have to thank our supervisor Miss. BOUHELAIIS Samira. Without her assistance and dedicated involvement in every step throughout the process, this paper would have never been accomplished. We would like to thank you very much for your support, for your guidance, patience, remarks, useful comments, and for her kind words. We are so lucky to have such a supervisor who shares with us every single information in the field of literature.

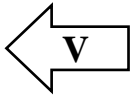
In Addition, we would like to thank the members of the committee, Miss HARRACHE and Dr DJEDDAI for reading and evaluating our modest work.

Finally, we devote our thanks and love to all our teachers, each one by his name. Your guidance has not only imparted knowledge but has also instilled in us a love for learning and a sense of curiosity that will continue to inspire us over the years ahead.

Abstract

The leitmotif of slavery was the nexus of several writers. They forage for the traumatized exigencies of slaves by wielding copious narrative styles to obstruct the stereotypical simulacrum of slavery. Toni Morrison was among those writers, who rallied against the expunction of the unspeakable slaves. Via the use of postmodern slave narrative, indubitably, she tends to rewrite the slave history in *Beloved*, in which she adopts the story of Margaret Garner who escaped from the institution of slavery, by using the fictitious character Sethe. This study investigates How Toni Morrison uses the postmodern slave narrative to portray the Trauma and memory of slavery, by the use of qualitative, as well as analytical, and Descriptive approaches to analyze closely the depiction of trauma and memory in *Beloved*. Additionally, the ultimate aim to portray the manifestation of critical race theory in the novel and its emphasis on the historical context of slavery .

Key words : Slavery , Critical Race Theory , Psychoanalysis , Memory , Trauma , *Beloved* , Postmodern Slave Narrative.

**Résumé**

La question de l'esclavage a fait l'objet d'intérêt de plusieurs écrivains. Ils cherchent à capturer les expériences des esclaves traumatisés en adoptant plusieurs styles narratifs pour remettre en question la représentation et les images stéréotypées de l'esclavage sous différents angles qui ont remodelé l'Histoire. « Toni Morrison » faisait partie de ces écrivains. Elle a contesté la représentation des esclaves indescriptibles en utilisant le récit d'esclaves post-moderne. Elle a tendance à réécrire l'histoire spécifiquement dans « *Beloved* », dans lequel elle adopte l'histoire de « Margaret Garner » qui s'est échappée de l'institution de l'esclavage, en utilisant le personnage fictif « Sethe ». Cette étude examine comment Toni Morrison utilise le récit post-moderne de l'esclave pour décrire le traumatisme et la mémoire en relation avec l'esclavage, en utilisant une approche qualitative, analytique et descriptive pour analyser de près la représentation du traumatisme et de la mémoire dans « *Beloved* ». L'objectif ultime est de décrire les thèmes la Théorie critique de la race dans la roman et l'accent mis sur le contexte historique de l'esclavage.

Mots clés : Esclavage , Théorie Critique de la Race , Psychanalyse , Mémoire , Traumatisme , *Beloved* , Récit D'esclave Postmoderne.

المخلص

لطالما كانت مسألة العبودية محورا رئيسيا لعدة كتاب، حيث سعوا إلى تصوير تجارب العبيد المصابين بالصدمة من خلال اعتماد أنماط سردية متعددة لتحدي الصور النمطية للعبودية من خلال زوايا مختلفة، مما أعاد تشكيل التاريخ. توني موريسون كانت من بين تلك الكتاب، حيث تحدثت تصوير العبيد الذين لا يمكن التحدث عنهم ولا صوت لهم من خلال استخدام السرد العبودي ما بعد الحداثة، حيث تميل إلى إعادة كتابة التاريخ بشكل خاص في "بيلوفد"، حيث تأخذ قصة مارغريت غارنر، التي هربت من العبودية و ذلك من خلال استخدام الشخصية الخيالية سيث. تسعى هذه الدراسة الى تحليل كيفية استخدام توني موريسون للسرد العبودي ما بعد الحداثة لتصوير الصدمة والذاكرة فيما يتعلق بالعبودية، من خلال استخدام نهج نوعي، بالإضافة إلى النهج التحليلي والوصفي لتحليل بعناية تصوير الصدمة والذاكرة في "بيلوفد". بالإضافة إلى ذلك، تهدف الدراسة النهائية إلى تصوير النظرية العرقية النقدية في الكتاب و تأكيدها على العبودية.

الكلمات المفتاحية: العبودية , النظرية العرقية النقدية ، التحليل النفسي، الذاكرة، الصدمة، الحبيب، رواية الرقيق ما بعد

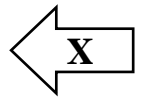
الحداثة

Table of Contents

Dedication	I
Acknowledgments	II
Abstract	III
Résumé	IV
المخلص	V
Table of Contents	VI
Introduction	01
Chapter One: Theoretical Edifice and Contextual Scenery	05
Section One: Psychoanalytical Abridgement: Unveiling the Essence of psychoanalysis	05
1.1.1.1 Pioneering the Path: Sigmund Freud	06
1.1.1.2 Contriving the Mind: Reconnoitring Freud's Topographical Model.	06
1.1.3 The Structural Model: Evincing the ID, EGO, and SUPEREGO	08
1.1.4 Beneath the Surface: Discerning the ICEBERG Principle	09
1.1.5 Unraveling Desire: The Quagmires of Sexuality and Oedipus/Electra Complexes.	09
1.1.6 Deciphering the Conundrum of Dreams	12
1.1.7 Defense Mechanisms and the Repression Theory	14
a-Defense Mechanisms: Psychological Bulwarks	14
b- Unveiling the Repression Hypothesis	14
1.1.2 The Jungian Conformation of Psychoanalysis	15
1.1.2.1 Jung's Model of the Psyche: A Complex Erection	15
1.1.2.2 Poring over the Depths: Personal Unconscious and Complexes	16
1.1.2.3 Exploring the Collective Unconscious and Archetypes	17

a- The Self: Delving into the Inner-self	17
b- The Persona: Masks and Identity	18
c- The Shadow: Uncovering the Hidden Aspects	18
d- Anima and Animus: Confronting Dualities	18
1.1.2.4 Jungian Prospect of Libido: A Synthesis of Drives	18
1.1.2.5 Decoding Dreams	19
1.1.3 Lacanian Psychoanalytical Discourse	19
1.1.3.1 Crucial Tenets of Lacanian Ruminations	19
1.1.3.2 The Mirror Stage: Reflections on Identity	19
1.1.3.3 The Subject: Probing the Self	20
1.1.3.4 The Other: Parleying External Realities	20
1.1.3.5 Register Theory: Comprehending Linguistic Constructs	20
1.1.3.6 The Oedipal Dilemma and Erotic Exploration	20
a-The Oedipal Predicament	20
b- Sexual Identity Inception	21
1.1.4 Psychoanalytic Literary Criticism	21
1.1.5 Freudian Interpretation of Trauma and Memory	22
1.1.6 Jungian Probe into Trauma and Memory	24
1.1.7 The Lacanian Elucidation of Memory and Trauma	24
1.2 Section 2: Postmodern Slave Narrative	25
1.2.1 Abolitionism	25
1.2.2 Characteristics of Slave Narratives	26
1.2.2.1 Literary Significance of Slave Narratives	26
1.2.3 From modern to Postmodern Slave Narratives	26
1.2.4 Prominent Authors and Motifs in Postmodern Slave Narratives	27

1.3 Section 03: critical race theory studies	27
1.3.1 Elucidation of critical race theory	28
1.3.1.1 brief history of critical race theory	29
1.3.1. 2 Key Concepts of critical race theory	29
1.3.1.3 the usage of critical race theory	29
1.3.1.4 strengths of critical race theory	29
Chapter two: Voicing the Traumatized: A Thematic Analysis	32
2.1 Section One: Comprehensive Exploration of <i>Beloved</i> and Toni Morrison	32
2.1.1 The African American Novelist Toni Morrison	32
2.1.1.1 <i>Beloved</i> ; A Synopsis of the Novel	33
2.1.1.2 The Rationale Behind Portraying Traumatized Slaves	33
2.1.2 Personae of <i>Beloved</i>	33
2.1.2.1 Digest of the Novel	35
2.1.2.2 Symbolism and Themes in <i>Beloved</i>	35
a) Slavery	35
b) Dehumanization of Slaves	36
2.1.3 Colors Metaphors in <i>Beloved</i>	36
2.1.3.1 Red Metaphor	36
2.1.3.2 “Lavender” and “Pink” Metaphors	37
2.1.3.3 White Color Metaphor	37
2.1.3.4 Black Color Metaphor	38
2.2 Section Two: Probing Trauma And Memory in <i>Beloved</i>	40
2.2.1 Memory and Trauma	40
2.2.1.2 Memory and trauma Rendition Versus Characterization	41
A) Sethe	44



B) Paul D	44
C) Denver	45
D) Beloved	46
2.2.1.3 Traumatic Memories in Beloved	47
3.2Section Three: the influence of Postmodern Slave Narrative in <i>Beloved</i>	47
3.2.1 Themes of Postmodern Slave Narrative in the Novel	48
Chapter Three: Taciturnity Versus Language: A Stylistic Analysis	51
1.1 Non-linear Temporal Structure	51
1.2 Multiple Perspectives	52
1.3 Fragmented Storytelling	53
1.4 Silence and Taciturnity	54
1.5 African American Vernacular English and Cultural Signifiers	56
1.6 The Embodiment of critical race theory Linguistic Nuances in <i>Beloved</i>	57
1.7 Language as a Conduit for Memory and Trauma	58
Conclusion	60
Bibiliography	62

Introduction

Literature since its beginning puts a great emphasis on the historical events which contributed to the emergence of several literary texts, among those events, was the institution of Slavery in America , it started in 1619 and was abolished in 1865 by thirteen amendments. The institution tortured and killed millions of slaves, particularly the Africans; dehumanizing them and looking to them as inferior. Based on their skin color and their ethnicity. They did not have the right either to express their suffering or to live peacefully, women were raped by their masters, treating them as a sexual machine that offers pleasure and served them. men were working with no stop in harsh conditions and brutal torture, and they tended to represent them in their writings as the inferior class of society with no rights to express themselves. which reinforced the appearance of psychological problems such as trauma and traumatic memories.

Writers tend to show their resistance and what they passed through to achieve their freedom. Chloe Anthony Wofford or Toni Morrison was one of those writers, her masterpiece *Beloved* tackles the issue of Slavery and its Psychological ongoing, she won a Pulitzer Prize for fiction in 1987 as well as a Nobel Prize for literature in 1993. She was inspired by the real story of Margaret Garner, an enslaved woman who escaped with her three children, however, she killed her baby daughter to protect her from being a slave or being killed by her masters. Morrison re-writes this story using the protagonist Sethe, who is the embodiment of Margaret Garner. *Beloved* unveils the traumatic past of its characters with Sethe, all of them are possessed and haunted by their horrible past of slavery and trying to make peace with their memories. By challenging the traditional narratives, and adopting the postmodern slave narrative in her writings, Morrison puts the reader into the surface of the traumatic events and experiences of slavery that the characters passed through, as well as offering a profound exploration of African American History in the context of slavery and its impact by applying the principles and tenets of critical race theory .

The study is based on primary and secondary sources. The study modus operandi adopts both psychoanalysis and critical race theories. It seeks to investigate clearly how Morrison represents the concepts of memory and trauma in *Beloved*. Furthermore, how she represents the Trauma of Margaret Garner through the protagonist Sethe. As well as the manifestation of critical race theory in the novel, shedding light on the major concepts which the novel adopts. Acknowledging that the novel is based on a real event with fictitious characters, this research urges a qualitative approach, additionally, a descriptive and analytical method will be applied. Through the descriptive method, the notions of psychoanalysis will be drowned, Otherwise, it is analytical.

The concepts of memory and trauma are both illustrated in Toni Morrison's *Beloved* following Slavery, through the tragic experiences of the characters to flee from Sweet Home, and their internal conflicts during their process of healing. Morrison wrote *Beloved* to portray the history that was denied and buried. She tends to re-define the voices and experiences of millions of slaves who were denied, based on social division and clash between the Whites and Blacks. The main question here is How did Toni Morrison represent Trauma and Memory in *Beloved* via a postmodern slave narrative? In other words, To what extent does the postmodern slave narrative reveal the traumatic experiences of slavery?

In Rebecca Elizabeth Nyberg's study of the novel, she investigated the language used in *Beloved* to depict the trauma; she argues that in *Beloved*, Morrison employs characters to captivate the attention of the reader and to participate as an "experience", not just a reader. She claims that Morrison does this by a variety of literary methods and techniques (05). Moreover, she states that "Trauma tells its story through hiding itself in image and language because the true story is not fully known by the conscious " (qtd . in Nyberg 09). She argues that trauma cannot be perceived by the conscious at the moment the traumatic event happened, however, it manifests itself through language which requires the reader to be an active participant. Additionally, She discussed Morrison's literary methods, providing a

glimpse at how stories help to create human identity and self. These stories reveal to the reader or listener what they are made of through interaction with them by how they are mixed, or within the literary devices used in the story. (13)

In Helena Austine's *The Persistence of Memory: slavery and Trauma in Tony Morrison's Beloved*, she claims that Morrison hinted at her most ambitious narrative effort, *Beloved*, in her previous books, especially *Song of Solomon* (1977). Her attempts to fully convey how history informs narrative production are on full display in this book (02). Furthermore, she insists that Morrison, by the use of tropes of the slave narrative genre, tends to give voice to the experiences of slavery that were unspeakable (04). She states in her interview with Angels Carabi in *Belles Lettres* :

"With *Beloved*, I am trying to insert this memory that was unbearable and unspeakable into the literature... Certain things are repressed because they are unthinkable and the only way to come free of that is to go back and deal with them...So it's kind of a healing experience" (Carabi qtd . in Austine 04).

Rewriting the Past in Postmodern Slave Narratives by Suzana Režić Portrays the slave narrative and the causes that led to the emergence of the postmodern slave narrative as a way to rewrite the cultural misrepresentations, stereotypes, and how it is used to reexamine the experiences of slavery, as well as how writers adopt this narrative genre. For this, the concept of the postmodern slave narrative is going to be examined through the characters and the narrator's language to represent the traumatized experiences through language.

The first chapter of the dissertation is a theoretical framework; it has been divided into three sections that deal with the theories of the study. The first section is going to be about the psychoanalysis theory, defining the field, its major concepts, and developments by the three pioneers; Freud's models of the psych, his theory of the unconscious, Dream analysis, Defense mechanism, repression, and sexuality, and how these elements of the psych contribute to the emergence of several psychological issues, Jung's major developments after Freud, focusing

on the archetypes, personal and collectives unconscious, and Lacan's interpretation of the psyche and its relationship with language which shapes the psyche of the human. The second section is about the emergence of the postmodern slave narrative, the development from the modern to the postmodern slave narrative, the characteristics of the postmodern slave narrative, and its major writers. Finally, last section is about glimpses into critical race theory. Its history, tenets and strengths will be the conclusion of the chapter.

The Second chapter is a thematic analysis of the novel, it is divided into three sections that comprise the application of theory and concept of the psychoanalytical field on the Novel. The first section portrays an overview of Toni Morrison's life and *Beloved*, describes the main themes and symbols, as well as giving a detailed description of the main characters. The second section analyzes of Trauma and memory in the novel, an analysis of the traumatic characters, and their inner conflicts when they remember the Sweet Home experience. The third and last section is about analyzing the critical race theory which is depicted in the novel, the analysis is followed by quotes from the novel to reinforce the ideas.

Finally, the Last chapter deals with the second part of the analysis, which is stylistic analysis. analyzing the language and narratives that are used by Toni Morrison to portray the trauma of slavery, the use of Afro-American Vernacular English, and its cultural significance. The use of critical race theory linguistic features in analyzing the language and narratives, Fragmentation, nonlinear timeline, flashbacks, and silence. , how each component contributes to portraying the traumatic experiences of slaves through language.

Chapter One: Theoretical Edifice and Contextual Scenery

The human psyche is influenced by external powers, which contribute to the emergence of psychological issues. The emergence of colonial power and domination of the West over the East creates serious problems, starting with psychology till the society and the culture in itself, the colonial portraying of the East, the stereotypical images, misrepresentations, the domination of the West culture, the postcolonial writings were a reaction to this depiction and stereotypes. Slavery as one of the legacies of colonialism was a huge interest of writers from both cultures, each writer had its narrative style in showing the real face of slavery and its hidden and buried part. This chapter deals with the psychoanalytical theory, its major concepts and pioneers, as well as the investigation of the narrative style that was used by writers to depict slavery's another part is going to be explored in the second section. and because slavery is one of the legacies of colonialism, a hint on the postcolonial theory, its major concepts, and how a writer can combine the postcolonial major themes and the narrative style to portray the real face of slavery is going to be the end of the chapter.

1.1 Section One: Psychoanalytical Abridgment : Unveiling the Essence of Psychoanalysis

The beginning of the twentieth century witnessed the emergence of several theories, each one sheds light on a specific subject, trying to analyze various topics and themes, among those theories Psychoanalysis emerge from Sigmund Freud, who tried to break down the rules by looking at the psyche of the human from different perspectives, and interpreting them by using and developing concepts such as the Oedipus Complex, The Unconscious, Topographical Model, Dreams, repression theory.

Followed analysts like Carl Gustav Jung, Jacques Lacan; each one came with new ideas and dimensions to the field and offers a new understanding of memory and trauma by

applying those concepts to literary texts .

1.1.1 Definition of psychoanalysis:

"That psychoanalysis, in its character of the psychology of the deepest unconscious mental acts, promises to become the link between Psychiatry and all of these other fields of study" (qtd . in Sigmund Freud NP). According to Sigmund Freud Psychoanalysis is the approach that helps to understand the psyche and the psychological disorders to treat them. He highlights that this field studies the unconscious mind where all thoughts, behaviors, memories, actions, and reactions are influenced. Freud in this quote shows the significant role that psychoanalysis will play in the coming years, and he declared the importance of linking this mental approach to other physical ones to make the balance between mental and physical health by giving them the same importance. And how these repression thoughts affect the mind's health. (Britannica.com) .

1.1.1.1 Pioneering the path : Sigmund Freud

Sigmund Freud (1856–1939) was born on May 6, 1856. An Austrian neurologist and the founding father of psychoanalysis as a method for treating mental disorders , he was influenced by physicians Joseph Breuer and Jean-Mario Charcot which they take advantage of hypnosis to treat hysterical symptoms. Sigmund Freud contradicted them by avoiding hypnosis and adopting a theory called the theory of sexuality and the mind , he tended to call for the free verbalization of patients to get access to their unconscious. Another Freudian belief is what humans see in their childhood such as wars, family problems, fighting, and as well as good events will affect their adulthood , either positively or negatively depending on what they went through in the past. Thus, people shaped their personalities and principles. This idea, Sigmund Freud developed his theory of psychoanalysis to help people who suffer from those mental issues, and he spent his life in the sack progressing numerous contributions; each contribution presented a crucial side of the psychological criteria. He died at 23. September, 1939 in London, England. Sigmund Freud strengthened his theory by conducting

several achievements. related to the human mind. By doing so, he gave a way to access the intangible elements of the mind. (Eric Rucks NP) .

1.1.1.2 Contriving the Mind : Reconnoitring Freud's Topographical Model

The Freudian theory of the Topographical model divided the psyche into three parts: the conscious, the preconscious, and the unconscious. Each part has its function. Firstly, the conscious, which is the awareness of experience at the present moment. It is also defined as the individual's awareness of their experience at any given moment and their capacity to interact with and influence external objects. For example, the act of reading a book involves the individual's awareness that they're reading a specific book, or watching a football game. In other words, the conscious deals only with the living moment. On the other hand, the unconscious stands totally in complete opposition to the conscious mind. Freud argued that the whole field of psychoanalysis is based on the unconscious. He has given maximum emphasis on the concept of unconscious so much so that he views that about nine-tenths part of the mind is unconscious.

Speaking about the unconscious was a long story. Even before Freud, many before him discussed it. The German philosopher and Mathematician Leibnitz (1816) used the idea of conscious mental process. In the first quarter of the 19th century, Herbart (1816) introduced a dynamic theory of unconscious mental functions. Also, Fechner, Hartman, and Schopenhauer explored how the unconscious is important in the mental process. Even though

many tackled the concept of the unconscious, Freud gave a new dimension and recognition to the concept by introducing the idea that memories and repressed desires are restored in the unconscious and influence psychological development. Freud's central idea of the unconscious was to explore it through the lenses of hypnosis, dream analysis, and psychoanalysis. He tried to bring the unconscious wishes to the level of consciousness to understand it through free association and dream analysis. His main goal was to unveil the mysteries of the unconscious mind. He observed that unconscious wishes and urges are reflected in dreams in disguised forms, thus famously stating, "The dream is the royal road to the unconscious."(Sharma NP) .

Freud came with a new perspective, based on the studies he did on patients, that the unconscious usually manifests itself in the form of a dream. During the vigilance of the repressive ego, dreams, according to Freud, express wishes and desires that cannot be fulfilled in real life due to society's rules. Those repressed wishes and desires make their way into dreams, but the manifestation of those wishes and desires appear different from itself and more acceptable to the consciousness through a process called "dream work." The "dream work" displaces unacceptable material into acceptable images, condenses several different though related unconscious elements into a single image, and turns drives into their opposites so that they can elude censorship.(Rivkin and Ryan 390).

Even though the concept of the Unconscious had been discussed many times before Freud, he was the first to give it the attention of the whole world. Brown (1940) has explained the process of Unconscious in the following terms: "We all have experienced materials which we cannot recall at will, but which may occur to us automatically, and which we know they are present in our minds through hypnosis and other experimental procedures. (Sharma NP).

Based on Brown's explanation, the Unconscious can be defined as a mental process that occurs deep within the human psyche. It does not reach the conscious part despite its

effectiveness and impact. (There's another definition that could be given to the Unconscious which says that the Unconscious is the place where drives, repressed memories, and wishes are buried with no touch with the conscious part).

The Preconscious is like a mental waiting room, in which thoughts remain until they succeed in attracting the eye of the conscious." (Freud .qtd in_Mcleod) . Between

the Conscious and the Unconscious lie on the surface of recalling thoughts and feelings that the person is not aware of, but they can be easily brought to the conscious. This part is the "Preconscious" or "Subconscious" .The Preconscious acts as a store house of readily retrievable surface memories that are not actively conscious at the moment. Preconscious ideas are relatively weak, but when prompted by external stimuli, they can rise to the conscious. Through this process, we can recall a multitude of things, such as names, dates, arguments, and various past experiences, etc. (Sharma).

1.1.3 The Structural Model : Evincing the ID, EGO and SUPEREGO

Freud's interpretation of the human psyche involves three main components which are the ID, EGO and SUPEREGO. Understanding these components is essential to grasping Freud's overall psychological theory. ("We may say that it comprises the psychic representatives of the drives, the ego consists of those functions which have to do with the individual's relation to their environment, and the superego comprises the moral precepts of our minds as well as our ideal aspirations. The drives, of course, we assume to be present from birth, but the same is certainly not true of interest in or control of the environment on the one hand nor of any moral sense or aspirations on the other. It is obvious that neither the EGO nor the SUPEREGO develops till sometime after birth. Freud expressed this fact by assuming that the ID comprised the entire psychic apparatus at birth and that the EGO and SUPEREGO were originally parts of the ID which differentiated sufficiently during growth to warrant their being considered as separate functional entities." (Brenner qtd in Berger .38).

According to the quote above, the psyche involves three main components; the ID, EGO

and SUPEREGO. The ID acts as the repository of all basic instincts and it is guided by the "Pleasure Principle", as Freud termed it. This principle strives to fulfill any need an individual has, responding to both bodily needs and desires without considering potential harm. In essence, the id is selfish and impulsive, operating illogically and irrationally. It cannot distinguish between what is reasonable and unreasonable, nor does it consider social acceptance. Freud described the ID's energy as a form of libido, or sexual desire, intertwined with other basic instincts.

In Berger's *Psychoanalytic Criticism* chapter three, he notes that Freud's description of the ID in his *New Introductory Lectures on Psychoanalysis* is most graphic: "We can come nearer to the id with images, and call it chaos, a cauldron of seething excitement. We suppose that it is somewhere in direct contact with somatic processes and takes over from those instinctual needs and gives them mental expression, but we cannot say in what substratum this contact is made. These instincts fill it with energy, but it has no organization and no unified will, only an impulsion to obtain satisfaction for the instinctual needs, by the pleasure-principle." (Hinsie and Campbell. qtd in Berger 86). On the other hand, the role of the EGO manifests itself by mediating between the ID's demands and desire and the real world, its main focus is to satisfy the ID in a socially acceptable way by postponing or comprising desires and considering the socially acceptable norms, humanistic behaviors and rules. Unlike the ID, which is chaotic and unrealistic, the ego ensures that unrealistic behaviors and actions don't determine an individual's actions because we live in civilizations and societies with rules governing behavior, as Berger noted in his *Psychoanalysis Criticism* in the final pages of chapter 3. Brunner (1974) notes –in a general way to what we ordinarily call conscience. It comprises the moral functions of the personalities (86). He argued that the Superego plays a crucial role in shaping and representing social values. It aims to regulate the ID's desires with a focus on what's specially forbidden. The SUPEREGO usually develops in the first five years of a child's life, when

surrounded by parents, siblings, and relatives. In other words, the SUPEREGO is the ethical component of the personality which provides the moral standards that the EGO uses to control the ID's illogical demands.

Brenner additionally listed the functions of SUPEREGO which are agreement or disagreement of wishes and desires based on principles, self-punishment observations, and self-reward for virtuous actions and thoughts. As a result, a binary opposition between the SUPEREGO and the ID manifest itself between those two components. The EGO tries to mediate between rational and irrational thoughts and demands with the aim of self-preservation. (86).

1.1.4 Beneath the Surface : Discerning the ICEBERG Principle:

Freud conceptualized his theory of the Topographical Model by using a metaphor called "The ICEBERG Principle" to describe the three levels of the mind: The tip of the iceberg represents the Conscious mind, which encompasses our total awareness and attention in the present moment. The Preconscious mind lies just below the surface. It contains readily retrievable information, such as friends' names, phone numbers, and so on. The Unconscious mind occupies the largest and deepest part of the iceberg. It houses repressed ideas, desires, drives, traumas, anxieties, phobias, etc.

1.1.5 Unraveling Desires : The Quagmires of Sexuality and Oedipus/ Electra Complexes:

Freud believed that the development of sexuality starts in childhood, and it is not only genital; it can be oral or anal. Additionally, it can be seen in the desire for strange and abnormal objects such as women's underwear, shoes, long hair, or feet. These abnormal desires are called Fetishism. Freud believed that the abnormal obsession with fetish objects is based on his theory of "Wolf Man", where he had a therapeutic session with a guy named Sergei Pankejeff who had a dream about white wolves staring at him. After analyzing his dream, Freud concluded that this man had traumatic experiences, especially with his father. These traumatic experiences led him to develop an abnormal obsession with military dress and regimen, His anxiety provoked him to displace his sexual drive away from human

objects into fetish substitutes. (391)

The theory of psychosexual development occurs in five stages: oral, anal, phallic, latency, and genital. During each stage, libido, the sexual drive or instinct, is expressed differently through different erogenous zones (areas of the body particularly sensitive to stimulation). For Freud, those stages are crucial for healthy sexual development. As the individual matures, the focus of the erogenous zones shifts to pleasure seeking. Each psychological stage is linked to a particular conflict that needs resolution before moving on to the next stage. If a conflict is not resolved, fixation can occur. Fixation is a persistent focus on an earlier psychological stage, causing the individual to remain "stuck" in that stage. The first stage, the oral stage, is associated with babies from birth to one year old. During this stage, a baby's libido is focused on the mouth. Activities like breastfeeding, biting, sucking, or putting things in their mouth are ways babies explore the world and satisfy their libido. (McLeod. simplypsychology.org).

Freud theorized that the experiences of the oral stage might affect the development of the personality. If a baby was weaned too early or too late, they will grow with an obsession with overeating, thumb sucking, or a tendency to be overprotective or overfed. They would be optimistic, gullible, and full of admiration. We see these traits in many people around us, such as smokers, nail-biters, over-eaters, and thumb-suckers. Oral personalities engage in such oral behaviors, particularly when under stress. (McLeod. simplypsychology.org).

The anal stage, the second stage of psychosexual development, occurs between 18 months and three years old. During this stage, the anus becomes the erogenous zone, and the child derives pleasure from controlling their bowel movements. For Freud, the conflict in this stage arises from toilet training, where parents impose restrictions on the child's elimination habits. The way this first conflict with authority is handled can influence the child's future relationship with all forms of authority. Unresolved conflicts during this stage can lead to later problems like excessive cleanliness, stubbornness, or a strong need for control. (McLeod.

simplypsychology.org) .

The phallic stage, which starts between three and six years old, is characterized by the child's libido focusing on their genitals as the primary source of pleasure. Additionally, they become aware of their bodies as well as the bodies of the opposite sex when a mixture of emotions erotic attraction, rivalry, jealousy, resentment, and fear; collectively termed the Oedipus complex in boys and the Electra complex in girls. Identification is the way to resolve this conflict and adopt the characteristics of the same-sex parent; sexual dysfunction, problems with gender identity, or difficulties in forming relationships may occur due to unresolved problems. In men, phallic fixation might result in anxiety about sexual performance, the need for reassurance and validation, or a tendency to be overly assertive or aggressive. In women, fixation at the phallic stage could lead to a desire to dominate men, a rivalry with other women, or the need for male attention or approval. (McLeod Qtd in simplypsychology.org)

At the core of Freud's psychosexual theory lies the concept of the Oedipus Complex. which is interrelated with the phallic stage, Freud argued that the experience of this complex leads to the development of gender identity and becoming an adult heterosexual, Sigmund Freud introduced the concept in his *Interpretation of Dreams* (1899). The term is derived from the Theban hero Oedipus of Greek legend, who unknowingly slew his father and married his mother. (Britannica)

The Oedipus Complex refers to a child's unconscious development of sexual desire for the opposite-sex parent (in this case, the mother) and a sense of rivalry with the same-sex parent (the father). For Freud, the boy irrationally thinks that if the father finds out what he feels, he will punish him by taking what he loves the most, and since the Oedipus complex happens during the phallic stage, as a consequence the child thinks that his father will take his penis as a way to punish him which consequently leads to castration anxiety. Thus, the child will repress his feelings and incestuous desires and start to identify the father's characteristics

and imitate him. As a result, the Oedipus complex will be resolved and the boy will take on the male gender role and develop a superego, incorporating the father's values, Freud (1909) offered the Little Hans case study as evidence supporting the existence of the Oedipus complex. (McLeod. simplypsychology.org)

It is crucial to note that the Oedipus Complex is not exclusive to boys. Girls develop a similar complex known as the Electra Complex. The female child experiences an early desire for the father which takes the form of a desire to be her mother. This usually happens during the phallic stage (ages 3-6) and unconsciously cultivates a sexual attraction toward her father, viewing her mother as a competitor. Freud conceptualized "penis envy" as a phenomenon when the girl covets her father and then she realizes that she does not have a penis, and she cannot be a male character, so the way to solve the dilemma is to repress her desire and start to identify her mother and adopts a traditionally female gender role. An important aspect is to acknowledge that both the Oedipus and Electra complexes are harshly criticized by several psychologists and they are no longer adopted by contemporary psychologists (McLeod. simplypsychology.org).

Moving to the latency stage which spans from around age six to puberty, this stage is characterized by the dormant libido and no psychosexual development occurs. For Freud, the libido is repressed and it is replaced by interest in hobbies, school, forming new friendship relations, and developing new skills. If a child falls behind academically during this stage – perhaps struggling with reading, writing, or math skills, they might feel less competent than their peers, leading to insecurity or inadequacy. This stage ends with the onset of puberty, marked by a resurgence of sexual urges. This ushers in the final stage of Freud's psychosexual development; the genital stage. (McLeod. simplypsychology.org)

The genital stage is the fifth and last stage of Freud's psychosexual development theory. It spans from puberty into adulthood. During this stage, libido which was relatively dormant in the preceding latency stage, reemerges and becomes directed towards peers of the opposite

sex, marking the onset of mature adult sexuality. During this stage, individuals start to become sexually mature and begin to explore their sexual feelings and desires more maturely and responsibly. The teenagers start to explore their sexual interests build a romantic relationship and form crushes on peers from the opposite sex. They start to learn about sexual education and understand the importance of safe sex. Also, they might experience emotional ups and downs which benefits them in building healthy relations and of course not only focusing on the sexual side. However, the focus should be on how to build healthy and satisfying relations (Mcleod. simplypsychology.org) .

1.1.6 Deciphering the Conundrum of Dreams:

It is necessary to understand at first the meaning of a dream. According to the Oxford English Dictionary (OED). A dream is –A series of images, thoughts, and emotions, often with a story-like quality, generated by mental activity during sleep; the state in which this occurs. Also: a prophetic or supernatural vision experienced when either awake or asleep. (qtd. In Oxford English Dictionary).

According to (OED) the word dream means a collection of clips or silent images that hold feelings and dialogues between characters inside those scenes. Sometimes the dream shows a clear picture, other times this picture might not be clear i.e. in a fragmented Structure. The attention of Freud was attracted by this mysterious phenomenon and because he is a neurologist and specialized in psychology and psychoanalysis, he gave big importance to dreams as a deep and eccentric incident that happens in a daily manner during a person's sleeping.

The Interpretation of Dreams” by Sigmund Freud which was the turning point in the life of Freud and was the essential gate in the world of psychoanalysis. Freud introduced his ideas by presenting seven chapters, each chapter gave a detailed explanation of several aspects related to dreams how the dream works, and why it happened during the sleeping period.

The dream is the psychic life during sleep, which has certain resemblances to that of the waking condition, and on the other hand is distinguished from it by important differences. (

qtd . in Freud 73). The thing that previous thinkers did was relate dreams to the supernatural worlds as if those dream messages were sent by God or from devilish creatures. Also, they related dreams to conscious life. Moreover, he explains the reasons behind the phenomenon of forgotten dreams after waking up Sigmund Freud in the beginning by criticizing the ancient explanations for the nature and the functions of dreams. For him, the answers of thinkers and philosophers were not sufficient and comprehensive.

The writer introduces free association and the importance of letting the patients speak their thoughts freely. He also defines dreams, and he strengthens his definition by saying that a dream is a wish or desire from the unconscious mind that the person cannot manifest in public freely, so the unconscious mind may send them in the form of dreams.

A dream is the fulfillment of a wish, which was one of the interesting subtitles through which Freud continued his elaboration by combining dreams and the unconscious mind. He added the symbolic nature of dreams, for him dreams come in fragments from some set of images without a clear view but, not all dreamers can get the deep meaning that the dream holds. Also, one of the essential parts of his book was a memory of dreams. The human being's dreams can enter the recent and the old ones and focus on the events that had less importance in the person's mind. Another important element related to this topic was the sources of dreams, Freud examines that the source is childhood experiences; whenever a person experiences something bad or good in his childhood the shadow of the experienced event will stick in the long-term memory, and return to him time in a form of dreams . A lot of information was delivered by Sigmund Freud such as typical dreams; which are the common dreams that they shared by a lot of individuals, moreover Freud was interested in the dreams of being naked. This is due to two reasons; The first one stems from the want to perform things that are forbidden or go back to a time when a child's wish to expose their naked body was fulfilled. Another common dream is the death of someone close to the dreamer. In this stage, the writer starts interpreting those common dreams in the psychology

of the human and he gives personal examples to strengthen his arguments.

This book highlights a new way of understanding the psyche and the psychological and mental health as well as the function of dreams to other elements in the human mind. Sigmund Freud by this foundation introduced a new interpretation of individuals' dreams based on experimental evidence, which made his vision of psychoanalysis taken into consideration in the field of psychology even though some neurologists criticized and disagreed with him in some elements he analyzed in the book.

Paranoia and Nightmares:

Paranoia was the central clinical entity Freud used to approach the treatment of psychosis. However, beyond its purely psychological meanings, psychosis also served as the fundamental form through which Lacan conceptualized various anthropological issues. These issues included the "hostile potentialities" inherent in social bonds, where paranoid individuals possess a unique insight into underlying social tensions. However for nightmares Freud initially, believed nightmares could be explained as fulfilling the wish stemming from a sense of guilt. However, over time, Freud came to believe that chronic nightmares indicated a need to revise his theory. (Karatani NP)

1.1.7 Defense Mechanisms and the Repression Theory :

a-Defense Mechanisms : Psychological Bulwarks :

Sigmund Freud claims that defense mechanisms are techniques and tactics used by the unconscious mind when the ego cannot respond and cope with external events in real life. Those strategies are set automatically from the unconscious mind cells to decrease unwelcome thoughts and fears and stabilize the psychological side during unusual situations. To protect the usual self-image in front of society. There are several defense mechanisms founded by Sigmund Freud and his daughter Anna Freud that she said: -to describe the ego's struggle against painful or unendurable ideas or affects. Later, this term was abandoned and, as time went on, was replaced by that of "repression". (qtd . in A. Freud

42) Those mechanisms of defense are coming in the next paragraphs.

b- Unveiling the repression theory:

At first, and before defining the concept of repression it is necessary to mention how Freud developed it to arrive at a point that he called it a theory. Sigmund Freud as a neurologist described the mind and divided it into three main parts; conscious, preconscious, and unconscious this division was under the iceberg principle in which Freud presented one of the crucial works of how the human mind functions. he gave much more importance to the unconscious, and he claims that the unconscious has a powerful ability to either protect the mental health of the psyche or destroy it. The purpose of Freud was to make his patients understand the way the unconscious mind works to avoid any stressful thoughts or feelings, so he believed in some mechanisms "Defense Mechanisms" which are the solution to cope with any unacceptable behavior or uncomfortable thoughts. (Cramer P525)

The repression theory was the first defense mechanism and the crucial one. According to Sigmund Freud, repression is one of the reasons behind psychological disorders and it is a way to suppress unwanted memories, thoughts, and feelings and push them away. There are some physical symptoms such as headache, fatigue, obesity . . . etc. (Michael Billig 01)

The second defense mechanism which is Denial is used automatically by people in hard moments or painful events. The third one is Projection, a technique used unconsciously by displacing unwanted feelings onto another person. This one occurs perhaps when the individual experiences feelings of shame or guilt, and this leads to problematic issues in relationships. The next defense mechanism is Sublimation which deals with the redirection of bad emotions and discharging them by doing such positive things, depending on the person's inclination. then, Regression, in which the individual returns to the earlier stages of human development and behaviors, this one happens when the individual faces stressful moments or conflicts that happened in the latter stages of life. Finally, progression in which individuals cope with stress by regressing to earlier, less mature behaviors or by exaggerating their

emotional responses. (Cramer 524) .

1.1.2 The Jungian Confirmation of Psychoanalytic Theory:

Carl Gustav Jung (27 July 1875) was a Swiss psychologist and therapist who founded "The Analytical Psychology" or the Jungian psychoanalytic theory. His theories are taught in academic programs and they are the basis of contemporary psychology. Since his childhood, he had a passion for literature, language, and arts, basically ancient literature. He was able to read not only most modern Western European languages but also several ancient ones, including Sanskrit. This background significantly influenced his approach to psychology. Jung initially studied medicine at the University of Basel and later specialized in psychiatry after being inspired by the work of the renowned neurologist Richard von Krafft-Ebing.

For a long time, Jung was a devoted admirer of Sigmund Freud. Their historic meeting in Vienna in 1907 proved to be a turning point. Freud, impressed by Jung's intellect, reportedly canceled all other appointments to engage in a thirteen-hour discussion with Jung. Freud even called Jung the "great prince of psychoanalysis". However, their agreement wasn't absolute. Jung held reservations about some of Freud's core theories. Their relationship began to collapse in 1907, during a joint trip to the United States. As part of the trip, they were analyzing each other's dreams. When Freud seemed to show an excess of resistance to Jung's efforts at analysis, Freud finally said that they'd have to stop because he was afraid he would lose his authority. So, Jung felt rather insulted. The period culminating in World War I, marked by the breakdown of Jung and Freud's collaboration, witnessed the genesis of some of Jung's most impactful theories on personality. This period also saw Jung embark on expeditions to study tribal cultures in Africa, America, and India. These experiences significantly influenced his psychological framework. Jung retired in 1946 and began to retreat from public attention after the death of his wife in 1955. He died on June 6, 1961, in Zurich. (Boeree NP)

1.1.2.1 Jung's Model of the Psyche: A Complex Erection

Jung divided the psyche into three main components which are: the Ego, the personal unconscious, and the collective unconscious (discussed in later sections). The Ego represents the conscious awareness of the individual and a continuous sense of personal identity. It is the organizer of our thoughts and intuitions, feelings, and sensations, and has access to memories that are not repressed. (thesap.org.uk).

Jung noted that the association of individuals to the inner and outer world is related to their attitude; extrovert or introvert. Extroverts are typically related to the outer world and engage with humans and make social connections and relations with them. Conversely, introverts find fulfillment in the internal world, preferring solitude and minimizing social interaction. However, Jung acknowledged a spectrum of expression, suggesting that individuals can be "introverted or selectively extroverted" exhibiting both tendencies to varying degrees. (thesap.org.uk)

Additionally, he believed that the use of the four psychological functions – thinking, feeling, sensation, and intuition – varies among individuals. This means that each person tends to develop and rely more heavily on a specific function, while still possessing the others. Importantly, these attitudes (introversion and extraversion) operate in conjunction with the dominant function and the less-developed ones, resulting in a wide range of theoretical personality possibilities. Jung likened consciousness, or the ego, to the eye in its selective nature. Just as the eye can only perceive a limited number of sights at a time, consciousness focuses on specific information while filtering out irrelevant stimuli. These excluded elements are relegated to the unconscious, potentially surfacing later in dreams or other psychological phenomena. (thesap.org.uk)

1.1.2.2 Poring the Depths : Personal Unconscious and Complexes

Jung defines the personal unconscious as –everything I know but am not currently thinking of; everything I once knew but have forgotten; everything I perceive but don't consciously register; everything I feel, think, remember, desire, and do unconsciously; and all future developments within me that will eventually reach consciousness. (qtd. In para. 382). He further elaborated that the personal unconscious also includes "all more or less intentional repressions of painful thoughts and feelings" (qtd. In para. 270). The sum of these contents constitutes what Jung called the "personal unconscious." Jung's quote defines the personal unconscious, which is for him a set of memories, thoughts, feelings, desires, experiences, and

actions that are not present in the conscious. This includes not only the forgotten elements but also those that were never fully registered consciously. Importantly, the personal unconscious isn't a realm of complete oblivion; these contents can potentially be recalled.

A crucial distinction lies between Jung's and Freud's understanding of the unconscious. While Freud emphasized repression as the primary mechanism driving unconscious content, Jung acknowledged its role but broadened the scope. He included not just repressed material but also future psychological developments within the unconscious, suggesting a more dynamic and forward-looking perspective. Jung believed that the personal unconscious is ruled by complexes. These complexes are functionally autonomous psychic elements, shaped by both personal experiences and the individual's unique way of processing them. They primarily reside in the unconscious and tend to behave independently or autonomously, potentially leading to feelings of involuntary or impulsive behavior. (thesap.org.uk)

1.1.2.3 Exploring Collective Unconscious and Archetypes:

Collective unconscious and archetypes are the key concepts in Jung's theory of psyche while the complexes are the personal and individual experiences. The archetypes are the inherited and shared images and thoughts by all humans. The collective unconscious refers to a repository of inherited, universal knowledge and experiences shared by humankind across generations. It consists of pre-existent forms, or archetypes, which can surface in consciousness in the form of dreams, visions, or feelings, and are expressed in our culture, art, religion, and symbolic experiences.

These archetypes are universal symbols and themes that are shared across all human cultures and epochs. Some examples of these archetypes include the mother, the hero, the child, the wise old man, the trickster, and so on. Each archetype represents common aspects of human experience such as fear of the dark, or of snakes and spiders. In other words, archetypes function as a form of collective unconscious knowledge expressed universally in dreams, literature, religion, and artistic creations. Jung named those archetypes: the Self, the

Persona, the Shadow, the Anima, and the Animus. (Mcleod. simply psychology.org)

a-The Self Delving into the inner-self:

Jung considered the Self to be the most important archetype in his theory. He described it as the "midpoint of the personality," symbolizing a state of wholeness and balance achieved through the integration of conscious and unconscious aspects of the psyche. It represents the striving for unity and individuation. The Self is not directly accessible to consciousness but can be symbolized through various images and experiences. These symbols often evoke a sense of completeness or totality that transcends the limitations of the ego. Common symbolic representations include geometric forms like mandalas or quaternaries (four-part figures). Additionally, prominent religious figures such as the Buddha or Christ can embody the archetype of the Self. Other symbolic representations include the divine child and various paired figures, such as father and son, king and queen, or god and goddess. (newworldencyclopedia.org)

b-The Persona Masks and Identity :

The persona in Jungian psychology is the outward social mask that we wear to navigate social interactions. Jung describes it as the –conformity archetype. This is the public face or role a person presents to others as someone different from who they are (like an actor).

An example of the Persona is a teacher who treats everyone as if they are his personality. The Persona is shaped during childhood, driven by the need to conform to the expectations of parents, teachers, and peers. This usually results in the Persona encompassing the more socially acceptable traits, while less acceptable aspects are relegated to the unconscious, potentially forming the foundation of the shadow archetype. (newworldencyclopedia.org)

c-The shadow :Uncovering the Hidden Aspects

The shadow archetype as Jung depicts is the dark side that may take rejection; contrasting those presented in our Persona. It centers on the idea that –where there is light, there must also be shadow. Shadow elements often manifest when we project disliked traits onto others. These projections can serve as unconscious mirrors, reflecting aspects of ourselves that we struggle to acknowledge. Engaging with our shadow can be challenging, but it's crucial for a balanced personality (newworldencyclopedia.org).

d-Anima and Animus: Confronting Dualities

This is the mirror of the biological sex; it is the feminine side in males and the masculine side in females. These archetypes are derived both from collective ideas of femininity and masculinity and from individual experiences with the opposite sex, beginning with the person's parents. Like the Shadow, the Anima and Animus are often first encountered through projection. For example, the phenomenon of –love at first sight can be explained by Jungian psychology as a man projecting his Anima onto a woman (or vice versa), leading to an immediate and intense yet potentially unrealistic, attraction. (newworldencyclopedia.org)

1.1.2.4 Jungian Prospect on Libido: A Synthesis of Drives

Freud's concept of libido emphasized a purely sexual drive as the primary motivator of unconscious behavior. However, Carl Jung, a Swiss physician, psychiatrist, and founder of analytical psychology, proposed a broader definition of libido. Jung envisioned libido as a more general psychic energy encompassing not only sexuality but also creative urges, basic survival instincts like hunger, and the overall will to survive.

This divergence in their views on libido reflected the rising tensions between Jung and Freud. Jung eventually came to believe that Freud's view of the human –unconscious mind placed too great an emphasis on sexuality concerning human behavior and psychological complexes. Jung believed that the unconscious also had a creative capacity, serving a positive role essential to human society and culture. (newworldencyclopedia.org) .

1.1.2.5 Decoding Dreams:

Both Freud and Jung emphasized dreams as keys to understanding the unconscious mind. However, Freud saw dreams as a form of wish fulfillment and a way to delve into an individual's hidden desires. Jung viewed dreams as a tool for the psyche to communicate with the conscious mind, offering solutions to problems and revealing parts of the self using universal symbols. (newworldencyclopedia.org) .

1.1.3 Lacanian Psychoanalytical Discourse :

Lacanian psychoanalysis is a field related to psychology and it is the continuous set of thoughts created and founded by Jacques Marie Émile Lacan (born April 13, 1901, in Paris, France died Sept. 9, 1981, Paris) who was a French psychoanalyst. He got a great because he helped to introduce psychoanalysis and Freud's works. Lacan had a significant impact on psychoanalysis by strengthening it through the course of his works. But what makes him special to others is that he relates the psychology of the human being unconscious to the structure of the language. So, he highlighted the significance of the language spoken by the patients as a useful tool to dig deep into the psyche's unconscious. By doing so he

elaborated some crucial theories within his touch, so he was different from other psychoanalysts. Also, his understanding of the human mind's function. his works were so complex and interesting i.e. he balanced between the complexity of the combination of the mind and his explanations. That's why his works are called. (B Manjunath 02)

Lacan became quite well-known. which is a highly nebulous phrase that encompasses all the Jacques Lacan-founded psychological concepts, ideas, and terminology related to psychoanalysis In addition to Freud's theories, Lacan introduced several of the concepts that Freud had previously provided.

1.1.3.1 Crucial Tenets of Lacanian Rumination

1.1.3.2 The mirror stage : Reflections on Identity

In the late 1930's and the early 1940's, Lacan introduced the mirror stage which is an important concept in the development of infant life. This one occurs between the ages of six to eight months, the child experiences a kind of self-awareness about himself and as -Ill. Lacan emphasized the significance of this stage and thought that the mirror stage aids in the formation of a cohesive process for recognizing the human being; he referred to it as "the ego," which is an uncommon method of defining the ego and its purpose. This phase led to the emergence of the term -Ideal I or Ideal Ego|| the ideal image shaped by the infant mind during the mirror stage. it is when the subject looks at himself from the ideal point. It seems like a contradictory study of the Freudian foundation, but at the same time he named his paperwork -Return to Freud -and mentioned that they are close to each other, and he understood Freud and his works better than anyone in his field.' (Ecrits 94)

1.1.3.3 The Subject: Probing the Self

For Lacan, a subject is a complex term, and it is a set of physical and psychological procedures that help to keep up the human being holding the nickname 'person.' (Derek Hook).

1.1.3.4 The Other: Parleying External Realities

In the Lacan's understanding , there are two different others ; one is "other" and and Other with a capital O. The first "other"occurs when the mirror stage presents an image of the ideal I. This ideal "I" becomes the other for the individual "infant" that he orshe experienced this phase. The second "Other" which is all that is not the Ideal I is , an Other including language, law, social structures, or any other people that the person faces in life situations. (May-Hobbs NP)

1.1.3.5 Register Theory: Comprehending Linguistic Constructs

The register theory is also a fundamental work and Jacques Lacan divided it into three registers; imaginary, real, and symbolic, The first is the imaginary register; Lacan claims that this register's name came from the word image and does not refer to the world of imagination and it is related to all what is sensations-visual, olfactory, auditory, and tactile. This register was created to help the infant shape his identity and personality by comparing himself to others. Then in the 1950s, Lacan developed the second register which is the symbolic register that has a relation with language, religion, traditions, and rituals that shape human subjectivity. This register is created to understand the formation of the self, and it is there already selected by the parents the language that the infant will use, the religion that he will follow, and even the tradition that he will indirectly absorb over time through his developing life. Lacan stressed the significance of Those factors and strengthened the idea of the human being born and his criteria were already selected by his surroundings. (B Manjunath 03)

The third and last register is the real register in 1953 Jacques Lacan proposed this final register and he explained as follows: -The real is all that cannot be symbolized and that is excluded from the symbolic and imaginary registers. (Perman). all that is symbolic for Lacan cannot be the real, and the real is the unspoken and unacted world from birth until the infant pronounces the first word. Effortlessly, the registers switch from the real to the symbolic.

1.1.3.6 The Oedipal Dilemma and Erotic Exploration

a-The Oedipal Predicament

Lacan agreed with Freud in his explanation of the complex and sexuality. It is known that Jacques Lacan linked the psychoanalysis approach and linguistics together, and he gave great importance to the acquisition of language and its influence on the development of the unconscious of the human being. He linked this development within the entry of the child to the symbolic register when he starts to produce the first words. Also, Lacan stresses this relation between language production and the Oedipus complex as a way of self-gender discovery, socialization, and the formation of subjectivity. For Lacan, the Oedipus complex is not a signified but a signifier, not a meaning but a structure. *What Freud* discovered in the Oedipus myth is not an answer but the structure of a question, not any given knowledge but a structuring positioning of Alys's ignorance of his patient's unconscious. (Felman 103)

b- Sexual Identity Inception

Lacan goes beyond the traditional explanation of sex, sexuality, and sexuation and links it to language and the symbolic order. His aim is always to show how complexity and sexuality but, since the unconscious shapes directly and indirectly his subjectivity, is because language presents human desires and needs and one of humanity's needs is sex since there are masculine and feminine genders. Also, the connected principles of desire and lack cannot exist without the other due to the lack of the other. Lacan believed that a desire would never be satisfied, which resulted in a gap in human experiences. Jacques Lacan gave them big importance and connected them to the Other as a crucial side forming the individual's desire. (Nathan Bjorge NP) .

1.1.4 Psychoanalytic Literary Criticism

Developed by Sigmund Freud, psychoanalysis is a type of therapy that attempts to treat mental illnesses by examining the conscious and unconscious through therapeutic techniques like talking cure and free association. Its goal is to reveal the repressed desires, fears, and trauma that have an impact on a person's life. This theory is based on Freudian analysis and is concerned with the unconscious, which is for him the foundation of the entire field of

psychoanalysis. Literary criticism is a technique for analyzing literature that is based on psychoanalytic concepts. It helps readers comprehend the conflicts and psychological motives of characters in a tale or novel. It seeks to uncover the unconscious desires and conflicts that drive characters' actions and Behaviors. Its origins go back to the early 20C when the theories of Freud were applied to literature and art, but its acceptance and influence in the world by 1950 and 1960, Today, the psychoanalytic literary theory remains a significant and influential approach to interpreting and analyzing literature. (literary wonders .com).

The psychoanalytic or Freudian theory encompasses two almost contradictory critical theories the first focuses on the text itself, with no regard to outside influences; focusing on the author of the text; for him, the unresolved conflicts are the constitution of literature, a work of literature is the representation of the author's unconscious so the literary works must be treated as a dream; by applying techniques of analyzing such as free association to unveil the author's hidden motivation and repressed desires and traumas. (Bressler 130) . The second one says that reading and interpretation are limited to the work itself. By understanding the work through examining conflicts, characters, dream sequences, and symbols; one will understand that a character's outward behavior might conflict with inner desires or might reflect as-yet-undiscovered inner desires.

If there is a mention of Freud, there must be a mention of Jung, he was once Freud's pupil but he did not agree with some theories, so he borrowed some of the theories of Freud and built a new way to perceive the psyche, his major contribution was some of the theories unconscious which is based on archetypes. So the Jungian literary theory is based on Jung's key concepts such as Shadow, Persona, anima, and animus. By exploring those elements in The text the reader can offer a psychoanalytic criticism of the work. Northrop Frye after the publication of his Anatomy of Criticism: Four Essays, became the primary advocate of Archetypal criticism, he adopted Jung's ideas on the concept of myths and archetypes and he developed a systematic approach to interpreting called archetypal criticism or mythic

criticism.

Another representative figure of psychoanalysis, Jacques Lacan reinterprets the Freudian theory based on a structural approach, for him the unconscious is structured like language and it can be systematically analyzed also he claims that no individual is whole; they are fragmented, additionally he believes that the human psyche is composed of three major components which are The Imaginary order, the symbolic order and the Real order, based on this division if the texts are going to be interpreted based on Lacanian perspective, there should be a manifestation of the most remote and Unreachable Element of the psyche which is the real order because in one hand it consists of the physical world including the material universe and everything in it on the other hand, the real order Symbolizes all what the person is not. Psychoanalytic theory with its analysts and divisions seeks to understand the Inner psych and the conflicts that it faces, those conflicts manifest in characters and the Authors himself/herself.

1.1.5 Freudian Interpretation of Trauma and Memory:

Psychological trauma and its manifestation through language, and the role of memory in shaping an individual's identity were the main focus of psychological trauma studies. Psychological were intertwined with other theories such as postcolonial, and poststructural theories, and they form the base of the interpretation of representations of an extreme experience and its effects on identity and memory. Trauma studies seek to understand the impact and influence of external experiences on individuals and societies and explore the impact of trauma in literature and society by analyzing its psychological, rhetorical, and cultural significance as well as the complex psychological and social factors that influence the self's comprehension of a traumatic experience, and how such an experience shapes and is shaped by language. (Balav 361)

The emergence of trauma studies was based on Freud's theory to conceptualize a model to challenge the limits of language and raptures the meaning, this model seeks to indicate that

sufferance is unrepresentable. This traditional model was followed by a pluralistic one that claims that these traumas are responses to an extreme event. The idea that a traumatic experience challenges the limits of language, fragments the psyche, and even ruptures meaning, altogether sets the initial parameters of the field and continues to impact the critical conversation, even while alternative approaches displace this notion. Theories that Freud adapts on trauma and memory influence the psychological concepts that guide this field. The 19th-century study of hysteria, pioneered by researchers like Joseph Breuer, Pierre Janet, Jean-Martin Charcot, Hermann Oppenheim, Abram Kardiner, and Morton Prince alongside Freud, provided the foundation for this psychological focus on trauma. (Balav 361)

Freud and Joseph Breuer in their *Study of hysteria* dominate trauma's conceptual employment by literary trauma critics today. Freud in his early work argues that traumatic hysteria is developed by earlier sexual abuse. Freud and Breuer emphasize in *Studies in Hysteria* that the original event is traumatic by the process of remembering and understanding the effects of the past and gaining freedom from its symptom-causing grasp, and to stop the harm that the original event cause, there should be a talking cure or abreaction. Additionally, the traumatic event is understood only after a latency period of deferred action that delays the effects and meaning of the past (Breuer and Freud 1955:192). It is only after a contemporary event calls forth the previously repressed event that the past event can become known in the process of remembering. The process of remembering causes psychological pain but also ascribes value to a previously repressed experience in the unconscious. This traumatic remembering is termed "pathogenic reminiscences" for the pathological symptoms the memory causes. Thus, trauma can be defined as the process of remembering. (Balav 361).

The authors, citing Janet's work on dissociation, write: "The splitting of consciousness which is so striking in the well-known classical cases under the form of "double conscience" is present to a rudimentary degree in every hysteria, and that a tendency to such dissociation, and with it the emergence of abnormal states of consciousness ... is the basic phenomenon of

this neurosis...l. (qt .in Balav 361). this quote suggests that the division of the consciousness or its known double conscience is the cause behind the presence of hysteria which leads to the emergence of abnormal states, and it also contributes to the appearance of neurosis symptoms.

The notion that trauma causes dissociation or a gap in the psyche was taken up by Freud throughout his career. The concept of the latency period between the event and its pathological effects along with the idea that trauma fragments the psyche can cause dissociation, and continuously wreaks havoc or infects it, are principles that Freud adjusted later in his career but still influence the contemporary definition of trauma for literary critic. Freud argues that traumatic experiences are pushed into the unconscious as a defense mechanism to protect the individual from emotions linked to the trauma such as crying, the feeling of guilt, shame, self-blame, and shock. These suppressed memories could continue to exert a negative influence, manifesting symbolically in dreams without the individual consciously recognizing their source. (Balev 361 .362)

1.1.6 Jungian Probe of Trauma and Memory:

Carl Gustav Jung did not analyze memory and trauma directly. However, his major contribution lies in the division of the unconscious mind into two layers., The first one is the personal unconscious which aligns with Freud's concept of where personal experiences, memories, and thoughts are repressed during an individual's lifetime. These experiences become inaccessible to conscious awareness., The second and deeper layer is the collective unconscious, Jung's major contribution. The collective unconscious houses universal patterns and archetypes shared by humans. The shadow archetype represents the dark side of the psyche, such as traumatic memories. These repressed memories can continue to influence the behavior, particularly if the individual gets exposed to a similar traumatic event.

1.1.7 The Lacanian Elucidation of Memory and Trauma:

Jacques Lacan's theory of memory and trauma explores the human psyche's deep-

seated complexities. He argues that memories are dynamic constructions influenced by unconscious forces, with hidden desires, fears, and unresolved conflicts. Traumatic experiences disrupt this balance, leaving indelible marks on the psyche. Lacan's concept of the symbolic order highlights the role of language and cultural symbols in understanding trauma. Language can disrupt our ability to articulate inner thoughts and feelings, deepening the wounds of trauma and creating barriers to emotional processing. Lacan's work emphasizes the enduring impact of traumatic experiences on our inner worlds and calls for compassionate and reflective engagement with past experiences. Lacan in his works mentioned that every human being has his trauma and this shows the link between Trauma and the symbolic order that starts from birth. (Yansori NP).

To conclude, the exploration of the field of psych, Freud's understanding of the Unconscious, Dreams, Jung's new concept of Archetypes and the collective unconscious, Lacan's emphasis on language and symbolic order, as well as their understanding of memory and trauma, and how they can influence the behavior, all together offers a new ways to understand the psych and the inner. Applying those methods and principles in literary texts, or the author himself gives a new way to interpret and analyze the literary works.

1.2 Section 2: Postmodern Slave Narrative:

Because of the discovery of America, Europeans tended to send black Africans to work or for recruitment but without pay and badly subjected to harsh conditions, by the expend in the land the demand for more people _slaves' was huge with bad and savage treatment, those black skin people were not presented as a normal humans but they were presented in a bad and stereotypical way, to the extent that white people were not giving and create social relationships, the only relation between them was the owner _white man or woman' and the property which was the slave _blacks' .(Doural 01.02)

1.2.1 Abolitionism:

The movement known as abolitionism assumed the charge of organizing a campaign

to abolish the practice of slavery. It was extremely important in giving slaves a voice and a platform across the world. It began with a religious group's involvement in the discussion of slavery's violation of "the right of man," which was criticized by Enlightenment logical thinkers. Over time, slavery expanded over various areas, which resulted in the situation's termination and the loss of countless black lives.

Africans were drawn to Europeans in London in 1782 when they wrote *Letters of a Former Slave Shopkeeper*, which painted a picture of black Africans as having the same intelligence and thought processes as white people. After that, it moved to the United States of America, where slavery was accepted as a normal occurrence. There, publications, folktales, and stories began to circulate, raising awareness among both Black and White people about the similarities in Black mental processes and the abnormal treatment they received from White people who claimed that Black people accepted and normalized this way of life. The response addressed the idea that slavery was an evil and barbaric practice carried out by white people in a lot more written form. Although those works of literature were not literary works titled "slave narratives," they brought attention to a very delicate subject to obtain the right to live as normally as any other human being on the planet. Writings containing the everyday lives of common Black people whom they referred to as slaves, as well as the mistreatment they endured at the hands of White people are known as slave narratives. (RIPA NP)

1.2.2 Characteristics of Slave Narratives:

As with any literary genre, slave narrative has some structural and contextual elements that distinguish it from other writing styles. One of the important elements as they called them slaves is the use of simple language, this is to let all people from all categories read and realize that there is a marginalized category treated savagely under the classification of sub-human. For the content, the slave narrative style tackled the way slaves live what they eat the way they dress, and the way they are being treated. The narrator always starts presenting his hive by the place he was born in rather than the date. Also, the narrator might narrate a story

of the resistance of a slave who strongly refused to be treated like an animal. besides that, the Slave narratives are regarded as critiques of slavery because the narrator fully exposes and condemns the terrible conditions in which slaves live by painting a realistic picture of the situation. They also highlight the freedoms that come with being free, such as the ability to change one's name, which is a symbolic act that reinforces the concepts of independence and freedom. (Regoug Mouro 297)

This quotation by Frederick Douglass illustrates how he used language and vocabulary to depict the grim reality of slavery and how white men manipulate their victims. "White men have been known to encourage slaves to escape, and then, to get the reward, catch them and return them to their masters."

1.2.2.1 Literary significance of slave narratives:

Slave narratives are a type of literary fiction that tends to give voice to the voiceless people and their traumatic experiences, emotions, and struggles for life and depict a good and real picture of how slaves as human beings live their lives with stress to the white savagery. Also, these works helped a lot to stop the institution of slavery by claiming their rights of treated as humans no more. Additionally, it gave a strong representation of resisting the violation of freedom and racism and the way blacks were patients against the injustice of Whites. (Ženišek 202).

1.2.3 from modern to postmodern slave narratives:

Modern slave narratives or antebellum slave narratives refer to the period of civil war in the United States of America, focusing on the years from 1861 to 1865 which was a conflict about the preservation of the union and the request for rights. Slaves played a crucial role in this war and tried in all ways to get their independence and also to celebrate the feeling of being a free and normal human being during this period. The modern slave narrative had a significant role by creative black writers to record the experiences that were shared in the slave's life. After the Civil War, another type of narrative emerged which is a postmodern

narrative that focuses more on the way of writing which caused a shift in writing style and challenged the traditional modern slave narrative, using fragmentation, ambiguity, self-consciousness irony, deconstruction, and using multiple perspectives rather than sticking to a singular narrative, these changes created for the sake of reexamination of the history of disvaluing blacks and marginalized them and to bring back some forgotten rights. (Seger NP)

1.2.4 Prominent Authors and Motifs in Postmodern Slave Narrative

After the Civil War, postmodern slave narratives shifted their concerns and adapted new postmodernist themes that coped with that period also to challenge and attract attention by the complex style of writing, saying that what has happened in the past must be put under the scope to revise and rewrite the past. In the modern age, lots of writers, poets, and authors tend to write and record what happened during all the bad situations that blacks passed through this helped the postmodern writers to develop the writing process by keeping the same principle of free slaves, but they add some challenging ideas to enter history with brilliant achievements. James Baldwin, Maya Angelou, Alice Walker, Toni Morrison, August Wilson, Carol Philips, and others tried their best to criticize the unforgettable moments of pain and slavery by narrating using an anachronism for the misplacements of slave events and the use of the satire and empowerment to describe and narrate in a fluent way the slave's life and how they had no right to enjoy the normal life. (L. Andrews NP).

To sum up, postmodern slave stories are collections that challenge readers to question the nature of truth and the unwavering quality of verifiable accounts by obscuring the lines between reality and fiction. Through their test structures and flighty approaches, postmodern slave stories highlight the restrictions of dialect in capturing the complexities of subjugation and the need for different points of view to completely comprehend its enduring effect. By grasping fracture and non-linearity, these works make space for marginalized voices to be listened to and for modern elucidations of the past to rise, eventually extending the boundaries of the slave story class and its potential for social and political change.

1.3 Section 03: Critical Race Theory Studies

Critical Race Theory emerged as an interdisciplinary field which is focuses on investigating the relation between race, power and low ,and challenging the traditional understanding of race and racism by providing a new perspective .

1.3.1 Elucidation of Critical race theory

The aim of the studies theory referred to as critical race theory is to clarify how white supremacy—as a political, cultural, and legal construct—is maintained and perpetuated, particularly in the context of the USA. Critical Race Theory stands out as a theory that originated in legal studies (partially building from and responding to critical legal studies); aims to be a method for social and political change. And has been adopted interdisciplinarily across many fields, perhaps most notably education. While the ultimate is part of a much longer research tradition investigating race and racism, it includes many important figures such as W. E. B. Du Bois, Frantz Fanon, Angela Davis, Audre Lorde, Gloria Anzaldúa, Cherríe Moraga, and many more and other forms of identity and marginalization are all relationships of power that are mutually manifest and that intersect with race and operate synergistically. (Ono and La garza 01)

1.3.1.1 Brief History of Critical Race Theory

CRT has its roots in the legal profession and developed as a response to the critical legal studies movement, which failed to recognize the fundamental role that racism plays in the very legal systems that were being questioned. It is also influenced by feminist theory and research on civil rights. The concept of Critical Race Theory originated in US law schools, addressing power disparities, especially those that are racialized, by combining concerns of race, power, and racism. Several attorneys who were dissatisfied with Critical Legal Studies 's shortcomings left the organization in 1989 to found Critical Race Theory. (Martinez 17)

1.3.1.2 Key Tenetes of Critical Race Theory

Although it may seem apparent, the first CRT tenet—that race still matters—is essential to the organization's critical and intellectual mission. One of the main characteristics of CRT work is the view of race as a major component of study. Though there are ideas of a “postracial” America, CRT academics contend that white supremacy is an ingrained aspect of US culture. Critical whiteness studies is a key component of CRT work in the communication profession. These studies clearly demonstrate how white supremacist structures the discourse and exchanges between people of color and mainstream ideological institutions like the media, the church, and the educational system. (Ono and La Garza 03)

According to Ono and La Garza , The importance of narrative and storytelling as an analytical technique is the second principle of CRT. Law and legal studies are criticized by CRT for failing to include people of color in their study and for failing to structurally adjust to accommodate new ideas and perspectives that such scholarship demands. In order to bring about these changes, CRT researchers have produced narratives by people of color that serve as legal study's testimonios (see below). These "counterstories" upend conventional societal and personal narratives that legitimize people of color's marginalization. According to CRT research, knowledge production engines are frequently used to disprove or discredit the unique experiences of people of color with racism. Giving voice to people's experiences may also be a means of opposing institutional investments in upholding a colorblind façade and validating "experiential knowledge," or the lived experience of people of color (Bonilla-Silva, 2006). Critics of Critical Race Theory (CRT) contend that these narratives can and often do succumb to essentialism; on the other hand, proponents of the theory contend that knowing is a far more nuanced process than theorizing, and that counterstory is one of the few approaches that values the unique and individual experiences of people of color (03) .

One of CRT's three pillars is a critique of liberalism. Furthermore, incrementalism rather than progressivism is linked to liberalism. Therefore, CRT seeks to alter institutions more drastically than reformists do. The march is far too drawn out. Furthermore, it is

unworkable in the face of institutionalized racism and cultural ethnocentrism. One reason for this is that liberalism puts an excessive amount of confidence in human rights law and change. Because they downplay the severity of systemic racism that people of color experience, these theories are typically rejected by CRT experts. Many CRT experts have rejected incremental or gradual transformation in favor of more radical and revolutionary tactics due to the failings of the civil rights struggle . (Ono and La Garza 04)

A dedication to social justice is the fourth CRT tenet. The initial focus of CRT work was on criticizing the legal system and legal theories. Since Critical Race Theory studies is sometimes described as a political and intellectual movement, many CRT theorists take a stand against prevailing discursive and ideological frameworks. Through racial critique of the media studies of social and political movements ,institutions, and a dedication to the voices of the oppressed, the field of communication contributes to this movement. (Ono and La Garza 04)

Based on Ono and La Garza's discussion , a realization of the significance of interdisciplinary is a fifth principle of CRT research. Scholars of CRT acknowledge that there has historically been a connection between the dissemination of academic knowledge and the upholding of white supremacist ideology. From the beginning to the present, CRT research has been ignored in academic publications, both by purpose and necessity. Therefore, in order to discover opportunities to link with other pertinent bodies of literature and to communicate their knowledge with others, CRT academics have learnt to go beyond disciplinary boundaries. The shift to interdisciplinarity strengthens CRT's standing as a theoretical paradigm and facilitates the wide distribution and adoption of CRT work across academic fields. (04)

1.3.1.3 The usage of Critical Race theory

Critical Race Theory is useful in many contexts. It offers a framework for applying a racial perspective to every circumstance in order to comprehend injustice, racism, and social

justice. Critical race theory may be employed as a symbolic instrument to examine prevailing standards, as well as historical and individual conventions, and provide unconventional viewpoints and societal critiques aimed at dissecting and reinterpreting them. Burrell and Morgan's (1985) paradigms allow for the subjective or objective perspectives on CRT. Consequently, CRT may be applied as a data analysis tool or as a theoretical framework for establishing an ontological argument. (Kumaran 98)

1.3.1.4 Strengths of Critical Race Theory

The merits of critical race theory lie in its capacity to oppose the current quo and promote social justice. Comprehending and assembling distinct yet comparable personal encounters and experiential information is essential to comprehending the effects of race or other associated subordinations in any particular profession. CRT assists in compiling the experiences that might not be spoken about in normative settings. Although racism and race are the main topics, CRT also includes other ideas that combine to create intersectional identities. Rather than being directed against the person, the power struggle is directed against the social, political, and economic systems and their effects.

Chapter two: Voicing the Traumatized: A Thematic Analysis

Toni Morrison's life is considered a confirmation of the control of narrating and its profound effect on society. Morrison's journey as an essayist was molded by her experience developing in a tight-knit African American community. As a child, she was encompassed by verbal traditions, folklore, and a rich cultural heritage, which later influenced her literary works. Morrison's writing career thrived as she bravely stood up to the complexities of race, sex, and identity and illuminated the often-silenced stories of African Americans. One of her most acclaimed novels, *Beloved*, published in 1987, explores the painful legacy of subjugation and its effect on people and communities. This Chapter delves into the exceptional life of Toni Morrison and the continuing relevance of *Beloved*, exploring the themes, characters, and literary talents that make it an important masterpiece of American writing.

2.1 Section One : Comprehensive Exploration of *Beloved* and Toni Morrison

Morrison was among the writers who left their fingerprint in the literary realm, with her unique writing style she challenged and revolutionized the narrative style, especially in *Beloved* in which she adopts a real story using fictitious characters to show the hidden part of slavery as an institution and its ongoing impact on psychology as well as on the society and culture.

2.1.1 The African American Woman Writer Toni Morrison:

Toni Morrison, her real name (Chloe Anthony Wofford) is an American author, novelist, editor, and a well-known professor who has a successful career in her writings. She tends to explore and represent slavery and slaves in a way that makes the readers live the same feelings and traumatic experiences that were lived before by black people, by using real dialogues and events, as well as the use of detailed conversations between characters. This is to voice the voiceless and give the marginalized side a chance to voice up in the world and their unheard voices. Toni Morrison had several significant works and publications among

The Bluest Eye (1970), *Sula* (1973), *Songs of Solomon* (1977), *tar baby*, (1981), *Beloved* (1987), *Jazz*, (1992), *Paradise* (1997), and *Love* (2003).

She got a Nobel prize in 1993 in the field of literature and became the first African American black woman that shake in a way the white racist rules and beliefs and break down the misunderstanding and the stereotypical images of the black population.

She created a special literary genre in which she was unique in her storytelling about the suffering of her surroundings, the way of treatment from the other race, and the results of this treatment on the mental structure. And *Beloved* is a great example from her publications and an accurate description of post-traumatic minds.

2.1.1.1 *Beloved* : a Synopsis of the Novel:

Beloved was one of the crucial novels that highlighted black American people. This novel gave a clear picture of how the colonial and superior power controlled blacks' minds which made them feel that slavery was their lifestyle and by nature, they should live because of their skin color. Toni Morrison presents all those racist struggles in her novel *Beloved*. This piece of art was published on September 8, 1987, and is set after the Civil War. It is a supernatural story, but the author brought the events of the story from real experiences that only blacks surely lived by force and also in pain. The story explores the traumatic memories that remain stuck within the human mind. (Sandamali. 338).

2.1.1.2 The Rational Behind Portraying Traumatized Slaves:

The author of *Beloved* did not go far from her race to represent something solid; she delved deeper where all the unheard sounds and souls gathered forcedly by power. Margret Garner and her miserable real story was the source of inspiration for Toni Morrison, although this incident happened more than 100 years ago, Morrison and her selective ideas created a unique and bright book in which she immortalized her morals till today. Margret Garner, the lady who preferred death rather than return to the hell of slavery. She was a former slave who escaped from a slave's farm, and she killed her two-year-old daughter to save her from the horror that slaves face inevitably during their life's routine. Toni Morrison used the same story

in *Beloved* with the protagonist Sethe, to rebirth the fact that slavery life a mixture of worst emotions, feelings, and dark memories in the history of the United States of America and to stress the idea that those moments are unforgettable a black population will never forget that they were crying for their independence and freedom because of some selfish and arbitrary decisions from an equal human being under the name of the naturally superior white people. (Amardeep Singh NP) .On the other hand, Toni Morrison wanted to show the influence of the past on the actions of the present and the role of past events in the combination of the individual's personalities. And how this influence affects the character's behaviors, also affects the system of life since they became traumatized because of what has been happening to them during the slavery. (Yohe 27.28).

2.1.2 Personae of *Beloved*

Toni Morrison the author of the novel *Beloved* chose such vivid character, in which the reader whenever he read the story feels as if he is living it with all its action and reaction although the supernatural element is a fundamental part of the novel. Starting with ; Sethe, the protagonist of the book, is a brave woman who chooses independence rather than wait and face the unknown, she is the source of inspiration for freedom and self-worth in the novel. The reader will capture the sense of motherhood in Sethe's personality to the extent that she committed to killing her children as a reaction to protect them from returning to be slaves. Sethe had been traumatized by the past events that left a big scare in her life, among them sexuality, abuse, and dehumanization, those treatments influenced her present badly.

Halle Suggs, Sethe's Husband a former slave who prepares to escape with Sethe from the Sweet House, But their plan to escape failed and the overseer on the plantation discovered it. Baby Suggs is the mother-in-law of Sethe and the source of wisdom in the novel. Baby Suggs bought her freedom to create a sense of autonomy, and to manifest her life as she wants and the way she likes after a long experience of slavery and huge traumatized memories

.Paul D, is one of the main characters in *Beloved*, and he is a former slave who lives the horror in Sweet Home, he has a close relationship with Sethe the protagonist. Also, he was shown in the novel as a complex character because of what he experienced in his past, which made some struggles for him to live independently in a society that normalized the notion of slavery and never complained about it, he was close to Sethe and her family, and each time reminds Sethe about her extreme power as a woman and a mother by saying – . . .you your best thing Sathe. His holding fingers are holding hers.¶. (qtd . Morrison 220). He had two brothers called Paul A and Paul F and they were slaves also. Denver, Sethe's fourth daughter. The fearful and isolated girl who was hunted by the ghost of her dead sister and the events of the past. But during the progress of the story, Denver started to make some connection with the outside world and with Paul D specifically. *Beloved*; is the mysterious character of the story and the supernatural as well. the third daughter of Sethe, she was killed at the age of two by her mother to save her from the slave legacy. This mysterious woman appears on her doorstep and claims that she is the reincarnation of her deceased daughter. Mr. Garner, the owner of Sweet Home dead. He had a worker there called Schoolteacher, the controller of sweet home plantation and a source of horror and violence for all slaves. Buglar and Howard, Sethe's two sons played a significant role in the novel, by witnessing traumas because of the ghost of their murdered sister, but after the death of Baby Suggs, they left the house and never returned.

Emy Denver, a girl who saved Sethe during her escape from sweet home and helped her to deliver her fourth child and to honor her, Sethe named her child Denver as a reward. Also Stamp Paid (Joshua) is the former slave who helped Sethe to cross the Ohio River and later he rescued Denver from being killed.

2.1.2.1 Digest of the novel:

Sweet Home, a picture-perfect plantation in Kentucky owned by Mr. Dot Garner and his wife, Lillian, welcomes Sethe, a young child born to anonymous slave parents. At Eighteen, Sethe and her partner Halle Suggs, have three kids. Nevertheless, following Mr. Garner's passing, his harsh brother-in-law Schoolteacher, takes over the plantation. The male slaves at Sweet Home, Paul D., Halle, Paul A and Sixo, intend to break free from Schoolteacher's strict control. Sending her children ahead to her mother-in-law in Cincinnati, a heavily pregnant Sethe fears for their safety. Sethe is physically and psychologically damaged by the Schoolteacher's vicious attack after he learns of her scheme. Through the aid of a black ferryman named Stamp Paid and a white runaway named Amy Denver, Sethe can flee to Cincinnati and find safety there. But soon after, Schoolteacher and other people show up to take her and her kids back. Sethe attempts on her own life, hoping to save her kids from a life of servitude. This fails, and she is apprehended and sentenced to death by hanging. The black community shuns Sethe after she is eventually set free by abolitionist pressure. With Denver, her daughter, who is growing more and more alone, she finds it difficult to start over the ghost of Sethe's past, embodied by an enigmatic young woman named Beloved, is helped to face by Paul D when he arrives years later. Paul takes control of Beloved.

2.1.2.2 Symbolism and Themes in *Beloved*

Regarding the bad conditions of black people before the Civil War, Toni Morrison used a group of themes to make her work memorable. Which took from the real naturalistic world unacceptable behaviors; Toni Morrison, translates painful reality to the outside world so that she can give harsh criticism to unmerciful rulers.

a) Slavery:

A crucial theme in which almost all the characters are slaves, and seek for their big dream to be free and independent from what is called slavery. Toni Morrison repeats nearly

the same story of the escape of the characters from Sweet Home and strengthens the idea that death is better than sitting voiceless under the dominant power. Motherhood, as it was mentioned above this story is adopted by the influence of the real story of Margret Garner. The author used this story to describe the horrible situation of killing the child and refusing to return to slavery. That's what happen to the protagonist Sethe and her daughter Beloved. The crime did not occur because Sethe wanted to get rid of Beloved, the crime was to end a sufferance before its beginning.

b) Dehumanization of slaves:

Morrison showed to the audience the fact that black people not just for doing their jobs, the owners were mocking them and treating them as objects or as animals, and for Morrison it was a crime for the black race harshly dehumanizing them. This act made people get rid of their souls their minds and their lives. Schoolteachers teach their pupils how they ignore the humanity of the slaves and classify them as animals which he said : ". . .No, no. That's not the way. I told you to put her human characteristics on the left and her animal ones on the right. . ." (Morrison158). The Past and memories took huge importance in the atmosphere of the novel, which is full of flashbacks and the whole story struggles between the dark past of the characters and the present that melted with the memories. The author sheds light on the history of blacks and at what point the damage arrived.

2.1.3 Colors Metaphors in Beloved :

According to Lakoff and Johnson, metaphors can only be comprehended in the context of our body, brain, and worldly experience. Given that the physical makeup of human brains is nearly comparable, there must be certain parallels in human cerebral functions, such as the coception of metaphors, regardless of a person's nationality. It is possible to identify the universals that underpin color notions in the human experience. Beloved has several color concepts. These color concepts may be used to create mood, depict people, highlight topics, show the author's perspective, and develop narratives. (Yin 256-257).

2.1.3.1 Red Metaphor in Beloved :

In Western culture, the color red tends to be associated with death and immortality as it symbolizes blood, aggression, desire, passion, and danger. Regarding Beloved in this story, she consistently makes an appearance with a red light beam. "Paul D tied his shoes together, hung them over his shoulder, and followed her through the door straight into a pool of red and undulating light that locked him where he stood." (Morrison 8) .

Beloved's spirit is the source of the red light beam that shrouded home 124. Twosons are driven away by the red light, which also keeps Denver company. It represents the enduring harm caused by slavery, which persists long after emancipated slaves. Beloved's blood additionally is portrayed by the crimson light. Her passing represents the family's unresolved pain in Home 124. Since red is a passionate hue, it's possible that throughout the narrative, it represents the desire and potential for starting over. It's not only Beloved's wish; it's the goal and aspiration of all people of color. Everything changed for Sethe, including her sight, when the school teacher and his nephews took over the Sweet Home. (Yin 257) "When she came back, Sethe was aiming a bloody nipple into the baby's mouth." (Morrison 126).

Some lives were spared by Beloved's passing. Denver ingested Sethe's milk, which included Beloved's blood. Although it is extremely terrifying, the gory red represents, in some ways, the redemption of life. One may be tempted to claim that the red heart symbolizes life, love, and passion. While repeatedly calling Beloved "red heat" throughout their intercourse, Paul D. Furthermore, it is possible to deduce that the crimson heart represents nothing positive. (Yin 257)

"Beloved. He said it, but she did not go... "Red heart. Red heart," over and over again. Softly and then so loud it woke Denver, then Paul D himself. "Red heart. Red heart. Red heart." (Morrison 97). Paul D. lost the red heart in this picture. It alludes to his dignity and masculinity. The moment he was taken prisoner and sold into slavery, he lost his masculinity.

the psychological and physical trauma that makes him forget his past and identity. (Yin 257).

2.1.3.2“Lavender” and “Pink” Metaphors in Beloved :

Bring a little lavender in, if you got any. Pink if you notll (Morrison 04) Lavender represents femininity, dignity, grace, and elegance. It is a pale shade of purple. Those were the things that Baby Suggs had always yearned for. Rather than being treated like a racial slave, she desired to be treated like a regular lady. She made a concerted effort to persuade other people of color to restore their dignity and elegance. The color pink is a representation of serenity, acceptance, love, romance, compassion, and care. Pink performs just as well with Baby Suggs as lavender does. They are also able to express the same viewpoint. The tombstone of her daughter is pink, according to Sethe. Furthermore, it's the last color she can recall. It serves as a reminder that she killed her kid on her own. Thus, pink represents both the end of life and a mother's intense love and affection for her children. (Yin257) .

2.1.3.3 White Color Metaphor :

The central issue of the book is slavery, which is seen as a conflict between people of color and white people since black people are typically held as slaves by white people. Colors become an excellent tool for employing metaphors in a book that mostly deals with slavery. Sethe's mother-in-law, Baby Suggs, is a character who regularly employs color metaphors due to her prolonged and more extensive experience as a slave than other characters. She speaks about this topic more than others for this reason, and as white people were slave hunters, she uses the color white in a metaphorical sense when describing them. It is crucial to note that the majority of the characters in the book are black, and as a result of their enslavement, they have conflicts with white people. As a result, they frequently employ metaphors to communicate their opinions about white people. (Al-Ahmedi 16).

Baby Suggs has no faith in white people, not even in abolitionist white people. –there is no bad luck in the world but white folks. (Morrison 74). White people are the source domain, while white slave hunters are the target domain. She expresses her negative experiences from slavery by criticizing slave owners and hunters. She chooses to employ white people rather than bring things up openly since she has never encountered a white person who would get along with her. She believes that all evil activities are committed by white people as a result of her experience. Because of the prior white individuals she encountered, she generalizes her opinions about all white people without exception, displaying a broad viewpoint.

She says: "Those white things have taken all I had or dreamed" (Morrison 74). She does not refer to masters, slave owners, or hunters when she uses the term "white things" in this context. Slave owners, hunters, or masters are the source domain, while "white things" are the target domain. She distinguishes those individuals from others with dark complexion by mentioning their color, which was white. It's clear from this statement that she utilizes "things" to refer to people in addition to colors as metaphors. It is well recognized that this term belongs in the language of lifeless objects—not living things. She uses the word "animate" to refer to humans since she believes that they are living, breathing things devoid of feeling. (Al-Ahmedi 16).

Baby Suggs' hate for the white people who were enslaved Black people is the basis for her opposition to the color white. Her negative experience serves as a solid argument against them. She gave birth to eight children, all of whom were sold into slavery by "white things," as has already been reported. She even lost the ability to recall every detail of some of her children who she did not see; as she says to Sethe: –All I remember is how she loved the burned bottom of bread. Her little hands I wouldn't know em if they slapped me. (Morrison 143). Sethe was complaining about her bad situation, however, Baby Suggs, who lost her eight children, tells Sethe that she should be thankful because she still has three children. (Al-

Ahmedi 16)

2.1.3.4 Black color Metaphor :

Morrison emphasizes the appeal of the eyes in some locations by using the color black. When someone mentions someone's eyes, if they are black, it indicates that the speaker is trying to emphasize how beautiful those eyes are.

"Beloved? Denver would whisper. -Beloved? and when the black eyes opened a slice all she could say was -I'm here. I'm still here." (Morrison 47). According to Al-Ahmedi, To highlight Beloved's beauty and purity, the narrator brings up her eye color. Morrison attempts to make Beloved more attractive and endearing because the majority of people find eyes this hue attractive. She focuses on describing her eyes' color black to achieve that. (18)

Throughout the book, there are instances where the color black is used to refer to black people or things that belong to them. The color black is used to refer to black people rather than just stating "black people. "It was one thing to beat up a ghost, quite another to throw a helpless colored girl out in territory infected by the Klan. Desperately thirsty for black blood, without which it could not live, the dragon swam the Ohio at will". (Morrison 57). Black blood is used here to refer to the lives of Black people. Since blood is recognized to be red and does not come in a black tint, black blood is the source domain and refers to the lives of black people (the target domain). Their life will be stolen if their black blood is taken. The use of black as a metaphor here can be interpreted as a reference to the legal aspects of being accused of a crime and the mistreatment directed towards Black people.

Many people still oppose receiving the death penalty even though they have committed a crime, which is considered to be an insult to human beings and their spirit. The term "thirsty" refers to the act of taking or seeking something, which may involve taking a life. (Al-Ahmedi 18) .

Additionally, the color black is occasionally used to convey the contempt or disdain

that a white person has for black people through repulsive and terrible language. "Don't up and die on me in the night, you hear? I don't want to see your ugly black face hankering over me. If you do die, just go on off somewhere where I can't see you, hear? (Morrison.69). The black color here is metaphorically used to mention and specify a specific race which is the black community. Amy Denver uses this color to show her and white communities hate innocent black people who have done nothing wrong; their guilt is being naturally black which does not make any difference among human beings. (Al-Ahmedi 18).

In addition to being used to identify or characterize a group of people who share a common culture and destiny, the color black is also used to distinguish between races. "When warm weather came, Baby Suggs, holy, followed by every black man, woman, and child whocould make it through (...)" (Morrison 73).

The narrator makes a distinction between a group of black individuals and those with white skin. In this section of the book, Morrison employs the color black to designate a group of individuals. In Toni Morrison's *Beloved*, the term "man, woman, and child" is used metaphorically. It's possible that she also included the color "black," which is only used to refer to black people in the book. Here, the color black is used in a metaphorical sense to refer to a certain group of individuals who are all dark-skinned and devoid of any white people. (Al-Ahmedi 18,19) .

As a conclusion, the success of *Beloved* is not just because of the representation of the history of black people. It's because of the ironic way of telling the story by Toni Morrison and also by the rebirth of an old story Margaret Garner and her traumatic event and capturing slavery and its worst image. And also, the use of sensitive themes related to slaves' blackness and black women. All these things strengthen the thoughts and the ideas that Morrison wanted to explore and to show the other how her race was treated by the superiority of white people.

2.2 Section Two : "Probing Trauma And Memory in Morrison's *Beloved*"

Questioning the issues of Memory and Trauma was a focal point of contemporary writers and critics, especially concerning the context of civil war, colonialism, and Slavery. People who witnessed those conflicts are more likely to be traumatized; either they tend to change their countries or rebel against their miserable lives, Morrison's *Beloved* is one of the major books that tend to show the trauma of slavery, by adopting a true story and using several characters to show the readers the traumas that they suffered from, especially the Blacks who were under the mercy of slavery, and she seeks to make them live it by using a different contemporary narrative style.

2.2.1 Memory and Trauma :

The Novel *Beloved* by Toni Morrison explores the themes of memory and trauma through the exploration of the journey of the characters towards their self-discovery and freedom, furthermore, it gives insights into how the trauma manifests itself through different stages of life, starting from childhood, and how it can affect the present and the future, the traumas of the characters are the result of mistreatment by their masters, they were formerly enslaved in Sweet Home. "The picture of what I did, or knew, or saw is still out there. Right in the place where it happened." (Morrison 32).

This quote is by Sethe, who is still chased by her traumatic experiences when she was enslaved in Sweet Home, the rape that she was exposed to by the schoolteacher's nephews, the stolen of her milk and eventually the killing of her baby daughter, all of those

events traumatized her. Sethe, despite her trying to forget and repress her painful past, the picture of it continues to affect her.

Trauma in *Beloved* can be seen by shedding light on the character's experience during their slavery, Lotta Sirkka claims –that Morrison treats the symptoms of Post-Traumatic Stress Disorder in *Beloved* concentrates on traumatized families, because addressing the psychological and/or physical trauma can result in symptoms of the disorder that can be characterized by "recurrent flashbacks and memories", and "emotional numbing, with a decreased responsiveness in the ability to feel, or even an inability to feel." (Sirakka qtd in AL-Hassani 104). Moreover according to Bloom; Morrison wrote *Beloved* to uncover and depict the dehumanization and humiliation of African American Individuals. (105).

The Novel *Beloved* Discusses the traumatic experiences of Sethe and Paul D as well as other characters who escaped from the Sweet Home and Refused to be Enslaved Humans anymore; Sethe and Paul D witnessed the horrible physical and psychological events which they passed through in Sweet Home through the past eighteen years of Slavery Consequently , Susan Bowers argues that Morrison's novel *Beloved*, –opens with characters still traumatized many years after their escape from slavery. They are numb, almost incapable of emotion because they have suffered so deeply and seen such terror". (Bowers qtd in, Al-Hassani 105).

2.2.1.2 The Depiction of Memory and trauma Rendition Versus characterizationA)

2.2.1.3 Sethe :

In the novel *Beloved*, Sethe is a slave woman who becomes pregnant while trying to flee the Sweet Home plantation. Her owner, the schoolteacher, forced his nephews to rape and take Sethe's milk before whipping her back. Subsequently, Sethe successfully fled the Sweet Home and gave birth to her daughter Denver while traveling to her mother-in-law's house. to be with her children Howard, Buglar, and Beloved. However, because the schoolteacher has returned to enslave her and her kids, Sethe has become enraged

and attempted to kill all of her kids. She has barely attempted to murder Denver, slashed the neck of her beloved, and struck her boys' skulls with a shovel however, her mother-in-law and Stamp Pain prevented her, The novel *Beloved* explores the traumatic experiences of Sethe and Paul D, who escaped From Sweet Home and refused to be enslaved. Susan Bowers argues that these characters are still traumatized years after their escapes. (102,103) .

"Guiding the mare, slowing down, his black hat wide-brimmed enough to hide his face but not his purpose. He is coming into her yard and he is coming for her best thing. She hears wings. Little hummingbirds stick needle beaks right through her head cloth into her hair and beat their wings. And if she thinks anything, it is no. No no. No no no. She flies. The ice pick is not in her hand; it is her hand." (Morrison 211)

This quote reflects Sethe's Trauma of slavery, and the slave catcher tries to take her to Sweet Home again, however, her trauma prevents her from returning and she knows that he came to take her -best thing, which is her children, her trauma made her kill her children to protect them. Moreover, their trauma of Sethe can be revealed through her back scars, which she says "I've never seen it and never will. But that's what she said it looked like. A chokecherry tree. Trunk, branches, and even leaves. Tiny little chokecherry leaves. But that was eighteen years ago. Could have cherries too now for all I know."(Morrison15.16).

Henderson believes "Traces of the past that Sethe represses (but can neither remember nor forget) have been gouged into her back by the master's whip [...] the scars function as an archaeological site or memory trace". (Henderson, qtd in Al- Hassani 105). According to him those traces of the whip of Sethe's master are the trauma that continues to affect her physically and psychologically, and it can be revealed through the numbness of her "back skin" (Morrison18) that she can't feel because it -had been dead for years|(Morrison 18). Furthermore Sethe represents the Afro-American community that was oppressed due to slavery and mistreatment, her traumas turn her feelings off. However, the coming of Paul D engaged in returning the repressed past of Sethe which is described by Henderson as "the

repressed past " (Henderson qtd in Huda Al-Hassani 106). Paul D is a former slave in Sweet Home, he used to live with Sethe, his coming was the starting point for Sethe to tell her story and the beginning to unveil the traumatic experiences that she passed through, he keeps asking Sethe to remember her past and tell him her story " Reminds me of that headless bride back behind Sweet Home. Remember that Sethe?"(Morrison 13). "The repressed memory is revealed in her reply: -How could I forget? [...]How come everybody run off from Sweet Home can't stop talking about it? [...] All together. Comes back whether we want it to or notl (Morrison 13-14).

For Krumholz, Toni Morrison's narrative style creates a parallel between the historical and individual unconsciousness; which means that the trauma of Sethe is not only individual however it is also historical, and it represents the collective traumas by the enslaved people, as a result, the act of cooking biscuits stands for the belated response of her trauma, narrating how schoolteacher nephews whipped her back which took the form of a tree, reflecting the dehumanization of slaves (Krumholz,qtd in Al-Hassani 106).

Moreover, in Sethe's character, the conflict between the Ego and the Superego manifest itself, on the other hand, the ego is that part of the human personality that is according to Freud stands to mediate between the conscious demands and the unconscious, on the other hand the Superego is that part which stands for Social values and moral consciousness, the act of Sethe when she killed her baby represents the ego part, where her drives and instinct as another tells her that there is no solution to protect your children only by killing them, whereas the part of superego may see this act as illogically and unacceptable based on the social values, morals, and standards of being a mom; this conflict causes a psychological issues and traumatic issues such as PTSD (Post-traumatic-syndrome disorder. Furthermore, when the schoolteacher's nephew took her milk she was exposed to sexual abuse which made her have some insecurities about having a relationship with a man, this trauma caused problems in her relationship with Paul D.

Additionally, repression has a significant role in shaping her character, she buried her memories and traumas when she was a slave and when she killed her daughter, which later appears as the character Beloved who represents the guilt and the psychological wounds that Sethe suffered from. Another important aspect that can be found in the character of Sethe is that she embodies the element of shadow, according to the Jungian psychology, the shadow is that element in the psychology of the human that is hidden and repressed in the unconscious, Sethe repressed her traumatic memories and experiences that she passed through when she was a slave in her unconscious, and she continued to live as if she does not remember them, until the arrival of Paul D, which helped her revealing and uncovering those repressed traumatic memories and starting the journey of healing.

"You going to tell me it's all right with this child half out of her mind?" Something in the house braced, and in the listening quiet that followed Sethe spoke.

I got a tree on my back and a haint in my house, and nothing in between but the daughter I am holding in my arms. No more running--from nothing. I will never run from another thing on this earth. I took one journey and I paid for the ticket, but let me tell you something, Paul D Garner: it cost too much! Do you hear me?" (Morrison 14). This quote delves into the relationship of Sethe with Paul D, who helped her in unveiling her traumatic experiences in Sweet Home after being repressed for a long time. She's telling him about the mistreatment of the schoolteacher's nephews towards her and how they took her milk.

"We were talking 'bout a tree, Sethe."

"After I left you, those boys came in there and took my milk.

That's what they came in there for. Held me down and took it. I told Mrs.

Garner on them. She had that lump and couldn't speak but her eyes rolled out tears. They boys found out I told on me. The schoolteacher made one open up my back, and when it closed it made a tree. It grows there still."

"They used cowhide on you?" "And they took my milk."

"They beat you and you were pregnant?"

"And they took my milk (Morrison 15). This is where her shadow elements begin to appear, her repressed memories in Sweet Home come to the surface and she starts to tell Paul D how they took her milk and dehumanized her.

B) Paul D :

Paul D was formerly a slave and lived on the Kentucky plantation known as Sweet Home. Paul D has terrible memories from his past. He and Sixo attempted to flee Sweet Home eighteen years before the current day of the book, but they were apprehended. Paul D was sent to a prison camp in Georgia by a schoolteacher who had fitted him with an iron bit in his mouth after he had witnessed Sixo's murder. He thought about how much more freedom Mister the rooster had then he had as he said: -Mister, he looked so...free. Better than me. Stronger, tougher! (Morrison 61).

"Mister was allowed to be and stay what he was. But I wasn't allowed to be and stay what I was. Even if you cooked him you'd be cooking a rooster named Mister. But there wasn't no way I'd ever be Paul D again, living or dead. Schoolteacher changed me. I was something else and that something was less than a chicken sitting in the sun on a tub." (Morrison 62). Paul D was traumatized because of the Schoolteacher and how he treated him, he was subjected to more humiliation at the prison camp when he was put on a chain gang. "Paul D's tobacco tin, buried in his chest, was like a red heart." (Morrison 62). The tobacco tin here represents his repressed memories and his trauma, he buried his memories and traumas in his Tobacco tin, Once Paul D arrives on Sethe's porch at the beginning of the novel, things begin to change for him.

"Sethe," he says, "me and you, we got more yesterday than anybody. We need some kind of tomorrow." He leans over and takes her hand. With the other, he touches her face. "You your best thing, Sethe. You are" (Morrison 220). After banishing the ghost that Haunts 124, he enters into a romantic relationship with Sethe. This relationship has a stabilizing effect for both. Paul D's caring manner rejuvenates Sethe, and Sethe's affection returns to Paul D and his lost sense of manhood. However, Paul D also incites conflict. His presence makes Denver jealous, and Beloved eventually targets Paul D, driving him out of the house. Insecure in his masculinity Once again, Paul D takes to drinking and keeping his distance

from 124. Only after Beloved has been banished from the house once and for all does Paul D return. Paul D finds Sethe lying in the bed where Baby Suggs died, completely distraught at Beloved's disappearance. Once again, Paul D shows Sethe much-needed care. He insists that she's her own -best thing,¹¹ and he encourages her to let go of the past and build a new, better future with him. Thus, in the novel's final moments, Paul D plays an important symbolic role as a man who can help Sethe find some kind of redemption from her traumatic past. (Sparknotes .com)

Paul D's trauma manifests itself through his "repressed memories", regarding the humiliation he experienced in slavery; both Baynar and Bloom claim that Paul D represses his memories when he has decided -to wander and put the past far behind him [...] until he reunites with Sethe". (Baynar and Bloom. qtd in Huda Al-Hassani 108) As a result, when he buried his traumatic memories and let the past behind his back, without thinking about it or trying to uncover it is an act of trauma, for this when met Sethe, both of them start to speak and tell each other their stories and bring their memories to the surface helped them feel better and made Sethe the witness of Paul D's Sufferance. " and because for Sethe, -memory" can be perceived as follows: "If a house burns down, it's gone, but the place—the picture of it—stays, and not just in my rememory, but out there, in the world [...] Someday you be walking down the road and you hear something or see something going on [...] And you think it's you thinking it up[...]But no. It's when you bump into a rememory that belongs to somebody else." (Morrison qtd in Al- Hassani (108). This means that even though both Paul D. and Sethe repressed and buried their trauma, but there will always be a trace of it because of the emotions and feelings they had; his relation with Sethe helps him to uncover and unveil the traumatic experiences and repressed memories that he has, his repressed memories are represented through " Tobacco tin heart" , also Paul D's character depends on the Ego and he's trying to mediate between his struggle to repress his memories and his traumatic experiences and build a new life.

C) Denver :

Sethe's Daughter who was born during her mother's escape from Sweet Home, used to live with her brothers, Howard and Buglar However they escaped when they became thirteen. She is the most dynamic character in the novel. She is shy and intelligent, (Sparknotes.com) however, she is a lonely girl who has no external contact with the world, no friends, and noone visits them, as she says in the novel :

"I can't live here. I don't know where to go or what to do, but I can't live here. Nobody speaks to us. Nobody comes by. Boys don't like me. Girls don't either." (Morrison 13).

Denver is a Lonely girl as it is shown in the novel: -Denver was lonely. All that left: First her brothers, then her grandmother—serious losses since no children were willing to circle her in a game or hang by their knees from her porch railing. (Morrison 12). After the loss of her Grandmother Baby Suggs, and her brothers, also what happened to her sister affected her. Denver has become increasingly isolated and self-centered. Even as a young adult, her attitude is still very childlike; for instance, she behaves rudely when Paul D arrives and wants only to hear stories about herself. (cliffsnotes.com) . The coming of Beloved was the starting point of change in Denver when she finally finds someone she shares with her life, she spent most of her time with Beloved, talking playing and even cooking Denver is finally able to step out of Sethe's world into the outside world and begin her own life . By the end of the novel, Denver is a mature young woman who has become a part of a larger community and who appears to have a future of love and family ahead of her. (cliffsnotes.com)

D) Beloved :

Samir Mohammed claims that -The Most complicated character in the novel, the circumstances of Beloved's appearance, her general behavior and her account of what she has experienced suggest that she is at once the bodily incarnation of the baby ghost chased off by Paul D, while other critics see her as the representation of the guilt and

traumatic memories of Sethe and an escaped slave woman who has suffered the horrors of being transported on a slave ship across the ocean from Africa with thousands of other people. These experiences have traumatized her. (18).

Another point says that since Sethe's mother came from Africa, the experience that Beloved remembers is Sethe's mother's experience. In a sense, Beloved is not only Sethe's daughter but her mother as well. Because Beloved is supernatural and represents the spirit of multiple people, Morrison doesn't develop her character as an individual. Beloved acts as a force rather than as a person, compelling Sethe, Denver and Paul D behave in certain ways. Beloved defines herself through Sethe's experiences and actions, and in the beginning, she acts as a somewhat positive force, helping Sethe face the past by repeatedly asking her to tell stories about her life. In the end, however, Beloved's need becomes overwhelming and her attachment to Sethe becomes destructive. Another point is that Morrison dedicates the book to "Sixty Million and More," an estimated number of people who died in slavery. Beloved represents Sethe's unnamed child but also the unnamed masses that died and were forgotten. In this book, Morrison states that they are Beloved as well. (cliffsnotes.com).

Additionally, the relation between Beloved and Paul D is reflected in the following quote } Beloved Dropped her skirts as he spoke and looked at him with empty eyes.

"She took a step he could not hear and stood close behind him.

"She don't love me like I love her. I don't love nobody but her." "Then what you come in here for?"

"I want you to touch me on the inside part."

"Go on back in that house and get to bed."

"You have to touch me. On the inside part. And you have to call me my name." (Morrison 97) . Beloved, as the embodiment of the legacy of slavery, continues to possess Paul D

and remind him of his traumatic past, also she made him feel insecurities about his manhood

2.2.1.4 Traumatic Memories in *Beloved* :

Toni Morrison's *Beloved* is based on the Story of Margaret Garner who killed her baby girl to protect her from the institution of slavery, using the character of Sethe as the embodiment of Margaret, As well as other characters such as Paul D, Denver, and Beloved. Morrison depicts the Trauma of the institution of slavery, each character has their own trauma however the way those traumas are expressed differs. Sethe was a slave in Sweet Home She decides to escape after being raped by schoolteachers's nephews and they took her milk from her breast, she killed her baby girl to protect her from being a slave, she repressed her traumatic memories however they keep haunting her, sometimes in the form of dreams, flashbacks, or even in the form of the character Beloved, she could not live with her traumatic memories, the appearance of Paul D helped her in recognizing her traumatic memories by adopting the "talking cure" . Paul D kept asking her to tell him her story, the same he did with his own experience when he was in jail and they killed his friend Sixo in front of him, Paul D, did not accept the fact that he would be stuck on his traumatic memories forever, so he searched and tried to find another way of living, far away from everything that would remind him of his past experiences, same with Denver who is traumatized by the memory of her dead sister and brothers who escaped. As a result, each character of them has its traumatic memories, The distinguishing point is the way they dealt with it.

3.2 Section three: : the influence of Postmodern Slave Narrative in *Beloved*:

Several writers and their works seek to Challenge stereotypical images of slaves by Applying a Contemporary narrative style and challenge the traditional ones. Morrison among those writers in her *Beloved*; by looking to the institution of slavery in African American society and depict how they were treated by their masters, using her postmodern slave narrative style such as fragmented language, omniscient narrator ...etc, as well as by giving

the use the Afro American Vernacular English, she challenged the traditional depiction of the slaves, and the process of dehumanization, by using postcolonial themes, and how they succeed in building a new life as -humans -.

3.2.1 Themes of Postmodern Slave Narrative in the Novel

The postmodern slave narrative is the new way of writing and breaking the standard traditional style of literature, the structural and the content side. In her novel, Morrison is a black woman write who challenged the circumstances under the postmodernslave narrative's wave which tackled several valid themes for facing the whites and stands against forgetting the past. Using fragmentation, multiplication of voices, and storytelling. For example, in the novel *Sethe*, *Denver*, and *Beloved* were speaking to each other using one voice and exchanging conversations about memories and feelings in a way the three became one speaker in three souls and it built a kind of window to see the past present and the unknown future. The work was a reason for Morrison to win a Nobel prize and to be the first black African American woman who get this prize. Here are some features of the postmodern slave narrative that are captured in the novel. (Ch. Tai 226).

The reader is an active participant in the book, rather than just doing the act of reading , Morrison provided a great chance for readers to be involved in the novel and connect with the characters and the retelling of the story in a way that the reader becomes the narrator and not just a reader.

Fragments and uncompleted stories, in which Morrison chooses to jump from one another's story from the past to the present and vice versa and to give ambiguous expressions. Not just in the story but even in the way characters were concerning each other. The reader may feel a sense of gaps between them. example;

{Seth--thuh."

"Ma'am."

"Hold on to the baby."

"Yes, Ma'am."

"Seth--thuh."

"Ma'am."

"Get some kindlin in here." "Yes, Ma'am." } (Morrison 28)

This was a very limited conversation between Sethe and her mother, a very formal relationship which is not the natural relation between a mother and a daughter. Intersexuality is an important concept in *Beloved* and postmodernism that relates more than one text and traces the notion of memory and Rememory slavery the sufferance of blacks because of their skin color. Moreover, Morrison strengthened her ideas by picking ordinary names and presenting the full description of black dehumanization and marginalization. (Ch. Tai 228).

The application of the postmodern slave narrative in Morrison's novel *Beloved* and offers the reader a deep understanding of how those narrative techniques challenged the traditional one, as well as a careful selection of the passages, helps to build a better understanding of the novel, the characters, Slavery, and Morrison style

Chapter Three : Taaciturity Versus Language : A Stylistic Analysis

Beloved by Toni Morrison is a literary classic that was released in 1987. It tells a disturbing and dramatic story of slavery, pain, and the struggle for identity via a complicated narrative framework. Toni Morrison uses the narrative form of her book *Beloved*—which is distinguished by its nonlinear history, numerous points of view, and fragmented storytelling—to examine the lasting effects of slavery on both an individual and a societal level. (Nag, nibblepop.com)

1.1 Non-linear Temporal Structure

The non-linear narrative structure of *Beloved* is significant because it constantly switches between several historical periods, making it difficult to tell one from the other. The book draws readers into a narrative without providing a distinct opening scene. Denver, the main character, and Sethe live in a haunted house, and the tale gets more complicated when the mysterious *Beloved* moves in. The recurring themes, pictures, and events make the circular framework clear. Morrison creates a tapestry of recollections, dreams, and real events by deftly combining several narrative voices and chronological changes. (Nag, nibblepop.com) , This shift between two periods of time appears at the beginning of the novel; "124 WAS SPITEFUL. Full of a baby's venom. The women in the house knew it and so did the children". (Morrison 04) those open lines of the novel describing where Sethe and her family live, next, a shift in time occurs; when Sethe used to live with Baby Suggs before she dies ;

"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". (Morrison 06) .This shift between two different periods manifested in the quotes above, the reader will be confused because of this shift in time, by doing this, Morrison tends

to portray the past traumatic events of the characters as "retold" not lived in the present moment, also she tends to portray the reflection of memory on the present life of the characters.

Time is not stable in *Beloved*; rather, it is based on one's existence. A lot of the characters' pasts keep coming back to haunt them and deprive them of any hope for the future. Past experiences are frequently shown as more real than the present and as upsetting events in the lives of the protagonists. Past events don't remain in the past. Sethe's life is constantly disrupted by the past, which interferes with her current signaling problem and paralyzes her psychologically. According to Andrew Hock Soon NG's analysis in "Beloved: Space, Architecture, Trauma," "Her [Sethe's] refusal to face her past renders that traumatic moment a non-event, and by extension, Sethe's eventual nonexistence as well." (Soon NG qtd . in Corey C 121)

Corey C claims that the reason she is stuck in trauma and unable to get out of it is because she refuses to talk about it. Sethe seeks to move on from her traumatic past, but it keeps coming back and taking on a cyclical character, making it impossible for her to do so. Sethe's past is the spirit of *Beloved*, trying to take away her present and future. The past's persistent interference with the present is an indication of personal trauma. Even though Sethe escapes slavery and lives to be eighteen years old, she constantly battles the traumas of her life. (121)

She recognizes Paul D when he gets to 124 Bluestone Road, but she still queries, "Is that you?" (qtd . in Corey C121). Paul D serves as a reminder of the past for Sethe, which she would want to forget. She refuses to acknowledge the terrible existence of a slave woman and the horrifying horrors to which she is exposed. She is unable to go on in life because she is unable to face her history: "For Sethe, the future was about putting the past behind her (121).

For Sethe, moving on means the release of the past. There is no such thing as the

future. Denver argues that she should put off getting her hair brushed, to which Sethe replies, "Today is always here . "Never tomorrow (qtd . in Crey C 122). Her attempts to detach herself from her past are met with resistance as the past consumes her, manifesting as flashbacks (122)

1.2 Multiple Perspectives

Furthermore, Morrison uses a variety of narrative vantage points. *Beloved* employs a third-person omniscient narrator for the bulk of the story. The first-person narrative, which is recounted directly by Sethe, Paul D., Denver, and Beloved, takes over during the story. This diversity of perspectives explores how people remember and understand their pasts, as well as the subjective nature of memory. Sethe addresses her previous tragedies and protective choices in her first-person narrative, which elicits empathy. Paul D.'s viewpoint illuminates the challenges of living after emancipation and the masculine experience of slavery. This method highlights how the characters' histories and recollections are tied to one another. (Nag, nibblepop.com) .

"My sister," said Denver. "She died in this house."

Paul D scratched the hair under his jaw. "Reminds me of that headless bride back behind Sweet Home. Remember that, Sethe? Used to roam them woods regularly."

"How could I forget? Worrisome..."

"How come everybody run off from Sweet Home can't stop talking about it? Look like if it was so sweet you would have stayed."

"Girl, who you talking to?"

Paul D laughed. "True, true. She's right, Sethe. It wasn't sweet and it sure

wasn't home." He shook his head." (Morrison 13). The frequent movement between the Narrator Sethe and Paul D helps the reader to engage with the story and the character's thoughts.

Beloved's narrator is mainly third person, emphasizing that they describe what

happened by summarizing what other people did ("he said," "they did"). The narrative can also be categorized as omniscient, or "all-knowing," as it depicts the thoughts and actions of several persons. The novel is narrated in the third person, although the point of view (or perspective) from which the tale is conveyed varies from chapter to chapter. During the first chapter alone, for example, the perspective shifts from Denver ("Again she wished for the baby ghost") to Paul D ("He looked at her closely, then") to Sethe ("Counting on the stillness of her soul she had forgotten the other one"). The novel gains from the shifting point of view in several ways. First, the narrator gives the reader a glimpse into the myriad ways that slavery may violate a person's humanity by sharing the memories and thoughts of other people. Secondly, by switching perspectives, the reader can get a more comprehensive understanding of every character than they would if the attention was just on one. Morrison's shift in narrative tone heightens the intensity of these pictures. Part Two begins with four straight sections that are told in the first person, "I," rather than third, as stated directly by the characters. Sethe, Denver, and Beloved reflect on how their lives have altered since Beloved arrived in these parts. Late in the novel, the author includes these first-person perspective segments, which enriches her portrayal of the individuals and helps the reader grasp them more clearly. (BakerNP)

1.3 Fragmented Storytelling

Fragmented storytelling is Morrison's third employed narrative technique. It serves to reflect both the individuals' splintered identities and the disjointed history of slavery. The book is filled with jumbled recollections, run-on phrases, and broken stories that illustrate the characters' struggles with their pasts. This makes readers feel lost and fully immersed in the characters' bewilderment and emotional struggle. Moreover, the narrative's fragmentation effectively portrays the past as a disorganized mess of suffering, memories, and horrifying atrocities rather than as something that can be neatly or simply understood. Morrison emphasizes the value of communal memory in achieving this. The stories of slavery

belong to the African-American community; they are not limited to *Sethe* and *Beloved*. Morrison takes into account the perspectives of people such as Paul D.

In the article "*Toni Morrison and Re-imagining History*," John Ambrosia comments on Morrison's narrative style: –Morrison can dislodge and destabilize dominant meanings. That is, by placing signifiers in different interpretive contexts, shifting recursively through time and space, and by signifying intertextuality, she opens their semantic possibilities and makes it possible for readers to hear new meanings (Ambrosia. qtd in Corey C 118). Morrison employed fragmentation as a literary strategy to depict trauma. Parallel to *Sula* and *Song of Solomon*, readers of *Beloved* are given fragments of the story of slavery from many points of view, which they must eventually put together for both readers and characters to make sense of the story. (118)

In "*Temporal Defamiliarization in Toni Morrison's Beloved*," Brian Finney articulates that –part of her narrative strategy, then is to position the reader within the text in such a way as to invite participation in the (re)construction of the story, one which is usually complicated by an achronological ordering of events (Finney qtd. in Corey C 119). For instance, the story of *Beloved's* horrific death is presented non-linearly and from a variety of viewpoints. The embodiment of *Sethe's* trauma is *Beloved*. (119). Nevertheless, she also stands in for the collective pain brought on by the Middle Passage for the "many thousand gone." This is clear through *Beloved's* fragmented portrayal of life aboard a slave ship:

{All of it is now it is always now there will never be a time when I am not crouching and watching others who are crouching too I am always crouching the man on my face is dead his face is not mine his mouth smells sweet but his eyes are locked some who eat nasty themselves I do not eat the men without skin bring us their morning water to drink we have none at night I cannot see the dead man on my face daylight comes through the cracks and I can see his locked eyes I am not big small rats do not wait for us to sleep someone is thrashing but there is no room to do it if we had more to drink we could make tears we cannot

make sweat or morning water so the men without skin bring us theirs in the beginning the women are away from the men and the men are away from the women storms rock us and mix the men into the women and the women into the men.}.(qtd . in Corey C 119).

This embodies the chaotic, fragmented, and unstable trauma pattern that Morrison intends the readers to experience. *Beloved* uses disjointed, perhaps unclear language that lacks punctuation. Morrison utilizes this chaotic writing style to highlight the horrific event for both readers and *Beloved*.

1.4 Silence and Taciturnity

{Seth--thuh."

"Ma'am."

"Hold on to the baby." "Yes, Ma'am."

"Seth--thuh."

"Ma'am."

"Get some kindlin in here."

"Yes, Ma'am." } (Morrison 28)

Additionally, silence may also be a powerful storytelling device. Morrison uses it cleverly to build suspense and provoke thought. Characters frequently struggle to put their feelings and experiences into words, which is akin to the difficulty of describing the horrifying atrocities of slavery. *Sethe* struggles to describe the unimaginable atrocities she experienced; therefore there are gaps in her words as she progressively starts telling Paul D her tale. The situation is made tense and emotionally charged by her quiet, which is broken up by sometimes occurring narrative spurts. By allowing readers to ponder and understand, this use of quiet helps them feel more emotionally invested in the narrative. (Nag, nibblepop.com). All too frequently, overwhelming circumstances lead to silence.

Michelle Balaev's article "Trends in Literary Trauma Theory" suggests that Morrison borrows this trope: "The rhetorical use of silence in *Incidents in the Life of a*

Slave Girl underscores the dehumanizing and torturous effects of slavery on the human body and psyche, yet emphasizes the inner strength and resiliency of African and African-American slaves in North America which is a perspective articulated in Toni Morrison's *Beloved* (Balev qtd. in Corey C 116).

In *Beloved*, Morrison's characters make attempts to tell their experiences aloud for the first time. Sethe starts to stammer as she watches her mother be put to death, indicating that the event is too horrible to put into words. Afterward, she admits to her daughter that she hasn't shared her mother's dying tale with anybody. Sethe experiences a myriad of horrific, debilitating events, such as seeing her mother lynched, being raped, having her husband desert her, and killing her kid. The agony of dynamic trauma consumes her identity. She suffers from a personal trauma that spreads, paralyzing and stunting her growth (Corey C 116 117). The most devastating instance of the negative consequences of dynamic trauma is Sethe's own experience with trauma. Sethe exhibits dialectic trauma symptoms throughout the book and is almost entirely absorbed with horrific experiences that she can't even begin to describe. Her early physical and psychological scars, which heal and return throughout her life, are caused by her experiences as a slave girl. Sethe relives her mother's hanging, and the event evokes emotions she has never completely expressed. Sethe wasn't close to her mother when she was a slave. They seldom slept in the same room and she saw her only in the field (Corey C117).

1.5 African American Vernacular English and Cultural signifiers

The novel *Beloved* is characterized by the use of the Afro-American Vernacular English, (AAVE) which is an English dialect that's mainly used by African Americans in the US. The distinctive vocabulary, syntax, and pronunciation of AAVE set it apart from other English dialects. And it is crucial to realize that AAVE is a valid and diverse mode of communication, and as therefore, it needs to be acknowledged and comprehended. This dialect originated from the slaves that were brought in 1617 from Africa to work in the US as

a new world. Black African's communication was with the use of the AAVE. the pronunciation and the accent were different, as well as the written version was not appropriate compared to the British standard English. (Mendia 01-02).

This dialect is characterized by a diversity of features that distinguish it from other varieties of English, and that's what Morrison tends to use to attract the attention of the readers by using different ways of writing and celebrating her culture. starting with the first characteristic which is the absence of *Be'*; known as the *-Copula BE*; this absence occurs when black Africans remove the verb conjugated to be in some situations, and this grammatical feature appeared a lot in *Beloved*. *-you going to tell me it's all right with this child half out of her mind?* (Morrison 14). Usually in the present continuous the verb to be must be conjugated in the present simple, the standard English would be *-it is you are going*, but in this case, in the dialogue between Sethe and Paul D, the verb was omitted by using AAVE. (Helgotsson 11)

The second characteristic was the negation *—ain'tl*, which is the overuse of *ain't* in a repetitive way in the slave's usual conversations. This feature is stated more than one time in *Beloved*, when baby Suggs says *-A man ain't nothing but a man* (Morrison 21), and when Paul D asks Beloved whether she has brothers or sisters *-Ain't you got no brothers and sisters* (Morrison 55).

Moving on to the third characteristic which is multiple negations, by adding more than one *-No* to emphasize the statement, the narrative style in Toni Morrison's book was full of this technique, such as when Denver was describing her miserable life she said, *—I can't live here. I don't know where to go or what to do, but I can't live here. Nobody speaks to us nobody comes by. Boys don't like me. Girls don't either.* (Morrison 13). Also in the same dialogue when Sethe replied with; *-No moving. No leaving. . .* (Morrison 14). The fourth and last feature is invariant *-BE* which is the use of the unconjugated form of the verb to be while speaking, in the case when Sethe and Beloved were talking; *-. . . what would*

I be doing with diamonds?l. (Morrison 50) , the verb to be here is put inappropriately, and this claim in the standard language, but the sentence still clear for the reader which is the aim of this usage, the celebration of the black culture, by stressing the way they speak and write, and as the proof of their identity by creating a new and unique way of speaking English and usedit, seeks to transmit the black history and experiences that were facing African Americans during the slavery period. (Helgotsson 09-10-12) .

Morrison used this dialect to strengthen her point of view and to reinforce the rebirth of the real story with the real and the vivid language, and through AAVE Morrison translated the traumatic memories that were forcibly present in the novel. therefore, African American Vernacular English is a way of celebrating blackness, and a way of bring back life to the repressed culture, it also lets the reader live black's traumatic experiences with the tongue of the original language, by doing so, the novel of *Beloved* is not just a supernatural story, infact it is a retelling of the dark history with the vernacular language.

1.6 The Embodiment of critical race theory linguistic Nuances in *Beloved*:

Beloved is a novel that could be taken from multiple perspectives critical race theory is one of the fundamental themes that were there, and critically talked about in both implicit and explicit ways because the story discusses this subject and gives hints on what happened in previous times with slaves.

The story is about the way that blacks treated by whites and the way they resisted their bad manner, also this novel is a way of critisizing the world system of superiority and inferiority and this is based on the race and the ethnic group this thing was strongly affected the author that led her to write *beloved* and stressing by doing so the power of the engry mother and the way that was affected mentally by what she faced during her slavery life

Toni Morrison melted between two important binary oppositions which are reality and magic to extract a pure content in the novel. Morrison used magical realism to strengthen her story events and to add a thrill element and mystery to present the traumatic reality of the

black race during and after slavery. Also Beloved the ghost and Denver and their fragmented dialogue when Beloved says –Hot. Nothing to breathe down there and no room to move in...a lot of people is down there. Some is deadl (Morrison 88), this quote from the novel might be the representation of the ship that brought slaves from Africa, and they were put in a hot place without water and food, it is a representation of the suffering and hard moments that they were experienced by them. (Balakrishnan 523).

The ghost Beloved is a character that embodied the real daughter of Garner, also thousands of voiceless kids who were killed either in the same way or under torture. Beloved critically exposed this topic and strengthened the fact that freedom was not given; it was a result of many sacrifices from the black population to eat and breathe limitlessly.

1.7 Language as a conduit for Memory and Trauma

Morrison's writings concentrate on rural Afro-American communities and their cultural inheritance, which she explores with cold-blooded detail and vivid vocabulary. Her intricate writing style does not just tell the reader about issues concerning African Americans instead She shows them. In *Beloved*, set in Ohio and a plantation in Kentucky, Morrison shows slavery through flashbacks and stories told by characters. Her word choices give the reader a sense of how slave masters viewed their slaves as savage animals. Her work is described as breathtaking, leaving *Beloved* more than a story; it is a history, and it is a life of its own. (public.websites.umich.edu)

Furthermore, The style of *Beloved* is direct, yet nuanced and evocative. The syntax and word choice are straightforward, but the narrative presents details that cannot always be understood in their full significance on a first reading. Consider the novel's opening sentences: –124 was spiteful. Full of a baby's venom. The first sentence is very short and grammatically straightforward. However, without the context to understand that 124 refers to a house number, the meaning of this otherwise simple sentence is difficult to make sense of right away. Likewise, a first-time reader will not yet know that the sentence fragment –Full of

a baby's venomll refers to the ghost of a young child haunting the house at 124. Though direct, Morrison's blend of sensory details and evocative, haunting diction requires the reader to spend more time unpacking the core meaning .(sparknotes.com).

Although most of the novel is narrated by an anonymous narrator, the brief sections narrated by Sethe, Denver, and Beloved each feature different styles that reflect each character's way of speaking. For instance, Sethe's and Denver's speech patterns, though grammatically distinct, are both direct. By contrast, Beloved speaks in a heightened style that proves much more challenging to understand. Morrison represents Beloved's speech in unpunctuated prose that is full of physical gaps: -Some who eat nasty themselves I do not eat the men without skin brings us their morning water to drink.¶ Lacking the context necessary to make links between Each discrete image, it is not immediately evident what Beloved is talking about. Instead, the reader must work harder than usual to interpret the language. (sparknotes.com).

Through the story of *Beloved*, the reader is engaged in the process of the traumatic event as it progresses from where it resides in the unconscious to finding a place in the waking state. The trauma Sethe experienced as a slave was too severe for her to be able to process and therefore was unable to find a place within her consciousness. Hence, the trauma began to impose itself upon her through the process of repetition compulsion. The reader is engaged on a personal level with Sethe through literary tactics such as imagery and language structure wherein trauma and its story can be found using recurring words and figures, and what is said and not said, Additionally, Repetitions tell the story. -124 was spitefull (Morrison 13), -124 was loudll (Morrison 134), -124 was quietll (Morrison 186). These are the opening sentences in Book I, Book II, and Book III of Toni Morrison's *Beloved*. With these three sentences, the reader is given the basic framework of the progression of the story: the progression of trauma.

From these three opening lines, there is anger, a voice, and then an absence of that

anger and voice. This is due to the repetition of the two words -124 was...|| followed by a change to the third word. -124 was...|| becomes ordinary to the reader through its familiarity. This repetition of ordinariness provides an opening for emotion and sensation to impose themselves upon the waking state of the reader. Morrison engages the reader's consciousness through this mimicking of the process of the psychoanalytic theory, wherein that which is residing in the unconscious reveals itself, first driven through the primary process and then disguising itself through methods of displacement and condensation (Nyberg 15).

Morrison uses repetition to engage the reader with the effects and process of trauma. Caruth states that " This repetition of Sethe's trauma is experienced as memory in the novel and further supported in Caruth's work when she cites Freud's remarks about how he was struck by his patients' reliving of violent traumatic events (15). It is the rememory of the violent event that the reader engages with, through listening to how Sethe's trauma, the story reveals itself to her in the form of something she dearly loves, her infant daughter.

Therefore, the masterpiece of Morrison's *Beloved* successfully illustrates the traumas caused by the legacy of slavery by giving voice to the characters such as Sethe who is the Protagonists, Denver, Paul D, and Beloved, are those who succeed in escaping from Sweet Home challenging the miserable circumstances they had, and building a new satisfying life. By challenging the traditional narrative style and the Afro-American Vernacular English, Morrison Succeeds in being unique by using fragmented language, different symbols, and the use of an omniscient narrator.

Conclusion

Considering that slavery is one of the most significant historical events that changed the course of history and inaugurated a new period in literary style. The authors questioned the prevailing narrative style and the representation of developing nations. These representations give place to psychological issues such as trauma, memory loss, and traumatized memories. Writers employ these traumatic events to reconstruct history and unveil its hidden dimensions in their writings. By adopting the postmodern slave narrative, Toni Morrison created a fresh perspective on the legacy of slavery and the lives of its victims. Morrison is among the writers who utilize the power of narrative style to uncover historical facts and offer them an entirely new significance. In her novel *Beloved* she adopts the real story of Margaret Garner who was enslaved however she tried to escape with her children, but her fear pushed her to kill her daughter to protect her from being a slave and spending her life working for others. Significantly, Morrison uses the fictitious character Sethe as well as other characters to portray the trauma of Garner.

The use of psychoanalysis theory has been allocated to investigate closely the trauma in *Beloved*, by giving a background on psychoanalytic theory, and how it draws attention to the external power in shaping the internal psyche as well as its concepts and they could be applied to literary texts that offer a new interpretation. Slavery, as an institution from its beginning, inspired several writers, to write and depict the misrepresentation of "blacks" by "whites" and stopping the process of stereotyping them; in other words, it shows the real and hidden face of slavery, especially the slave narrative, which is characterized by simple language that shows and depicts the experiences of slavery, and the unique use of language to record the experiences of blacks. A shift in the narrative style, from the modern to postmodern slave narrative; by questioning conventional language use and placing greater emphasis on language. It was created for the sake of reexamination, rewriting history, and

redefining it, specifically the black slaves. This power imbalance was a result of the racist treatment. The postmodern slave narrative writings challenged the representation of slaves in dominant culture, by bringing to the surface new dimensions of writing and celebrating the agency and resistance of slaves against their masters. The common point between postmodern slave narrative and postcolonial writings is that both of them seek to challenge other words, correct and rewrite history, by giving voices to the groups who were under the mercy of their masters. Toni Morrison, in writing *Beloved*, was inspired by the story of Margaret Garner, she represents her story through the protagonist Sethe, she was living in Sweet Home with her husband and other slaves however she decides to escape with her children, she killed her daughter to protect her from being a slave for the rest of her life. Other characters who escaped from Sweet Home besides Sethe and her children, each carry his miserable story with him. Through Morrison's narrative style, she unveiled the traumatic experiences of the characters. Sethe is traumatized by the killing of her daughter and the rape that she was exposed to in Sweet Home by the schoolteacher's nephews. She repressed her trauma and it starts to manifest itself by talking and sharing her experiences with Paul D, who is besides Sethe was abused in Sweet Home and witnessed the murder of his friend Sixo, both of them were affected by the traumatic memories they had in Sweet Home and it is presented through the use of flashbacks, nonlinear timeline fragmented narrative. Whenever Sethe is recalling her memories, she cannot because of the ongoing trauma that she had. Additionally, Sethe's daughter Denver, who is traumatized because of her mother's memories in Sweet Home and her feelings when she does not have friends or families to visit her, made her feel marginalized from society.

To recap, Toni Morrison's use of a postmodern slave narrative succeeds in stressing the serious psychological issues that slaves were passed through. By the use of the techniques of the postmodern slave narrative, she gave a voice to slaves to speak the unspeakable. And represent themselves as active members of society who resist the mistreatment and

discourse and uncover their traumatic experiences. The intersection of critical race theory themes with postmodern slave narrative in portraying the slaves offers anew dimension to understand the influence of stereotypical representations . Morrison examines the past from a variety of perspectives, re-writes it, and re- defines it . Surprisingly, this study covered the techniques used by Morrison to portray the traumatic experiences of slaves. Yet divers studies would cover the missed gap by carrying further studies by examining and covering, especially in the fields of feminism as well as another psychological perspective that could be applied to the novel.

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