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**THE GHOSTS OF THE PAST
IN AMERICAN ETHNIC WOMEN'S NOVELS**

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ÖZET

Toni Morrison ve Maxine Hong Kingston, çok yönlü çalışmaları ile Amerikan edebiyatında yer edinebilmek için hayaletler gibi gezinerek, sonunda Afrika kökenli Amerikan edebiyatı dalında ve Çin kökenli Amerikan edebiyatı dalında aktif birer katılımcı olarak Amerikan edebiyatında yer almayı başarmışlardır. Her ikisi de, öncü Afrikalı ve Çinli kadın yazarlar olarak ünlendiler. Onların romanları, Afrikalı ve Çinli yaşamlarını çevreleyen karmaşaları yansıtmada bir ayna imgesi olmuş ve Afrikalıların ve Çinlilerin geçmişteki yaşamları ile şu andaki Amerika'daki yaşamları arasında bir köprü oluşturmuştur.

Morrison, 1970'lerde ortaya çıkmış en önemli Afrikalı-Amerikan kadın yazarlarından biri olarak kabul edilmektedir. Üstelik de, dil kullanımı ve öykülerinin sadece diyaloglarında değil, anlatımı esnasında ortaya çıkan seslendirme anlayışıyla da övülmektedir. Morrison'ın romanları mekanları, detayları, ve oluşturduğu uygun fiziksel dünyaları ile de olağanüstüdür. Sonuç olarak onun romanlarındaki kurgu kadın ruhunun derinliklerine ait gerçeklerin deneyimlerini betimlemesi bakımından önemlidir. Morrison, beşinci romanı olan Beloved (Sevgili) ile 1993'te Nobel Edebiyat Ödülüne layık görülmüştür. Beloved"da, Morrison ilk kez kölelik konusuyla doğrudan bir şekilde yüzleşmekte ve ayrıca romanını, köleliğin kurbanı olan '60 Milyon ve fazlası" sözleriyle başlatmasıyla, niyetinin açıkça köleliği hedef alarak, bu olguyu doğrudan anlatmak olduğu bellidir. 1855 ile 1974 arasındaki olayları kapsayan Beloved, bir bakımdan kölelik deneyimlerinin güçlü bir muhasebesi, ıstırapların ve mücadelelerin içten anlatımıdır. Bu eserinde Morrison lirik, gizemli, akıldan çıkmayan bir anlatım ortamı yaratmıştır. Beloved"ın merkezinde tek bir kötü olay vardır: Sethe ismindeki genç bir köle, daha iki yaşında bile olmayan kızını öldürür. Romanın büyük bir bölümü bu cinayet sahnesinin, insafsız bir zalimlik neticesinde değil, fakat köleliğin gereği olarak gerçekleştirildiğini anlatabilmek için ayrılmıştır. Bu hareket Sethe'nin öldürdüğü kızının (Beloved), ölümünden on sekiz yıl sonra ortaya genç bir kadın olarak çıkmasıyla açıklık kazanır. Bu hayalet kızın hikayeye eklenmesi romanın bütünü için önemlidir. Bu hayalet kız diğer karakterlerin bugünlerini anlayabilmeleri için geçmişle yüzleşmelerini sağlamaktadır. Diğer bir deyişle Morrison, Beloved'in şahsiyetinde yeni kuşağa bir mesaj yollamaktadır; geçmiş ile yüzleşmek onlara bugünlerini anlamalarında ve geleceklerine şekil vermelerinde yardımcı olacaktır. "Geçmişin

hayaletleri" Morrison'ın. mesajının kuşaktan kuşağa geçirmesine imkan sağlamaktadır.

Maxine Hong Kingston, romanlarının başarısıyla ülkenin ilgisini çekerek, 1970'lerin ortalarında önde gelen Çinli kadın yazarlardan biri olmuştur. Kingston, Çinli Amerikalıların tarih anlayışını ve "yanlış sunulan" kişilik anlayışını yeniden açıklamak ve "sessizliğe" ses getirmek amacıyla edebi bir hareketi başlatmaya yardımcı olmuştur. Kingston'ın yazma stili, dil kullanımı ve farklı temalarla yaptığı zihin meşguliyeti sadece Çinli Amerikalı edebiyatının gelişmesini güçlü bir şekilde etkilemekle kalmayıp aynı zamanda da Amerikan edebiyatının görüntüsünü de zenginleştirmiştir, çünkü eserleri Amerikan edebiyatı ölçütlerini sarsan, etnik kadın yazarların eserleri arasındadırlar. Kingston'ın ilk otobiyografik romanı: The Woman Warrior (Kadın Savaşçı) roman boyunca Çinli karakterlerin tasvirlerini, onların tarih anlayışlarını ve kimliklerini arayışlarını anlatır. Roman içinde hatıralar, geçmişe ait konuşulan hikayeler (talk-stories) ve geleneksel Çin efsaneleri, geçmişi ve bugünü, doğruyu ve kurguyu, gerçeği ve hayali, geleneksel Çinli kültürünü ve modern Amerikan kültürünü birleştirmek için kullanılmıştır. The Woman Warrior'daki ikinci kuşak bir Çinli-Amerikalı olan kadın anlatıcı iki kültür arasında kalmıştır. Bu nedenle anlatıcı roman boyunca geçmiş ile bugünkü kültürler arasında gidip gelmektedir. Roman ise bu ikilik yüzünden farklı konuları hikaye etmektedir: bir bölümünde yazarın annesiyle ve hayalet halasıyla olan yakın ilişkileri tasvir edilirken diğer taraftan hayaletler arasında yetiştirilen yazarın ses ve kimlik arayan hikayesi vardır. Yazarın ses ve kimlik arayışı geçmişle yüzleşmesiyle mümkündür. Yazar, annesinin konuşmalarındaki efsanevi ve hayalet karakterler, No Name Woman (hayalet hala) ve Fa Mu Lan (efsanevi bir kadın savaşçı) ile insan davranışlarının önemini öğrenir ve gerçek kimliğini bulur. Gerçekten de Kingston bu efsanevi ve hayalet karakterler ve konuşma hikayeleri sayesinde geçmişle yüzleşebilmiş ve geçmişle bugünün ikileminden oluşan boşluk, gerçekle hayal, Çin'in ve Amerika'nın görünen ve görünmeyen dünyaları arasında bir köprü kurabilmiştir.

Eserlerinde de görüldüğü gibi, her iki yazar hayalet figürlerini kullanarak kendi kültürel miraslarını birleştirmişlerdir ve hayalet figürlerinin yardımıyla geçmişle bugün arasındaki boşluğa köprü kurabilmişlerdir. Onların geçmişle yüzleşmeleri bu günkü yaşamlarını güçlendirmiş ve onların şimdiki yaşamları ise geçmişlerine değer

vermelerini sağlamıştır. Her ikisi de aslında, bireysel bir kimlik kazanabilmek için etnik altyapılarını şimdiki Amerikan yaşamıyla birleştirmişlerdir. Amerikan edebiyatı birçok etnik edebiyatın yapısından, pek çok düşünce örneklerinden, farklı yaşam şekillerinden, birçok kültürün hikayelerinden dokunmuştur. Bu yüzden, Morrison'ın ve Kingston'ın hikayeleri de Amerikan edebiyat örgüsüne yeni parçalar ekleyen etnik edebiyatların, düşüncelerin, yaşamların ve kültürlerin motiflerini oluşturmaktadır. Özellikle "geçmişin hayaletleri", yasaklanan alanlara girilmedi etnik kadınlar için yeni motifler oluşturma fırsatı yaratmaktadır.

Günümüzde Morrison ve Kingston, eserleriyle dikkatleri üzerlerine çekmeyi başarmış etnik kadın yazarlardan olmalarına rağmen, geçmişte etnik kadın yazarlar aşağılanmış, yanlış anlaşılmış, değersiz kabul edilmiş ve etnik erkek yazarlara göre iki kat daha fazla dışlanmışlardır, çünkü onlar öncelikle etnik, sonra da kadındılar. Bu yüzden, artık sessiz kalmayan etnik kadın yazarlar başarıya ulaşana dek etnik erkek yazarlara göre daha uzun bir yolculuk yapmak zorunda kaldılar. Bu tezde hayalet figürleri Morrison'ın ve Kingston'ın sözcüleri olmuşlardır. Onlar, bu hayalet figürleri aracılığıyla, konuşulamayanı konuşan ve geçmiş ile bugün arasında bir köprü kuran sesler olmuşlardır. Bu etnik kadın yazarların canlı ve ölü arasında ruhani bir köprü kurma gereksinimine neden olan unsurlar piskanalitik yaklaşım çerçevesinde işlenmektedir. Her iki yazar da okuyucularına, tarihsel geçmişin gerçekleri ile yüzleşilirse ve ataları ile bağları sürdürülürse, kişilerin kültürlerinin canlı kalabileceği mesajını vermek istemişlerdir.

Bütün bunların ötesinde, Morrison'ın ve Kingston'ın eserleri etnik kadınların romanlarında hayalet figürlerini kullanmalarındaki yararlar dikkate alınarak belirli noktalar detaylı bir şekilde incelenmektedir. Giriş bölümü, etnik kadın yazarlar ve hayalet hikayeleri kavramlarına genel bir giriş yapar. İlk kısımda okuyucu tarihsel süreçte Afrika ve Çin kültüründeki etnik kadın yazarlar ve hayaletler hakkında aydınlatılmaktadır. Bu bölüm Morrison'ın ve Kingston'ın romanlarındaki hayalet karakterlerinin oynadıkları rollerin önemi ile devam etmektedir. Son olarak ilk bölüm bir tartışma ile sürdürülür: "Hayaletler "diğerin" (kadınlar) "diğeri" (hayaleti)

olabilirler mi: ve kadınlar, hayali “diğer”in yardımıyla kişilik kazanmada ve nesneselliklerine son vermede başarılı olabilirler mi?

İkinci bölümde, kan bağları ve ruhani bağlantılar dikkate alınarak aile bağları işlenmektedir. Bu bölümde okuyucu anneler ve kızları, kız kardeşler ile canlı ve ölü arasındaki kan bağları ve ruhani bağlantıların önemi hakkında aydınlatılacaklardır. Ruhani bağlar, kendini tanımlamaya çalışan kadına bağlantılı olarak önem kazanmaktadırlar. Etnik kadınlar için kimlik kazanmaları “birbirleri” (sisterhood) ile ve “diğeri” (mother) ile bağlarını koparmadıkları sürece ve ayrıca da “diğerinin” (ancestor) geçmişiyle yüzleşmesiyle mümkündür.

Üçüncü bölüm, her iki yazarın da kullandığı teknikler ve “hayaletlerin” bu yazarlar için nasıl birer öykü taşıyıcısı oldukları üzerinde odaklanmıştır. Burada olayların ve olay örgüsünün geçmişin öyküleri (talk stories), hayaletleri, mitleri, efsaneleri ve geçmişte yaşanan ıstırapları kullanılarak nasıl yapılandırıldıkları açıklanmaktadır.

Son bölümde Morrison’ın ve Kingston’ın sınırları nasıl aştıkları ve kendi romanlarının öykü anlatıcısı haline geldikleri anlatılmaktadır. Sonuç bölümü ise, daha önceki başlıklar altında değinilen konuların önemli noktalarını özetlemektedir.

Bu tez, etnik kadın yazarlarının romanlarında hayaletlerin kullanılmasının yararlarını anlatan bir yolculuğu sunmaktadır; fakat aynı zamanda da etnik kadın yazarların Amerikan edebiyatına girişlerinin uzun yolculuğunun da hikayesidir. Etnik kadın yazarların tümü benzer yolculuklar yapmışlardır ancak bu tezde “geçmişin hayaletleri’ne” duyulan ilgiden dolayı Morrison ve Kingston seçilmiştir. Bu iki yazar, eserlerinde geçmişin hayaletlerine yer vererek, geçmiş ile gelecek arasındaki boşluğu, etnik kadın yazarları ve eserlerini anlamada yeni ve daha geniş bir bakış açısı kazanmamıza yardımcı olan yeni bir yol açmışlardır. Aslında, The Woman Warrior ve Beloved hakkında çok şey yazıldı ve çeşitli yorumlar yapıldı ancak her gözün farklı bir bakış açısı ve her aklın farklı bir düşünce tarzı vardır. Bu nedenle, bu tezde, etnik kadın edebiyatı çalışmalarında farklı yeni bir patika daha açmak niyetiyle, yukarıdaki konulara odaklanarak yeni yorumlar getirilmeye çalışılmıştır.

ABSTRACT

Toni Morrison and Maxine Hong Kingston by haunting the American literary canon with their prolific writings have finally succeeded to take their place in the American literary canon as active participants in the canon of African-American literature and Chinese-American literature. They gained their reputation as leading African and Chinese women writers. Their novels have been a mirror image in exposing the complexities that have surrounded African and Chinese life, and a bridge between the past African life and past Chinese life, and the present life in America.

Morrison is generally regarded as one of the most significant African-American novelists to have emerged in the 1970's. Moreover, she is praised for her use of language and her sense of voice that emerged not only in her dialogue but also in the movement of her narratives. Morrison's novels are also remarkable for their sense of place, for the detailed, coherent physical worlds she creates. Finally, her fiction is noteworthy for its depiction of deep psychic realities of women's experience. She was awarded the Nobel Prize in literature in 1993 for her fifth novel Beloved. In Beloved, Morrison confronts directly for the first time the institution of slavery. Morrison's intention is immediately apparent in her novel's dedication to the "Sixty Million and more" victims of slavery. Spanning the period from 1855 to 1874, Beloved is at one level a powerful account of slave experiences, an intimate recreation of suffering and struggle. In this novel, Morrison has created a lyrical, mythic and haunting narrative atmosphere. At the heart of Beloved is a single terrible act: Sethe, a young slave, who kills her not yet two-year-old daughter. Much of the novel is devoted to making that act of murder comprehensible, not as instance of insane cruelty but image of the legacy of slavery. This act sort of becomes clear when Sethe's murdered daughter, Beloved, appears as a young woman eighteen years after her death. This addition of the ghost daughter becomes significant for the body of the work. This ghost daughter makes the other characters confront with the past so that they can understand the present. In other words, Morrison in the figure of Beloved sends a message to the new generation; coming to terms with the past will help them to understand the present and shape their future. The "ghosts of the past" enabled her to pass her message from generation to generation

Maxine Hong Kingston by bringing the country's attention to her novels achievement, has become a leading Chinese woman writer in the middle of the 1970's, Kingston helped initiate a literary movement to reclaim Chinese Americans' sense of history and identity by representing the "mis-represented" and by giving voice to the "voiceless." Kingston's writing style, use of language, and thematic preoccupations have not only strongly influenced the development of Chinese American literature but also enriched the spectrum of American literature because they were among the works of the ethnic women writers who haunted the American literary canon. Kingston's first autobiographical novel, The Woman Warrior represented the descriptions of Chinese characters, and their struggle to reclaim their sense of history and identity through the study. Throughout the novel, memories, talk-stories, and traditional Chinese legends were used to interweave the past and the present, fact and fiction, reality and imagination, and traditional Chinese and modern American culture. The female narrator who is a second generation Chinese-American in The Woman Warrior is left between two cultures. Therefore, throughout the novel the narrator goes and comes between these two cultures. The book, because of this duality narrates different stories; on one level there is the description of the narrator's close relation with her mother and ghost aunt, and on the other hand there is the narration of the story of the girl growing up among ghosts and her search for voice and identity. The narrator's search for voice and identity were possible by confronting the past. The narrator learned the importance of human dignity and gained true identity through her mother's talk-story

Morrison's and Kingston's stories are part of those ethnic literatures, thoughts, lives and cultures that are weaving new threads into the literary patchwork quilt. Especially "the ghosts of the past" are new threads for the ethnic women writer, to enter the forbidden areas.

Today, even though, both Morrison and Kingston are one of those ethnic women writers who have managed to attract attention with their novels, in the past ethnic women writers were looked down, devalued, miss-represented and marginalized twice more than the ethnic male writers because first, they were ethnic and then woman. Therefore, ethnic women writers had to take a more long-distant journey than the ethnic men, until they achieved success and became valuable ethnic women writers who are not voiceless anymore. In this dissertation, ghosts have been mouthpieces of Morrison and Kingston. Through these ghostly figures they became voices, speaking the unspeakable and bridging the gap between the past and present. The factors that necessitated these ethnic women writers to form a spiritual bridge between the living and the dead have been covered in the frame of psychoanalytic approach. Both writers wanted to give their readers, the message that one's culture will be kept alive if one confronts the facts of the historical past and keeps in contact with their ancestors.

All in all, Morrison and Kingston's novels will be studied in detail to elucidate

sisters, and the living and the dead. The spiritual connections gain importance in relation to the woman who tries to define herself. It is possible, for ethnic women to gain self-definition through connection with each other (sisterhood) and the "other"(mother), and confronting the past of the other (ancestor).

The third chapter concentrates on the techniques used by both writers and how the "ghosts" became the story bearers for these writers. Here how the plots have been constructed through the use of talk stories, ghosts, myths, legends and traumas of past will be clarified.

In the final chapter, how Morrison and Kingston broke the boundaries and became story narrators of their own novels is presented. And, the conclusion sums up the highlights indicated in the previous chapter headings.

This dissertation is a journey taken to present the use of ghosts in ethnic women's novels but it also presents the long distance journey of ethnic women writers into the American literary canon. All the ethnic women writers took a similar journey, but because of the concern in "ghosts of the past" in this dissertation Morrison and Kingston have been chosen. These two writers by including fleshly ghosts in their novels opened a new path that helped us to gain a new and wider perspective about ethnic women writers and their works and the gap between the past and the present. In fact, a lot has been written about The Women Warrior and Beloved, and various interpretations have been made on these novels but every eye has a different view and every mind has a different thought. Therefore, in this dissertation new interpretations have been tried to be represented by focusing on the above issues and with the aim of opening another new small path in the study of ethnic women's literature.

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Meryem AYAN

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PREFACE

*Ethnic women writers
are empowered with
the ghosts of the past.*

The recent studies have shown that American literature has been shaken with the emerging ethnic literatures and ethnic women's literature. Since literature offers representations of cultural and historical experiences, all ethnic writers, men or women, tried to form their own literatures, in order to express their own experiences. In doing so, ethnic groups diverted the American literary canon and opened the doors of new worlds. Thus, the study of ethnic literature and ethnic women's literature will fascinate the ones concerned with the "colorful" worlds that ethnic writers represent in their literatures.

Actually, those who are interested in ethnic literature and especially ethnic women's novels will probably be familiar with these two names: Toni Morrison and Maxine Hong Kingston, and the "colorful" worlds they represent in their novels: Beloved and The Woman Warrior. In fact, as all other ethnic groups, these ethnic women writers, in order to form a literature of their own blended their own cultural heritages into their works and tried to create a world of their own, and a new American voice with their diverse ethnic traditions. Toni Morrison, a prolific African woman writer, composed African-American life into her novels; and Maxine Hong Kingston, the best-known Chinese woman writer, wove Chinese sources into her works in order to present the Chinese literary worlds full of their experiences. Thus, through literature they tried to link their cultural heritage with their present life.

Furthermore, these two writers regarded as the most significant writers in African-American and Chinese-American literatures have used "ghostly figures" in their two worldwide known novels: Beloved and The Woman Warrior. Thus, with an emerging desire to analyze these two eccentric novels written by these popular

ethnic women writers and their use of ghostly figures in their works, this study has been planned. Apart from focusing on the novels and ghostly characters in these novels, how ethnic women writers present their experiences and how they link their past and present lives in their literary works are issues discussed in this dissertation. Therefore, this dissertation presents a study of ethnic women's literature, Morrison's and Kingston's transplantation of African and Chinese sources into American stories, and their use of ghostly characters in bridging the gap between past and present, or the traditional sources and the present stories.

Toni Morrison was born on February 18, 1931, in Lorain, Ohio, and her parents named her as Chloe Anthony Wofford. She acquired her nickname, Toni, while she was attending Howard University, and Morrison came later, when she married a Jamaican architect, Harold Morrison, in 1958. Morrison became the mother of two sons, Ford and Slade before getting a divorced, in 1964. To support herself and her children, Morrison took a job as a textbook editor for a publishing company, Random house. Morrison's work as an editor contributed to African-American literature in two ways: First, she was influential in publishing many other black writers and second, her editing brought her into contact with materials that later were used as starting points in her novels.

Toni Morrison has advanced the canon of African American literature by constructing fiction that examines the black American experience for black audience. Her works, generally present the experiences of black American women, the damages brought to black cultural traditions and messages that advice blacks to preserve their heritages. Toni Morrison has published seven novels: The Bluest Eye (1970), a novel dealing with some of the shocking realities of the lives of poor blacks, and Sula (1973), the brilliant Song of Solomon (1977) brought her national attention, Tar Baby (1981), Beloved (1987, Pulitzer Prize), Jazz (1992), and Paradise (1998). In all these works Morrison shows how the individual under social pressure can find a self by drawing on a sense of continuity within the family and within the history of people, on dreams and other sources of psychic power, and supernatural elements. In other words, her works have been enriched with fantasy, myth, and poetic style. Besides, Toni Morrison is the first black woman to be awarded the Nobel Prize in 1993.

Maxine Hong Kingston was born to an immigrant family in Stockton, California, on October 27, 1940. She attended the University of California at Berkeley, where she met Earl Kingston, an actor. They got married in 1962 and had a son in 1964. Kingston, from 1965 to 1977 taught at various schools and universities in California and Hawaii to finance her interest in creative writing and began writing her first novel, The Woman Warrior, while she was teaching in a high school in California.

Kingston was raised in a bilingual environment in which she learned how to appreciate her Chinese cultural heritage and adopt her American present culture. Thus, her novels and nonfiction works explore the myths, realities, and cultural identities of Chinese and American families and the role of women in Chinese culture. Her widely admired The Woman Warrior: Memoirs of a Girlhood Among Ghosts (1976) and China Men (1980) blend fact and fantasy to tell aspects of her family's history; Tripmaster Monkey (1988) is about a young Chinese-American man.

Both, Morrison and Kingston with their novels: Beloved and The Woman Warrior: Memoirs of A Girlhood Among Ghosts have amazed as well as puzzled numerous readers with the way they transplanted African and Chinese sources through "ghostly characters" into American stories which seemed both familiar and eccentric. In other words, for the old world immigrants the old Chinese and African sourced stories were familiar but for the new world immigrants these were eccentric. The novels became even more eccentric when "ghostly characters" were used to bridge the gap between the familiar and unfamiliar sourced stories. The "ghostly characters" that amazed various readers by arising an eccentric atmosphere in the novels are labeled as the "ghosts of the past," and the names of the novels, Beloved and The Woman Warrior are abbreviated as B. and W.W., while giving the quotations. The ghosts are "ghosts of the past" because they help the characters in the novels and ethnic women writers to confront with their repressed past. Therefore, together with the issue of confrontation with the repressed past, the difficulties the ethnic women faced, and their past experiences are issues taken into consideration. Additionally, the function of the ghostly characters of the past are discussed together with references to Chinese-American and African-American historical background. In fact, through these "ghostly characters" women writers and

especially ethnic women writers found a new path to enter the forbidden regions and deconstruct the American literary tradition.

Furthermore, ethnic women writers' "ghosts" are generally females and are appearing around females. This is so, because ghost stories of ethnic women revolve around female worlds. Therefore, the main themes revolve around, marriage, motherhood, sexual abuse, birth and death of a young woman, mental and physical health, and gender differences. Thus, through "ghostly figures" ethnic women writers are able to explore such themes and ideologies of womanhood. Therefore, in the second chapter of this dissertation, female issues as; motherhood, sisterhood and womanhood and the relationships between these and ghosts are explored. Of course, this analysis is placed after presenting a historical survey of the emergence of ethnic women's literature, ghost story genre and the belief in ghosts in African and Chinese culture, in the first chapter.

In fact, "ghost stories" enabled ethnic women writers to investigate unapproachable, moral, psychological and cultural issues. At the same time, ghost stories shielded them from being blamed for rebelling against traditional attitudes. Besides, "ghost figures" in Beloved and The Woman Warrior enabled Morrison and Kingston to displace their grievances and give voice to the other of their messages. Within this process the ghosts have become the writer's mouthpiece. Thus, ethnic women writers after including ghosts in their novels found a mouthpiece to express their thoughts. Additionally, with the ghostly figures that are story bearers of the past ethnic women writers freely began searching for a self in the community and society and narrate and construct their stories within stories. Therefore, ghosts are mentioned as story bearers, in the third chapter. Moreover, these story bearer ghosts help ethnic women writers break their silence and become writers of fascinating literary works. Therefore, in the fourth chapter, how ethnic women writers became narrators of their stories and how they became "word warriors" by breaking their silence and crossing the boundaries are issues analyzed. In fact, ethnic women writers have found a new way to narrate their stories through "ghostly figures" and became "word warriors" of unforgettable and beloved novels.

INTRODUCTION

*Once she began to create the
visionary worlds of her fictions
(the ghostly protagonist) her
deepest feelings began to find
expression in them.*

Cynthia Griffin Wolff

The topic of this study is the use of "ghostly figures" in ethnic women's novels. Toni Morrison's fifth novel, Beloved (1987) and Maxine Hong Kingston's first novel, The Woman Warrior: Memoirs of a Girlhood Among Ghosts (1976) are two great examples of novels including "ghostly figures". Although various interpretations have been made on these writers and their works, much has not been said about the ghostly figures, and these two novels have not been studied from this point of view. Thus, this dissertation focuses on the ghosts that are classified as "ghosts of the past" in Morrison's and Kingston's novels. Moreover, the most striking thing about the "ghostly figures" in these women writer's novel is that they are fleshly ghosts and ghostly fleshies. (Middleton, 1997; 231). This means these ghosts are living among the human beings as both fleshly and visible figures. Therefore, this dissertation aims to analyze these two novels regarding "fleshly-ghostly figures of the past" and explore the function of ghosts in ethnic women's novels in the framework of historical, psychological and feminist approaches.

This dissertation, in order to study the function of ghostly figures in ethnic women's novels will focus on African-American and Chinese-American literature, because the writers of the two eccentric novels to be analyzed in this dissertation come from African and Chinese ethnic backgrounds. Therefore, the study will progress with references to African-American and Chinese-American ethnic backgrounds and literatures, in order to understand Morrison's and Kingston's purpose of using fleshly- ghostly figures in their novels. Besides, these groups have been chosen because "African-American literature is the largest ethnic

literature”(Houston, 1982: 2), in which after pressure full years, African women writers have become the first ethnic women writers to raise their voices and Chinese women writers after years of silence have become the second group. These two ethnic groups have played a decisive role in constructing ethnic literature and challenging the American literary canon.

Morrison and Kingston as leading members of ethnic women’s literature, and as descendants of ethnic groups living in America who have faced such difficult problems as discrimination, abuse and inferiority aim at representing the pains of history to their younger generations through their literary works. They write in order to protect their own culture by emphasizing that there is a story of their culture to be passed on and there is a past to be remembered, not to be forgotten or to be a shamed of. In this respect, Toni Morrison and Maxine Hong Kingston are highly talented women writers and traditional storytellers with several novels dealing with such subjects as racism, gender, prejudice, despair, neglect, assimilation, abandonment and cultural conflicts. However, these writers while dealing with such problems have created novels full of bits and pieces waiting to be joined, so that the influences of the past life on the present life can be understood.

Actually, the relation between the past and the present is important for the identity search, because without knowing the past the present cannot be shaped. Therefore, Toni Morrison and Maxine Hong Kingston who come from African and Chinese racial and ethnic backgrounds have used ghostly figures to represent their continuous struggle against the past events, to raise their voice, to gain an identity of their own, and to bridge the gap between the past and the present. Thus, the ghosts in this dissertation are the story bearers of the past.

Although the word “ghost” at first, may awake fear because this word carries within it the notion of something that terrifies. Moreover, ghosts resemble shadowy figures or souls without flesh, but the ghosts created by Kingston and Morrison are neither shadowy nor fleshless souls. Of course, such a supernatural character is an interesting hybrid in American literature because through such ghosts the silent gains voice, the unspoken finds expression and the unimaginable becomes real. In fact, the treatment of supernatural has been a liberating force for ethnic women

writers by enabling them to explore subjects they could not have addressed in any other way (Bendixen, 1985; 1). Indeed, Kingston and Morrison who included a “ghostly protagonist” were able to acknowledge the needs and fears of women, explore the untold, and examine subjects as: enslavement, sexuality, torture, violent deaths, bad marriages, and male pressure.

Furthermore, the ghosts the main characters of “ghost stories” encouraged women writers to be daring and allowed them to be both feminists and artists because American women’s ghost stories revolve very much around a female world. The narrative voice is generally female, the characters are female, and even the ghosts are female. The principal setting of women’s ghost stories is not the haunted castles but home, and the main theme is the communication between family members rather than strangers. In fact, while everything occurs around female characters, the male characters are generally passive, probably because it is women’s literary work and their turn to speak and narrate their private experiences without feeling the pressure of the male domination. In other words, once silenced women by men are now silencing men in their literary works. Moreover, women writers found a shield for themselves with ghost stories that enabled them to displace their grievances onto supernatural forces, thereby safely giving voice to the ghost that acts as the “other” speaking for the writers’ “dissatisfactions”. (Lundie, 1996; 3). Thus, the ghostly characters and ghost stories have brought new horizons for ethnic women writers who are struggling to gain voice and a place in the American literary canon.

Toni Morrison and Maxine Hong Kingston, who entered the new horizons and eccentric worlds by using ghostly characters in their novels, opened a new passage between the living and the dead, the present and the past, the natural and the supernatural. Also, with their ghost characters a new way of communication and reconciliation has been formed between the old and the new culture. Besides, the ghost figures can even be interpreted as the subconscious of the ‘new American ethnic woman’ who is confused with her American identity, because she is living in America but is brought up with her own cultural customs. Therefore, she has a past to learn and a future to live, but as “who”? African. Chinese or American? has been the question asked for years and will continue to be asked because of the continuing search for an identity and desire of wanting to belong somewhere. These confusions

of identity and place sort of disappear with the appearance of the ghosts. Thus, it can be said that, the ghosts that stir our minds and emotions can be used as figures expressing the confusions and the hidden feelings, that the 'new American' generation is going through or the "old American" generation went through. In this dissertation, the ghosts besides expressing the hidden feelings will be used as mediators bridging the gap between past and present. Therefore, for 'the new American ethnic women writers,' the ghosts are means, because through them ethnic women are able to melt the world of fact and fiction in their literary works.

Moreover, through ghost stories ethnic women began to speak the unspoken and enter the forbidden regions, which were a taboo for ethnic women writers, and express the various oppressions that ethnic minorities and women have faced. In fact, for years and even still, women who are marginal have to contend with prejudice and sexism not only from the dominant culture, but also from others (males) of their groups. Even though ethnic women suffer more than their men because of being women, ethnic, and burdened with extra tasks, they succeeded in attaining maturity and self-understanding. Ethnic women who struggle in several fields live everywhere but also nowhere as Amy Ling describes, "ethnic women are living between worlds, totally at home nowhere" (Ling, 1990,105), because they are in need of their own place and identity. Maybe, it is a such view that led Kingston and Morrison to include in their novels, a ghost character that goes and comes between worlds because members of these writers' ethnic groups in America can be neither a complete Chinese or African, nor a complete American; they are living between cultural worlds. Therefore, the ghosts become their or their protagonists' counterpart. In other words, the ghosts of the protagonists' who live in America (this world) represent the present culture that the protagonist has to adopt and the ghosts that have returned from the past (that world) represent the repressed culture and past of the Chinese or the African world. In fact, the ethnic women are aware of the identity duality, compound of race, class, gender, and even physical appearance that demonstrates the dominant norms, which handicapped women writers, in the development of their stories. Therefore, ghostly characters and ghost stories enabled them to break the boundaries and uncover the subconscious.

Ethnic women writers found a chance to speak about whatever they wanted to speak without the fear of being blamed for the things they uttered because it was the ghost speaking. The dead cannot be blamed or questioned, because they do not exist in reality and whatever occurs in fantasy needs no explanation. Maybe, this is the longing of women that have been suppressed under the dominant culture, for years. Now, they have gained freedom and have got the chance to raise their voice and express the forbidden past. The ghosts, in ethnic women's novels can be interpreted in various forms; they can be the "voice" of the "other" freely expressing what they desire, they can be "(her)story bearers" narrating the past, they can also be the "subconscious", speaking the unspoken and they can either be "haunting" by appearing to take revenge or "healing" by leading the way to maturation. In fact, no matter how "ghosts" may be interpreted, for sure, ghostly characters and ghost stories empowered ethnic women writers, and opened a brand new door beyond which ethnic women writers explored the world of fiction.

Toni Morrison and Maxine Hong Kingston, as ethnic women writers, have used this brand new door to enter new rooms and spaces in their novels. Thus, the "ghostly characters" accepted as main characters of the "ghost stories" have helped ethnic women writers to move into forbidden regions and narrate ghost stories within historical stories and helped those concerned with ghosts in ethnic women's novels to come with new interpretations. Therefore, as the dissertation progresses the study of "ghosts of the past" in ethnic women's novels will be clarified with references to Morrison's and Kingston's novels, and with the combination of historical, psychoanalytical and feminist analysis. Thus, this dissertation will present an analysis of "ghosts" and "ethnic women writers" by devoting chapters to the explanation of the facts and fantasies hidden behind the use of "ghostly characters" in ethnic women's novels.

The first chapter, of this dissertation is titled as "Women's Ghost Stories and the Function of the Ghostly Protagonists in Ethnic Literature," in order to analyze the ghost story genre and ghostly protagonists function in ethnic women's novels. Firstly, under the subtitle: "Ethnic Literature and Ethnic Women's Literature Haunting the American Literary Canon" ethnic literature, ethnic women writers' identity search and ethnic literatures place in the American literary canon and how ethnic women

writers haunt the American literary canon will be discussed together with a brief historical survey of African-American and Asian-American literature and novel.

Secondly, under the subtitle: "Ghost Lore in African and Chinese Cultures," belief in ghosts in African and Chinese cultures will be presented together with the function of the "ghostly protagonists" in Morrison's and Kingston's novels. Thirdly, the title, "Ghosts of the Past," will cover the historical emergence of the ghost story genre. Then, why both Toni Morrison and Maxine Hong Kingston have chosen females ghost, beside their protagonists and why are the ghostly protagonists reminders of the unremembered will be discussed in the third subtitle; "Ghostly Protagonists Reminding the Unremembered in Toni Morrison's Beloved and Maxine Hong Kingston's The Woman Warrior". The first chapter will conclude with a discussion, can the ghostly characters be the "Other of the Other"? In other words, as women are accepted to be the "other" compared to men, can the ghostly characters be accepted as the "other" compared to women? will be questioned.

In the second chapter, the family ties will be discussed with references to the novels Beloved and The Woman Warrior. Family ties are very important because as illustrated in both of the novels, the continuity of family relations and race is possible when family ties are kept strong, and no matter whether the characters are alive or dead or even ghost-like, as long as they connect themselves to their cultural sources they will have no problem with the past and the future. Therefore, family ties and relations among women, mother- daughter, ghost sister, ghost aunt and others will be analyzed on biological, cultural, emotional and spiritual basis. Therefore, in the second chapter, under the title, "The Significance of the Family Ties and Spiritual Connections", firstly, "Living Mothers and Ghost Daughter: Blood Ties and Spiritual Connections" will be discussed. Unquestionably, it is a fact that mothers and daughters have a special kind of a relationship but such a relationship gains another specialty when the mothers are living and the girls are dead. Even though the mothers are living and the daughters are ghosts they will find a way to speak with each other with some kind of spiritual or body language to explain their feelings and to reach reconciliation. There is a very special bond between mothers and daughters, which has an explanation beyond our senses, therefore no matter dead or alive, close or far, mothers always feel a very thick love for their children that will enable them to do what they want: maybe that is why they find the right in

themselves even to kill or to return their dead children back to life as a ghost daughter, as in Beloved, which shows the superiority of “mother love”. In fact, the relationship between a mother and a daughter is different than the relationship between a mother and a son because the daughter finds herself through her mother.

Following this sacred relationship between mothers and daughters, secondly, the relationships between “Daughter-Sister Ghosts and Living Women: Sisterhood” will be handled together with the concept of “sisterhood” to elucidate specific points concerning the relationship among women with reference to the whole society. Also, the conceptualization of sisterhood will be discussed trying to enlighten the reader of the importance of sisterhood, which helps woman achieve self-definition and put an end to her objectification. As can be traced in both novels, the one that haunts the main character is either a ghost of a daughter or a ghost of a sister that was once the member of the living. For example, *Beloved* is the daughter ghost haunting the living women and living sister Denver, and *No Name Woman* is the sister ghost haunting the living women and niece. These two ghost protagonists were in the first place tied to the family through blood but after death and returning back to life, they begin to live among the blood tied family members with a spiritual connection. These connections and blood ties among the living and the haunting will be analyzed by questioning how these connections and ties form a bridge between the living and the dead.

Thirdly, this chapter will be followed by an interesting question, “A Ghost for a Sister?” In fact, such a question may sound awkward because to have a ghost for a sister seems impossible. However, since literature is an art form in which impossible becomes possible why then having a ghost sister sounds awkward and impossible. In this context, the kind of ghostly sisters that have been drawn in the novels will be examined. In fact, a sister character takes over a serious role if the mother figure is absent, because it is usually sisters who take over the mother role and try to protect and raise their siblings as a mother, but how “a ghost sister” will act is going to be pointed out in the chapter. Even though, the relationship between sisters, mothers and daughters differ as a result there is always a woman to lead the way in their lives. Finally, this chapter will conclude with a section, “Bridging the gap between the Living and the Dead”. Since ghosts are figures believed to be going and coming between this world and that world, then, the ghosts can be interpreted as figures

bridging the gap between the living and the dead. How they bridge this gap will be pointed throughout this section.

The third chapter, "Ghosts as (Her)Story Bearers," analyzes ghosts as story bearer in the novels: Beloved and The Woman Warrior. Besides, in this chapter, the construction of the plots will be analyzed under the title: "Stories within a story" will be handled together with the stories that help to search for self and place within the community and society. Therefore, the section titled "Stories as Search for the Self and Place within the Community and Society" explains how the stories enable the protagonists to find their place in the community and society. Moreover, individuals and communities relations and focus on the communal experiences will be issues presented.

The section titled, "Speaking the Unspeakable and Hearing the Unheard" will explore how the characters narrate their stories related to their past traditional African and Chinese lives. Also, how literature helps the writers to represent the repressed past that was once unspeakable and unheard. However, through the "ghosts of the past" those unspeakable becomes speakable and those unheard becomes heard. In other words, the events occurring around the characters awoke them, and after this awakening they began to speak out their hidden feelings. Thus, the unspeakable past that really imprisoned them in the memories of the past, even though they are living in the present became speakable. These shifts from past to present and present to past help clear the events and the difficulties of life, but at the same time bring out the desire to live and look into future with hope. Finally, this chapter ends with a rebirth. Therefore, under the title "Reborn from Stories" how the stories led the way to ethnic women's rebirth will be presented.

In the fourth chapter, how ethnic women writers became "(Her)story Narrators" will be discussed. Firstly, under the title: "Ethnic Women Writers Becoming Word Warriors and Narrators of Haunting Beloved Stories" how ethnic became narrators of their stories will be presented. In fact, ethnic women writers have reached maturation through their stories and became talented narrators of their stories. Thus, ethnic women writers became "Word Warriors" narrating their feelings and desires that enable them to write stories with haunting beloved

narrations. Of course, this freedom came after breaking their silence and crossing the boundaries that have prevented their entrance into the literary world of America. This means that from now on, "Ethnic Women Writers have more Hauntingly Unforgettable Stories to Pass On." Under this title how ethnic women broke their silence and became authors of masterpiece works will be presented. Finally, this dissertation titled, "Ghosts of the Past in American Ethnic Women's Novels" will end with a conclusion section that sums up the highlights indicated in the previous chapters.



CHAPTER I

I. WOMEN'S GHOST STORIES AND FUNCTION OF THE GHOSTLY PROTAGONISTS IN ETHNIC WOMEN'S LITERATURE

A. ETHNIC WOMEN'S NOVELS

I suppose all artists have either to bear witness of effect change –improvement- take cataracts off people's eyes in an accessible way. It may be soothing; it may be painful, but that's her job- to enlighten and strengthen . . . So now I think novels are important because they are socially responsible. I mean, for me a novel has to be socially responsible and as well as very beautiful.

Toni Morrison

Ethnic women's novels have long been concerned as the poor stepsisters of American women's novels because ethnic women's novels were considered to be "stereotypical in plot and characterization, and interested only to group members (African and Chinese) and historians" (Ferraro, 1993;1). However, the best of the ethnic women's novels are powerful acts of the imagination in their own terms and as well as exemplifying crucial issues of their history. In fact, ethnic women's novels are written with an autobiographical form because of their desire to narrate their stories and lives. In fact, ethnic women's novels adopt the paradigm of "cultural

rebirth" (Ferraro, 1993; 2). This is so, because ethnic writers blend their own cultural heritages into their works and try to create a literature of their own.

In fact, for years ethnic women writers were ignored, because most of the scholars thought women writers were not able to produce good works. They were seen as untalented, naïve, silent writers. Thus, when a researcher named Ora Williams wanted to begin a study on ethnic women writers and on Black women writers she was criticized with the words, "Have they written anything that is any good" (Williams 1972, quoted in Kraft, 1995; 15).

The scholars and critics who thought as, had been mistaken because Black women had written goods works but they were not valuated, as they were deserved. Written from the period of slavery, through Reconstruction, the Harlem Renaissance and the Civil Rights Movement there were outstanding works as, autobiographies, novels essays and poetry. Firstly, the works of African American women writers like Harriet Beecher Stowe, Phillis Wheatly, Pauline Hopkins, Zora Neale Hurston, Gwendolyn Brooks were found available to be studied. Then a larger Black women writers group emerged conveying the names: Maya Angelou, Gloria Naylor, Audre Lorde, Alice Walker and Toni Morrison. Especially, after both Walker and Morrison received the Pulitzer Prize for their novels, The Color Purple and Beloved, the thoughts of those who asked, have Black women written any good works to be studied or canonized?, changed. Thus, to mention African-American literature without Black women writers who have been American novels' preeminent practitioners would be incomplete.

On the other side, being a "woman writer" concept was meaningless for the Chinese critics because Chinese women were not seen talented enough to become a writer. Besides, because women's status were considered lower then men (Duke,1989; viii), and their works were devaluated. In fact, before the twentieth century, because of Chinese women's restricted lifestyle and limited literacy, their literary works were found too feminine and worthless. However, after the Civil Rights Movement with emerging names as Han Suyin, Lin Tai-yi, Edith and Winfred Eaton sisters, Jade Snow Wong, Janet Lim, Diana Chang, Maxine Hong Kingston and

Amy Tan, Chinese women writers managed to demonstrate their talents, express their concerns and creativity, and contribute to American literature.

The best ethnic literary studies began in the early 1970s, and literary writers feared that they did not have what it takes to be a "real writer" because they were coming from the outside. In other words, writers from different ethnic backgrounds felt themselves as outsiders, and women writers felt this doubly because they were not only outsiders as ethnics but also outsiders as women writers. However, after ethnic women's novels started to gain success and receive various rewards, the thoughts began to change because ethnic women's novels were not works of outsiders: African or Chinese women writers, but of African-American and Chinese-American women writers. Therefore, their novels are transplantations of their cultural heritages in American stories. Thus, both their own ethnic groups and Americans are able to read their novels. Moreover, the American literature is enlarged with the participation of ethnic literature and ethnic women's novels.

1.1. ETHNIC LITERATURE AND ETHNIC WOMEN'S NOVELS HAUNTING THE AMERICAN LITERARY CANON

*Ethnic literature may allow us to escape
the bind predicted on binary hierarchies
theory between theory and creative
narrative.*

Barbara Christian

Ethnic literature and ethnic women's novels have been haunting the American literary canon ever since ethnic literature emerged and ethnic women began writing, because the ethnic literary works and novels written by ethnic women were devaluated, ignored assigned to margins and silenced by the dominant culture and patriarchal mainstream. Even though ethnic literature and ethnic women writers have always been present in the American literary history, their works were not considered to be sufficient enough to be put among the great works constituting

the mainstream that formed the American literary canon. This consideration, of course, sort of made the ethnic literary works, "invisible" and ethnic women writers seem as "shadowy" figures that have no valuable place and literary works to be constituted into the mainstream during the early periods of American literary history. Therefore, the ethnic literary works and novels written by ethnic women were not seen valuable because of the dominant culture's standards. However, after the "ethnic identity" movement ethnic women writers realized that they did not have to express themselves according to the standards of the "dominant" culture, as one of the ethnic writers named Mirikiyani said:

My writing was not me until I learned . . . that I didn't have to express myself according to the standards of the "dominant" culture, because there was no "dominant" culture. There were just whites trying to express or kill whatever contradicted them, including the culture of nonwhites. I had no place in American life until the "ethnic identity" movement. I was just a shadow, an imitation with no soul of my own.

(Kim, 1982; 215)

Indeed, ethnic women writers, until the "ethnic identity" movement had felt themselves as either shadows or invisible individuals without a soul of their own, because for years they were silenced and were under the pressure of the white and male domination. However, after the realization of an "ethnic identity," and gaining legal rights, especially following the years of the Civil Rights movement and the postmodern deconstruction of cultural and social hegemony, ethnic writers and ethnic women writers started to raise their voices and publish large number of novels all of which express their personal experiences, cultural differences and pains that ethnics living in America faced. Thus, ethnic women writers managed to appear as visible individual ethnic writers rather than invisible figures on the American literary stage. Then on, ethnic literature and ethnic women's novels began to resist the dominant culture and patriarchal mainstream by haunting the American literary canon.

It took years for ethnic women's works to be accepted among great works and ethnic women writers to gain triumph in the dominant culture because ethnic

women's status was considered to be lower than man and their works were found worthless and they were looked down. For example, in Chinese culture women were looked down; in Kingston's novel they are described as "maggots in the rice"(W.W.51) and it is indicated in the novel that, "it is more better to raise geese, than daughters."(W.W. 54) These words prove that women were ignored and seen worthless. In the African culture women were also ignored and seen as sex objects; "They beat you and you was pregnant?"(B.17). Indeed, for ethnic women to divert these negative images in a male dominated society was not easy. Therefore, to gain triumph, they struggled double even triple more than the white women writers and male ethnic writers because they only did not struggle with their gender difference but also with their ethnic difference. Gender and ethnicity have been the issues that banned women to challenge the literary canon. Therefore, the ethnic women writers were separated or evaluated differently, because of being "women" (gender) and "being women of color" (ethnic) compared to white culture and male dominant society. In other words, they were marginalized.

In order to understand why ethnic literary works and ethnic women's novels were marginalized in mainstream literary American canon, the term "ethnic" should be explored since it is this term that differentiates "people of color" from the dominant ones, is also very important in order to trace the emergence of ethnic literature, ethnic women's novels and the diversification the American literary canon went through. The definition of this word "ethnic" will be the first step to understand the reason why such an inseparable term is linked to "people of color." Although various definitions have been made for the term "ethnic", there are two sources from which the word *ethnic* comes. As explained in Werner Sollors's, Beyond The Ethnicity; firstly, ethnic comes from the Greek word *ethnos* that means "nation" and "people" and secondly, from another Greek word, *ethnikos* that means "heathen" and "other" (Sollors, 1986; 25). In fact, when ethnic was first used in the nineteenth century, it was used to mean "not Christian or Jewish, but pagan, heathen," a definition that emphasized "otherness" or difference from the dominant culture (Winsbro, 1993; 13), but today it means "not fully American". In matter of fact, "ethnic" was a vague term in the 1970s and it was perceived as a "new word" that described the ethnic groups as "not fully American" (Sollors, 1986; 25). If one thinks, indeed, ethnic groups are formed from people who had emigrated from various countries to America, and settled there and gave birth to new generations, who are

neither American nor Chinese or African, that means not fully American because they have a culture of their own and a culture they live, in which ethnic are considered as the "other."

In fact, the meaning of "other" will be suitable to define the position of ethnic literature and ethnic women because just as the "ethnic groups" are considered to be the "other" for the Americans, ethnic women are considered the "other" both for men and Americans, and while ethnic literature is accepted as the works of the "other"; the novels by ethnic women are considered to be the works of the "other gender" and "women of color". After all, it should be kept in mind that in order to have an "other" there must first be a "self"(TuSmith, 1993; 2). In other words, there should be norms to compare the "object" with the "subject" or the "other" with the "self". So, the WASP (White Anglo-Saxon Protestants) culture because of being the only non-ethnic culture, is to whom ethnics are the "other" and men because of forming the patriarchal society women are forced to live in, are to whom women are the "other." Moreover, "ethnic" implies identification with a group that is different in specific aspects from the WASP culture, and with a group that has its own culture and historical background. In this sense, "'ethnic' will consistently refer to people of color, with different histories and cultures coming together to form an identity of their own" (TuSmith, 1993; 3).

One important point to keep in mind is that people uncertain of their own identity cannot be wholly free. They are doomed to be traveling between worlds in search of identity. They will be like a "ghost nation" haunting around. This is what ethnic writers challenge; they do not want to become a ghost nation left between worlds. What they want is an identity of their own, so that they can be wholly free. In fact, the ethnic writers and ethnic women writes rather than defining themselves as totally American or ethnic prefer to be known as American-Chinese or American-African and so on. Such a definition is the major point that Maxine Hong Kingston and Toni Morrison emphasize in their works, because for the ethnic writers and especially for ethnic women writers the question of identity and belonging somewhere are important issues, but they do not want to belong to a place where they are labeled as ethnics or just Americans. What they prefer is an identity, a definition of their own in which the past and present are mingled and the future is hopeful rather than assimilated. Therefore, they emphasize racial or national

differences of their groups and places in which they live as "others" and as "Americans." Thus, the ethnic women writers who were in search of complete freedom centered their subjects on the issues of "otherness" (Warren & Dickie, 2000; xiii), identity and belonging somewhere.

Ethnic women writer's search for complete freedom and place is related to double standards applied to the ethnic groups living in white American society because of problems as: racism, prejudice, neglect, assimilation, abandonment, despair, and cultural conflicts. Of course, all these problems were due to the "us and them" scenarios formed by white men. As the ethnic groups faced the problems due to the "us and them" scenarios, the ethnic women faced the problems due to both "us and them" and "color and gender" scenarios. Throughout the years, the scenarios formed by white men have created cultural clashes among the ethnic groups, and gender and color clashes among women and men. However, the dominant white culture in America could not transform the ethnic groups and the ethnic women into a totally assimilated entity. Therefore, instead of a totally assimilated America and an American literature, there developed a multicultural America and a multi-voiced American literature. Thus, the realization that Americans have multiethnic culture and that the American literature is not a unique literature but a multicultural one, in which various voices raise and various pens write, ethnic women writers began to raise their repressed voices and take their place in the mainstream American literary canon. In fact, throughout the literary history, women tried to raise their voices, but they were always kept under control by the male dominated culture just as the ethnic literature, and ethnic women's novels that tried to take their place among the mainstream works that formed the American literary canon. However, recently, ethnic literature and ethnic women's novels began to take their place in American literature.

Ethnic literature is a new body, which has begun to shape itself and has diverted the dimensions of the American literature in the recent years. Werner Sollors, recently argued that "American Literature is the ethnic literature" (Peck, 1992; 1), and in his book Beyond Ethnicity, he defines ethnic literature as fiction and nonfiction works that have been "written by, about, or for persons who perceived themselves, or were perceived by others, as members of ethnic groups" (Sollars, 1986; 243). From this definition comes the idea that ethnic literature is a literature of

ethnic groups that perceive themselves as a member of an ethnic group but not as a member of the culturally dominant group. The ethnic groups perceive themselves different from the dominant group; therefore, they search for an identity of their own by narrating the cultural changes they had undergone, their experiences, their feelings and expectations. In fact, the ethnic literature emerged around 1960s, with the desire of ethnic writers to seek for their own identity and redefine a literature different from that of the majority culture.

Cultures, whether majority or ethnic, are remarkably like people born both to isolation and to community. All of the ethnic groups want to have distinct selves, but they also want others to know that they do not want to be unique or all alone. So, along with a distinct identity of their own they want to be welcomed in the dominant culture and the literary canon. Otherwise, defining the American literary canon will not be possible because American literature today is not merely the literature of the assumingly largest cultural group in America but also the literature of the ethnic groups. In other words, while defining American literature, its relations to ethnic literature cannot be avoided because it is ethnic literature that helps to redefine the very notion of "American literature" which gained a new dimension through the acceptance of the ethnic literature into the literary canon.

In fact, the emergence of the ethnic literature forced the American culture because ethnic literature broke the traditional boundaries by leading the readers to a new insight and unfamiliar cultures because as Werner Sollors suggests ethnicity is forever reinvented; "Ethnicity is not merely a matter of cultural survival; ethnicity is constantly recreated as people set up new distinctions, new boundaries, and form new groups"(Peck, 1996; 13). Since "ethnicity" is recreated as people, the ethnic literature is also recreated because the ethnic writers create their own literature rather than adapting the forms of the dominant literature that caused the diversity in the American literary canon, which has been haunted by ethnic literature for years and finally has been haunted by the novels of ethnic women writers.

Indeed, ethnic women writers' novels that raised large numbers in the last few decades have haunted the American literary canon and enabled ethnic women writers to gain a literary power. Of course, ethnic women writers struggled for years,

to gain a literary power and place in the dominant culture. These struggles pass through three phases, each distinguished by the way in which ethnic women relate female power to male power and ethnic power to dominant power. It can be said that there is a sort of parallelism between the emergence of ethnic literature and acceptance of ethnic women's novels because the phases ethnic women writers went through are similar to the phase ethnic literature went through.

During the first phase, ethnic women seek power by attaining rights similar and equal to those enjoyed by men, and ethnic groups seek power by attaining rights similar to those enjoyed by dominant groups. In the second phase, they seek power by rejecting male ideas and structures of power, replacing them with female ideas and structures, and ethnic groups seek power by rejecting dominant culture ideas replacing them with ethnic group ideas and structures. Finally in the third phase ethnic women as the ethnic groups did, begin to challenge the notion of "identity" because if they want to survive and haunt the canon of American literature, they have to recover or construct an identity of their own. Thus, ethnic women writers rather than being the 'object,' insist on being the 'subject' in the recent years (Wogowitch, 1995:101). This insistence for subjectivity is an identity search that is the central issue in the emergence of the ethnic literature. Furthermore, both search for identity and desire of gaining power led women writers together with the ethnic women writers to divert the literary dimension of American literary canon. As can be traced from the above given comparison, there is a parallelism between the development of ethnic literature and ethnic women's literature, because both ethnic literature and ethnic women's literature attempt to define themselves and their experiences, rather than just imitate the works of the dominant culture.

In fact, ethnic women writers want an identity and expression of their own. Therefore, the women members of the ethnic groups that have experienced both cultural annihilation and individual alienation are in need of an identity to survive. Otherwise, they will be nothing but an assimilated group in the old melting pot instead of rejecting the order prescribed by the dominant culture. Therefore, the ethnic literatures full of stories represent the reality of their ancestors and "their past" that help to create new and empowering identities. In fact, the variety of responses to the notion of identity and the different ways ethnics define themselves in relation

emphasized by contemporary ethnic women writers, who demonstrate that the process of individuation differs significantly among their protagonists. May be that is why the two ethnic women writers of this dissertation, chose the ghostly protagonists that speak out everything in their novels to demonstrate a different process of individuation and notion of identity search of both ethnics and ethnic women writers.

In fact, the recent explosion of ethnic awareness and changes that occurred after the 1960's and 1970s with a number of diverse social and counter- culture movements, Civil Rights, Black Power, Third World revolutionary and nationalist movements, as well as the anti-Vietnam War, Peace, Free Speech, and Women's movements all affected women's understanding of their locations in the complex dynamics of gender, sexuality, race, and ethnicity. All these changes have changed the widespread practice of using "ethnicity" for people of color and required rethinking because the ethnic revival, post-colonialism and multiculturalism developments led the way to an understanding that America is a nation formed from the ethnics. Therefore, the ethnics cannot be accepted as outsiders but part of the nation. The ethnics are beginning to speak now and ethnic women writers are able to raise their voices rather than being silent. In fact, "if silence is the prescription of the patriarchal mainstream for ethnic women, "voice" is a manifestation of resistance to that mainstream American literary canon" (Zamora, 1998; 5). Therefore, silence and voice are interwoven in ethnic writers novels because ethnic women present their repressed silenced past with a voiced present narration. Ethnic women writers, by narrating their stories, try to make their voices heard. Moreover, as Mary O'Connor illustrates: "The more voices that are ferreted out, the more discourses that woman can find herself an intersection of, the freer she is from one dominating voice..." (Zamora, 1988; 7). This means the more voices ethnic women writer's use, the freer they will be to narrate their stories that constitute multivocal discourses. Therefore, Maxine Hong Kingston's persona in The Woman Warrior and Toni Morrison's Beloved exemplify the multi-vocal self. This multi-vocal characterization allows women's voices to be heard in wider fields and allows women to speak freely.

Without doubt, the wake of the late 1960s encouraged ethnic women to raise their voices and due to the realization of "ethnic revival" ethnic literature and ethnic women's novels gained public attention. Indeed, with the emergence of public attention the understanding of the previous "literary canon" definition of American

literature began to be rethought, and this change led the way to a redefinition of the American literary canon. A redefinition of the literary canon meant the expansion of the literary canon. In other words, the American literary canon began to expand with the acceptance of the ethnic literature and the ethnic women's novels into the American literary canon without questioning whether the literary works have been written by white, black, yellow, red, male or female pens.

In fact, it is difficult to define the American literary canon because American literature is not a literature of one pure culture but a multi-voiced culture. That is why, what books are to be reckoned in the canon will always be a question asked but difficult to answer, since American literature includes various literary works drawn from different writers with an ethnic and historical background. Since individuals have different values and ideas and come from different ethnic backgrounds, there are two essential points to keep in mind when the word canon is mentioned: "canon is a cultural mirror" and "canon is never fixed" (Ruoff & Ward, 1990; 39).

Due to the fact, that American literature is a literature formed from various bodies and voices the American canon cannot be a "canon" formed only by white men's and women's works, but it can be a canon by defining the dominant literature to those of the people of color. Thus, ethnic women managed to expand the American literary canon that is for sure an unfixed canon. Of course, the acceptance of ethnic women's novels and the incorporation of the ethnic literature enriched the American literature because at last the devaluated ethnic pieces on various themes began to be taken into consideration and put together with the works that constituted the mainstream. This diversity and changes led the way to an understanding that American literature is a "patchwork quilt created by many hands" (Ruoff & Ward, 1990; 2). Thus, every literary work by any ethnic group and ethnic women enlarged the "literary patchwork quilt" and made it necessary to redefine the American literary canon that was once only seen as to be a "single colored blanket" covering all. But with the ethnic literature the "single colored blanked" changed into a "colorful

patchwork quilt" in which the latest motives have been woven by ethnic women's pens and words.

Toni Morrison and Maxine Hong Kingston, members of the two wide spread ethnic groups in America, wrote fiction and nonfiction novels that are considered among the ethnic women's novels haunting the American canon. Their works are about themselves and their ethnic background. For instance, Toni Morrison an African-American ethnic woman writer wrote about the African past in her works. She placed "memory" at the forefront of her writing (Zamora, 1998; 155), because she is aware of the truth that disremembered will be unaccounted. Thus, she tries to remind the oppressed African history through traditional modes, myths and legends. Kingston on the other hand, wrote about the Chinese past and combines the past with the present. In fact, for African-American and Chinese-American literatures the turning point is the 1960s, before this date they were struggling to be accepted as writers, but now they are struggling to improve their places in the literary history of America and their own literary history in the course of Africa-American and Chinese-American literatures.

African-American literature comprises the largest single body of ethnic literature in America, but since 1746-1830 African-Americans have been writing their works that were unknown to the reading public because African-American works were invisible examples in the American literary canon, until the recent changes. Especially, in less than a quarter century remarkable changes took place. The changes show that African-American works have been standard texts in almost every age and area of American literature and most scholars and readers recognize that Black ethnic writing is a centrality to the canon of American literature and African-American forms are inextricably woven into the fabric of American literature, as themes and ideas of Black ethnic literature are themselves at the heart of American culture (Peck 1992; 73). To say that black ethnic literature has influenced the American novel would be misleading but to mention the American novel without Black writers and Black ethnic women writers who have been American novels' preeminent practitioners would be incomplete. In other words, American novel is unthinkable without such writers as Richard Wright, whose Native Son (1940) was one of the most powerful examples of urban realism and Ralph Ellison's Invisible

Man (1952), which is accepted as the finest novel produced after World War II. Following the revival of the American novel since the 1960s, Black women writers appeared as Alice Walker with The Color Purple (1982) and Toni Morrison with Beloved (1987), and won the Pulitzer Prize. Other black women writers as Gloria Naylor, Jamaica Kincaid, Paule Marshall continue to emerge and gain success.

Although African–American literature is accepted as the largest body of ethnic literature and black women as preeminent practitioners of ethnic literature, one may ask why African literature and African American women writers were invisible at the forefront of all genres of American literature. The most obvious answer is that the ideas and issues have been not central in the dominant American literature; but today, black experience about the loss self, national community, fragile future, and threatened environment have become the preeminent American experiences. In other words, the themes of Black ethnic literature are at the core of American social thought and influential on all the American culture. In fact, the visible African voice is everywhere in the American land and literature with their novels. Although the Negro novel seems to be influenced from white Americans, it is a literary work of black culture because it conveys distinctive issues. As Robert Bone defines in his study The Negro Novel in America:

The Negro novel, like Negro life in America, is at once alike and different from the novels of white Americans. While it follows, usually after a short lag, the main historical development of American novel, it has in addition a life of its own, which springs from the soil of a distinctive minority culture. (Peck, 1992; 74)

According to Bernard Bell “the Afro- American novel is not merely a branch of the Euro-American novel but also a development of the Afro-American oral tradition”. He describes Black ethnic novel as “bicultural tradition-oral and literature, Euro centric and Afro centric.” (Peck, 1992; 74). In fact, bicultural view characterizes all ethnic literatures.

Bicultural view is stronger for the Chinese -American writers because Chinese people are strongly stuck to their cultures. For Chinese American writers to deal with

the bicultural view, cultural conflict and assimilation are crucial points in the Chinese American literary genres. In fact, all the ethnics yearn for acculturation but at the same time need a separate cultural community. Therefore, as Du Bois expresses "dual identity" (Adell, 1994; 11) has become a vital theme in ethnic literatures. Thus, without understanding the individual ethnic histories, it is impossible to apprehend the ideas and issues in ethnic literatures. For example, without understanding slavery that differentiates African-American from the other ethnic groups and the Chinese-American history, ethnic literary works will be nothing but blurred photographs of ethnic experience. In other words, horrible slave past of African-Americans cannot be avoided because no other ethnic group experienced such a past. Moreover, slavery has become a central moral touchstone of American history and literature. Thus, Black writers have always been near the center of American moral and ethnic discussion. In addition, The Chinese Americans with their dual identity wrote literary works focusing on ethnic identity. Since every ethnic has her/his own ethnic background and cultural values and ethnic experience, they all need to narrate their own stories.

The literary history of Chinese-American can be divided into two periods. The first period which lasted for more than a century, started with the first generation Chinese immigrants who used their native language to describe their experiences in America. The second period of Chinese American literature started in the mid 1970's. This period noticed notable changes in American Chinese literature because the American-born second generation introduced Chinese American literature to the reading public in America (Roth, 1995; 588). These second generation writers served as bridges connecting their ethnic cultures with the mainstream culture in America. Their works were more creative but double based because they united the world that they witnessed with the world they heard from their ancestors. In the first period that goes back to the nineteenth century, thousands of men had left their families and homes in China to seek their fortunes in America. Chinese immigrants called America "the Gold Mountain" (Cheung, 1997; 43). Seeking wealth and better living conditions, these men found ready work on railroads, in gold and silver mining towns and laundries. The entering of Chinese with the Chinese Exclusion Act, in 1882 was banned until the Magnuson Act in 1943. Women, who had long been denied finally, following the Magnuson Act, entered America. The Second World War marked a turning point in the fortunes of Chinese immigrants because China

was America's ally in the war. Thus, they suddenly became the good Asians praised for loyalty and were allowed to occupy good jobs. Their literary works, chiefly memoirs, caught the attention of the reading public and the publishers. Among the most widely read memoir writers between the wars were three immigrant Chinese authors: Ling Yutang, Pardee Lowe and Jane Snow. These authors' books generally provided a picture of Chinese American life for the white readers. Lowe's and Wong's successes encouraged other Chinese writers to appear. Of course, in general the women writers' appearances were delayed because of their position in the Chinese patriarchy. The women had been brought up in the old tradition that for eighteen hundred years had codified their obedience and submission to men; father, husband and son. They were brought up in such a tradition that stressed female chastity, modesty and restraint; that broke girls' toes and bound their feet as ideal beauty; that sold daughters into slavery in times of hardship; that encouraged and honored widow suicides and any writing at all was unusual, even an act of rebellion. (Ruoff & Ward, 1990; 219). The working class women were not educated or did not have leisure, and the upper class women were taught that writing was an unwomanly occupation. Furthermore, since it was a Chinese custom to leave women at home, at first no women immigrated to America. For instance, one of Kingston's characters named, Moon Orchid represents of one of those Chinese women whose husbands had immigrated to America and left them behind. Afterwards, Chinese women immigrated and began to rebel against the old Chinese customs. Maxine Hong Kingston, a daughter of an immigrant mother, was raised as member of a racial minority. She combines the customs of the old and new cultures together. Therefore, even though numerous women writers appeared before Kingston, her novel The Woman Warrior serves a documentary book combining old Chinese customs with Chinese American experiences. In fact, Kingston attempted to sort out what being Chinese American means through the exploration of her experiences as an American born child of immigrant parents. One of the most important points in this novel is that finding one's voice and telling ones stories that represent power for the women writers. Kingston, throughout her novel, demonstrated her talents, her concerns, and her creativity by using ghosts, and also her experiences.

Of course, both Morison and Kingston have centered their themes on their own experiences and identity search, and developed the events according to their

own perspectives. However, the search of the loss self, the sense of entrapment with in a world beyond one's control, feeling of being forced outside and the search for community have all been subjects circulating in ethnic women's novels. Moreover, as ethnic women writers continue to produce literary works, ethnic women's literature will continue to expand and ethnic women's novels will show that they are not invisible figures anymore.

Indeed, the haunting of the American literary canon with the emergence of ethnic women's novels forced the borders of the American literary canon that once considered the ethnic women's novels as the works of the "poor stepsisters." The ethnic women writers tried to wipe this understanding by representing ethnic women's lives in autobiographies that function as a bridge between the ethnic "self" and the "stepsister" definition. Ethnic women writers who experienced uprootedness and ethnic diversity often wrote and still write about their experiences. Facing the pressures of Americanization and assuming the role of the outsider, ethnic women writers write ethnic novels and autobiographies in which they represent the American culture that they perceive through their own eyes. This new world view of ethnic women writers allowed them to challenge the American literary canon by weaving new motifs every passing day with their pens, into the "patchwork quilt," American literature.

I.2. GHOST LORE IN AFRICAN AND CHINESE CULTURE

*Ghosts are shadowy figures
from the past.*

Maxine Hong Kingston

For more than three hundred years, American literature has been haunted by various ghostly figures and ghost stories. In fact, ghosts are things that we try to bury, but that refuse to stay buried. Thus, ghosts are believed to be haunting characters. Ghosts and ghost belief have always been linked to cultural and traditional beliefs. For instance, traditionally ghosts were believed and worshiped by Chinese people, therefore in Chinese culture there are many ghosts named as Kuei, Shin, Zhuxi so on. In African culture there are ghosts also, but they are not named as done in Chinese culture, they are generally believed to be ancestral ghosts. Generally, ghosts are believed to be figures combining this world and the other world.

The belief in ghosts arises from the mystery of death because death is a phenomenon that does not offer a rational explanation. Therefore, throughout the ages various stories, legends have evolved around the spirit of the dead that is believed to be a ghost. In other words, if the soul of the dead is not purified, it can return to the living in the guise of a ghost. Also, if the "dead person is not delivered, through prayer, from personal emotions such as jealousy, envy or anger, the spirits can return in ghostly guise" (Rubin 1). The ghosts haunt the place where they lived and the people responsible for their bitter fate. The ghosts will remain until released from their suffering through the living person who prays for them. Even though, ghost belief changes from one culture to another, usually ghosts are believed to be the spirits of the dead and reflections of the nation's fears and horrors in all cultures. In fact, the notion of ghosts arises from repression, guilt and religious beliefs of people. In both Chinese and African cultures belief in ghosts has been deep-rooted in their folklore throughout their history.

Ghosts in Chinese culture dates back to the 7th century B.C. Then, ghosts were considered the spirits of individuals who had met violence and assumed as an evil entity dangerous for the living. (Asian Horror Encyclopedia 1) However, as time passed, this belief changed, now the ghosts are the reflections of the fears, guilt or the mediators between the past and the present, rather than wandering spirits of the dead. Thus, in Chinese culture ghosts lore has covered a very wide historical diversity. Beginning from the 7th century B.C. to nowadays ghost lore has changed a lot, in China. Also, African ghost lore has diverted but both cultures belief in ghosts continues.

Ghosts and supernatural elements in African cultures traditionally intercede between survivors and ancestors in heaven. Toni Morrison taps this tradition in black culture as a literary device. Heaven was not a code for political emancipation and freedom for the slaves; it was supremely a concept designating a "going home" to the spirits of the ancestors and the dead. Heaven, was accepted as home for the blacks because their they were able to join with their lost family members. This belief in joining deceased parents and family members, a remnant of African traditional religion, in turn motivated the slaves to survive and endure" (Hood & Phil 298)

In African culture, ghosts are accepted as vessels of communion between the world of ancestors and the world of exorcising them of the stigma of demonization cast by the Christian and establishing continuity between the African legacy of ancestor and African American religious concept of afterlife (Hood & Phil 300). Afterlife, in African culture, demonstrates continuity with ancestor spirits and in Chinese culture afterlife is very well organized and a mirror of the mundane world (Encyclopedia 1). In fact, much of the literary world was startled at the motif of ghosts and ghosts moving through out Toni Morrison's and Maxine Hong Kingston's. For both writers the ghosts are kind of messengers of the past. Their ghostly figures bridge the gap between past and present and lead the way to reconciliation, in order to set out on a better future. However, years ago ghosts, on one hand, have been largely "displaced and relegated to folklore in western intellectual thought under the assault of British Empiricism, and the Enlightenment.

On the other hand, they have been demonized as evil by the Christian tradition." (Gray, 1989; 3) Yet, belief in good and evil spirits as a vital part of God's creation is an African legacy familiar also in African American culture and tradition, but in Chinese culture it is a little different because the Chinese believe that each person has two spirits; a good spirit known as "Shin", and a bad one known as "Kuei" ("World Folklor" 1). If the body of the dead does not get a proper burial the Kuei (bad ghost) is left to wander. In such a case, ghosts are believed to be the spirits of the doomed or damned people by God. In Chinese culture, Chinese offer cakes to the ghosts in hope that they would not bother the family. The offerings would be in concurrence with sixty days cycle in which the ghosts were believed to manifest. Sometimes, the person who offers cakes to the ghost would witness the manifestation, during which a mist would descend, and then materialize into an incomplete human form. For instance, young Maxine's aunt is a forgotten ghost, because she has neither been offered cakes nor has been remembered. Therefore, she is a restless spirit wandering. However, years later when her niece learns about her aunt and devotes pages to her story, she stops wandering and becomes a Shin.

Both in African culture and Chinese culture the ghost lore differs but in both Morrison's and Kingston's novels the ghosts function similar, and tell us a good deal about the ghost lore in African and Chinese cultures. Belief in ghosts and the dead can be titled under four headings; 1) Bad death or the return of the dead after a bad or an untimely death, 2) Haunting of the reincarnated ghost 3) Ghosts returning to recall the past, and 4) The ancestor ghosts.

"Bad death" is a violent or untimely death. When people die violently or untimely African traditional religion calls such kind of death "bad death," In both novels there is a "bad death" event, but in Chinese culture according to the cause of the death this bad death is seen as a deserved death. For instance, the ghostly protagonist Beloved (daughter ghost) in Morrison's novel is murdered by her mother Sethe, as a baby in order to be saved from the indignities and humiliation of slavery, even though this act may be done for the sake of protection, in African culture it is accepted as "bad death." And, Kingston's aunt has committed suicide because of her illegal baby. She was forced to do such a thing. Otherwise, the villagers would have killed her. This is a "bad death" because it is untimely; but since, in the

Chinese culture adultery is a sin, such a death is accepted as deserved action rather than a bad death.

In both novels there is a corpse that dies untimely; both do not have the chance to defend themselves. People who have decided for their deaths are those that have blood ties with them. For example, *Beloved's* mother decides to kill her and No Name Aunt's relatives and brother force her to commit suicide. These people do not give them the chance to decide whether to die or live. In both novels the untimely death comes uninvited to two female characters. From a feminist point of view, the attitudes of the dominant ones, can be seen as a reference to the repressed women in both the African and Chinese cultures. A woman does not have the chance to speak and defend herself. She is once more silenced.

"Haunting of the reincarnated ghost," are ghosts reincarnated from the grave years later to haunt their survivors or punishers. *Beloved* returns, actually moves into Sethe's house at 124 Bluestone Road in Cincinnati, Ohio, seventeen years later and begins to live with her mother Sethe and her sister Denver. But before her appearance as a reincarnated ghost, she was haunting house 124 from the very beginning, as she was sort of waiting for a second birth so that she could show herself or punish her mother for the death she gave her rather than a chance to live.

124 WAS SPITEFUL. Full of baby a baby's venom. The women in the house knew it and so did the children. For years each put up with the spite in his own way, but 1873 Sethe and her daughter Denver were its only victims. The grandmother, Baby Suggs, was dead, and the sons, Howard and Buglar, had run away by the time they were thirteen years – as soon as merely looking in a mirror shattered it (that was a signal for Buglar); as soon as two tiny hand prints appeared in the cake (that was for Howard). Neither boy waited to see more; another kettleful of chickpeas smoking in a heap on the floor; soda crackers crumbled and strewn in line next to the doorsill. Nor did they wait for one of the relief period: the weeks, months even, when nothing was disturbed. No. Each one fled at once – the moment the house committed what was for him the one insult not to

be borne or witnessed a second time . . . and crept away from the lively spite the house felt for them. (B. 3)

This is how Morrison's novel opens, with Beloved's haunting and the brothers' escape from the house. This action can also be interpreted as Beloved representing an ethnic woman writer trying to take her place by haunting the American literary canon. They were not able to make the men writers escape, but at least they succeeded in making them move aside and open themselves a place in the new literary canon. Just as Beloved returned years later to question her mother and African culture that lured her into death, ethnic women writers reappeared on the literary stage years later, revengeful and angry in questioning the force that silenced them because for years they were not given the chance to express themselves; and their works were devalued even made vanish, but years later women managed to express themselves and start to live with others, sisters and brothers in the literary house.

In Kingston's novel, again, there is a ghost that appears and resides in the house of her brother, together with his wife and niece. That such an aunt had an existence was not known until she was seen to her niece, because in the house the name of this aunt was forbidden: "You must not tell anyone . . . she is as if she had never been born." (W.W. 3), are the words that open Kingston's novel. No one was allowed to talk about her, even ask questions about what happened to her. Probably the reason for calling this aunt "No Name Woman" rather than calling her with a specific name is related to the fact that such a woman's existence has been denied. This is also the title of the first part of the novel that starts the autobiography of Kingston which was a story forbidden to be written, but now this forbidden story is to be read by everyone. Such an act was a great help for the Chinese women who were silenced for years according to the demands of the Chinese culture. Of course the appearance of this aunt as a ghost was a rebellious act and an indication of badness and curse over the living because in the Chinese culture seeing a ghost meant death because they were waiting for a substitute. They believed that the ghosts would doom them and drag them to death. That is why, Chinese people are afraid of ghosts, and especially from the ghost of a drowned person.

The Chinese are always very frightened of the drowned one, whose weeping ghost, wet hair hanging and skin bloated, waits silently by the water to pull down a substitute. (W.W, 19)

It is interesting that apart from the niece the aunt does not haunt anyone else in the house. This is probably because the niece is the present and the other people in the house are the past for the ghostly aunt, who wants to save her niece from the strict Chinese rules that caused her death. The ghost aunt wants to bridge the past and present by appearing to her niece and by acknowledging her. The ghost aunt repeatedly haunts the niece until this niece, Maxine, narrates her story:

"My aunt haunts me- her ghost drawn to me because now, after fifty years of neglect, I alone devote pages of paper to her, " (W.W.19)

In fact, through this ghost aunt Kingston becomes a woman warrior fighting against the Chinese customs that silenced her and as a result engender her own voice and identity. This situation is similar to ethnic women being silenced by the dominant customs; and as a result, the ghostly protagonists they created in their recent works show them the way to find their own voice and identity.

"Ghosts recalling the past" are the ones that reminder the past with its good and bad sides. Beloved, by forcing Sethe to relive the horrors and the guilt of her past deeds, gradually drains Sethe of will power. In other words, the ghost daughter reminds her mother and the other living people of the past of slavery. Even though facing the past may be horrifying and painful, reconciliation with the past is a must in order to perceive the future better. On the other hand, the ghost of an aunt, that is an endlessly wandering ghost, haunts Maxine. Maxine's family has denied the existence of this no name aunt because of her impregnation by an unknown lover. This aunt appears to Maxine because Maxine will save her from suffering as an endlessly wandering ghost because she does not forget her. The remembrance of this no name aunt will also be the acceptance of the forgotten past. Thus, it can be said that one cannot know or define one's self until one confronts the ghosts of one's past as is done in both Morrison's Beloved and Kingston's The Woman

Warrior. Moreover, in both African and Chinese cultures ghosts can function as the reminder of the past and constructor of the future, as can be traced through out the novels, because both Morrison and Kingston believe that "ghosts" will give them the power to overcome the boundaries of the past and to construct an identity of self.

"Ancestor ghosts," both ghosts continue the tradition of spirits as guardians of morality between the world of living survivors and the world of the ancestors. Morrison's novel can be interpreted as a blue story (mourning/ sad story of slavery) about a spirit and its survivors from slavery, which troubles the mother about her having murdered the baby Beloved. On the other hand, Kingston's can be interpreted as a story about a spirit and other spirits, and their survivors from the Chinese customs, which troubles the niece. The niece is the survivor of the aunt's hungry ghost. According. Kingston's novel: . . . she would suffer forever, . . . and steal (food) from those living descendants who give their corps gifts. (W. W 18) Since that she is forgotten and not honored by her living descendents, she will remain either hungry forever or until she is mentioned and remembered by her living descendents. Therefore, it can be said that in the Chinese culture it is significant to honor the corps and ancestors, with food, offerings, libations and merriment. Otherwise, the spirit that returns afterward is doomed to suffer even after death; therefore, she will haunt the living till they confront the past with its bad and good sides and accept her existence. So, to help the ghost from wandering is only possible by honoring and remembering it. If the corps are not honored or remembered by the living, they are doomed to suffer forever as indicated to in the novel.

Briefly, it can be said that "ghosts" in these two ethnic women's novels are designed to question cultural customs and describe the experience of living with both Chinese American and African American cultures. Kingston says that ghosts are "shadowy figures from the past" or unanswered questions about unexplained action of Chinese, whites and Chinese in America" (Zamora, 1998; 61). Morrison sees ghosts as shadowy figures representing the past. In fact, the idea of ghosts generally conjures up disembodied spirits, which we ally with superstition, a lively imagination, or folklore. A ghost meant the soul of the dead person capable of returning to earth. The ghost might be a soul reappearing in the likeness of living person or a dead person, as in Morrison's and Kingston's novels. The ghosts can be

a good souls or evil souls. Ghosts and Spirits in African and Chinese Culture exist and in both cultures death is taken very seriously because of their belief in ancestor spirits that link heavenly world with the old world of Africa and China but in African culture it is said that slaves believed that after death their souls would first return to Africa reincarnated before joining the ancestors in the world beyond the sky.-(Hood & Phil 301) It is also believed that those who misbehaved and mistreated others would return as mules, horses and flies; those who led good and exemplary lives would return to their good situations as freed blacks again. (Brathwaite, 1981; 10) In fact, ghosts and spirits are not venerated from fear, but because they link the community beyond the sky and our earthly community together. Ghosts in African and Chinese cultures can be also interpreted as; ghosts and spirits are the cohesive bonds of a family religion. This means that ghosts and spirits act as benefactors and intercessors on behalf of their earthly survivors. The bonding between the ghosts and living is usually believed to be beneficial in African culture but can also be troublesome when the survivors or the community transgress a taboo or show disrespect to the deceased, thereby, offending the ancestors will cause trouble.

In summary, ancestor spirit communicates through, dreams, reincarnation, and visions of good and bad souls either to protect the earthly ones against evil power or to show their vengeance and disrespect against evolving earthly events. Thus, the ghosts "Beloved" and "No Name Aunt" together with the "American ghosts" join the living with the dead. Thus, it can be said that African and Chinese cultures believe that spirits/ghosts exist and form an essential part of man's spiritual environment.

B. GHOSTS OF THE PAST

Understanding the past changes the present. And the ever - evolving present changes the significance of the past.

Maxine Hong Kinston

The term "ghost" first became popular in the English language in the late 16th century. Since then on, various definitions have been made. Generally, people believe that ghost are shadowy figures haunting the living, but various other definitions can be found defining the meaning of the term "ghost" in different dictionaries and books. For example, In the Encyclopedia Americana the ghost is defined as:

The Spirit of soul, of a deceased person, which is believed to be able to manifest itself to living.

And; in Webster's New International Dictionary, ghost is described as:

The life principal or viral spark, the soul as the seat of life or intelligence; hence, the spirits of man as distinguished from the body the conscious being.

A spirit or daemon; especially a disembodied human spirit usually harmful or malevolent, conceived as a power to be propitiated or averted by religious or magical rites.

A disembodied soul: the soul of deceased person conceived either as a denizen of unseen world or as appearing to the living bodily likeness.

Although the ghost is generally defined as the souls of the dead but their appearances differ. In other words, even though the definitions are similar the

appearances are not, as defined in the Longman Dictionary of English Language and Culture:

There are two main stereotypes of ghosts. The first is a faint, shapeless figure with empty, round eyes, which frightens people by making a strange wailing sound. It floats through the air and can go through walls and closed doors. The second stereotype is of a young man or woman in Elizabethan clothes. They have had their head cut off and carry it under their arm. They may have chains round their arms or legs, which make a clanking sound as they walk.

As can be understood from the above definition the idea of "ghost" dates back to the ancient times, then humans believed that there were two types of ghosts: one was faint and other partly vague. Of course, as everything divers, in time myths and legends about supernatural beings worked their way into literature among which ghosts appeared in tales, stories and novels in various types.

In general, the supernatural tradition in American literature has been slighted in the past but widely used in British literature. For example, the use of supernatural events or ghosts dates back to medieval times. In those times ghosts appeared as "literary motifs in "medieval romances" which were dealing basically with love affairs or heroic deeds of the knights (Holy Grail & King Arthur), in Elizabethan dramas, (Macbeth, (1606) & Hamlet) and in other folk traditions". (Carpenter& Kolmar.1991; 8) However, the ghosts neither had an important impact nor entered fiction fully until the development of Gothic romance, as a branch of Romantic Movement but while the romantics praised the freedom of imagination, thought and emphasis on the feelings like love, happiness, pity or fear, the gothic romance embodied the darker aspects of Romanticism such as the extremism of emotions like fear or sorrow and an attachment to morbid, cruel and the mysterious. The basic function of the gothic romance was to shock the readers by employing natural or supernatural elements such as ghosts, as the source of horror.

The Gothic romance is considered to have started in England with Horace Walpole's The Castle of Otranto in 1764 and in America with Charles Brockden

Brown's, Wieland in 1789. The public concern for spiritual matters buttressed the popularity of gothic tradition and the ghost story, which attracted many writers of the latter half of the nineteenth century and even carried the ghost story tradition into the twentieth century. In fact, the concern for supernatural reached its apex around the 1850s with emergence of "Spiritualism". The interest in spiritual matters motivated many American writers to write about spirits or ghosts who rose from their graves to haunt the living. Brown, Washington Irving, Nathaniel Hawthorne and Edgar Allan Poe were writers who were interested in ghosts and spirits and, therefore, their works embodied such ghosts and spirits. In America the ghost story genre continued, after Poe and Hawthorne, with Henry James' stories as The Turn of the Screw (1898) and even further with Mark Twain's A Ghost Story (1870) so on.

Finally, women have been repeatedly and extensively drawn to this fantasy form, and with the awakening after 1960s in America, women writers began to write ghost stories but with a new dimension. Although as in every decade and century men were asserted as the literary practitioners of ghost story, women's ghost stories were only put aside. However, the ghost stories put aside for years formed an experimental and narrative framework for women who were for years oppressed and repressed. Even though men were the ones to use ghostly figures in their works and manifest the characteristics of the ghost story genre, women were the ones to divert the characteristics of this genre and use the ghostly characters to explore the unknowns. The ghost stories of women were popular genres in the nineteenth century and spoke particularly to female readership. These stories drew their major concerns from women's cultures, the themes were strongly women centered. Women of color as, Harriet Beecher Stowe, Sarah Orne Jewett, Mary Wilkins, Mildred Haun, haunted the mainstream literature by writing ghost stories in the nineteenth century, and the women of colors in the twentieth century; Toni Morrison Maxine Hong Kingston, Louise Erdrich, Gloria Naylor and Paule Marshall provided newer characteristics of ghost stories. For example, Toni Morrison's draws a ghost like the member of the living family and Kingston's sees all the living as ghosts, in both the ghosts are healing, supportive and bring information.

However, the use of ghost in literary works can be interpreted in various ways because "ghost story" as a literary form, appears to be controversial and difficult to define. Some critics define it as a pulp fiction written for the purpose to entertain or

horrify the reader, and other critics take it more seriously and try to analyze and categorize it. For example, Michael Cox and R.A. Gilbert try to analyze the ghost story, in their introduction to The Oxford Book of English Ghost Stories, by explaining that the ghost must be the central character of ghost stories:

The ghostly protagonist must act with a deliberate intent: their action—rather than those of the living must be the central theme, and, most important of all, each ghost, whether human or animal phantom or reanimated corpse must unquestionably be dead. From this it follows that there can be “no rationalization of the ghost, no explanation of events by natural causes. Not all supernatural stories involve ghosts, but every ghost story must be supernatural” (1989: XI) According to Cox and Gilbert, a ghost story is at best when “its author possesses the necessary story telling capacity a ghost story requires and when it succeeds to play on the readers’ nerves” (1989: X). There are of course pleasant ghosts and vengeful ghosts. While the pleasant ghosts support the living and help them reconcile with the past by living the present and looking forward for the future life, the vengeful ghosts, intends to harm the living by haunting.

Charles Dickens is another American author who has made classification of ghosts, in his essay A Christmas Tree, (1850). Dickens classified the ghosts by distinguishing them as “conscious ghosts” and “unconscious ghosts”. According to Dickens, conscious ghosts, “appear only to a specific person”.

These ghosts that appear to a specific person is seeking him out to bid farewell, to right some ancestral wrong, or to seek redress and retribution; but equally purposeful ghosts abound who have promiscuous intentions, who are not confined to a particular spot or percipient who come willingly or unwillingly, when called up, wittingly or unwittingly, by the living. (Cox & Gilbert, 1989; XV).

For Dickens “unconscious ghosts” are those which are “doomed perpetually to re-enact some past wickedness of their own or of others” (Cox and Gilbert,

1989; XV). Unlike conscious ghosts, that are considered to appear generally to specific people for specific reasons, unconscious ghosts can be assumed to come back without any definite purpose. For example, Toni Morrison's ghostly protagonist is a conscious one because she appears to specific people and with a specific purpose. However, Kingston's American ghosts are unconscious because they appear without a definite purpose except for being doomed to re-enact some wickedness of their own, but the Chinese ghost, the aunt appears to her niece with a specific purpose. Therefore, Kingston's and Morrison's main ghostly characters are conscious ones.

In fact, the ghosts generally come back when they die unpeacefully, through murder or other inexplicable ways, or when they refuse "consciously" or "unconsciously" for one reason or other, to abandon the material world completely. For instance, "Beloved" comes back to avenge and the "No Name Aunt" to show her niece, that she has a bond that attaches her to the material world. Another peculiar thing about the ghosts that come back is that they generally prefer the nighttime to haunt the living, but Morrison's and Kingston's ghosts are all diverting these previously defined ghostly protagonists. Their ghosts are not like those described in the Elizabethan period, they are not ones appearing at nighttimes and dark corners or isolated places but ghosts that come to haunt but not as a ghost but as an individual who appears years later to ask the cost of her death that was untimely. It can be said that in time, the ghost has gone through an evolution in ethnic women's novels because they are not like those previously defined ones but much different and functioning as a tool for ethnic women writers who were repressed and oppressed. Thus, the ghost image after the nineteenth century changed a lot. The nature of ghost has become a much more sophisticated mechanism for debating social life:

Oh! I don't mean the usual sort of ghost,' said the Doctor . . . ' The ghost that is common to Scotch castles and English manor houses, and that appears in an orthodox nightgown, screams, rattles chains and bangs doors ad libitum . . . My ghosts are those that move

among us in social intercourse for days, months, sometimes years according to their several missions: ghosts that talk to us, and altogether comport themselves like human beings.'

(Corelli, Ziska 1897, qtd Sceats & Cunningham, 1996; 80)

As can be understood from the above quotation, the ghosts are not any more scary figures but ones that are living among the human beings. In the past, the ghosts were shadowy or invisible figures reflecting the subconscious of the protagonist or giving hints about the secret matters but now they are reflections of the writers' conscious. They are no more invisible or repressed in the subconscious because the past is nothing to be ashamed of, thus they are living together with the protagonist. Therefore, the ghostly protagonists drawn in the women's novels are functioning as fleshly ghosts that enable women writers, especially the ethnic women writers to write the unspoken, express the unheard and bridge the gap between the present and the repressed past. Therefore, the ghosts in dissertation are called "the ghosts of the past" but they are different then the ghosts of the past, because they are not back to haunt but to recall the past.

I.3. GHOSTLY PROTAGONISTS REMINDING THE UNREMEMBERED IN TONI MORRISON'S BELOVED AND MAXINE HONG KINGSTON'S THE WOMAN WARRIOR.

Writers have long woven supernatural elements into their fiction for a variety of reasons: to heighten suspense, enhance setting, complicate the plot, represent the hidden past, and to form a bridge between the past and the present by narrating the unspoken or the unheard. Of course, as was done in all fields, again, women's uses of supernatural elements were devalued because when a woman writer produced supernatural works, her writings were marginalized. However, women writers recently gained success in supernatural works.

Toni Morrison and Maxine Hong Kingston are two ethnic women writers who establish significant connections between the supernatural and the female voice that should not be expressed. In their works: Beloved (1987) and The Woman Warrior (1975), Morrison and Kingston explore the “authority provided by ghosts and spirits to articulate an alternative story from those endorsed by patriarchal culture” (Jenkins, 1994; 62). Whether reclaiming suppressed histories like that of the “No Name Women” or bearing “witness to slave life” through Sethe’s story, both writers narrate and preserve authentic female experiences and suffering throughout their novels. While Kingston produces a multi-voiced narrative reflecting her girlhood among ghosts, both American and Chinese, Morrison produces a multi-voiced narrative reflecting the past days of slavery and a fleshly ghost as the reminder. For example, after Beloved entered in Sethe’s house she asks: “Where your diamonds? [...] Tell me your diamonds”. (B. 58) This question amazes Sethe and takes her to the past days, but every mention of the past life hurts, because “everything in it was painful or lost.” (B.58). Beloved’s arrival helps Sethe remember all the unremembered. Beloved, reminds Sethe her life at the Sweet Home plantation, her slavery days, her runaway, her murder of her daughter and the bad events she faced in those days. The ghostly Beloved by reminding unremembered events forces Sethe to confront with her past.

Kingston, in The Woman Warrior, balances her childhood experiences against those of female ancestors and Chinese legends. For example, Kingston narrates the story of her aunt and American ghosts that remind her of her old days as immigrants working in laundries. Moreover, through her mother’s stories young Kingston learns about the old traditional Chinese culture, and the mother remembers the past events. Therefore, Kingston narrates about all the events she is reminded through her mother’s ghost stories. While the mother is narrating she places the legend of Fa Mu Lan, ghosts and Ts’ai Yen one after the other. In fact, these legendary stories that young Maxine heard during her childhood shapes her personality and helps her confront with the past. Kingston, afterwards remembers the unremembered and how the stories all helped her take another step in becoming a woman writer. So, it can be said that through Fa Mu Lan’s story she became a “word warrior”, and learnt to use her pen rather than fight with physical power. Through Ts’ai Yen she gained intercultural understanding and finally, through the ghost stories she became a creative writer of eccentric stories. In her story, The Woman Warrior, ghosts are

used for any concept that defies clear interpretation. The narrator lives "in double ghost world", one world is formed from the Chinese legends, rumors, history, ancestors she does not know, and the other world is the American world full of its own ritual ghosts" (Zamora, 1998; 61). In the Chinese ghost world, there is Brave Orchid who is the conjurer and Shaman, the exorciser of ghosts, and the No Name aunt whose wandering ghost the narrator is drawn to, and in the American ghost world, there are numerous American ghosts as the Taxi Ghosts, Bus Ghosts, Police Ghosts, Fire Ghosts and Garbage Ghosts. The reason for labeling every living as a "ghost" is to describe the experiences of living within both Chinese and American cultures. In other words, since Kingston has been raised with ghost stories, she sees all around her as ghosts because she is combining the past ghost world with the present ghostly world. The ghosts are, also used to challenge traditional and culturally inscribed gender roles by resurrecting women and their stories that have been silenced. Kingston "weaves together the secret life of her "forerunner" aunt (W.W 9), her mother's talk stories, and her own severed tongue to produce a talk story memoir" (Winsbro, 1993; 154). Talk story is a concept used for storytelling. In other words, the stories narrated by young Maxine's mother are referred to as talk stories. The mother's talk stories are used either to warn or to educate the daughter. Basically, both Kingston and Morrison use the ghostly protagonist to recall the past.

Both Morrison and Kingston through the ghosts represents the historical past of their ethnic backgrounds. Therefore, while the readers are reading the historical facts of the past they are suddenly lured into a ghost story. Thus, the readers go and come between past and present, fact and fiction and natural and supernatural worlds. The links between these worlds are done through ghosts that recall the past and remind the unremembered. Of course, by remembering the unremembered the characters confront the repressed past, and clear their consciousness as Freud points out, " the essence of repression lies simply in the function of rejecting and keeping something out of consciousness" (Feng, 1992; 19). It can be said that, ethnic women writers are making use of what had been before unconscious and now conscious in their narratives. This uncovering the unconscious helps ethnic women to represent their survival from an unseen repressed past, and helps them to understand their selves with a new-formed identity and desired present. For instance, Sethe in *Beloved* tries to uncover from her unconscious thought and understand her self, but her memory is blurred.

"I was talking about time. It's so hard for me to believe it. Some things go Pass on. Some things just stay. I used to think it was my rememory. You know. Some things you forget. Other things you never do. "

(B. 36-37)

Thus, she has difficulty in remembering some of the things related to the past. However after the arrival of Beloved, her ghost daughter, she is sort of taken through a tunnel of memories. In other words Beloved reminds her the unremembered memories. And, in Kingston the ghost aunt functions as the ghost of the past. Therefore the ghosts in Morrison's and Kingston's are called the "ghosts of the past" reminding the unremembered.

Although both Morrison and Kingston make use of ghostly protagonists to remind the past in their novels, their treatment of ghostly characters differ. For example, while Kingston's "intent is not to destroy ghosts but to control their power over hers" (Winsbro, 1993; 155), so that she can gain power from them, Morrison's intend is to destroy the ghost. In other words, while Kingston experiences the world around her through ghosts and memorizes these, Morrison reminds the experienced past by her ancestors during the slavery years, through a ghost. Therefore, Kingston as her subtitle suggests: Memoirs of a Girlhood Among Ghosts, represents her childhood memoirs, she experienced among and against a multiciplity of supernatural beings. "When I was growing up," Kingston explains in an interview with Angeles Carabi, "people around me saw spirits and creatures . . . It wasn't just that they brought ghost stories from China, but that they saw spirits and magic people in the world around them, and that they tried to use the magic for or against themselves" (Wogowitch, 1995; 123). As a result of such a surrounding with supernatural in her everyday world, Kingston emphasizes her fears: "I was terrified all the time. I was always afraid of spirits, ghosts, and vampires." (Winsbro, 1993; 155). To overcome her fears she attempted to control and destroy the supernatural world by leading a very rational life.

As a writer Kingston learnt how to use the magic of the supernatural world for her self. Therefore, Kingston in her novel examines the ghosts that haunted her as a girl. The young Maxine is not only surrounded by ghosts of American and Chinese

origin but is herself viewed as a "half ghost" (W.W 185). To know herself, to liberate herself from the ghostly existence, Maxine is forced to confront those ghosts who threaten to mislead her by silencing her, enslaving her, or driving her crazy by forcing her to live the life of non-life rather than human being. Therefore, Kingston rather than destroying those ghosts around her, tries to control their power over her to gain power from them. In fact, Kingston through ghosts views the world and gains experiences that forms the basis of her individuation. One type of ghost that Kingston interacts with daily is the "white ghost" that dominates life outside the small area inhabited by the emigrants from her parents' village in China. Taught by her parents to view all non-Chinese as ghosts, Maxine experiences her immediate world as "so thick with ghosts" that she can "hardly breath". (W.W 113) Her difficulty in breathing, in fact arises from the belief that ghosts are haunting, demonic and nightmarish spirit beings. In fact, for everyone the word "ghost" arises the feeling of fear. Maxine has overcome her fear from ghosts by rational thinking and not letting ghosts control her but by giving them substance and solidity. In so doing, Maxine comes to know the ghosts, and through the ghosts of the past, she gains the power to create and to give life to herself. Briefly, Kingston by reconstructing the lives of the ghosts who haunt her, constructs an identity for herself. Morrison also in her novel, through a ghost gains the power to confront the past and construct an identity. In fact, Morrison's characters are survivors; condemned to life and to sanity, and spirits/ghosts they see are real as the history they endure. Ghosts are more real even than God; finally the spirit world is part of that the only grace that baby Suggs promises her followers: "She told them the only grace they could have was the grace they could imagine. That if they could not see it, they would not have it" (B. 88). Morrison in giving voice and life to a ghost not only criticizes the institutions responsible for Beloved's death but also shows the healing knowledge that accrues to those attentive to the ghost's presence. What Morrison does in Beloved is to remember in order "to revive, to survive, to rename, to re-possess" (Booker, 1996; 468). Even though both treat ghostly characters in different ways, both Kingston and Morrison, in fact, believe that "ghosts" give them the power to destroy and heal the unknown. Therefore through the "ghosts of the past" that remind the unremembered both writers present the past forbidden to be remembered, and an identity that has been delayed to be gained.

1.4. The Other (Ghosts) Of The Other (Women)

*The past, until you confront it, until you
live through it, keeps coming back in
"other" forms.*

Toni Morrison

The ethnic women writers were seen as the "other" but it was not only the ethnic women, but women in general that was described as the "other" because for years women were selfless and voiceless and were defined relative to men not in herself. Therefore, the women and ethnic women writers were the "other" compared to the men who formed the patriarchal society that women were forced to live in. As Simone de Bevoirs defines:

Thus humanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being . . . She is defined and differentiated with reference to men and not he to reference to her; she is the inessential as opposed to the essential. He is the Subject, he is the Absolute – She is the Other.

(qtd. in Webster, 1990;71)

As Simone de Beauvoir expressed years ago, women were the "Other" compared to men but after the 1960s, especially with the development of the feminist movement, women began to raise their voice and realize that they had an essential (self) of their own and learnt to define themselves as the "subject" rather than the "other." In fact, physically women began to move out of their private sphere into the public sphere with the feminist movement that allowed women to deconstruct the male dominated rules and logically began to question their place in the society with the psychological movement that helped women to analyze the repressed past pushed into their subconscious. Thus, women especially the ethnic women writers after their self-realization needed to create a world in which they were defined in themselves rather than being defined relative to men. Therefore,

they created a literary world in which their ghostly characters were the "other" compared to their "otherness". In other words, since a "self" is necessary to be able to define an "other" ethnic women after gaining self-awareness and popularity through their literary works, created the "other" of the "other." Their "other" is their "ghostly protagonists" because the world, the women and ethnic women writers created in their novels presents the feminine world in which the women are to whom the "other" is defined. In this ghostly literal world, the woman is defined in herself rather than reference and relative to men. This change in women's private and public sphere shows that women and ethnic women are now able to decide what is essential and what is inessential for them and to whom she is the "other" and to whom the "other" can be defined. Moreover, in order to gain a "self," the "other" should be defined relative to you, and to be "your self and live a life of certainty you" should learn to think for your self rather than lead a life with "a mind made by others" (Karrer & Lutz, 1990; 86). This is what the ethnic women writer learnt to do throughout the passing years, because right from the beginning, the ethnic women writers wanted to express their thoughts freely without the influence of the "other," but could not until the changes that occurred in the recent years. Finally, ethnic women writers managed to express themselves freely through their literary works that includes the "other" of the "other".

The word "other" can vary in meaning, for example, the ethnic groups are the "other" for the whites and the dominant culture, women are the "other" for men, the mother is the "other" for the child, and as used in this dissertation the ghosts are the "other" for the ethnic women writers. As every subject is in need of an object to identify the aim, shape, position, and character of the subject (self), Morrison and Kingston were in need of an object (other) to express their thoughts freely and find an identity of their own selves. The object they found to express themselves freely were the ghostly protagonists created in their novels. These ghostly characters helped both Kingston and Morrison to express their thoughts freely and to form a world in which the women are the subjects and the ghosts are the objects (other). Thus, through the objects, selves gained identity. In fact, to gain an identity of their own was the desire of all ethnic women writers throughout the American literary history. Therefore, the ethnic women, in need of a self, an identity of their own began to confront with the past and narrate their experiences in their novels, but the past until you confront it, will continue to come back in other forms, as ghosts,

disturbing memories, regretted history, forgotten bits and pieces of stories of roots. In other words, to be able to create a self and think for ones self, a confrontation with the past and the narration of the experienced is a must and that is what the ethnic women writers aimed to do when they created the ghostly protagonists of the past.

Of course, everything experienced either bad or good takes its place in one's subconscious and everything that is pressed into the subconscious bursts out if the repressed and oppressed past is accepted and not hidden anymore. The only way to express the hidden and the unspoken is by remembering them, narrating them and by talking them over. Therefore, Lacan's statement: "The unconscious is the discourse of the Other . . . The dimension of the truth emerges only with the appearance of language" (Napier, 2000; 394), plays a crucial role in the formation of the "other" of the "other", because unconsciously, the hidden feelings in the subconscious give birth to the ghostly protagonist, "other". In fact, it is language that helps to establish the "other" of the "other" because women give birth to this literary "other" through words. As the ethnic women writers shaped the "other"(ghost), they defined as the other of the "other"(woman) through words they unconsciously or consciously made use of the past. Thus, by remembering the past they lived or heard relative to their self, they formed another "other".

In fact, always women are the "other" when defined relative to men, again they are the (m)other defined relative to their children but with the ghosts they are not the other but the "self," because when the ghostly characters of the past are interpreted as the "others", ethnic women are not seen as the "other" but the "self" that formed the "other" defined to their otherness. It can be said that the differing self, the "Other" is established through memorization and narration of the past. In fact, differentiating self from the "other" and first finding the "self" before defining the "other" is the base of the identity process, and shift from otherness to selfhood. Otherwise, as Christopher Miller explains the other's difference cannot be defined:

By, defining the Other's difference, one is forced to take into account,
or to ignore at one's peril, the shadow cast by the self. But without

some attention to African past, some effort to describe the Other, how can we accurately read the African present? There are in fact two ways to lose identity, be it's one's own or someone else's . . . by segregation in particular or dilution in the "universal."

(Napier, 2000; 397)

Miller's comment on the loss of the identity is a maxim critical to the need of a reflective (re)membrance of the past that forms the base of identity. In other words, without the past, the present cannot be read or understood, and the identity cannot be formed. Within such a perspective, the nature of past and narration is necessarily redefined and subsequently is shifted towards the full-bodied voice of the shared traditions reflected within the ethnic literature.

The nature of past and narration is redefined, in the recent years, because as noted by Stuart Hall, "identity is neither simple nor stable. It is something that happens over time, . . . that is subject to the play of history and the play of difference" (Singh, Skerrett & Hog, 1994; 16). Thus, identity instead of being seen as fixed, becomes a dynamic construction that adjusts continually to the changes experienced within and surrounding the self. The discourse of self: sexual, racial, historical, regional, ethnic, cultural, national, familial and even spiritual, all help to create the individuality and form the language that is shared with the community which is the indication of the shift towards full-bodied voice or multi-voiced presentation of the shared past. With language the ethnic women writers negotiate the events both intersect in the body and the mind. In fact, memory is one of the ways consciousness connects items and experiences in the net of the language, and language is the way the "individual memory," that is consciously or unconsciously filled, is out spoken and literature is the way the remembered events are recorded for the coming others. In fact, ethnic writers trace the memory in language and narrative, and challenge it: "by opposing to memory, its dark shadow, forgetting; reconsidering its relation to history and past, and oral tradition; erasing and revising it; preserving or recording it" (Singh, Skerrett & Hog, 1994; 17). In the process, each ethnic writer reorients the readers' sense of both the experienced

cultural identity and developed literary forms. Of course, memorizing the past or reorienting the past is not possible without understanding the relationship of memory to the formation of the unconscious life or the subconscious world. According to Freud, it is the interaction of the conscious and the unconscious by which the self and the worldview of the individual is possible. Unaware of the presence of the unconscious, the individual operates consciously. Freud asserted, believing that reasoning and "analytical skills" are "solely" responsible for the behavior of an individual. But it is the unconscious, Freud believed, that evidences itself through slip of tongue, dreams, art, and irrational behavior that motivates most of the action of the individual. Since Freud's theories are either directly or indirectly concerned with the nature of unconscious mind, why Morrison and Kingston created ghostly protagonists as the reminder of the past can be better understood through his psychoanalysis explanations. Freud, explains that human mind is "conscious and rational only at times" and he calls the "predominantly passionate, irrational, unknown, and unconscious part of the psyche the id, "it", and ego, or "I" is his term for the predominantly rational, logical, orderly, conscious part. Another aspect of the psyche, which he calls the **superego**, is really a projection of the ego." (Webster, 1993; 84). The superego almost seems to be outside of the self, making moral judgments, telling one to make sacrifices for the good causes even though self-sacrifice may not be quite logical or rational. And, in a sense, the superego is "outside", since much of what it tells one to do or think one has to learn from her/his parents, school, or religious institutions. What the ego and the superego tell one not to do or think is represented, forced into the unconscious mind. Thus, according to Freud all of the people have repressed wishes and fears but ethnic women have double even triple time more repressed wishes and fears compared to the white dominant culture.

Therefore, Kingston and Morrison, in their novels present the repressed past, the fears of their people, gender and otherness. Although in both novels there are warnings about the stories to not be passed on or mentioned, both of them do not listen to their elders and narrate their past forced in their unconscious mind, which is the stage of ego. What they do is to project the past events but they do this

unconsciously through ghostly characters. They do not do it for their self but for the "others," which is the stage of superego. In other words, what they experienced because of the "id" stage is narrated because of the ego but projected with a superego stage.

In fact, without the unconscious discourse of the experiences the conscious cannot be aware of the discovery of the other. Therefore, ethnic women writers have, over the years, heightened their awareness of the discovery of the other worlds, other people, other cultures and other languages by forcing their conscious and subverting traditional narratives in variety of ways. Thus, storytelling gained importance because through stories consciously or unconsciously ethnic women writers found their own way of empowering the characters and situations in their novels. The memorization of the past and technique of storytelling allowed ethnic women writers to pass their stories from one generation to the next. In other words, through storytelling technique the ethnic women writers presented the stories of the other (women of color) of the other (ghosts) that bridged the gap between the past and the present, and allowed them to move toward a future life. Ethnic women writers by creating the other of the other remind the readers that the effects of the past always remain for the ethnic groups even if sometimes muted.

Therefore, a newly emerged American-ethnic identity must acknowledge and empower difference without breaking under the dominant culture's weight. In fact, the ethnic women writers that may be still defined as the "other" in the male dominated world have found new doors for themselves through their novels in which the other is not women but ghosts because in the literary world, ethnic women gained power and dominated a place for themselves where they are powerful enough to do what they desire and even create characters defined relative to them, as the "other." So, the definition made by Simone de Beauvoir at the beginning of the chapter can be reinterpreted. That is to say, although humanity is male and man defines woman not in herself but as relative to him, the literature is not male dominated anymore so man cannot define woman relative to him but in herself because presently woman cannot be regarded as an autonomous being defined and

differentiated with reference to men but with reference to her self; she is no more the inessential opposed to the essential but is the essential of her self. Men are not the subjects, anymore because the She (the other) has learnt to gain a subjectivity of her own rather being defined relative to him. Now, ethnic women writers define the characters of their imaginary world as the "other" of the "other" relative to women and make these characters act as mediators between the living "other" and the haunting "other."

Toni Morrison in her fifth novel Beloved creates the "other", the ghostly daughter that "haunts" her mother and the others, because these "others" are been repressed under the painful memories of slavery. The reason for the ghostly daughter, Beloved to return is because of the painful memories of the past and her being "forgotten." In fact, Beloved the "other" of Morrison and "other" for her other characters is the return of the repressed, the forgotten daughter and may be an ancestor. This forgotten and repressed ghost came to possess her mother, the ex-slave woman who was possessive and full of pride that she killed her baby daughter rather than see her taken back into slavery at Sweet Home plantation. This baby daughter returns eighteen years after her death. Beloved's appearance after all these years, stirs up the events. According to Tzvetan Todorov's perspective, Beloved is both a "real" ghost within the text, and hence "marvelous," and an "illusion of the senses," something "uncanny" (B. 41) (Singh, Skerrett & Hog, 1994 203) In fact the ghost of Beloved, is relegated to the fringes of consciousness, to the watery essence from which she came, and to the world of the myth that is the lost African identity (Carpenter & Wendy, 1991; 233), and the lost identity of the ethnic women. Since Sethe spends her present "beating back the past" (B. 73), her eyes blank and expressionless, "two open wells that did not reflect firelight" (B.9) Sethe, Beloved's mother and the other women characters all experienced the horror of the slavery, therefore, they have avoided remembering the past and have no self of their own but with the ghost Beloved who is the indicator of the lost African identity, they confront the past and find an identity of their own that allows them to look at the future with hope.

It can be said that, Beloved is the complex and comprehensive vehicle (other) through which Morrison has her readers, as well as her characters, confront their

evasions, uncertainties, and mystifications of a repressed past. The painful repressed past events are mirrored through the characters' memories. Although *Beloved* is generally interpreted as the return of the repressed past as a ghostly daughter, there is more to add to such an interpretation because as Margaret Atwood asserts, "There's a lot more to *Beloved* than any one character can see, and she manages to be many things to several people" (Gates & Appiah, 33; 1993). Therefore, *Beloved* represents something for everyone and every character in the novel. Each different interpretation adds another layer to her already thick identity. The interpretation about *Beloved* differs from the others because she is this time not only a ghostly protagonist reminding the past but a ghostly figure that enabled Morrison and other ethnic women writers to create another "other" related to their "otherness". In other words, as ghost stories opened new doors for women writers to enter the male dominated literary world, the ghostly women figures enabled ethnic women writers to take another step in that literary world, in which, now they are not the "other" but the creator of "Other."

Kingston, another creator of the other "Other." Kingston also, as Morrison did, used the ghosts as reminders of the past. Understanding the past events is possible through memorization because memory can serve as a kind of document of the past that brings out the truth behind the hidden past in the deepness of the unconscious mind. Remembering the past will help make a coherent wholes out of the meaningless fragments of the past by reconstructing the past and present events. Besides to be able to remember something, the memory must be used, as Mary Warnock asserts; "in recalling something, we are employing imagination; . . . in imagining something, exploring it imaginatively, we use memory" (Hog, 1994; 234). In fact, the "memory is not only the product of the individual consciousness, but also as a communal phenomenon, most noticeable in the oral tradition of storytelling, in which stories recount the lives and events, real or imaginary, that support a culture's understanding of itself" (Hog, 1994; 235). In general memory is about absence. It concerns itself with the pastness of the time past and filling gasps in the known continuum of experience. The imaginative capacity of memory to recover and reinvent images and ideas of the absent places bridges the locals, supplying a crucial sense of self. Knowledge of the past helps one to realize the facts about the spoken and lived world. In other words, memory is an obvious source for understanding the past. Memory, for Kingston is both bearer and transformer of

culture and unconscious mind, and it is precisely at the point of ambiguity, where it seems possible that the words are changing on the page to reflect contradictory memories, that transformation begins. Transformation is between the Chinese past and the American present that constructs the Chinese-American future. In fact, the Chinese-American experience, both emerge from the memories of that culture and its members and become its common memory. Therefore, to narrate Chinese American experience is essential because the narratives can be shaped through memory. Kingston reshapes her memories of otherness into a meaningful narrative that enables her to define herself through the "other" she created.

Both Morrison and Kingston through the imagery ghostly relatives, succeed to express the female developments ethnic women writers passed through and identity they gained as they became experienced. In fact, Kingston settled on ghost, (the other), first of all to reflect immigrant women's indirect interaction with society. She also noted the range of meanings ghost embraces; threat and coercion mitigated by indefiniteness, seductive beauty or charm (Carpenter & Kolmar, 1991; 199). If the private experience of encountering ghosts means entering diversity, darkness and dreams to treat individual power, the public, narrated experience is one of disengaging from otherness in order to reconfirm social identity. In fact, entering the world of ghosts is an individual, internal experience of the self; separating from ghosts measures the self's possession of communal identity (Carpenter & Kolmar, 1991; 200). Ghosts, therefore, because they imply both insubstantiality and solidity, represents the shifts between mind and event or conscious and unconscious. Ghosts respond to otherness in two ways; all ghost/role models use or embody ghost in both senses. No Name Woman, for instance, gazing at her new born, contemplates the simultaneous loss and possession of family that the baby "ghost" represents: "A child with no decent line would not soften her life but only trail after her, ghostlike, begging her to give it propose . . . Full of milk, the little ghost slept" (W.W. 17) .Fa Mu Lan understands her very different separation from family, one sanctioned by the community, as a kind of ghost existence. Given a glimpse of her future husband, she says: "We will be so happy when I come back to the valley, healthy and strong and not a ghost" (W.W. 37). Brave Orchid's limitations are expressed in terms of ghosts: "Medical science does not seal the earth, whose nether creatures seep our, hair by hair, disguised like the smoke that dispel them. She had apparently won against one ghost, but ghosts forms are various and

many". (W.W. 98) The ghost that Brave Orchid cannot control turns to be her sister, who ends up "a ghost badmouthing her children" (185). Finally, Ts' ai Yen shapes the ghosts into a song and through it makes the two cultures understand each other. Although Ts'ai experienced growing up among people her parents labeled as ghosts and barbarians, she manages to protect herself and survives because she believes that boundary can be dissolved by overcoming her voiceless. In other words by locating voice, she manages to carve a place for herself, an identity that crosses boundaries which is not only Chinese American but also individual. So, for Ts' ai the ghosts function as mediator between the Chinese and American identity. The ghost world narrations in Woman Warrior help to develop imagination and individuality and confirm familial and communal identity. Kingston sees the positive meanings of identification with ghosts because Kingston by reconstructing the lives of ghosts gains a self that enables her to create a world in which the ghosts are the "other" and she the "other" whom through the other (ghosts) constructed an identity for her self.

The "other" of the "other" enabled both Kingston and Morrison to construct an identity of their own and confront the repressed past that was doomed to be squashed in their subconscious if they had not lived it through the stories reminded by the ghostly protagonists, that throughout the story kept coming back in other forms, till they made the past of both ethnic group memorized rather than forgotten. In other words, the others (ghosts) kept appearing before the eyes of the people who they wanted to confront with the past they regretted to remember, and the others (women) through the language they used as they narrated the stories, that formed their magnificent novels full of wisdom, spoke the unspeakable and unheard for the coming others. Briefly, it can be said that the "other" of the other helped the "other" confront the past and find an identity of their own, and the "other" narrated stories for the other "others" to be able to form a better future of their own and for the coming other selves . . .

CHAPTER II

SIGNIFICANCE OF FAMILY CONCERNING BLOOD TIES AND SPIRITUAL CONNECTIONS

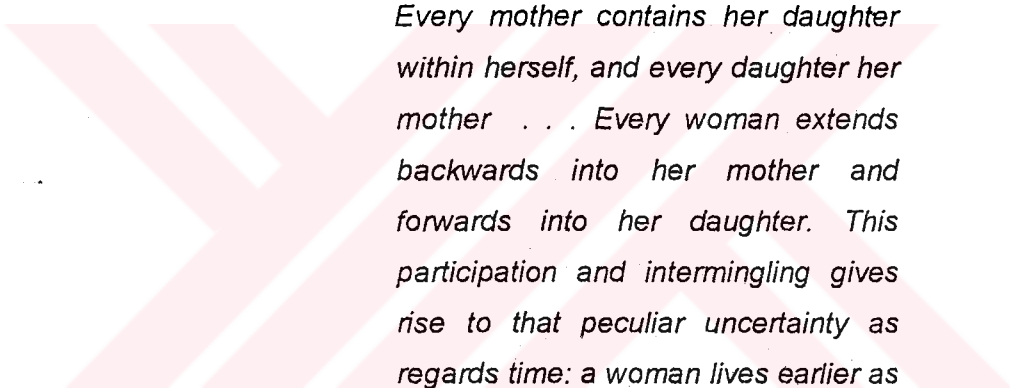
*[. . .] Family and the community have
historically provided the only
protection . . .*

Johnson Odim

Family structure plays a significant role in individuals' lives, because the family is the smallest unit where the individuals become sociable members of the community. In other words, families are the smallest units that form the biggest communities. Therefore, the stronger family ties are the stronger the community becomes. Moreover, the family ties are very important also because the continuity of the family relations and race is possible when family ties are kept strong, otherwise families cannot continue their structure and existence. Family ties based on strong kinship provide protection and unity for all the members of the family. Besides, as long as individuals connect themselves to their cultural sources and families, they will have no problem with their past and identity, since individuals who have been separated from their families and relatives cannot find their real identities and understand their past, because they do not know where they belong. For instance, African-Americans were separated by the brutality of slave-labor economy that places the value of a dollar, above the value of human life. Therefore, Africans are after their lost identity because of the brutality of slave-labor economy. Indeed, African family ties have been destroyed leaving deep psychological marks but African-Americans at present have constructed strong family ties. Additionally, Chinese-Americans have been separated, because of immigration act that only allowed men to immigrate to America. This caused looseness in Chinese family ties and psychological problems. However, Chinese-Americans or African-Americans deeply influenced from such family chaos, now try to tighten their family ties and relationships. So, no matter, where and how the family members have grown up, they should not separate themselves from their roots and historical past but

courageously confront it and try to form strong family ties. These ties between the families can also be spiritual, because there can be connection between the dead and the living. In fact, as long as the family ties are kept strong, it does not matter whether the individuals are alive or dead, or even ghost-like because the actual thing to keep in mind is to have good relations and strong family ties with each other. Thus, a question can be brought up: actually, the relations between mothers and daughters are very strong but can relations between a living mother and a ghost daughter be strong? Of course, but in the literary world, where everything is possible, rather than the real world . . .

II.1 LIVING MOTHERS AND GHOST DAUGHTERS: BLOOD TIES AND SPIRITUAL CONNECTION



Every mother contains her daughter within herself, and every daughter her mother . . . Every woman extends backwards into her mother and forwards into her daughter. This participation and intermingling gives rise to that peculiar uncertainty as regards time: a woman lives earlier as a mother, later as a daughter. The conscious experience of these ties produces the feeling that her life is spread out over generations.

C.G. Jung.

Since the mid-1980s, the interest in mother-daughter relationships has become increasingly strong, but this interest has even become stronger with the amazing tie seen between a living mother and a ghost daughter. Toni Morrison in her novel Beloved focuses on such a mother-daughter relationship while Maxine Hong Kingston in her novel, The Woman Warrior focuses on a mother-daughter

relationship with such ghosts. These ghosts are very essential

for the development of selfhood. In other words, the mother-daughter relationship in Morrison's novel develops between a living mother and a ghost daughter, and in Kingston's novel, between a living mother and a living daughter who is raised among the imaginary ghosts that shape her identity. No matter, how the writers focus on the mother-daughter relationship, this relationship is based on such a tie that cannot be fully explained. The explanation of such a tie even becomes more puzzling when one thinks of a spiritual tie between mothers and daughters. As known by everyone in the real world, the tie between the mother and the daughter is a blood tie because it is the mother who gives life to her baby from a small blood drop but in the spiritual and in the fictional world this blood tie can turn into a spiritual tie because this time the mother's love gives life to her baby through feelings and emotions. Therefore, in Morrison's novel, the blood tie that binds the mother and daughter turns into a spiritual connection between the living mother and the ghost daughter.

Even though the relationship between the living mothers and the ghost daughters may be a spiritual connection rather than a blood tie, it is a fact that the mothers and daughters are the "others" of each other because it is the mother's love that gives life to the daughter and it is the daughter's love that completes the mother's uncompleted desires. Moreover, it is the daughter that takes the motherhood a step further. In other words, every daughter even though may love or hate her mother remembers her relations with her mother and shapes her future motherhood. When the daughter becomes the mother she then realizes the difficulties of motherhood and her faults against her mother. Of course, this relation can be vise-verse: when the mother sees her daughter become a very caring and lovable mother, she realizes her faults against her daughter but every thing would be too late for both, the mother and the daughter. No matter how the relationship between the mother and daughter may develop, either good or bad, there is a fact that cannot be denied; daughters without mothers are incomplete because the daughters growing up without mothers will always be hungry for love or psychologically always be in need of something that they cannot name. Thus, *Beloved*, the ghost daughter that Morrison draws in her novel is always hungry for mother love because she has been killed at an age that she was desperately in need of mother love but this hunger for mother love turns her in to a revengeful ghost daughter showing her feelings of frustrations. In Kingston's novel also, there is

a daughter expressing her feelings of frustrations but this time the living daughter is frustrated because of the ghost stories of the living mother. In fact, the mothers seldom show their feelings of frustrations with exhaustion from the demands of motherhood but the daughters always criticize their mothers and show their feelings of frustration of having such a mother but whether they like it or not, one cannot be without the "(m)other" because it is the mother that shapes the others' identity. Since daughters are seen by their mothers as "extensions of themselves" this may be the reason why C. G. Jung states that, "every mother contains her daughter within herself and every daughter her mother . . . woman lives earlier as mother, later as a daughter (Hirsch, 1981; 206). Thus, it is clear that a daughter in the past becomes the mother in the present, and then as their mothers of these daughters, did in the past, they force their daughters to be their "other" side that they could never have achieved to become and this time their daughters show their feelings of frustrations against their mothers because of not letting them achieve what they want. This is a non-stop circularity that will continue in every generation. Parallel to this reality, ethnic women writers through ghostly daughters and living mothers tried to express their hidden "self" that was repressed for years because of the patriarchal culture in which they were brought up. Now, as they started to be the mother of their writings they expressed their feelings of frustrations against the past that their mothers experienced. In other words, the ethnic daughters of ethnic mothers are now the mothers of the ethnic works. They are burdened to complete the uncompleted desires of their ethnic mothers who had shaped these ethnic daughters' novels that present the puzzling relationship between the living mothers and ghost daughters.

Generally, women writers draw their ghostly stories in two categories. In the first one, the child returns from the dead in order to find a woman to mother it in the afterlife. Although the mother is sentimentalized, the child ghost is not, because the childish ghosts do not return to greet their mothers in glory but in vengeance. The childish ghosts continue to wonder and haunt in this world until they find a woman to sacrifice her life or to mother the ghost child in the other world. In fact, the child ghosts do not appear in a terrifying sight. They are like ordinary people who came to company the living with their visible ghostly appearance. In the second and the most common category of ghost stories on motherhood and mother-daughter relationships are those in which a dead woman is unable to achieve the "peace that passeth understanding" (Lundie, 1996; 9), because she has left a child on earth.

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The woman is forced by the very fact of motherhood to return from the beyond in order to protect or provision for the child. Like those children ghosts the mother ghosts are not scary figures. Since the relation between a living mother and ghost daughter, and the blood tie and spiritual connection that binds the mothers and daughters forever are the subjects are taken into consideration, the first category will be promising for an interpretation of such an unusual relationship that takes place when a ghost daughter enters into the life of the living mother.

Beloved, by Toni Morrison provides a good example of this type of ghost story in which the daughter ghost returns to haunt her mother by trying to make everyone around her escape, so that she can have her mother to herself only. Beloved is the name of the sad, malicious and angry ghost, which is the spirit of Sethe's baby daughter, whose throat she cut under appalling circumstances eighteen years ago. This ghost daughter when she was about two years old, started to haunt the farmhouse in which Sethe, Denver and Paul D were living. Because that, This ghost daughter is from the past, (the dead) she only remembers the past rather than living the present. In fact, the book moves from the present to the past, particularly the period 1850- 1855, and back again. After Paul enters Sethe's house, Sethe begins to remember their old days eighteen years ago and when Beloved the ghost daughter enters; Sethe remembers her daughter who she killed because of the fear that she will become a slave like herself and witness the horror of slavery and witness torture as she has. Sethe always remembers her baby daughter. The full name of this baby daughter is, in fact, unknown. It is only thought to be Beloved because that was what was written on her tombstone. Sethe wanted the funeral service to write "Dearly Beloved,"(B.5) but could only afford to pay for one word. Payment was ten minutes of sex with the tombstone engraver. This act, which is recounted early in the novel, is a keynote for the whole novel in the world of slavery and poverty, where human beings are merchandise, everything has its price, and price is tyrannical (Bloom, 1990; 144). After such a sacrifice, "Who would have thought that little old baby could harbor so much rage?" (B.5) thinks the living mother, Sethe. Although Sethe does everything for the sake of protecting her daughter, what her ghost daughter, Beloved does in return is to haunt the house by breaking mirrors, making tiny hand prints in the cake, smashing dishes and manifesting itself in pools of blood red light.

As the novel opens, the ghost daughter seems to be in full possession of the house, doing various things to haunt the house and even manages to drive away Sethe's two young sons. Later, she tries to drive Paul D away also, but she cannot succeed in this. It seems as that the female characters as Baby Suggs and Denver accepted Beloved as one of the members of the family instead of a haunting daughter ghost. For example, Baby Suggs sees her as a harmless ghost and says: "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 luck" (B. 5). Even though Baby Suggs defines this ghost as a baby and adds that they are lucky, this baby ghost grows and becomes a threatening figure, haunting the house and the people around her mother. Although Beloved haunts everyone around her and tries to give harm to those who do not do what she wants, she is the beloved ghost daughter of Sethe and only in need of mother love. Denver, Sethe's teen-age daughter, bares everything this ghost sister does because Denver doesn't have anyone else to play with. All the characters in the book believe in ghosts, so it seems natural for Beloved to wander around and disturb or give harm to the ones around her, and especially to her mother. In fact, Sethe adores her child; therefore, any sign of her even as a ghost is better for her than nothing. When she realizes that this ghost is her "Dearly Beloved" daughter, without questioning she accepts her and says; "Beloved, she my daughter. She mine. See. She come back to me of her own free will and I don't have to explain a thing . . . I won't let her go" (B. 200). This explanation also shows Sethe's passionate love towards Beloved. In fact, it was Sethe that killed her without giving her the chance to live, and again it was Sethe that returned Beloved to life for the second time, because of the feeling of guilt. Another reason for Sethe, to give Beloved the chance to return is because of Sethe's passionate love towards her dead daughter, otherwise Beloved could not have returned to live with her mother and sister. In fact, in many traditions it is believed that the dead cannot return from the grave unless called, and it is the passions of the living that keep them alive. Indeed, it is this belief that causes Beloved, to return to life, and forms the bases of the relationship between the living mother and the ghost daughter.

A mother according to Paul D with "too thick love" (B. 203) would do anything for the sake of her children, so that they can live. One may ask why she has killed her daughter if she was such a caring mother? Sethe, herself explains the reason why she killed Beloved, in the story as; "if I hadn't killed her she would have died

and that is something I could not bear to happen to her" (B. 200), and Sethe says to Paul D, "I don't care what she (Beloved) is. Grown don't mean nothing to a mother. A child is a child. They get bigger, older, but grown? What's that suppose to mean? In my heart it don't mean a thing" (B. 45). This statement is a very universal one, because no matter where the child goes and no matter how old she/he gets, they are always the mother's little kid. Therefore, in every age the mother sees herself as the protector of her children. Furthermore, when Paul D tells Sethe that she cannot protect her Beloved indefinitely and asks, "What's going to happen when you die? Sethe responds, "Nothing! I'll protect her while I'm live and I'll protect her when ain't" (B. 45). Clearly Sethe defines and perceives herself "firmly in terms of a world of care and protection for her children" (B. 203) Sethe indicates that each of her children is a "life she had made" and that each had "all the parts of her" (B. 163). As her property, Sethe is also saying, she owns her children and has the right to do anything with them as she pleases. In other words, mothers see their children as their own property, therefore, they can sell, kill, throw them so on, but at the same time they are carrying parts of their mother. Therefore, mothers giving harm to their child will be giving harm to themselves, too. Thus, Sethe by killing her daughter, in order to protect her against slavery killed herself in away, because for years she locked her self in her house. In other words, Sethe buried herself in her house.

Beloved, in fact, does not understand the reason that caused her mother to kill her, therefore she acts as she does not agree with her mother, and upon entering her mother's home on Bluestone Road as a fully-grown adult, she aims to damage everything and hurt everyone around her. She is both bitter and insecure. "To be sure, Beloved's emotionalism emerges as much from a sense of rejection from being deprived of a symbolic unity with her mother- as it does from a sense of spite and retribution for brutal murder she experienced at her mother's hand" (Samuel & Hudson-Weed, 1990; 103). In fact, the baby ghost that was haunting the farmhouse in which her sister, mother and Paul D were living, later on, appears as a young girl at about eighteen or nineteen years old. But although she is eighteen, she behaves like a child. Her behavior is for most part of a child, even of an infant. Initially, she sleeps most of the day, waking to drink water or be fed. Much like the child, Sethe had murdered, adult Beloved has not yet gained control of her motor skills. Like Sethe's "already crawling?" baby girl, the adult Beloved, though slender, "moved like a heavier (woman) . . . holding on to furniture, resting her head in the palms of her

hand as though it was too heavy for a neck alone"(B. 56). More important, she immediately attaches herself parasitically to Sethe to the point of appearing like "a ridiculously dependent child" (B. 57): "Sethe was licked, tasted, eaten by Beloved's eyes. Like a familiar, she hovered, never leaving the room Sethe was in unless required and told to. She rose early in the dark to be their, waiting, in the kitchen when Sethe came down to make fast bread before she left for work. In lamplight, and over the flames of the cooking stove, their two shadows clashed and crossed on the ceiling like black sword" (B. 57).

At the point of separations, one might conclude, Beloved had not developed adaptive ego capabilities that would have made her more independent of mother. She was not quite two when her mother cut her throat, so she was not able to gain a personality of herself. In fact, Beloved's sense of self at this stage will emerge for the most part through her mother, who continues to serve as an external ego, mediating and providing her total environment. It is explained that during infancy the child's mother "acts as external ego, provides holding and nourishment, and is in fact not experienced by the infant as a separated person at all" (Samuel & Hudson-Weed, 1990; 105). With the murder, Beloved never has the opportunity to come into her own, to find a central self by moving beyond the stage of her infantile ego which at the point of her death had already been damaged. In fact, Beloved does not differentiate herself from Sethe when she reemerges eighteen years after her death; her world is merged with Sethe's. When Denver asks Beloved "What did you come back for" (B. 75). Beloved responds: "To see her (Sethe's) face." "She left me alone by myself." (B. 75) For Beloved, to see Sethe's face is, in fact, to see her own face. This shows that every mother contains her daughter in her self, because through the mother the daughter gains her personality.

It is interesting to note that Beloved remains as a spirit until her mother names her by providing a tombstone for her grave. Sethe finally returns for Beloved and names her, making possible her appearance. It is thus not surprising that when we enter Beloved's thoughts, through stream of consciousness, we learn that Beloved does not distinguish herself from her mother: "I am Beloved and she (Sethe) is mine." (B. 210). She later thinks: "I want to be the two of us I want to join" (B. 213). Finally, this blurred identity is made evident when Beloved concludes: "You are my face; you are me. You are mine"(B. 216). The most promising approach, in

order to explain the relationship between Sethe, the living mother and Beloved, the ghostly daughter will be the psychoanalytic approach suggested by Jacques Lacan. Although Sigmund Freud was the one who found the psychoanalytic approach by laying new models of how the human mind works, Lacan was the one who revised and expanded Freud's theories that were either directly or indirectly concerned with the unconscious mind, that allows writers to create their stories. Lacan is also concerned with unconscious but he sees "unconscious as language" because according to Lacan "pre-oedipal stage of Freud" in which the child at first does not recognize its independence from its mother, communicates without the medium of language" (Murfin, 1993; 226). In this stage the child enters the "mirror stage" in which the child only predicts rather than narrates. During this mirror stage the child comes to see itself and its mother, and later the other people around, as independent. In this stage the child fears the aggression of another and feels sympathy with another being and recognizes one's own self. Since Beloved was only a one or two-year-old infant when she was killed, she was not able to reach the stage of recognizing a self of her own because her mind was dominated by the "Imaginary Order". Therefore she could not reach the stage of subjective differentiation necessary for entry into the "Symbolic Order" (Booker, 1996; 295). As a result, Beloved would not be expected to have full sense of herself and mother as separate entities. Beloved sometimes directly expresses this sense of fusion with her mother: "I am not separate from her there is no place where I stop her face is my own. (B. 210)

Beloved, having undergone a form of physical castration when her throat was cut did not live to undergo the symbolic castration of entry into Symbolic stage described by Lacan. Therefore, Beloved was not able to cope with her mother's absence, and eventually forces her mother to quit work altogether so that she will never have to be absent. Besides, making Sethe quit work, Beloved made her do what ever she wanted. Even though physically she was a grown up, logically she was like a small child wanting everything from her mother, and Sethe to please her, did what whatever her ghost daughter wanted: "Anything she wanted she got, and when Sethe ran out of things to give her, Beloved invented desire . . . She took the best of every thing- first. The best chair, the biggest piece, the prettiest plate, the brightest ribbon for her hair . . . When once or twice Sethe tried to assert herself- be the unquestioned mother whose word was law and who knew what was best-

Beloved slammed things, wiped the table clean of plates, threw salt on the floor, broke a windowpane." (B.241)

Because of Sethe's sense of guilt, Beloved is able to make and have her demands met and when Sethe begins to complain, Beloved, accuses her of leaving her behind. "Of not being nice to her, not smiling at her. She said they were the same, had the same face, how could she have left her?"(B. 241) In fact, Beloved's power resides in Sethe's willingness to please; though it is based on guilt, its surface manifestation is no different from that of the slave who believes that, other possibilities notwithstanding, his destiny resides with his master, and willing to serve. Sethe, too has learned this relationship seen in slavery. Though she killed her daughter because she did not want her to become a slave, Beloved, treats her living mother as if she were her slave. This ghost daughter Beloved, who makes her mother act as a slave, sees a reflection of herself in this living slave mother who feels very thick love towards her ghost daughter and has a single wish to rejoin her mother, but as the story closes, Beloved disappears and her living mother, Sethe is left alone, muted, and waiting for death to come in Baby Suggs' bed, because besides the disappearance of her ghost daughter Beloved, her living daughter Denver, also has escaped the emotionally enslaved house so that she can return to it as benefactor. Finally, Paul D arrives and helps Sethe to overcome her pain because of her daughters' absences. Morrison, by presenting a relation between a living mother, Sethe and ghost daughter Beloved, holds a kind of mirror for the other strange mother-daughter relationship. In fact, Beloved was to be a kind of "mirror" character who would reflect the inner lives of the characters with whom she made contact. Thus, in the case of Sethe, Beloved would act to reflect the mother's fears and hopes surrounding the killing of her baby daughter. In fact, Morrison mingled fact and fiction as she presented the relationship between the living mother and the ghost daughter.

Kingston also mingled fact and fiction in her novel in which she represented the relationship between the living mother and living daughter, but this daughter was brought up among ghosts. In other words, the living mother keeps on telling stories including ghosts of the past that shaped the individuality of the living daughter. In fact, it is the power, of the ties between the mothers and daughters that keep them

in balance. If the mother and daughter cannot speak the same language, the balance cannot be provided and the feelings and the reasons behind the words will not be understood, and frustration will be inevitable. For example, the first words of the novel are mother's words: "You must not tell anyone . . . what I am about to tell you" (W.W. 3). Young Maxine does not understand why her mother forbids her to talk about the story she had told her. She thinks her mother wants to silence her so much that in her dreams (fantasy) she feels her mother "cuts her tongue" (W.W. 223). The daughter, not understanding the real meaning behind her mother's broken English reacts and she tells her mother that she does not want to listen her stories: "And I don't want to listen to anymore of your stories; they have no logic. They scramble me up . . . You can't stop me from talking. You tried to cut off my tongue, but it didn't work. (W.W. 235) Although the mother tries to motivate her daughter to life and protect her from the mistakes that she would do if she does not listen to her, the daughter refuses, thinking that her mother is limiting her life. This misunderstanding continues till the daughter grows up and becomes mature enough to understand and appreciate her mother. Until then as observed in both novels, the daughters misunderstand their mothers and react against them in frustration and anger. Therefore, no matter living or reincarnated the daughters always misunderstand their mothers, and their effort to protect or warn them against the harmful world. In fact, the mother-daughter relationship after various difficult stages always reaches reconciliation. Once reached to reconciliation, understanding follows, and when understanding occurs between the mother and daughter a strong relationship occurs, forming the bases of a strong individuation process. In other words, a daughter must understand and accept her mother to find out about herself, and to gain a strong individuality.

When the mother-daughter relationships in both novels are put side by side, briefly, it can be said that whether the daughters are living or ghosts they are always in need of their mothers. Even though the daughters may frequently express their feelings of frustrations about their mothers' attitudes and motherhood they finally realize that mothers are the ones who shape their "selves." As the mothers are present in the daughters' lives, the undeniable blood tie relationships continue but when the mothers are absent, the need of motherly love force the living daughters to

form a spiritual connection between the living and the dead. Therefore, whether living or dead, mothers and daughters are bound to each other with either blood ties or spiritual connection that one way or the other help the mother find the “daughter” or the daughter find the “(m)other”.



II.2 SISTERHOOD: DAUGHTER-SISTER GHOSTS AND LIVING WOMEN

*We are thy sisters. God has truly said . . .
Our skins may differ, but from thee we claim
A sister's privilege and a sister's name.*

Harriet Jacobs

Generally, ethnic women writers deal with matters of the women and the family relations in their works because ethnic women have shared a fate of limitation and powerlessness in the white society where they were forced to live. Moreover, they devalued and seen as the "other" both by the white women and men and even by their own ethnic men. Therefore, the ethnic women expected no protection from whites and males because they were not respected and loved. That is why, in a world surrounded by the white males, females and their own ethnic men they only had themselves to depend on in order to survive. Therefore, the only thing that the ethnic women could do was to create their own woman's sphere in which they came to understand that they shared a sisterhood of oppression. Every ethnic woman in each other's company shared their stories of the oppressed past they had experienced, and they realized that sisterhood was a powerful community and that it gave them a strong sense of themselves as a community of women embodying a rich cultural heritage. The sisterhood that emerged among the ethnic women became an important survival mechanism for them because the ethnic women get united to share their common history and their common reality. Moreover, ethnic women's unification in the sisterhood will offer an insight to the historical, psychological and sociological realities that ethnic women confronted.

In fact, the ethnic women's reality is marked with sufferings and discriminations on account of both sex and race. Throughout the history the ethnic women have been alone and unprotected not only socially but psychologically as well. They struggled against their men who exploited and left them in loneliness and isolation. They also continued to strive against the whites that made them

vulnerable. Because of their color and their sex they had no right to live in racist and sexist America. Finally, the ethnic women yearned for love, acceptance and respect and freedom to express themselves as a subject. Even when they realized that social conventions and the outside world at large prevented them from creating a new reality for themselves, they found acceptance, healing, and gentleness in the sisterhood that is a constructive force among the ethnic women. This sisterhood community may even gain a spiritual function when formed by daughter ghosts, ghost sisters and other living women.

Ethnic women are in desperate need of connection to the sisterhood because of the patriarchal society that is associated with gender bound and race bound attitudes destroying and devaluing the ethnic females (Zamora, 1998; 56). Therefore, the ethnic females to be able to reject the patriarchal pressure that destroy them, felt the need of feminine support that led the way to the rise of the sisterhood. Otherwise, without the rise of the sisterhood women would have remained isolated, unable to survive and even unable to lead a normal life. The sisterhood community provided the ethnic women with cultural and individual wholeness to continue their lives by narrating their experiences to each other. By doing so, they formed a sisterhood that functions as a force that aids the ethnic women in getting on with life, and coping with oppression. No matter, whether living females form this sisterhood with blood ties or dead figures with spiritual connection, the sisterhood is necessary, because communication and sharing within the sisterhood community would give them the strength to demand power and refuse defeat. The sisterhood that provides the survival of ethnic women and enables them to gain power would become wider with the company of reincarnated ghosts of the past. The unification with ghost sisters and daughter ghosts emphasize that ethnic women are not only maintaining a unit with their living sisters but with spiritual connections with their dead sisters and relatives, also. Therefore the sisterhood in this dissertation includes the relations between both sisters with blood ties and spiritual connections.

Both in Morrison's and Kingston's novels, the concept of sisterhood is formed either by the living females or by the haunting ghosts. Haunting ghosts may arise fears because of the belief that haunting ghosts are demonic and nightmarish beings that return to harm the living, but even though such belief may be wide

spread, the ghosts in these novels are not demonic. They are all reincarnated to serve the purpose of the sisterhood community. For example, in Beloved, through the daughter ghost, Beloved, the living women character witnesses how the dead reincarnates into the world of the living years later, as physically a teenager but logically a baby and as a ghost sister. Beloved, appears years later and expresses the suffers of the dead and how the dead wanders in this contemporary world, to both her mother, Sethe, and her sister, Denver, and helps them confront with the past. Also, in The Women Warrior, there is an aunt ghost together with various other ghosts that help the living women and sisters confront with the past. The ghost aunt, sister of a brother who prefers to forget her, appears years later into her niece's world. This endlessly wandering ghost of Maxine's aunt who is denied by her family because of her impregnation by an unknown lover is one of the personal ghosts that haunt Maxine. After the villagers raided and destroyed the home of the aunt's family, "the family broke their silence and cursed her. 'Aiaa. . . . Look what you've done. . . . Ghost! Dead ghost! Ghost! You've never been born'" (W.W. 13-14). The story of this no name aunt is told by the mother to warn Maxine against adultery and bearing illegitimate child. This is an act against the laws of the family and Chinese culture but Maxine devotes pages of papers to narrate her forgotten ghost aunt's story to other people to emphasize the oppression of the past on females grown up in China. "Maxine's memories and imaginative re-creation of her forerunners' lives haunt her and, through that haunting, drive her to discover and create her own spiritual essence" (Winsbro, 1993; 158). Maxine's connection with her ghost aunt and other ghosts help her to understand the oppression on women and share the stories of women, in order to form sisterhood among Chinese women, so that they can refuse "the role of being a slave and a victim to old customs" (Wong, 1993; 87). Furthermore, by writing about the ghosts that haunt her, Maxine is attempting to form solidarity among the living and the dead. In other words, Kingston through a creative imagination, gives life, substance, and solidity to the ghosts of her childhood and, in doing so, finds the power to join the sisterhood that proved the survival of ethnic women.

The concept of sisterhood, in fact, is literally a collective call for unity and solidarity that developed in the due process of the black women's history, but presently the concept of sisterhood, can also be seen among different women members of different ethnic groups. Relation between ethnic women within their own

The sisterhood in both Morrison's and Kingston's novels acts as a bond that provides women's survival and togetherness. In fact, it is women that hold together things in their culture. For example, Kingston's mother by "telling stories of the past" tries to keep their cultural values and Sethe, another mother figure with her "past experience stories" tries to form a cultural solidarity of their own rather than yield to the white culture. The community of sisterhood aided ethnic women in releasing the chains of imprisonment and gave them the support for the maintenance of life force.

In this painful world, women feel the need to unite as sisters, friends, and grandmothers-mothers-daughters. They obviously do not see sisterhood as a strategy to maintain power over male figures but see it as pillars of survival of their own and other ethnic women, and free them from the restraints of sexism and racism and the psychological traumas of the repressed past. Sisterhood, in fact, has become an important survival mechanism for ethnic women in this painful and ghost wandering world. In the sisterhood community, ethnic women "unite to share their history and their reality because ethnic women's past life is marked with sufferings and discriminations of racism and gender difference" (Bjork, 1992; 30). Throughout the historical span of their existence in the New World, ethnic women have been alone and unprotected both socially and psychologically because they struggled against their men who left them in loneliness and isolation. For example in Beloved, Sethe is left alone when her husband Halle is captured. She crosses the river by herself and gives birth to her daughter, Denver with the support of a woman, Amy (B.31-34) instead of her husband's support, and in The Woman Warrior, Mood Orchid is left alone when her husband leaves her and immigrates to America. She waits years, for him to return but he does not. She was forced to lead a lonely life with her children for thirty years (W.W.144- 145).

It can be said that even though men are physically strong they are not able to hold the family together and protect them until they are forced. On the other hand, even though women are physically weak, they manage to hold the family together and protect them better than men. In other words, men protect if the conditions are suitable or ready but women are always ready to protect no matter how hard the conditions may be. They are always psychologically ready to protect because of their instincts and always struggling for and against something for the sake of goodness and unity of their family.

The unity of family is very important for the ethnic women because the continuity of relations and race is possible when the family ties are kept strong and the sisterhood is also important because the continuity of ethnic women's development is possible when the sisterly relations are kept strong, it does not matter whether the sister's relations are between the living or the reincarnated ghost member, or even between sisters whose skin and appearance differ from each other. Sisters claim privilege and names of their own. Therefore, as long as sisters are members of sisterhood, they will survive, be privileged and have a name, and the relations among ethnic women will open new horizons for all ethnic living and ghost sisters.

Consequently, it can be said that, in both of the novels, sisterhood connections are seen, and the ghostly female figures share their experiences with the living female figures. The connection between the ghostly characters and the fictional characters, bonding as grandmother- mother- daughter, sister, aunt and friends, function as a call for unity among ethnic women to form a sphere of their own in which they can find support, create a new reality for themselves, find acceptance and healing gentleness in each other's presence and the stories that sustained the sisterhood.

II. 3 "A GHOST FOR A SISTER?"

"Oh, Sister. I am so happy here. No one ever leaves. Isn't that wonderful? We are all women here [. . .] We understand one another here".

Maxine Hong Kingston

"We do not need anti-male sentiments to bond us together, so great is the wealth of experience, culture and ideas we have to share with one another".

Bell Hooks

It is a known fact that sisters have more secrets to share than brothers firstly, because they were silenced by men, and secondly, because they are in need of someone to listen to their problems and share their secrets that have been repressed by the male dominated culture and social environment. Indeed, for years, and still in some countries girls are raised under some kind of cultural and social pressures that limit their actions and thoughts because they are commanded to obey patriarchal rules. On the other side, boys are encouraged to act freely rather than being limited by the cultural and social pressure, because they are going to be one of the members of the commanding patriarchal society. Therefore, they are not repressed like girls. Maybe, the pressures applied on girls were done for the sake of protection or maybe to emphasize that girls are physically weak, and are in need of a paternal protection but while these are done what the girls think and how they feel are never asked, because they are not allowed to express their thoughts. For example, in Kingston's novel when young Maxine tries to express her thoughts, while talking about a woman who helped them, the mother angrily says: "Don't talk

back" (W.W. 224). In fact, until girls began to become voiced and rebelled against the paternal protection, cultural pressure and break the taboos of the society they grew up in, the social pressure began to weaken together with paternal domination and protection. Thus, the girl who is growing became powerful by sharing her secrets and ideas. Even if a girl does not have a sister she always prefers female figures (sister, aunt, mother), because each female shares similar problems. Ethnic women even took this sister relationship a step further when they began to haunt the paternal environment that surrounded them with ghostly sisters. As the ghost figures enabled ethnic women to speak the unspoken, a ghost for a sister enabled them to share the secrets of the forgotten past.

As a matter of fact, the return of a dead relative or ancestor as haunting figure and the idea of "a ghost for a sister" awoke great attention, because women dealing with ghosts, was very interesting and of course open to conversation. No matter, how controversial it may be, now the devilish ghost that once was supposed to be other part of women, appears to haunt the living not as a devilish ghost but as a ghost sister awakening the living sister. In other words, the ghostly figures now are functioning as pioneers and mediator between the past and present conditions of ethnic women and leading them to awakening. Because that, women's public and private sphere are different from each other, they are always in need of a sphere of their own in which they can be themselves (Perkins, Warhol & Perkins, 1994; 42). Therefore, the ghostly figures that appear as mothers, daughters, aunts, sisters and grandmothers form the sphere of women in which they act as they want, far from the paternal public pressure and maternal private pressure that lure each women into lives which they are forced to lead. Even though sometimes there is no other choice for women to yield to the events and decisions, the use of ghosts in their works is their choice and their decision. In other words, the ethnic women are no more chanceless they are able to make their own choice, and "a ghost for a sister" is their choice.

A ghost for a sister functions as the secret sharer and becomes the mouthpiece of ethnic women. No matter whether the sisters are alive or dead they all try to better the position of ethnic women. For example, in Maxine Hong Kingston novel the Brave Orchid helps her sister Moon Orchid to see the facts of life and in Morrison's novel, the ghost sister appears to represent the past that was hidden

from her sister, Denver. At the first sight, the word "ghost" may seem haunting and scary and even the question "a ghost for a sister?" may sound very awkward and amazing. However, one may ask: will this ghost sister give harm to her sister or protect her? and will she be able to share the secrets her sister shares with her? Or will she spread them wide out to everyone so that she can make the living sister a slave, for her own benefits? or an agent between the living and the deadly world? Indeed, if one thinks for a moment, a sister that has died, one day reappears as a ghost sister, what will happen? The answer to this supernatural event may seem impossible to answer in the real world but in the literary world every thing is possible because the fictive world drawn in the novels are the reflection of the feelings and events hidden in the writer's unconscious. The only area for these repressed thoughts to return to life are the white pages that are waiting to be filled with the flowing ink from the pen which is the tool for the writer to write the repressed events of her life.

The ghost sister character is another tool for the ethnic women writers that help them to bridge the gap between the factual and fictional world they witnessed. Ever since the world began to turn what women witnessed was always ready made for them or narrowed down. This was even doubled for the ethnic women writers because before writing they had to learn how to think freely and be creative. In doing so, the ethnic women writers created another world in which their worldview is not narrowed and they are able to move and speak, as they desire. In fact, the world they created and characters they drew in their novels opened new horizons for them. No matter whether the characters are ghosts of relatives, ghost sisters or living ones, one way or the other the ethnic women learnt to express themselves and proved that they have different communication with each other than men. Thus, whatever one may think, at first sight of "a ghost for a sister" may sound impossible but when one thinks again it may not seem that impossible because our dreams always make us communicate with the dead. Moreover, if something is hidden in our unconscious it is for sure, to burst out one day either as a ghostly figure or as strange memoir that will dazzle one, because the individual cannot tell whether it is a living person or only a creation of the mind. Therefore, in the literary world the impossible can become possible and the possible can become impossible. So, then why will "a ghost for a sister" sound impossible? If the mind accepts it the eye will see it perfectly, as Denver did, in Morison's novel. Denver was raised in a state of

unbearable loneliness, because Sethe's act alienated her from the community, her only companions for the first six years in her life were her brothers but after their separation from the 124, house of Sethe, Denver was once again lonely and her only way to escape this loneliness was by retreating a small boxwood grove, which sustains her play, refuge and eventually life itself:

"In that bower, closed off from the hurt of the hurt world, Denver's imagination produced its own hunger and its own food, which she badly needed because loneliness wore her out". (B.28-29)

In fact, only through imagination could Denver experience life. Denver who is worn out of loneliness accepts Beloved at first sight, as a sister to share all her secrets and problems, and later even after she learns she is the ghost daughter of her mother, she accepts her again. Even though she is a reincarnated ghost sister, (Booker, 1996; 457) Denver only thinks of her as a sister whom she can talk. Though Beloved is a ghost Denver is fond of having a sister. Of course, before she understands that this woman who had entered into her life was her sister, Denver questions Beloved:

Denver whispered, "Why do you call yourself Beloved? Beloved closed her eyes." In the dark my name is Beloved".

Denver scooted a little closer. "What's it like over there, where you were before? Can you tell?

"Dark" said Beloved. I'm small in that place. I'm like this here." (She lay down on her side and curled up) . . .

"You see anybody?" (Denver)

"Heaps. A lot of people are down there. Some is dead." (p. 75)

This dialogue shows us that Beloved is a ghost and the images she uses implies to the mother's womb. It can be stated that while Denver is in need of someone to talk to, Beloved is in need of a mother to take care of her. Denver is the first to recognize that Beloved is the incarnation of the ghost that had haunted 124, but she still accepts her as a sister and even tries to protect her against her mother,

because of her mother's infanticide. Denver's feelings are mixed: "I love my mother but I know she killed one of her daughters, and tender as she is with me, I'm scared of her because of it"(B. 205). In fact, Denver knows that "the choice between Sethe and Beloved is without conflict"(B. 104). Although Denver still depends on her mother for "physical sustenance, she now depends on Beloved for psychological sustenance, for her sense of self as separate" (Winsbro, 1993; 145). Denver's dependence on Beloved is both destructive and constructive. It is destructive because when others see Beloved she disappears. Therefore, Denver is left alone and unable to explain the events. For example, one day when playing in the cold house Beloved disappears. On this event, Denver discovers that " Beloved has no self. . . ." (p. 123). On the other hand, Denver's dependence on Beloved inspires the desire to care for and protect another. Thus, Denver's relationship with Beloved becomes constructive because she begins to gain the sense of self, and learns to transform her fears into a desire to protect. This transform in Denver's life enables her to find a new self and separate herself from her mother. Finally, Denver becomes the survivor and Beloved the loser (Winsbro, 1993; 160).

On the other hand, in Kingston's novel the young Maxine is haunted by the memory of an aunt who has suffered from having lost her family, her home, and her spirit. She haunts her, in part, because she sees her as her "forerunners" (W.W. 8). This ghost sister of the father returns in order to be accepted by someone that will accept her existence, keeps on haunting the living. However, this No Name Aunt is only able to haunt her niece (Maxine) because the other members of the house had forgotten her. In fact, the No Name Aunt who was once the living sister of a brother now is a wandering ghost sister. In other words, she is restlessly wandering ghost (Lundie, 1996; 2) on earth because she did not obey the commands of her brothers as indicated in the following quotation:

She was the only daughter; her four brothers went with her father, and husband and uncles 'out on the road' and for some years became western men . . . They expected her alone to keep the traditional ways, which her brothers now among the barbarians . . . could fumble without detection. The heavy, deep-rooted women were to maintain the past against the

flood, safe for returning. . . my aunt crossed the boundaries
not delineated in space. (W.W. 8)

The aunt was expected to stay at home and preserve tradition and the past but she rebelled against the "traditional ways" that bind Chinese women to their husbands and husbands' families. Therefore, this no name aunt is forgotten. After giving birth to illegitimate baby she commits suicide, and the brothers forbidden this event to be talked but at the time of Maxine's menstrual flow, her mother, Brave Orchid tells her about this story of the aunt that haunts her. The father never mentions this event and does not remember his sister, who violated "the law" of the family and village by committing adultery and bearing an illegitimate child. On the other hand, the mother, sister in law to the nameless aunt, shares this story with her daughter and Maxine shares this forbidden story with her readers. Thus, she forms a community of sisterhood where the secrets are shared or circulated among the sisters. Even though the women may not be real sisters they prefer to talk everything with a girl friend rather than a boy because the boy friend cannot understand the feelings of the girls as their sisters. In matter of fact, while the girls become the victim of their brother they become the survivors of their sisters even if she is a ghost sister. In fact, the relationship between the sisters can be horrifying as much as powerful and healing, according to the developing conditions.

In each story, the sister ghosts enable the writer to voice the stories of the past and force readers to see the value of life that is authentic because the individual assumes responsibility for self. And, one who has sense of responsibility can pilot the self toward personal fulfillment; otherwise the selfhood will be in search of identity in the empty, meaningless world. Maybe the meaningless and empty world will gain meaning through the sister ghosts that haunt the living sisters in order to help them find their own selves and voice the past that condemned them. Thus, maybe after all, it will not be bad to have a ghost for a sister? . . .

II.4 BRIDGING THE GAP BETWEEN THE LIVING (PRESENT) AND THE DEAD (PAST)

*Lost ghosts were circling near our windows,
calling "Woo-woo" to be let in. She said doors
would unlock themselves in the middle of the
night unless we checked twice. She said a
mirror could see only my face, but she could
see me inside out even when I was not in the
room.*

Ying-ying St. Clair

Ghosts are figures coming and going between the living and the dead. They appear in and disappear from the lives of the living. They may enter into the lives of the living sometimes as visible figures and sometimes as invisible, but no matter how they appear or disappear they function as a spiritual messenger. In other words, by coming and going they form a spiritual bridge between the living and the dead or the present and the past, because every past event sheds light on a present event. Thus, present becomes worth living, otherwise the present that is surrounded with the memories of past's ghosts, would have enclosed the living in their present life, and the ghosts would be wandering around them. One may ask: How can the living be enclosed in the present blurred under the pressure of the past?, and Why the ghosts wander circling near the windows or the house of the living? Why do they generally appear at night? Does night/darkness that they are surrounded with after death, become their day? Indeed, night can become their day because they are no more in need of sleep, therefore what use is daylight for them. They are, in fact, already in deep sleep. In other words, they are in their eternal sleep, therefore, whether it is day or night does not matter. Since, they have left this temporary world and reached eternity, there is no relation left for them with the life on earth, but for the ghosts of the dead, that has been either murdered or timelessly died, the life and relations on earth continues. For them, one thing is important to be visible until a bridge between the present and the past lives is formed, so that the forbidden or hidden secrets can be illuminated. Thus, the ghosts that are wandering on earth are

either the spirits of the murdered ones or the ones that died timelessly. These ghosts wander around the living until the secrets are learnt, the past is confronted and the present is worth living again. Thus, these ghosts become the ghosts that bridge the gap between the living/present and dead/past.

Even though the ghosts are bridging the gap between the living and the dead, there are still various questions stirring the readers' mind, as who are these ghosts? For example, reading Morrison's novel Beloved for the first time one may ask: Is Beloved, the ghostly daughter of Sethe or is she Sethe's mother? or Is she a slave ship survivor? Besides, is it Sethe's motherly desire that causes the return of the daughter ghost or is it an ancestral ghost that is in need of remembrance as believed in the African religion. These are all questions awaiting answers and comments. In fact, in "African religion the dead wants to be remembered "(Singh, Skerrett & Hog, 1994; 200). Actually, in all religions the dead want to be remembered, otherwise they will really die. In other words, as long as the dead are remembered, they continue to live in memories, but when they are forgotten they disappear forever. In African religion it is believed that the dead are part of the sasa continuum, the present for several years, and are "familiar" to their descendants until they pass away from the sasa time altogether (Mbiti, 1987; 22). Sasa is a time dimension with its own "short future, dynamic present, and experienced past," and it feeds or disappears into the wider zamani dimension, which is the "graveyard" or "final storehouse" of time (Mbiti, 1987; 23). But after death, an individual continues to exist in sasa (human) time, where, if he/she "appears" in visual form to his/her living relatives, she/he is recognized by name. According to John Mbiti, to be forgotten at the time of death and afterward is to have one's "personal immortality" destroyed: the recently deceased "living dead" are angry at having met death violently"(Mbiti, 1987; 24). From such a viewpoint, it is understood that having met death violently causes the dead to suffer and wander around. Therefore, in both novels, since the ghosts of No Name Aunt and Beloved met death violently and timelessly, they are doomed to suffer and wander until they disappear into the wider "zamani" (spirit) dimension, which is the dimension for final rest or final storehouse. Briefly, it is the sacred duty of the family to [...] to keep the living dead within temporal sight of the "Sasa" period (Winsbro,1993 ;135), otherwise if the dead is forgotten they enter state of "zamani", which is a state that the dead begins haunting the living.

However, what strikes the reader is that Morrison's "ghostly" creation must be further taken into account because it is far too complex to be pinned down so directly, or to be pinned down at all in a final, materially defined sense. Morrison's ghost, like a true spirit remains elusive, embodying certain ideas and functions, embodying not just her self literally but also metaphorically and always ambiguously (Carmean, 1993; 85). It can be asked; what were Morrison's intents for creating such a ghost? Primarily two intentions can be pointed out; Firstly, Morrison meant for *Beloved* to be a kind of "mirror", character who would reflect the inner lives of the characters with whom she made contact. Thus in the case of Sethe, the ghost daughter *Beloved* would act to reflect the living mother's fears and hopes surrounding the killing of her baby daughter. Secondly, such a ghost figure can be explained as Morrison's deep sense of responsibility with regard to telling the story of her people's slavery as fully and honestly as possible.

In fact, whenever *Beloved* appears in the story, then, she should always be read on more than one level, basically on two. On one hand, she is a ghost; but she is a ghost more in the thematic than an actual way. That is, she behaves with complete consistency like a haunting spirit, to especially those prepared to be haunted while they are driven by guilt feeling or desires. Thus, Sethe comes to the conclusion that her dead daughter has returned to haunt her guilty conscience, and Denver comes to believe that her dead sister has reappeared in response to her own yearnings for a sister. Nevertheless, while *Beloved* becomes a ghost for these and other characters in the story, she is meant at the same time to be taken as an actual survivor from a slave ship (Mc Kay, 1998; 44). In this sense, she is flesh, a human being with her own horrifying story to tell. As a traumatized victim, *Beloved* remains incapable of telling her story except in painful bits and pieces. However, these fragments are worked into the text in such a way that what she tells Sethe and Denver and what they think she says are two different things and yet the same. They are finally the same in that, while *Beloved* talks about one death, the Middle Passage, Sethe and Denver think of another, the infant's death, and thus use the same death inspired language (Furman, 1996; 119). Because that, they use the same language while speaking of two different death experiences, these experiences overlap and, in the final analysis, merge in the text into general, summarizing statement that the death of Sethe's child and the "death" the young woman experienced through the Middle Passage have the same root because of

slavery, both being inseparable parts of the whole story of slavery and the memory of the enslaved. Indeed, Middle Passage that is an inseparable part of the slavery story has been memorized by the living and the dead/ghost by reminding it has bridged the gap between that slave past and the enslaved present of the living.

Besides, reminding the living (Sethe) the past Beloved "sees" a reflection of herself in Sethe (her mother) and feels a deep wish, to rejoin her mother. This is also a bridge connecting the dead and the living. In fact, Beloved's wishes are apprehended in ambiguous bits and pieces: I am Beloved and she is mine [...] I am looking for the join. I am loving my face so much my dark face is close to me [...] I swim me swim away Sethe is the face that left me[...].(211-2132) Towards the end of the novel, there are series of monologues by Sethe,(201-203) Denver (205- 209) and Beloved, (215- 217) allowing the reader to hear them and describing their possessive relationship to their "ghostly" other: [...] You are my face; I am you. Why did you leave me who am you? (B.216). In Beloved's case, the readers confronted with a ghost reflecting a picture of her African past and the slave ship experience. In fact, Beloved looks more like an African water spirit because of appearing from a river, "a fully dressed woman walked out of water" (B.51) rather than an actual human being, but at the end, Beloved becomes the "ghost" of slavery and haunts both personal and historical memories.

In Sethe's case, the readers see Sethe's decision on the "serious work of beating back the past." (B. 73) In fact, it is Beloved that reminds her of the past and prevents her from beating back the past. In other words, with the presence of Beloved, Sethe begins to confront the most disturbing parts of her past. Once she comes to believe that Beloved is her lost daughter, she feels relieved of the burden of memory. "I don't have to remember nothing," Sethe thinks to herself (B.187). So, it can be said that besides Beloved's presence having positive influence on Sethe up to this point, it has a negative influence also because Sethe now wants to forget all, as she has found her daughter. Sethe believes that she does not have to remember anything else because she returned her lost daughter back, but this is destructive. Furthermore, Beloved by haunting the mother and using her love returns her mother into a slave again. Besides the positive influence, Beloved has a negative influence. As a result of this negative effect, Sethe becomes a slave again, this time to a consuming love threatening her well - being just as much as the

emotional death slavery brought. Once again, Sethe is in danger and to free herself from the bondage of past and present enslavement, Sethe must accept the lesson of love Baby Suggs tried to pass on. "Here", Baby Suggs preaches,

"in this place, we flesh; flesh that weeps, laughs; flesh that dances on bare feet in grass. Love it. Love it hard. Yonder they do not love your flesh. They despise it. They don't love your eyes; they'd just as soon pick em out. No more do they love the skin on your hands. Those they only use, tie, bind chop off and leave empty. Love your hands! Love them. Raise them up and kiss them. Touch others with them, pat them together, stroke them on your face' cause they don't love that either. You got to love it you! . . . hear me now, love your heart. For this is the prize. (B 88-89)

Baby Suggs urges everyone to "love" all parts of his or her body. Sethe accepts this lesson of love in the end, and that a past, indeed, cannot be forgotten because as we must love all our parts we must remember all our past. Otherwise, without the past the present cannot be loved and the future cannot be shaped. It can be said: "accept past, love all and enjoy life".

As the novel closes, Sethe is left homeless; Mr. Bodwin has decided to sell the haunted house. And she is once again alone, muted, and waiting for death to come in Baby Suggs' bed. Beloved has disappeared. Denver has escaped the emotionally enslaved house so that she can return to it as benefactor. When Paul D enters house 124 "it is stone quite", "a bleak and minus nothing." As he sits down at the kitchen table, he realizes that "something is missing from 124" (B.270); it is the paradox that restores and distorts or, Paul D thinks, it is "an outside thing that embraces while it accuses" (B. 271) It is outside now because Sethe has taken to pondering colors like Baby Suggs; "like Baby, she has relinquished her hold on the spirits of the past or the present as she tells Paul D, "Oh I don't have no plans. No plans at all" (B.272). Paul D tries to comfort and reassure Sethe. "He wants to put his story next to hers", to be joined with her in struggle for survival and for, as he says "some kind of tomorrow" (B.273) He tells Sethe that she is herself the best thing and not Beloved is her own "best thing", but in her response, "Me? Me?"

(B. 273), there lingers too much hope and too much despair. Finally, in the last paragraph of the novel there is a negative suggestion: "this is not a story to pass on." This negative statement is suggesting that this story must not be told but at the same should not disappear or die. Therefore this is not a story that will die or fade away but be passed on from generation to generation by bridging the gap between the past and present.

In Kingston's novel, this time the negative order takes place in the first paragraph "You must not tell anyone," (W.W. 4) suggesting that this story must not be told to anyone, but whoever reads this novel, learns about this forbidden story. Even though in both story there are characters sort of trying to forget the past because of the psychological effects of the events experienced; slavery and adultery, there are characters reminding everything related to that traumatic past. In fact, in desire of recalling the past rather than forgetting it, both writers do not yield to the negativities and devote pages of papers to the forbidden facts. Kingston narrates her ghost aunt's story. This story helps her to become a writer and symbolizes a story of a rebellious woman who breaks the taboos of Chinese culture by having a relation with another man and, furthermore even by giving birth to an illegitimate child. This was something that could not be forgiven, that is why she commits suicide, but this aunt returns years later, and haunts her niece whom she helps to break her silence and write all the suffers of women. In fact, with the ghost aunt the niece starts to confront the past. The story moves from present to past and past to present. It goes and comes between the past and present, legendary and modern stories. For example, the ghost aunt (dead) appears into the nieces' (living) life and helps her to express her self freely and the legendary stories that have been mentioned in each section also, help young Kingston (Anju), the niece, to gain a selfhood of her own. Thus each story, in fact, helps young Maxine do go through an individuation process. So, it can be emphasized that the ghosts and the legendary stories bridge the gap between the living (Maxine) and the dead (aunt).

The ghost of the "No Name Woman" plays a central role in Kingston's novel, by combining the invisible and the solid world. In other words, Kingston by bringing her aunt back to life formed a bridge between the living and the dead. This bridge enabled her to surface her ghost aunt from the drinking well of life and herself to dive into the inkwell of literature where she devoted pages of paper for her ghost

aunt's story and past culture that she learnt through her mothers talk-stories. "The aunt's narrative illustrates the continuing cultural gap between the Chinese culture and Chinese- American culture because the stories told and the life led in America formed a generation with "double conscious" (Adell ,1994; 11). One is a world taught and the other the world experienced. The ghost aunt enabled the young Kingston to discover the facts and evaluate family ties of the past and present. Moreover, this nameless aunt enabled young Kingston to name herself as a writer. Kingston says that her aunt "crossed boundaries not delineated in space" (W.W. 9), and by fleshing out those boundaries, Kingston makes comparable crossing, a venturing into new territory as a writer (Carpenter & Kolmar, 1991; 198.).

In summary, it can be said that Toni Morrison has written a novel named Beloved, and Maxine Hong Kingston has written a novel named The Woman Warrior in which, they formed a bridge by melding horror and beauty that enabled the readers to go and come between the past and the present. Thus, the readers' mind will be disturbed forever. Moreover, Beloved (ghost daughter) and No Name Aunt (ghost aunt) together with the other ghosts are meant to be characters reflecting the real experience of Africans who lived through the Middle Passage and Chinese who lived through the period in which they were evaluated only as laundry workers. Briefly, both Africans and Chinese have gone through a slavery period in America. However, they managed to get over all those events of the repressed and traumatic past by confronting them by crossing the literarily built bridges. In fact, Morrison and Kingston added guides to these literarily built bridges by making use of ghosts. In fact, the ghosts guided the way on the bridge that connected the gaps between the past and present. In other words, the ones that represent the present are intermingled with the ones that represent the past. For example, Sethe, the mother, and Maxine, the niece of the ghost aunt represent the "present/living" and the ghost daughter together with the ghost aunt represent the "past/dead" their relations form a bridge that enables the crossing between the living and the dead. In other words, through ghostly characters, Morrison and Kingston tried to bridge the gap between Africa and African-American cultures, and the gap between the Chinese and the Chinese-American cultures that in fact, is a bridge between the living (present) and the dead (past).

CHAPTER III

III. GHOSTS AS (HER) STORY BEARERS

[...] I gathered up historical and psychological threads of the life my ancestors lived, and in writing of it I felt joy and strength and my own continuity [...] that wonderful feeling writers get sometimes, not very often, of being with great many people, ancient spirits (ghosts of the past), all very happy to see me consulting and acknowledging them, and eager to let me know, through the joy of presence, that indeed, I am not alone.

Alice Walker

Ghosts, for the ethnic women writers are like story bearers because they have returned back to help them narrate the stories that were forbidden or repressed. Therefore, the ghosts who became story bearers supplied various stories for the ethnic women writers. In fact, the ghosts appearing in the form of an ancestor or a member of the family are all story bearers, because they know the past, and bear the secret stories that are waiting to be narrated.

In fact, as soon as the ghosts enter the life of the chosen living individual, they begin to, bit by bit, narrate the stories of their past that were either forgotten or forbidden, so that the living can reach to a level where she or he can combine these bits and pieces with the whole fact. In other words, every living individual bears a past in her or his self, but some bits and pieces are forgotten or absent. Therefore, to fill the gaps and to remember the forgotten, ancestral help is required. Ghosts as story bearers can supply this ancestral help. Thus, it can be said that the ghosts bearing the stories of the forgotten past can provide ancestral help. However, this ancestral help cannot directly present the past only parts of it, because the whole

past, in fact, lives in us, in the mind of the living. In other words, even though bits and pieces of the past are forgotten or wanted to be forgotten, the whole cannot be forgotten because it lives within the living. As a novelist named John Edgar Wideman prefaces in his novel, Sent For You Yesterday:

Past lives in us, through us. Each of us harbors the spirits of people who walked the earth before we did, and those spirits depend on us for continuing existence, just as we depend on their presence to live our lives to the fullest . . . They are in fact a record of certain collective experiences that have been repeated generation after generation. (Booker, 1996: 448).

Indeed, the past lives in us and through the ghosts Morrison and Kingston awake the past that lives within their people. In fact, it is generally the ancestors that function as the story bearers but their duty lasts as long as the descendants keep in touch with them. Otherwise, the descendants will get lost. As Toni Morrison emphasizes, "If we don't keep in touch with the ancestor . . . we are, in fact, lost." (Booker, 1996, 448) Keeping in touch with ancestors is the work of reconstructive memory. In other words, as long as you remember the past and keep in touch with the ancestor, you are not lost or alone. Moreover, the stories that the living gathers from the dead form the threads of the historical and psychological background of the past life led by the ancestors. Thus, ethnic women writers that become acknowledged through the (her)story bearer ghosts bring their doubts, joys and fears into the open and into print. Briefly, ethnic women writers through the support of the ghosts functioning as story bearers became their own (her)story narrator.

In fact, ghosts functioning as story bearers open a new path for the ethnic women writers that suffer from double, triple even multiple consciousnesses because of being ethnic, women and left between worlds; they are brought up in America but individualized by their ethnic cultures. That is why; they are consciously traveling between the past, the present, the ethnic and the female worlds. Therefore, they are narrating their stories in multiple layers; on one level the past is presented and on the other level, the present. These multiple layers are reflections of their multiple consciousnesses that are formed by hearing the stories of the past and

witnessing the events of the present. Thus, it can be said that ethnic women writers' stories are plotted on stories that are formed from stories within stories.

III.I STORIES WITHIN A STORY

A story is just not a story. Once the forces have been aroused and set into motion, they can't simply be stopped at someone's request. Once told, the story bound to circulate: humanize, it may have a temporary end, but its effect lingers on and its end is never truly an end.

Trinh T. Minh-ha

Trinh T. Minh-ha asserts that the stories must be told but none of the stories are narrated as they are heard, because the writer and the reader narrate them with different versions. Even though the stories are narrated in different versions they narrate the similar problems of their history and culture. As Trinh T. Minh-ha points out: "No repetition can ever be identical, but my story carries with it their stories, their history, and our story repeats itself endlessly." (Wogowitch, 1995; 123) So, it can be said that stories are revised versions of old stories and are carried into future with an endless circulation. Thus, even if the stories are narrated in different versions, they will not be forgotten because a story once written is bound to pass from generation to generation.

In fact, every writer narrates the stories they hear or experience. Therefore, every story is interwoven with the memories and imagination of that writer, because every story is retold, not directly narrated. Moreover, the stories are shaped within stories in order to serve the narrators' purpose and enable them to narrate their stories in multiple layers. These multiple layers are the projection of the narrator's way of handling realities. Of course, the handling of realities will vary from narration to narration because every writer has a narrating technique of her or his own that is

shaped unconsciously through the past and present stories. So, it can be said that every story is based on real or legendary stories of the narrators' past that is repressed in their subconscious, but consciously shaped through the narrators' imagination, and narrated through the narrators' present storytelling talent. Therefore, whomever the writer burdens as the narrator, she or he becomes the narrator of the story. This narrator can be a living person, a dead person, a voice and even a ghost who functions as a (her) story bearer. Toni Morrison and Maxine Hong Kingston who are very talented storytellers have drawn their ghost figures as their story bearers. If one may ask how can this be possible? It is, because it is the writer's concern and choice. If the writer wants a ghost to be herstory bearer, it will be, because it is the writers' imagination that distributes the functions of the characters while she constructs her plots. The success of the plot construction and the characters development are related to the writer's storytelling talent.

Toni Morrison who is a very talented storyteller has said that the plot of Beloved was based on "two or three little fragments of stories" that she had "heard from different places" (Taylor-Guthrie, 1994; 206). The first was the true story of Margaret Garner that she read in a newspaper:

"In the newspaper clipping it said that Margaret Garner, a slave who in 1856 escaped from Kentucky, I think with her four children. She crossed the Ohio River, and reached Cincinnati, and just outside Cincinnati she began to live in a little neighborhood but she was found. The officers had surrounded the house where she, her husband and four children were staying. Her husband did not want to surrender therefore he fired his gun and shot one of the officers. According to Levi Coffin, "At this moment Margaret Garner, seeing that their hopes of freedom were vain, seized a butcher knife and cut the throat of her little daughter" (Booker, 1996; 451)

Afterwards, Margaret attempted to kill her other children and herself, but she was overpowered and caught before she could complete her deed. She only succeeded in killing one; she tried to kill the others by hitting them in the head with a shovel but they were wounded, didn't die. The interesting thing to this story was the

interviews Margaret Garner gave. She said, "I will not let those children live how I have lived." (Taylor-Guthrie, 1994; 207) Margaret Garner had chosen death for both herself and her most beloved rather than accept being forced to turn to slavery. This true story of Margaret Garner was one of the stories that partly formed the plot construction of Beloved, but the plot was not clearly developed until Morrison read another story in a book that Camilla Billops published. This book was called The Harlem Book of the Dead and included a collection of pictures by Van der Zee. These photographs of Harlem funerals influenced Morrison. Especially one of the photographs caught the attention of Morrison:

In one picture, there was a girl lying in a coffin, and he [Van der Zee] says that she was eighteen years old and she had gone to a party and the she was dancing and suddenly she slumped and they noticed there was blood on her and they said, "What happened to you?" and she said, "I'll tell you tomorrow. I'll tell you tomorrow." That's all she would say. And apparently her ex-boyfriend or somebody who was jealous had come into the party with a gun and a silencer and shot her. And she kept saying, "I'll tell you tomorrow" because she wanted him to get away. And he did, I guess; anyway, she died. (Taylor-Guthrie, 1994; 207)

Morrison connected these two stories believing that in both events on the surface the actions taken were very noble, generous wide-spirited and love beyond understanding. Morrison explains that in both instances women devote themselves for their beloved ones, something outside themselves:

"A woman loved something other outside herself. That the woman who killed her children loved her children so much, they were the best part of her and she would not see them hurt. She would rather kill them have them die." [. . .] And that (young) woman had loved a man or had such affection for a man that she would postpone her own medical care or go ahead and die to give him time to get away so that, more valuable than her life, was not just his life but something else connected with his life." (Taylor-Guthrie, 1994; 208)

After reading these stories Morrison began to think for a year because she wanted to project the "self" not into the way we say "yourself," but wanted put space between those words, as "self" were really a twin or the thirst for friend or something that sits right next to you and watches you. (Taylor- Guthrie, 1994; 208) Morrison projected such a self through the dead girl who was killed by her mother Margaret Garner. Morrison also "imagined her (Garner's Daughter) remembering what happened to her, being someplace else and returning, knowing that happened to her." (Furman, 69; 1996). Morrison called this figure "Beloved" who became the twin "self" to other women in the novel. "Beloved is more than a character in the novel. She is the embodiment of past that must be remembered in order to be forgotten; she symbolizes what must be reincarnated in order to be buried, properly" (Booker, 1996; 451): Everybody knew what she was called, nobody anywhere knew her name. Disremembered and uncounted for, she cannot be lost because no one is looking for her. (B. 274) Morrison by giving voice to the murdered victim of history not only criticizes the slave history but also shows the healing attended by remembering the forgotten.

In fact, joining together these stories with the thoughts constructed in her imagination, signals the primary strategy of Morrison's novel. The novel, Beloved, works to weave together into one narrative, stories that are highlighting various processes, both in traditional and contemporary, oral and written forms. The story of Sethe's escape, Denver's birth, the infanticide of Beloved, Paul D's entrance into Sethe's life, Baby Suggs' slave past, Schoolteacher's torture and Amy's help are all stories told by or remembered through the consciousness of various characters, as well as the voice of the modern narrator who frames the entire narrative. "The narrative brings to the fore the temporal disjuncture between the narrative present and the fictional past". (Peterson, 1997; 104) In other words, the stories are told in such away that one hears the voice of the dead through the voice of the living. In fact, the stories look as though they come from people who are not even narrators. Various voices tell the stories not a single narrator, and Morrison emphasizes these narrative voices in her novel as:

[...] They are just told – meanderingly – as though they are going in several directions at the same time . . . I am not experimental, I am simply trying to recreate something out of an old art form in my

books - the something that defines what makes a book "black." And that has nothing to do with whether the people in the books are black or not. The open-ended quality that is sometimes a problematic in the novel form reminds me of the uses to which stories are put in the black community. The stories are constantly being retold, constantly being imagined within a framework.

(Peterson, 1997; 105)

Morrison believes that stories are not just told and retold in the frame of imagination of a single person but in the frame of collective thinking and impersonal memory. In other words, she prefers multiple voices to tell the story. Thus, every voice tells a story with their own perspective, and various stories form the plot construction of the main story. During the narration, the narrative voice of one story gives way to another voice. Thus, the narrative changes from the first person to the third person or to the omniscient twentieth-century speaker. Each telling, each version of a story differs in experience but shares similar phrases and images. These similarities and variations create a plot formed from stories within a story.

Beloved, the partly ghost story of Morrison, contains three formal parts that tell the many gradually emerging stories simultaneously. The first part, set in "1873-74, presents Sethe's story and covers the events from Paul D's arrival at Sethe's home to his departure when he hears that years ago Sethe had killed her daughter, Beloved" (Kubitschenk, 1998; 116). As the story begins, the reader is puzzled with a description of a baby's venom. Then the events start to be stated. The reader learns that Paul D and Sethe have not seen each other for eighteen years (B.7), since they escaped from the Sweet home plantation and slavery in 1856. A white couple, Mr. and Mrs. Garner owned this Sweet Home plantation. There were nine slaves on this Kentucky Sweet home plantation: Baby Suggs and her son Halle, six men named Paul A through Paul F, and Sixo. Mr. Garner was a good slave master, he allowed his slaves to make independent decisions and carry weapons and he even permitted Halle to buy his mother's freedom. To replace Baby Suggs, years later the Garners bought Sethe, a fourteen -year old girl. Two years later, Sethe and Halle got married, but short while later Mr. Garner died and a cruel man called the Schoolteacher arrived to the plantation. He was a very bad master and caused the

salves to escape but while trying to escape two of the Pauls and Sixo dies. Sethe was abused sexually, her milk from her breast was sucked and her back was whipped bloody. (B.17) Afterwards, Halle and Sethe together with their three children: two sons and a small daughter who later returns as Beloved (the ghost daughter) attempt to escape. During their escape Halle gets lost and Sethe manages to reach safety in Baby Suggs's house in Ohio, a free state. On her journey to freedom she gives birth to her daughter Denver whom she names after the runaway white servant girl, Amy Denver who helped her. Aided by Stamp Paid, Sethe and her baby, Denver comes to Baby Suggs's house. By preaching and living love, Baby Suggs ministers to all that is wounded. After a twenty-eight day stay, Sethe is found by Schoolteacher when Sethe sees him, she tries to kill herself and her children rather than return to slavery, but she only manages to kill one of her children, the two year old daughter, by cutting her throat. The community's not warning them, hurts Baby Suggs and takes her to bed where she slowly dies. Sethe receives a short jail sentence for killing her daughter, but the black community penalties her by leaving her in isolation for the next eighteen years. Only one visitor does not live Sethe's house alone, the ghost Beloved who drives off her sons, Burglar and Howard. Denver for a while attends school but becomes deaf when she learns from the children that her mother had murdered her sister. She does not hear sounds until the ghost arrives. Paul D enters this house and immediately sets events in motion by evicting the ghost.

After Paul D's entrance into Sethe's house, the reader starts to learn about his experiences on Sweet Home plantation in a series of flashback. Apart from his experiences on the Sweet Home plantation, the reader learns that Paul D experienced a second enslavement in Georgia, where he suffered a lot because of the attitudes of the guards holding life and death power in their hands. These guards sexually abused the prisoners. Paul D copes by shrinking his emotions and refusing to remember. The prisoners escaped together, still chained, during the confusion and danger of a flood and mudslide. The escapees spend several weeks with a group of Cherokees, themselves fugitives from the U.S soldiers herding them westward after the latest broken treaty. When Paul D leaves the Cherokee camp, he begins the wandering life that brings him to Sethe's house. After a short period of his settlement in Sethe's house, Paul D learns about the ghost haunting the house. Sethe and Denver think this ghost is Beloved, the murdered daughter. Later, Sethe,

Paul D, and Denver return home to find a mysterious young woman who has walked fully clothed "out of the water" (B. 50). This young woman is accepted as Beloved who has mental and physical problems: parts of her body threaten to fall off, and some teeth and to fall out. She has a scar on her throat, and her speech is childish. Even though a stranger, she knows a lot about Sethe, including the lullaby she sang for her babies. The rest of the part revolves around the characters' developing relationships with Beloved. Except Paul D, the others like Beloved. Although Paul D dislikes her, he finds her supernaturally irresistibly and sexually attractive. Under a kind of spell he has sex with her. Beloved's presence, thus, disrupts every relationship. In this first part the readers learn the stories of Sethe and Paul D and Beloved and their past.

In the second part the states of the mind has been narrated. In other words, this part depicts the shocking happenings in the present that connect to the painful past. For example, Stamp Paid finds, clump of hair with red brain in the river and knows that whites have murdered a black girl. In trying to assimilate this experience, he misses Baby Suggs's healing. (B.169) Moving from the present to the past, he remembers that he failed to help Baby Suggs when she was grieving over the community's betrayal. Stamp Paid also remembers the past when he reveals to Paul D the slave experience that led him to choose his name. In fact, in this part, the events are narrated through the stream of conscious technique. This technique allows the writer to present the thoughts feelings and experiences directly, because in this type of presentation everything is given informally, there are no sentences, paragraphs and even punctuation. This technique, allows the readers to interpret the thoughts and images in the characters' consciousness. For example, Beloved's conscious can be interpreted in several different ways because she is a ghost with the experiences of a different world, and the past.

Finally in the third part, which is a brief section, begins with Sethe's household troubles and ends with a reunion between Sethe and Paul D. To reach such reconciliation, a confrontation with the past is a must for Sethe and Paul D. This section opens with Sethe, Denver and Beloved who are starving because Sethe has lost her job. Beloved accuses Sethe for having left her, but Sethe refuses and explains how much she loved her and never intended to leave her. Meanwhile, neither Beloved nor Sethe take any notice of Denver. Therefore, Denver asks her

old school teacher Lady Jones to help her leave the house. (B.247) As she was terrified of leaving the house, she hears Baby Suggs's voice that reminds her of her ancestors' courage, and encourages her to venture into the world and through Lady Jones, Denver finds a job and supports her mother.

Furthermore, besides narrating the individuals' stories within stories, in Beloved, Morrison brings together the African-American oral and literary tradition and the Euro-American novel tradition to create a powerful and intensely personal representation of slavery in America. In this way, Morrison indirectly criticizes historical and pedagogical methods prevalent in America. She counters a fact-based objective system with a ritual method, based in initiatory-and healing rituals, in which the acquisition of knowledge is a subjective and spiritual, experience. (Carmean, 1993; 99) Through the conceptualization of knowledge as culturally constructed, Morrison points the way to a reconstruction of history, both national and personal, to combat the persistent intellectual and spiritual oppression of African-Americans and other Americans and bring about a freedom of the heart and imagination.

Kingston also, brings together the Chinese-American oral and literary tradition while narrating her stories within a story. In fact, The Woman Warrior is a complex autobiographical novel, combining supernatural, legend, myth, history, and personal experiences. In her examination of what it means to be a Chinese- American in the twentieth century, Kingston employs a variety of narrative techniques, combining fact and fiction to create the consciousness of a sensitive and imaginative young woman caught between two cultures. Kingston's narrative voice, that of a young woman searching out truth in the stories her mother tells her about China and her own observations about America, leads readers through a recollection of childhood dominated by alienation and ambiguity (Holte, 1988; 115).

Kingston divides her autobiography and partly ghost story into five sections, and each is a reflection of one of the influences that shaped her life. The first section is called the "No Name Woman": in this section she narrates the story of her ghost aunt. This ghost aunt is one of the figures that help Kingston develop an identity. Since the narrative is constructed around the development of an identity, all the characters help young Maxine to gain her own identity. The first figure to help her

take a step into the search of identity is the No Name Woman, her "Father's drowned in the well sister". (W.W. 3) This no name aunt provides a warning for Kingston. Her mother tells her the story as an example of the fate of the women in China before the revolution and as a lesson in virtue for the women in the family. Kingston, however, retells the story in a different way. In her mother's version, this ghost aunt was a victim of male oppression. After her husband left, she became pregnant and told nobody the name of the baby. Furthermore, the night her baby was born the villagers attack her therefore, the aunt threw herself and her baby into the village well. According to the mother, committing suicide was the only way for her to end her life because she was sinful, but in Kingston's version the suicide was an act of defiance, and according to Kingston her aunt was a hero.

The second section continues with the "White Tigers" tale in which Kingston retells the tale her mother told, in first person narration. The White Tigers tale is based on the legend of White Tiger Hill, located in Lianyungang Port in Shandong Province, China (Gao, 1996; 17). This is a legend about a man who could fight tigers. Learning that white tigers had come out to attack residents in the area where he lived, he came to help. At the sight of his treasure sword, all but one tiger fled; that one he stabbed, and its dead body turned into a grayish hill in the shape of a tiger, hence the White tiger Hill. Kingston's arranging the swordswoman's training lessons and battles in White Tiger Hill is important in two sense; one to use the fantasy as a means to balance the difficulties between a mother and daughter and family, and in the second sense to show Kingston's glorification (Gao, 1996; 18). After this legendary story comes the Fa Mu Lan story. This is a legendary story about a young girl who took her father's place in the battle and became the famous woman warrior who avenged the wrongs of her people. In Kingston's version of the Fa Mu Lan story, elements of Chinese legend, American culture, and myth are combined to create a character, who becomes the ideal model for Kingston because these are the stories that develop the Chinese identity of Kingston. In other words, Fa Mu Lan is a projection of the narrator's desires. She is both a powerful and an obedient daughter and wife. In this legend Kingston finds an answer to the questions of identity. Kingston becomes Fa Mu Lan, a swordswoman but she does not fight with her sword but pen. Thus, she becomes a word-woman. In other words, through the Fa Mu Lan story she learns to defend herself as a "woman warrior" and through her mothers talk stories she learns to express herself as a "word warrior."

Furthermore, Kingston through her mother's ghostly and legendary stories develops her Chinese side, and with her present observations she combines the stories, and with her American experiences she shapes her story, in which other stories are narrated. In other words, on the first layer we have a single story of a young girl but this girl's identity is developed through various stories. Therefore, the reader learns about various other stories within a story.

The problems of identity continue in the third section of the narrative, "Shaman," as Kingston details the history of Brave Orchid, her mother. Brave Orchid's story is also one of identity and dislocation problem. Prior to coming to America in 1940 to join her husband, Brave Orchid has studied, "Medicine" for two years in a Chinese University. (W. W. 68), but in America she worked in the family laundry and cooked the family's food. Despite her loss status, Brave Orchid remains a strong figure in the narrative. She provides her daughter with advice, an example, and most importantly, the stories that inspire her. Even though professionally, Brave Orchid may not be helpful but personally she is. Besides, in this section various other ghosts are mentioned as the Taxi Ghost, Police ghost so on. In fact, Kingston is taught that America is ghost land. Therefore, every serves man is defined as a ghost. Of course, this is Kingston's unconscious outburst. In fact, Kingston constructs her plot by putting the stories in balance. For instance, as Fa Mu Lan's heroism is a balance to No Name Woman's suicide; Brave Orchid's courage in facing an alien culture is balanced by the fear felt by her sister, Moon Orchid.

The fourth part, "At the Western Palace" conveys the story of the powerless aunt Moon Orchid. For thirty years Moon Orchid has received money from her husband in America, but finally when Brave Orchid forces her to face her husband, she accepts and comes to America, but she is not strong enough to cope with the facts she confronts in America. The most influential event that she cannot stand is her husband's marriage with another women. So, Moon Orchid is not able to survive the challenges of the new land and spends the rest of her life in a California asylum.

In the final section of the narrative Kingston pulls together all the influences on her life. "A Song for a Barbarian Reed Pipe," which at first appears to be a memoir of the narrator's young education, is actually the center of the autobiography, for in it Kingston demonstrates how No Name Woman, Moon Orchid, Fa Mu Lan, Brave

Orchid American reality, and the Chinese heritage affected her. Through these stories Kingston develops a plot in which separate stories are combined to form a story in which, a young girl is brought up with ghostly and legendary stories by her mother. Through these stories Kingston learns to confront her narrated past, and develop an identity of her own. In fact, The Woman Warrior, a story narrated within stories, is a novel that records the difficulties the narrator faced as she completed her journey of identity discovery.

In fact, ethnic women writers are continually confronted with dualities, contradictions, and paradoxes that force them to struggle against the pressures of the past, finally they are encouraged to write about everything. Since ethnic women's lives are carried on in duality, it is not surprising that their stories are narrated in double or multiple layers because as their identity problem becomes a "story" at the heart of their novels, the other problems become the "stories" that form the subplots of that story. Therefore, while reading these novels the readers read other stories within the main story. In other words, the readers partly fact and partly fiction read "stories within a story."

III. 2. STORIES AS SEARCH FOR SELF AND PLACE WITHIN THE COMMUNITY AND SOCIETY

*Our stories are our visibility and
our community. They are our
survival.*

C. Chung

In the past quarter century, stories of ethnic women writers were based on the issue of search for self and place in the community and society. Actually, ethnic women have always searched for identity and place in the community and society, because they have always been marginalized and left selfless and placeless both in the community they grew up in and the society they lived in. This search gained literarily a broader sense when the ethnic women writers began to search for a place in American literature.

The concept of "community" can be quite ambiguous. In its sociological meaning, it refers to "an aggregate of people who share a common interest in a particular locality", and it is also defined as a "network of social relations marked by mutuality and emotional bonds" by Thomas Bender. (TuSmith, 1993; 21) Thomas Bender explains that communities rather than collapsing, experience transformation. In other words, attitudes change towards the community not the community itself. For many ethnic writers who identify with their ethnic cultures community is a continuously evolving possibility that they strive to capture in literary discourse. (TuSmith, 1993; 22) The alternative visions of community through literature means reevaluating the forms of identity as well as the aim of the writer. For example, Morrison believes that the community is a shelter for one in need of protection. For example, at the end of Morrison's novel *Denver* is in need of help and the help comes from the community where she gained a place and protection. And for Kingston the community is patriarchal where women are victims but rejecting being victimized the Chinese ethnic women try to deconstruct their ethnic community. Thus, they crossed boundaries and tried to situate themselves in a better place in the community and society. Thus, in the recent years ethnic women writers used their stories as tools to search for a self and place in the community (ethnic) and society

(white). They also used their stories to search for a literary place in the American literary community.

In fact, the terms "home" and "community" have been frequently uttered recently because the space/place that is named "home" and the people named "community," call for the return to home and to community where healing and protection are provided. Even though this call is nostalgic, Morrison and Kingston, through a complex interweaving of peopled spaces, show how homes and communities serve as places to gather strength, protection, formulate strategy, and rest, even as they are sometimes insufficient to the task of "solving" institutional and social ills. In writing about the structures of community, Morrison and Kingston provide local fictional motifs for a conceptualized understanding of what culture is and how the individual situates herself with cultures. In other words, "communitarian fiction mediates on the meaning of culture itself" (Reynolds, 1999; 195). Thus, with communitarian fictions Morrison and Kingston from distinctive ethnic and cultural backgrounds demanding voice and identity in their community have found themselves in a position of fraught mediation: between the local and the general, the minority and the majority, the regional and national. Thus, Morrison and Kingston evolved complex strategies of address, often embodied in layered and double-voiced narrative tones, which could speak both within and without the minority culture.

In both Morrison's and Kingston's novels, characters acknowledge that they must search for self and place in the community and society. They do so by returning to the neighborhood (Denver) and communal experience (Young Maxine). As Morrison said "to survive whole in a world where [they] are all [...] victims of something", community for better or worse, has the power to become the site of renewal for its members. (Bjork, 1994; 163). Sethe's and young Maxine's response to call of communal experiences determines forever their course in life, and allows them a significant measure of hope and comfort and wholeness in the community otherwise without communal experience, they would be alienated and lonely victims in the community. Both Morrison's and Kingston's novels demonstrate that community is multiple, refractory space within each self which, as it dispossesses and nurtures, devices and instructs, assails and comforts, serves as the ultimate touchstone in the search for self and place.

In a process of searching for self and place in the community social transformation occurs. For example, Beloved's and The Woman Warrior's spaces and times change through "geographical" and "structural movement" and through "storytelling". Narrative processes are linked to "spatial formations" and "communal configurations". (Jesser 325) Morrison's simultaneous working through history and memory by describing bodies and social structures makes the novel useful not only for projects of remembrance and revision, but also for building new social configurations of family and kinship. The role the ghost-daughter's body plays, as many critics have discussed, a site for memory, desire, and history in depth, but she/it is not the only embodied site in the novel at which memory and desire meet. The dwellings and places the characters move through and escape to become at times fixed containers of memory and desire, and at times spaces where boundaries between selves are softened, making possible the gatherings and joining necessary for emancipatory struggles. When softer, they provide emotional and physical sustenance and can be built onto accommodating gatherings. Kingston's characters also go and come between the softened and hardened boundaries that enable the reader to join the emotional memories of the community with the traumatic experiences of the individual.

Since communitarian fiction is a meditation on transformations of place and social events, it is necessary to mark the process of how spaces become hardened as well as how they may be softened again. Places in Beloved are made hard discursively and architecturally, marked off by the law, by walls, or by armed guards. They can also be open or be made open: fluid, dynamic, and partially or temporarily invisible to the law. What is important, however, is not recognizing or describing a space, or categorizing it, but charting the interactions between spaces and charting the processes of their hardening or softening. (Jesser 338) In fact, the process of hardening and softening boundaries depends on the relationship between the storyteller and the community. Furthermore, when the home or the community becomes so hardened, that passing from one to the other is difficult, if not impossible, then these spaces lose some of their power as catalysts for larger social transformations. Because that slavery, colonization, and racism penetrated every moment in American history, there is a sense in which all homes are haunted by violence and trauma. To paraphrase Baby Suggs, "there isn't a home in the U.S". (and perhaps America proper) not haunted by a "Negro's grief." (B.5) It is Morrison's

insistence on this widespread haunting that makes Beloved a useful place to investigate the troubled history of domestic spaces. The home is a place where horror becomes embodied, and where sustaining human connections can be found.

The relationship between home and community is a complex one because communitarian storytelling is complicated by the interplay of the imagined communities addressed by the writer (Reynolds, 1999; 195). In writing about the structures of community the writers try to conceptualize the understanding of what culture is and how individual situates herself within culture and home. For example, in The Woman Warrior, the storyteller wants her daughter to understand her Chinese culture, and the community's expectation from the individual is to situate herself into that culture. but for young Maxine situating herself into the Chinese culture is not possible because she has never experienced that culture but only visualized it as an imaginary community at home that is America. This is true for Denver also she was not able to understand the community her mother lived, but the community that gave no help for twenty years, finally became a shelter for Denver and Sethe when they gathered to dismiss the ghost (Beloved) haunting the house. Therefore, the community can be both helpful and hurtful.

The demands of self-protection and home make it impossible to rely entirely on "open" spaces, for they carry their own vulnerabilities. The rented house 124 Bluestone plays a crucial role in marking the possibilities and limits of transformations of space Morrison's characters inhabit. Possibilities, and the shutting down of possibilities, develop through interactions and processes. For example, the house 124 Bluestone (before Sethe takes the handsaw to her children) is a softened space in which the African-American community of Cincinnati meets and exchanges information and food. Later this house, 124 (after "the Misery") has become hardened. Thus when events reach a hopeful point places are softened, but when misery and hopelessness occurs, the places changes to a hardened place. Through Denver's going out into the community and the exchange of food, she and the home become open to change and community intervention. The story contained in Beloved unfolds this process of memorialization and change, a process too complex to be easily diagramed or mapped. The story itself, as complex and unavoidable as weather, embodies a system and process by which houses, which are born out of violence and (repeated) trauma, which preserve memory and history,

can be transformed into homes where violence need not be the only source of connection. Against and alongside the relations annealed by violence and domination, new affinities emerge, held together through exchanged material and spiritual sustenance (Jesser, 340)

The mastering narrative which threatens to cast you in the role of property, or victim, or prisoner can be disrupted by other competing narratives--narratives of escape, of clearing, of generosity. *Beloved's* disembodiment results in her presence becoming "an outside thing that embraces while it accuses." Its white owners sell 124 Bluestone. Denver and Sethe will move out. As Baby Suggs reminds us, they will not be moving into a place clear and free of a "Negro's grief," since every rafter in America must be haunted, the readers are constantly reminded of how this landscape, in turn, is haunted by the ghosts of the past. Any attempt to re-structure a rented space is going to be bound by limitations and troubled by layers and layers of lost cultures and lives. In the last chapter of the novel, the story that was not to be passed on becomes the story that is passed on. Familiar faces in photographs are haunted. The familiar footprints into which we walk, which become our footprints when we move off, are the traces of the past that becomes our past. The forgetting that goes on is the loss of the hold of the past. The past itself is always there--it becomes what remains, all the rest. And it is weather, whose power comes from how it surrounds us, makes us adjust our plans and create new plans. We talk about it to people with whom we have no other connection.

In Morrison's representation the moment of Sethe's killing bears the whole of Sethe's past and her people's past: the terrible losses during the crossing from Africa to America, caused loss in the family life, and finally the losses sustained when the related are torn from one another through the physical and spiritual violence of slavery. This heavily burdened moment is included in and crucial to every next moment. It haunts the community and Sethe until the future, with its "only imagined grace," can be unfettered. The lost ancestors and the lost children must all be born(e) into the future, not as iron links in a chain, but as sutures that hold the body together in the aftermath of violence. Change is located in that small space, in the slight movement of the body as it loosens the stitch. Change is momentarily visible when characters move through and make something of the places they have come to be in.

In Kingston novel when "No Name Aunt's" death is presented, the past of Chinese community is presented also. Terrible happenings occurring in the community affects the community. The community will be haunted until the lost ancestor sees acceptance. Of course, this will change the attitudes of the people towards the community. In fact, every change in the community has significance for the society because every change explores and recovers the unknown past that formulates the cultures that help to search for the self and place.

Both Morrison and Kingston, contemporary ethnic women writers are continuing to develop further insights about the place and self within the community and the society in their novels. In doing so, at the end of the century the folkloric and anthropological foundations of American ethnic women's fiction have been widened. Their characters are not able to find a fully realized self and place because each has been in some way warped by communal circumstances. Yet, they continue to search for identity through memory, dream, song, story and the magical beliefs of community. No matter how the community may be seen, one thing cannot be denied and that is people make sense of their own lives and the lives of others in the community. Thus, for both writers, the community is the place to return to understand the culture, gain self and place. And the stories as they are narrated enable the formation of the self and place within the community and society.

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III.3 SPEAKING THE UNSPEAKABLE, HEARING THE UNHEARD

By residing fully and carefully in her own, she would be able to engage her emotions, her mind and her days with pride. Abruptly, she had no longer felt accidental, but responsible. She was woman, and she would speak out for herself- an entity composed of both parents, but ready to act and merely react, for one individual-herself. She had seemed to take her first breath of life.

Diana Chang

Ethnic women, by residing fully in their own words, began to speak about the unspeakable and hear the unheard. Ethnic women, after breaking the taboos and beginning to talk about the subjects forbidden for them became the voice of the unspeakable issues and an ear of unheard stories.

Ethnic women, listened to the stories that circulated among the women communities and spoke of the subjects forbidden for them as; the painful effects of shame and trauma, male abuse, slave torture, white discrimination and violence, and the dominating traditional cultural pressure. These subjects were believed to be forbidden because women who suffered any of these tortures preferred to keep silent because they did not want to live everything all over, and these were events that "dirtied" them. Therefore, representation of such subjects was too terrible and shameful to be uttered aloud. The only way to utter these events aloud was by banishing them from consciousness, as the psychiatrist Judith Herman said: "The ordinary response to atrocities is to banish them from consciousness. Certain violations of social compact are too terrible to utter aloud: this is the meaning of the word "unspeakable" (Bouson, 2000; 6). If they are not banished, they will remain as unspoken and haunting events in the unconscious. However, for the ethnic women

writing about the shameful atrocities provides a safe place in which she can speak the unspeakable. Of course, after these unspoken are spoken, the unheard becomes heard, and ethnic women take their first breath of life because from now on they are able to speak the unspeakable.

Toni Morrison and Maxine Hong Kingston attempt to speak the unspeakable and make the unheard become heard in their novels, by speaking about the trauma suffered by their people in race-conscious and wholly radicalized American society. Doing so, Morrison and Kingston try to break their silence, and encourage the women to speak up. Therefore, in their novels the reader seems to become an information collector by going between spoken and unspoken events. The plots are constructed in such a way that while a character speaks about the unspeakable, another character hears the unheard that has been hidden for years, and without really being there shares the pressure of that past. In other words, the unheard becomes speakable and the unspeakable becomes heard through the pages devoted to narrate the stories that are spoken and heard, at last.

Toni Morrison, at the beginning of her novel Beloved, states various stories about slavery. As the story progresses the unspoken/hidden stories become spoken/confessed. For example, the abuses of School Teacher, infanticide, death, escape from slavery were stories unspoken, but later they become spoken. Even though these stories are spoken out, the tracks and the pictures of them remain still. Therefore, Sethe, a former slave, warns her daughter Denver, who never knew slavery herself, that places remain, and that if Denver goes to that place where her mother was a slave, the violence of slavery will happen all over again.

Some things go. Pass on. Some things just stay. I used to think it was my rememory. You know. Some things you forget. Other things you never do. But it's not. Places, places are still there. 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 Where I was before I came here, that place is real. It's never going away. Even if the whole farm--every tree and grass blade of it dies. The picture is still there and what's more, if you go there--you who

never was there--if you go there and stand in the place where it was, it will happen again; it will be there for you, waiting for you. So, Denver, you can't never go there. Never. Because even though it's all over--over and done with--it's going to always be there waiting for you. (B. 35-6)

Indeed, if a person after hearing a story of an event, goes to the place where that event occurs she/he will feel him/herself as living it. Of course, going to the place where the past event has occurred is actually impossible but picturing it in the mind is possible. In other words, if one pictures the story of the "other", he/she will be able to understand the feelings of the "other", but if that place is not pictured or visited, then the feelings of the "other" cannot be understood. Therefore, both Denver of Beloved and young Maxine of The Woman Warrior cannot understand the stories told by their mothers because they have never been to the places their mothers lived but only listened to the "stories" told to them, as if these stories of the mothers were re-circulating horror tale or just a story. However, if they had been to the places their mothers lived and faced the difficulties as their mothers, they would have understood that their mothers' stories are not just stories or horror tales to be listened to and to be forgotten.

Literature, helps remember the forgotten stories and what it means to live in a world of language and to encounter what is inassimilable by language, for example trauma, logical paradoxes, what has not yet been symbolized, or what symbolization leaves over as a material remainder or residue. (Garbus 55) Literature, indeed, is a place where the author has control: she can make the rabbit jump into the fire to provide nourishment; she can have her characters live happily ever after, (Pollack, 1995; 159) or can make their characters die, reincarnate, and live in misery so on. Thus, literature becomes a field where the writer presents what can be speakable together with things that are unspeakable. The literary novel Beloved is precisely a voyage between speakable and unspeakable; it takes the reader to "who never were there" back to that place of slavery by speaking of it. Jean-Claude Milner calls literature "properly subversive" because it operates according to the following theorem: "Letters may be used to spell out what exceeds the letter" (Milner, 1991; 40). Literature uses language as the vehicle to arrive at the very place where language breaks down. Similarly, Roland Barthes explains that there is no getting

outside of language, but that literature manages to cheat language, to evade it by turning it into its own "permanent revolution." He writes,

Literature busies itself representing something. What? I will say crudely: the real. The real is not representable, and it is because we humans continually want to represent it with words that there is a history of literature.... We refuse to come to terms with the absolute lack of parallelism between the real and language, and it is this refusal, perhaps as old as language itself, that produces--as an endless agitation--literature. A history of literature, or of language's productions, could be imagined as the history of the often crazy, verbal strategies that people have used to reduce, tame, deny, or on the contrary, assume what is always a mad delusion: the fundamental lack of adequation between language and the real.

(Barthes, 1978; 21-22)

Barthes stresses that literature fails to represent the real. Its task is by definition impossible, and its productions can only temporarily hold off inevitable failure, because it exists as a response to the compelling, yet illusory relation between language and the real; it is the product of our stubborn insistence that there is such a relation. Literature plays with a fictive relation, endlessly trying out new configurations, repeatedly returning to and lingering at that impossible point of intersection where speech and the unspeakable might exist at the same moment. Why do we engage in this futile activity called literature? Perhaps it is because what it means to be human is precisely to be at the intersection of language and the real, to defy and confirm their impossible relation. (Garbus 58) In fact, even though literature fails to present the real, through literature we find ourselves, so each time literature fails. We can say that we are getting closer to who we are.

Toni Morrison's Beloved and Maxine Hong Kingston's The Woman Warrior are impossible stories; they bring together the impossibility or unspeakability of the real and with stories in language. Beloved's main character is Sethe, who, in order to save her four children, to prevent their return to the life of slavery she knows too well, decides to kill them and herself, so that they can all meet, free of slavery, in

their afterlife. However, she manages to kill one daughter, because she is prevented from completing her plan. Beloved, whose name comes from her tombstone, returns to find out why her mother left her. Toni Morrison's novel, is set after slavery in 1873, it tells Sethe's story and the stories of those around her. Kingston's novel, The Woman Warrior, is a story about a girl who searches for self-identity and stories of others surrounding her. Born in Stockton, California, to an old Chinese couple, young Maxine (Anju) finds it difficult to communicate at home and school, because she is growing up with Chinese legendary stories, ghost stories, and is always told to be silent, but at school she is forced to talk. These conflicts in her life confused her thoughts, till she at the end realized true selfhood, and became a writer after devoting papers to her no name ghost aunt. The aunt appears from the past and the stories are from the past, but narrated to the daughter in the present.

Both works stress the impossibility of their subject matter, and its telling. The stories in Beloved are called "unspeakable," and in The Woman Warrior; impossible, inconceivable, utterly incomprehensible, beyond understanding, like a magic thing stories are "heard." Perhaps it is that impossibility that calls for the multitude of voices in the two works, each voice approaching the impossible in a different language or with what Barthes might call a different "verbal strategy." (Garbus 60) The Woman Warrior is made up of the multilingual voices of those being included, along with the appearance of ghosts. Morrison tells most of her story in the third person, combining a powerful and poetic narrator's voice with characters' words in quotation marks; but at the end of the novel, the voices of Sethe, Denver, and Beloved break out of the third person narration and speak directly to the reader. Kingston also narrates her story in a complex narrative of varied voices, songs, and images. Both Maxine and Beloved use song and silence as part of their repertoire of "verbal strategies," (Garbus 62) so that in these songs and silence they can speak about the unspoken.

The many voices in these works serve to emphasize the underlying unspeakability of their subject. This unspeakability can be read on several levels. First, the unspeakable is the absolutely inassimilable, the Lacanian real, which is the psychoanalytic order that includes everything that cannot be integrated into or accounted for by the symbolic order. We can recognize many of the structures and phenomena connected to the real in The Woman Warrior and Beloved. Lacan

associates the real with trauma, hallucination, and the "passage to the act," the violent breaking of social conventions, for example as in murder. In addition, "the real is that which always comes back to the same place--to the place where the subject in so far as he thinks, where the rest cognitions, does not meet it" (Lacan, 1981; 49). Because the real is strictly outside language, Lacan calls it "impossible" (Lacan, 1981; 167).

The unspeakable in The Woman Warrior and Beloved, however, is not just the strictly impossible, but also what is unspeakably horrible, what is unthinkable because of its atrocity, and traumatic effect. The unspeakable in this sense is what we leave out of language. In the opening pages of Beloved, Morrison describes Sethe's mother-in-law, Baby Suggs, also a former slave, as "suspended between the nastiness of life and the meanness of the dead" (B. 3-4). The novel that follows enters both of those realms, for speaking the unspeakable means telling the nastiness, violence, physical and emotional pain and suffering. Morrison wrote her novel in part to fill in the atrocities and emotional pain left out of the traditional slave narrative: "My job becomes how to rip that veil drawn over 'proceedings too terrible to relate' (B. 91). Maxine also rips off a veil by refusing to obey her mother and by mentioning about her ghost aunt. "I devoted pages to her" (B.19). Finally, these accounts are unspeakable because they have left no traces, because they are unspoken.

Morrison evokes the absence of traces when she explains that the Middle Passage is one of the main subjects of Beloved. Therefore, It is like the history of the Middle Passage, which is the story of African people who experienced a long and traumatic journey during the slave-trading period. Over nearly four centuries of the slavery - which continued until the end of the Civil War - millions of African men, women, and children were savagely torn from their homeland, herded onto ships, and dispersed all over the so-called New World. Although there is no way to compute exactly how many people perished, it has been estimated that between thirty and sixty million Africans were subjected to this horrendous triangular trade system and that only one third-if that-of those people survived. The triangular trade system was so named because the ships embarked from European ports, stopped in Africa to gather the captives, after which they set out for the New World to deliver their human cargo, and then returned to the port of origin. The Middle Passage was

that leg of the slave triangle that brought human cargo from West Africa to North America, South America, and the Caribbean. The average voyage took from five to twelve weeks. During the voyage because of bad conditions people began to get ill and die. The corps of the dead was thrown to the sea and other, because of fear threw thems in order to escape, but "all those people who threw themselves into the sea had been violently ignored; no one praised them, nobody knows their names, nobody can remember them, neither in the United States nor in Africa. Millions of people disappeared without a trace, and there is not one monument anywhere to pay homage to them, because they never arrived safely on shore. So it's like a whole nation that is under the sea. A nameless, violent extermination."(Morrison, 1994; 38) In fact, in humankind's shameful history of forced migrations, the journey of the Africans from their bountiful homeland to the slave markets of the New World is one of the most tragic and the one preferred to be unspoken.

Kingston, in her novel, evokes the absence of her aunt who threw herself into the family well, had been ignored and not been allowed to be mentioned by her brother makes her unknown. She has disappeared nobody remembers her. Even though this event is not an event as tragic as the Middle Passage, because only one person disappeared. However what she represents is influential like the story of the Middle Passage. In the previous one an individual has been used to criticize the strict Chinese traditions and in the later a historical event has been used to criticize the American response to such a tragic events.

Faced with a double even triple impossibility of speaking, Morrison and Kingston, nevertheless, manage to tell and at the same time they examine and emphasize the act of telling itself. Both set their works in a present time and construct "telling" situations in which stories from the past enter the present. One after another, characters tell their stories. But they also refuse to tell things, circle around their subject and tell partial stories. Kingston sometimes cruelly pulls stories out of people, and even with her fictional characters, Morrison notes that "no one speaks, no one tells the story about himself or' herself unless forced. They don't want to talk, they don't want to remember, and they don't want to say it..." (Morrison, 1994; 248). These words explore the very nature of story telling. What are speakable and unspeakable? What makes telling possible or impossible?

In fact, many of the storytellers in the two works have narrated various stories but the listeners do not know where the stories start and end. For example, Sethe tells part of her story to her daughter when Denver asks, "You never told me all what happened. Just that they whipped you and you ran off, pregnant. With me."

Nothing to tell except the schoolteacher [...] a person out of politeness. Tore him up for all the time

"She stopped".

Denver knew that her mother was through with it—for now anyway.

The single slow blink of her eyes; the bottom lip sliding up slowly to cover the top; and then a nostril sigh, like the snuff of a candle flame—signs that Sethe had reached the point beyond which she would not go. (B. 37)

As can be observed from the above quotation Sethe, the narrator suddenly stops. She avoids talking about the past torture done to them (slave women) by Schoolteacher and his men. This was unspeakable for her because if she speaks she will live all over gain, this is not the thing she wants instead she wants to forget all.

Similarly in Kingston's novel, No Name Aunt's story has become a story unspoken, because the mother forbids her daughter to speak about:

"You must not tell anyone," my mother said, "what I am about to tell you. In China your father had a sister who killed herself. She jumped into the family well. We say that your father has all brothers because it is as she had never been born" (W.W. 3)

It is dangerous to tell forbidden or unspeakable stories, and anyone attempting to do so must balance danger with necessity because telling can be killing and silencing, just as it can be rescuing and recreating life. Both Kingston and Morrison intend to do so and rather than being killed or silenced, they rescued and recreated life. In other words, each unspoken story recreates life because every unspoken story can be the base for the other unspoken story. Thus, if stories remain unspoken and unheard, history will be uncompleted, and the mistakes or traumas will keep

circulating in the same way, and as Kingston puts it "If you don't talk, you can't have a personality" (W.W. 210) Therefore, stories have to be told in order to prevent silence and make the unheard spoken or the unspoken heard.

Morrison and Kingston re-open the brutality of the past/unspoken. They unearth graves in order to de-symbolize death, to bring back its true story, and to unseat the dead masses from a lie of language, from the pretense that their story has been told. They rip the dead out of a language that too easily allows for a false symbolization, a hasty "unceremonious" burial. In the same gesture, however, they must re-bury the dead and put them back into language, but differently this time. In The Woman Warrior and Beloved the dead can reclaim their stories "properly, artistically." Morrison writes the story called Beloved so that this hallucination, this ghost, the murdered child, and these more than sixty million souls can have a proper story. And Kingston explains that her purpose in making "no name aunt" return was to bring all the women in the aunts situation back to life, and then to kill them all over again, but this time burring it into the white pages, so that she would be remembered and have a proper story. The murdered masses of slavery and the victimized masses of Chinese customs' pressures were Morrison's and Kingston's concerns in their stories. The most incredible story of these events is that mass murder was not a story. It was not unusual, not noticed, and not visible, not worth recounting, and Morrison and Kingston work to restore the shock and the scandal to the events and to show the absurd reversal of what counts and does not count as a story. In our world, life is the standard, and death, especially murder, stands out as a story; but during these historical periods, death was not a story. Life is what was unusual. During Sethe's mother-in-law Baby Suggs' first moments of freedom from slavery, she discovers her hands and her heart," . . . suddenly she saw her hands and thought with a clarity as simple as it was dazzling, 'These hands belong to me. These my hands.' Next she felt her own heartbeat. Had it been there all along? This pounding thing?" (B.141). The fact that she has hands and a heart becomes a story, not the fact that they have been taken away from her and so many others. The fact that anyone at all survived the Middle Passage becomes a story.

One-way Kingston and Morrison reclaim stories is by re-configuring language. They, thus counter the way language was altered during these catastrophic times in order to deny the fact, its existence.

[The] slaveholders have won if this experience is beyond my imagination and my powers . . . You have to take the authority back; you realign where the power is. So I wanted to take the power. They were very inventive and imaginative with cruelty, so I have to take it back--in a way that I can tell it.

(Naylor and Morrison, 1985; 245)

Morrison reclaims power by retelling the story in her own inventive and imaginative way. Both Morrison and Kingston combine true, historical stories with original, creative elements. The stories from the past are at once repeated and significantly and intentionally altered. Morrison models *Sethe* on a woman named Margaret Garner whom she read about in a newspaper article. Her novel fits under the category of historical fiction. Kingston proves more difficult to classify because her novel looks like a documentary, but noticeably lacks archival footage. Kingston includes many historical facts and details, but selects and arranges them according to her own personal obsessions (Naylor & Morrison, 1985; 583-85).

Morrison alters facts in Beloved, but she does not alter the truth; she turns the truth into something that is "not random." She tampers with the relation between the real and language. Kingston is also more concerned with truth than with facts, and her dominant presence in her work represents the "human intelligence" Morrison sees as a necessary condition for truth. Kingston also presents human intelligence in her novel when she returns to and restages moments from the past, but she is not "acting out." Acting out, in Freud's work, is an unconscious repetition, which is always the same and which results from the failure of memory and speech (Freud, 1964; 150). Kingston's staging more closely resembles Lacan's "recollection," which Lacan's contrasts with acting-out. Recollection is the reconstitution, or rewriting of history, "in which conjectures about the past are balanced against promises of the future" (Lacan, 1977; 48). It is the "assumption of his history by the subject, in so far as it is constituted by the speech addressed to the other" (Lacan, 1977; 48). Unlike in acting out, the subject has a hand in recollection. He is not stuck in the past, but restructures his history in relation to the present and the future. Recollection is repetition with crucial changes, with control and conscious decisions, repetition with a difference.

Both Kingston and Morrison emphasize the difference of their re-tellings, that is, the way the repeated events are not identical to the actual events of the past. They both use imagination and invention and change past events by bringing them into a present time. Morrison describes her method,

I did research about a lot of things in this book in order to narrow it, to make it narrow and deep, but I did not do much research on Margaret Garner other than the obvious stuff, because I wanted to invent her life [...] Recording her life as lived would not interest me, and would not make me available to anything that might be pertinent.

(Morrison, 1994; 248)

Morrison begins with research, but consciously limits it and changes it, as she creates her own account.

Both The Woman Warrior and Beloved are creations of their writers'. Morrison has created her story from a true story but used her imagination to construct the plot of the story. Kingston also created her story from a true story that was hers, because it is Kingston herself that has been presented in the novel. These partly ghost novels combine the unspoken with the spoken and the past with the present. Additionally, by making connections to a lost past we discover who we are in the present. In fact, the art of literature puts us into an awkward position between under- and over-identification and makes us go and come between the past and the present. It is not a solution, but rather an enactment of the struggle. Hartman, recognizes that faced with such a struggle, one could easily be silenced and those who are lost, though far away, never disappear completely. Active in memory or activated by fantasy, their internalized presence may be so haunting that our own voice is jeopardized and becomes mute. Written words, silent but not mute, represent a compromise; and the tradition of written art, or rhythmic and ritual forms, will try to reintegrate something of the lost world, despite pain or trauma. The combination of form and feeling in art or some other, more discursive recovery of hermeneutic patience is especially effective in creating a mode of disclosure (Hartman, 1998; 46).

Art brings what Hartman refers to as "its sense of timing," its patience; it brings "form and feeling" together; and literature, or "written art," brings a compromise between presence and absence: "Like literature itself [intellectual witness] moves within the damaged space of speech, specifically conscious of past betrayals and caught between the distancing and the discovery value of time" (Hartman 1998, 48). Literature speaks with a mute voice. Every time it speaks, it also fails to speak; and in that way it brings itself close to us.

Even though literature speaks with a mute voice, it narrates a lot about the unspoken past and even though it fails to speak, it makes unspeakable read by readers. Thus, the reader learns about all, through the mute voice of the writer. Both Morrison and Kingston, through a mute voice, attempt to transform the shame and pain of the past in their novels. Thus, both speak the unspeakable as they dare to penetrate to the dark and disremembered sources of the humiliated and traumatic memories and feelings that continue to haunt the African-American and Chinese-American cultural imagination. Morrison and Kingston who become daring word warriors use their ghostly characters as story bearers that bring the stories of the repressed past and narrate them. Thus, together with the characters in the novels, the readers learn about the unspoken and unheard through these ghostly characters for which it is possible to speak the unspoken and hear the unheard.

III. 4 REBORN FROM STORIES

What is more is that identity is always in part a narrative, always in part a kind of representation. It is always within representation. Identity is not something, which is formed outside, and then we tell stories about it. It is that which is narrated in one's own self.

Stuart Hall.

Ethnic women writers, by sharing their stories with each other and by forming their own way of narration styles, have taken another step towards becoming narrators of their stories. The unspoken or unheard stories of their ancestors, ethnic background and culture all became spoken and to be heard through ethnic women's literary works. These literary works help the ethnic women to develop a strategy of storytelling. Every story either witnessed or experienced led the way to a new identity. Therefore, ethnic women writers by narrating their stories of identity, culture, and past found the chance to become a writer. Thus, ethnic writers have become reborn from stories.

Stories gave life to the ethnic writers were either heard or read. That is to say, ethnic women writers owe their literary identity to the stories they narrate because their narrations are representations of the forgotten or the forbidden. Therefore, as ethnic literature developed, the necessity to represent the hidden stories of ones own culture or ethnic background gained importance, because each story represented a picture of the forgotten or forbidden past. The narrations of these stories, each became a thread for ethnic women writers. Thus, ethnic women writers, by narrating the stories told to them sewed another patch to the literary quilt, and gave birth to beautiful literary works that opened the doors of the American literary world. Additionally, ethnic women writers, by narrating the stories that are circulating within their selves, gained an identity of their own. Since stories are means of gain identity, they should not be left to fade away. Therefore, ethnic

women writers by remembering the forgotten stories of the past, tried to remind those to others through their works, and while they tried to remind the forgotten they made use of their past experiences, memories and imagination. Briefly, it can be said that ethnic women writers are reborn from the stories they narrate because as a story gains permanence after being narrated, the writer gains popularity after her story is published. Therefore, while stories are reborn by writers, writers are reborn from stories.

Indeed, stories enable writers to be reborn and give birth to new works and become literary figures. Toni Morrison and Maxine Hong Kingston are literary figures that have been reborn from stories. Both of these ethnic women writers have been raised with stories either told by their mothers or their living or dead ancestors. Both of these writers are raised in America and are concerned with the identity twist in America, because they are left between worlds. They are neither totally American nor African or Chinese. Therefore, they generally write about the identity search of African-American and Chinese-American ethnic women, but they also write about various other subjects. This identity twist is due to the "double consciousness" concept of W.E. B. Du Bois, which is the "sense of always looking at one's self through the eyes of the others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity" (Ling, 1990;105). This characterization was made for blacks, but it's true for the Chinese, too since they have also been left between two cultures. They neither can forget the past narrated to them nor can they ignore the present life they are leading in America. In other words, they can neither define themselves as African or as Chinese nor as Americans. This problem seems to find a solution on the white pages, because as the writers handle such issues in their works they confront with the facts and become reborn, find an identity through their stories.

For both of these writers, cultural history seeks into every part of their identity, and they both permit the spiritual guide to lead their heroin, Sethe and Anju (young Kingston) to a conclusion of survival from the past. The act of survival is what has made it possible to attempt as separation from the past, and yet it is the act that seems to tie the survivor Sethe and the young Maxine to that past, that they cannot help facing. For example, in Beloved the ghost is described as:

A fully dressed woman walked out of the water. She barely gained the dry bank of the stream before she sat down and leaned against a mulberry tree (B. 50).

The invisible becomes visible and the unsaid, said. Sethe carries with her the dead, incarnated. "Dear Beloved. . . what she got, settled for, was the one word that mattered" (B. 5). When Sethe invokes the ghost of her past, she gets blood and flesh, woman-eating flesh. Sethe's attempt to discipline her past, to bury it by "unsaying" it, backfired. Sethe is punished for her attempt "to out hurt the hurter" (B. 234) In order to survive, Sethe must be saved by an outside force. Therefore, the town people, Paul D and Denver, the living individuals of the visible world, saved her.

In Kingston's novel, the living individuals of the visible world forced the "No Name aunt" to commit suicide, but helped young Maxine to gain an identity by rebelling to the traditional pressures. In fact, all women are victims of some sort of slavery; therefore they are always suffering from an identity lack because of leading a life both as slaves and warriors. However, Morrison's and Kingston's narratives indicate a world where this clash between being slave and warrior has found a base to reconcile. For women narrating these clashes are difficult, but Kingston and Morrison, as well as their readers, accompany the storytellers and become witnesses for those whose stories are unreachable. In Beloved the storytellers also provide company for each other. Morrison explains what happens when they tell their stories: "They don't want to say it, because they're afraid of it--which is human. But when they do say it, and hear it, and look at it, and share it, they are not only one, they're two, and three, and four...."(Morrison, 1994; 248).

Sethe and Paul D, in particular, accompany each other this way: "Her story was bearable because it was his as well--to tell, to refine and tell again" (B. 99).

She doesn't have to be alone with her story. They can share her story and his too,

"You want to tell me about it?" she asked him.

"I don't know. I never have talked about it. Not to a soul. Sang it sometimes, but I never told a soul."

"Go ahead. I can hear it."

(B. 71)

Having someone to tell a story makes all the difference; by re-telling the past to a listener who can hear it, Sethe and Paul D can begin to think about the future, "He wants to put his story next to hers. 'Sethe,' he says, 'me and you, we got more yesterday than anybody. We need some kind of tomorrow'" (B.273). Morrison also signals to the future when she re-enacts Sethe's traumatic moment, because this second time, her community, a group of singing women, are with her and support her. Morrison repeats the scene, but with a difference that enables Sethe to turn her anger outward. She is not alone this time.

At the end Kingston understands that she is not alone because all the ethnic women, having deconstructed the male biases of literary scholarship, feminist scholars were understandably tentative about replacing one set of constructs with another. Thus, with feminist criticism of American ethnic women's writing, the folk arts of quilt making and weaving, the patching and piecing of material, have come to stand for a womanly aesthetics (Reynolds, 1999; 3). For ethnic women, the use of folkloric modernism became a means of constructing radical fictional shapes, which were informed by the anthropologist's sense that trivial or superficial features of everyday life contained the deep structures of culture. Folkloric modernism has been one of the most significant well-springs for the ethnic women; it has heightened awareness to oral culture underpinning African-American and Chinese-American fiction (Reynolds, 1999; 7). Ethnic women writers also rejected the original race and gender plot that saw women as the victim, invisible, mute, domestic worker or sexual object. In fact, ethnic women writers look back on a long history of double disempowerment, oppression and silence. However, while they were absent from the literary scene, they did not fail to make their presence felt within their families and communities. Accounts show that many found strength in inner sources, which were derived from female bonding, caring and nurturing as Sethe in Beloved, or based on confidence, and power derived from nature such as Fa Mu Lan in The Woman Warrior. Despite their history of oppression (the era they were oppressed), ethnic women look back on the long tradition of strong ancestress (No Name Aunt), too. It is them and their memory that contemporary ethnic women writers frequently turn for help and inspiration, like Kingston. In doing so, they try to retrieve a past both individual and collective (Wogowitch, 1995; 104). Ethnic writers with the help of

their ancestors become reborn because through the stories they gave life to, they gained attention themselves. This indicates that while their stories have been given life through the attractive narration style, and her self (the ethnic writer), has been literarily reborn from the stories. In their stories, ethnic women writers generally try to unite the opposites of life, death and “other and I”, and the African and Chinese past and American present. Thus, through the narrations of their stories they find new directions and lives.

The ethnic women writers' purpose; was to reenact the past in their works, and as they reenacted the past they became reborn. Actually, the matter of rebirth through stories is related to writers' purpose, because as the writer narrates her stories, the stories gradually form their African and Chinese identity, and after publication the works became born, and parallel to this the writer is “reborn from stories”.



CHAPTER IV

ETHNIC WOMEN AS (HER) STORY NARRATORS

*no one speaks, no one tells the story
about himself or herself unless forced.
They don't want to talk, they don't
want to remember, they don't want to
say it, because they're afraid of it--
which is human. But when they do
say it, and hear it, and look at it, and
share it, they are not only one, they're
two, and three, and four, you know?
The collective sharing of that
information heals the individual--and
the collective.*

Toni Morrison

IV.1 ETHNIC WOMEN WRITERS BECOMING WORD WARRIORS AND NARRATORS OF HAUNTING BELOVED STORIES.

*I drew (my stories) upon what I had
seen, felt, and heard in the past, as
well as on stories told to me [...]
These were the beginnings.*

Maxine Hong Kingston

Since the date ethnic women writers started to take their place in the American literary canon and began to receive various prizes for their magnificent literary works, they became word warriors and narrators of haunting beloved stories that proved that ethnic women writers are powerful enough to narrate their stories as (her) story narrators.

Actually, while narrating (her)story she narrates the inner life of ethnic women that were once silenced and oppressed. Now, ethnic women have recognized their powers and know that, one of the ways of keeping themselves alive is by narrating stories through their novels, and as they do this they put their readers to work, because just narrating the stories is not enough. Therefore, to figure out what is happening and what is going on, a careful reading with great attention must be done as Morrison points out:

To make the story appear oral, effortless, spoken –to have the reader feel the narrator without identifying that narrator, or hearing him or her knock about, and to have the reader work with the author in the construction of the book – is what's important.

(qdt. in Kraft, 1995;23)

In fact, both Maxine Hong Kingston and Toni Morrison believe in putting their readers to work. In other words, both The Woman Warrior and Beloved are novels demanding the readers' extreme attentiveness because orality and literacy are mingled together in these novels. Even though the novels are in written form there are experiences that cannot be put in words. Therefore, both writers force the reader to respond to the oral form to become involved in the telling of the word warriors. This way each reader becomes the "I" in the quotations (Rice, 1996;115), and tries to comprehend the sufferings of the ethnic past. In order, to comprehend the sufferings, the novels can be read in various layers. In The Woman Warrior, the first person narrator explores the past and identity formation in relation to her mother, and in Beloved the third person narrator explores the past and identity formation in relation to the ghost daughter. Briefly, the two ethnic women writer reveal the maturation of Chinese and African women through the repressed stories of their past. The result is that, ethnic women by confronting their repressed past through the talk stories, began to live the present and form a more hopeful future life. Of course, while trying to make their characters, confront the repressed past, talk stories were Morrison's and Kingston's "major linguistic tools". (Feng, 1998, 112). Talk-stories, which is a Chinese phrase for story telling" (Wogowitsch, 1995; 30), enabled them to become "word warriors" and story narrators of their own cultural,

historical and social background, because storytelling gives women a mythical power. In Women, Native, Other, Trinh Minh-ha points out the power of storytelling:

A story is not just a story. Once the forces have been aroused and set into motion, they can't be stopped at someone's request. Once told, the story is bound to circulate; humanized, it may have a temporary end, but its effect lingers on and end is never truly an end.

(Feng, 1998; 111)

Trinh means that words have power and once they are uttered a circulation of storytelling begins. For example at the end of Morrison's, Beloved, there is an ending stating, " This is not a story to pass on" (275), but once this story has been narrated, whoever reads it, will narrate it to someone else and then this story that was forbidden to be passed onto others will be bound to circulate from one generation to another. The same thing occurs in Kingston's novel, The Woman Warrior, the aunt's story was forbidden, but it has been narrated therefore, from now on, that forbidden story will be circulating among various readers. Storytelling is characterized by the transformation of old stories that carry on to the formation of a new life. In other words, storytelling serves as a link between past and present, and the storytellers and their communities. Indeed, as long as storytellers share their stories, they will unite the past and the present and of course, will not be alone. Otherwise, if they do not talk about their past, it will haunt them forever.

Kingston's ability to narrate the stories her mother told her serves as link between Kingston's past and present. Through her mother's stories Kingston learns her Chinese past and through her present life in America she develops "double consciousness as Dubois indicated, but this "between world position" "(Ling, 1990; 105) made Kingston gain strength to confront the past. In fact, storytelling is the major force behind the narrator's retrieval of mother-daughter interconnectedness and confrontation of past, (Feng, 1998; 111) in The Woman Warrior. Moreover, through narrating the mother's stories, the narrator crosses the boundaries of Chinese and American cultures, revolutionizes, and gives new lives to old stories.

In The Woman Warrior, the mother is the center and the driving force behind the narrator's storytelling. She is the central transmitter of the stories and the one who starts a new dynamic circulation. Moreover, talking story is the mother's strategy of education, as Kingston (narrator) indicates:

"Whenever she had to warn us about life, my mother told stories that ran like this one, a story to grow up on" (W.W. 5).

Indeed, the mother educates her children with her stories and passes on consolidated ancient wisdom. The mother, through the stories extends and carries Chinese tradition into the lives of her American children. Kingston, in her novel says that her mother told her various stories every night that they did not know where the stories ended:

Night after night my mother would talk-story until we fell asleep. I couldn't tell where the stories left off and the dreams began, her voice the voice of the heroines in my sleep. (W.W. 24)

Young Maxine, was so filled with her mother's stories that she could not tell whether she was dreaming or listening to her mother. The mother by narrating stories, attempts to teach the Chinese traditions to her American children but the children are confused because the mothers' talk-story is two sided. On one side it is educational, on the other side fearful and warning, because as she narrates her talk stories, she sends contradictory messages that simultaneously uphold patriarchy and female heroism. Moreover, the mother does not make any explanations, therefore the children are left in confusion and ambiguity because she only tells "all the useful" parts but never explains the details, "necessity" (W.W.6)

The only thing the children could do was to fill in the gaps and interpret the stories themselves, or like young Maxine start a new talk story. This is also true for the reader because she or he has to figure out the relations and fill in the gaps in order to understand the function of the talk story and to stop being confused by the events. In other words, to get rid of the confusions, and understand the events one can start narrating talk stories of hers/his because talking stories can provide a kind

of "talking cure" for the narrator to reveal the racial oppression of Chinese immigrations in America and the gender oppression of Chinese American girls (Feng, 1998; 112). Briefly, talk stories are an act of demanding justice and identity for Chinese American women. As young Maxine grows up she cures herself of her silence and past, and becomes a "word warrior" using words to clarify her memory, combine the past and the present and avenge oppression by reporting stories about the woman in her family. The book opens with "No Name Woman," a story of a forgotten aunt in China. This aunt drowned herself and her illegitimate baby because her family blamed her and saw her as a sinner. The mother, Brave Orchid tells this story to her daughter, young Maxine to warn her against sexual indiscretion, (Feng, "Maxine Hong Kingston" 3) but at the same time forbids her to repeat it. However, Kingston does not listen to her mother and reports the story as an act of resistance to the repression on women. Through her narration the forgotten aunt with no name becomes the "No Named Aunt".

After narrating the story of her No Name Aunt, Kingston narrates the story of Fa Mu Lan, a legendary Chinese heroine. By narrating this legendary story Kingston is trying to portray a successful woman. In fact, by putting the story that is known by everybody after the story that is unknown, she represents the public and private spheres of women and tries to give the message by becoming word-warriors/swordswoman, and by fighting the oppressed, you can be successful and well known rather than forgotten. Then, Kingston narrates, in the fourth section, "At the Western Palace", another story of a silent aunt, Moon Orchid. This aunt has been forced to come to America by her sister Brave Orchid, because she had been waiting for her husband who had immigrated to America thirty years ago. Finally, Moon Orchid accepts coming to America to find her husband. In doing so, she discovers that her husband has got remarried to an Englishspeaking wife (W.W.177), and then she becomes paranoid and is sent to an asylum where she dies. By narrating her named aunt's story, Kingston creates a voice for this oppressed woman from the East. In the middle of the book the story of Shaman is narrated. This story is the story of the mother, Brave Orchid. This character is as strong as the swordswoman, Fa Mu Lan. She tells her daughter various stories, even though these stories may be seen as a way of silencing young Maxine, at the end adult Kingston understands that they shaped her identity and made her become a word warrior because now she is telling those stories but by filling the gaps

herself. Therefore, at the end Kingston says that the new talk stories', "beginning is hers, the ending, mine" (W.W. 240).

In fact, in all ethnic women writers' works there are talk stories because, storytelling plays an important role in constructing their works and linking the gap between the past and the present. In their roles as traditional story bearers, narrators can weave a story individually or with participants and encouragement from communities. Even when the community does not actively contribute to the telling of the story, it nevertheless contributes actively by the listening to the story for there can be no storytellers without audiences (Harris, 1991; 166). In *Beloved*, the community of three women; Sethe, Denver and Beloved, are traditional story bearers and storytellers who have direct impact upon the lives of those around them. For example, Denver estimates her value in direct proportion to the way in which the stories Sethe relates focus on her birth, and other stories about Sweet Home send Sethe into periods of depression and loneliness. Beloved's well-being, exists directly to the stories that Sethe relates, no matter the topic; the act of storytelling itself is what pacifies Beloved and emphasizes the childish part of being, and for Beloved, Sethe's willingness to tell stories is a measure of Beloved's obsession for and desire to possess Sethe. In fact, Sethe's willingness to satisfy Denver and Beloved with information about themselves keeps on "beating back the past" (B. 73). In fact, both girls, by wanting their mothers to tell the stories related to the past, try to control their mothers. Thus, storytelling in such cases becomes an act of power, literally to heal or kill. In *Beloved* the girls try to control her mother through the stories, but in *The Woman Warrior* it was the mother trying to control the daughters through talk stories because the mother wants her daughters to fill in the gaps between the present and the past Chinese history. And, in *Beloved*, while Beloved learns a lot about her family history, she creates her memory and fills in the gaps that she cannot remember in her life. Through her mother's stories, Denver fills in the history from which she had been excluded, because of her mother's (Sethe) vow to continue "keeping the past at bay"(B.42). Thus, the stories provide self-definition in the way that legends, anecdotes, and personal experience narratives define their subjects.

The power of storytelling, and the power of words enable the narrators, "the word warriors" to create, alter and destroy personalities because translating or

re-telling of the stories gives new lives to the old stories, but since the interpretation is left to the reader, the stories can be either taken as healing or as disappointing. However, storytelling enabled both Morrison and Kingston to become narrators who released the repressed stories of the past, and through the stories they told they gained a revolutionary narrating power to become “word warriors.” Now, these “word warriors” are narrating unforgettable beloved stories.



IV.2. BREAKING THEIR SILENCE: ETHNIC WOMEN HAVE HAUNTINGLY UNFORGETTABLE “STORIES TO PASS ON” . . .

Women's stories have not been told. And without stories there is no articulation of experience. Without stories a woman is lost when she comes to make the important decision of her life. She does not learn to value her struggles, to celebrate the strengths, to comprehend her pain. Without stories she cannot understand herself. Without stories she is alienated from those deeper experiences of self and of world that have been called spiritual or religious. She is closed in silence.

Carol Christ

Ethnic women writers, by breaking their silence became word warriors, writing fascinating novels. In fact, ever since ethnic women put pen on paper, they struggled to write their own stories and to gain a place in the diverting American literary canon. Of course, while struggling to write the stories of their own in a society that has traditionally denied their existence, distorted their experiences, left their experiences unrecorded, and historically silenced them, they learned to speak for themselves and began to break the boundaries that enclosed them in silence. Toni Morrison and Maxine Hong Kingston, two ethnic women writers, through their ghostly protagonists found a way to pass the boundaries that enclosed them in silence. The act of writing is “breaking the silence” that becomes embodied with narrative itself. (Danahay 64) Thus, by writing ethnic women writers found a means to break the boundaries, their silence and began to write hauntingly unforgettable, beloved stories of their own.

In matter of fact, ethnic women revitalized the women's movement in America in the late 1960s by firstly beginning to break their silence about their burdens at home, at school, at work, and in bed. As women and ethnic women shared their stories with each other in consciousness raising groups, they discovered two fundamental feminist insights; first, the personal is political and second, power is intricately bound to language, because patriarchal domination is enacted and maintained in language. Thus, "when woman claims voice, she claims power" (Winter, 1992; 17). Therefore, the women reacted to the roles burdened on them and raised their voice in desire of gaining power. Moreover, gaining power encouraged women in various fields and enabled them to write haunting stories that consists unforgettable patterns of women's past, and as ethnic women began to claim voice, they heard stories from the past that were once forbidden to be told. In fact, women have told their stories in one form or another throughout American literary history, but most of their stories have been belittled, ignored, or lost. Their creative expression has rarely been recognized as art. Therefore, ethnic women writers who have tried to narrate their stories were not able to pass on their stories freely and easily into the property of the reader's intention. Although the literary academy has belittled ethnic women's novels and ignored their slave and ghost narratives, feminist literary critics interested in these genres worked hard to liberate ethnic women's novels from ignorance and to develop a new path for the acceptance of ethnic women's narration. If the feminist literary critics had kept silent also ethnic women writers would have not been able to find a path to narrate their stories. This proves that ethnic women's existence depends on speech. As Adrienne Rich said: "If she remains silent, her story and voice are likely to be appropriated by oppressors and she is further oppressed and silenced. (Feng, 1998; 32) Additionally, further oppressed and silenced women will have no opportunity to gain a personality of their own. This statement is also uttered in Kingston's novel, The Woman Warrior:

If you don't talk, you can't have a personality. You'll have no personality [...] You're got to let people know you have a personality and brain. (W.W. 210)

Use of these words proves that Kingston, as an ethnic writer, is aware of the importance of speech, to be able to break the silence and to gain a personality.

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Indeed, speech plays an important role in defining one's identity. In other words, for ethnic women writers, breaking the silence opens up new possibilities, new identities, and new ways of being in the world. (Jue 452)

Moving from silence into speech enabled ethnic women to claim a place in history and define their identity and experiences for themselves. Through telling of their life stories, ethnic women writers explored and reflected the gender and ethnic issues, which affected their lives, and defined their cultural identity. In fact, language that guides ethnic women's speeches is their most powerful means for defining their identity and experiences as people of colors and as women. Ethnic women by creating a new language to name their world are resisting racism, sexism and other forms of oppression. By breaking the "culture of silence" which has historically silenced their experiences, ethnic women have developed the "liberatory voice" which has enabled them to confront oppressions and to view the world in a new light.

The most important of our work demands of us that we make a new language, that we create the oppositional discourse, liberatory voice. Fundamentally, the oppressed person who has moved from object to subject speaks to us in a new way.

(Bell Hooks, 1989,43)

Thus, it can be said that ethnic women by breaking their cultural silence developed a new way of narrating their stories and understood the importance of speaking as Kingston indicates in her novel "I found out I had to talk [...] I did not speak and felt bad each time I didn't speak" (W.W. 193) "I need to talk" says Paul D to Sethe, wanting her to break her silence, and "talk" (B.271) However, breaking silence in ethnic women's writing was not easy, because of the family history that is full of traumatic, shameful shadows of abuse. In other words, narrating the family secrets impose double bind on the narrator. She is either ossified by maintaining silence or petrified while attempting to face those secrets. (Feng, 1998; 33) Of course, the burden of choice for the narrator is heavy. However, both Morrison and Kingston made their choice on behalf of narrating the family secrets, and become narrators breaking their silence.

Moreover, silence does not mean ignoring the past. Even though it may be hurting as Amy says to Sethe, in Beloved "Anything dead coming back hurts" (B.35), the past must be confronted and spoken, so that it will not hurt anymore. Speaking of the past (Morrison) and family secrets (Kingston) enables them to gain power, voice and identity of their own. It is interesting that Morrison and Kingston used "ghosts" to break their silence because in reality ghosts are also figures unable to speak but Morrison and Kingston burdened the ghosts with the function of narration. Thus, through "ghostly characters," voiceless became voiced and the silenced became talkative narrators of unforgettable eccentric stories.

"Ghosts" of ethnic women writers and "ghost stories" were not appreciated in the previous years but with the recent developments in ethnic literature and interest in ethnic women's novels this understanding changed and the reason behind the use of a ghostly protagonist in ethnic women's novels began to be researched. Over the past two centuries, literary critics have discovered many accounts of difference between men and women's writings. While some critics argued against men writers or the dominant cultures that have discounted ethnic women's words for "millennia", (Winter, 1992; 21) feminists have celebrated the special nature of ethnic women's writings. Indeed, women's writing is different than men's writing because they interpret the world from a feminine point of view whereas men view it from a masculine point. For example, women and ethnic women were always silenced by the male dominated society; men cannot present such an experience as it is presented from women's point of view because men have never been silenced, so they cannot understand the pain women felt of being silenced.

In fact, ethnic women have always struggled to voice their experiences in a patriarchal society. Although the production of artistic work has been painful for many men and women, ethnic women have struggled against many social demands and constructions that men have never had to face. In the words of Anne Finch:

Alas! A woman that attempts the pen
Such an intruder on the right of men,

Such a presumptuous Creature is esteem'd

The fault can by no virtue be redeem'd.

(Winter, 1992; 31)

These lines indicate clearly that whenever ethnic women attempted to write something, their works were belittled and they were silenced because of male dominated pressures. In fact, women and ethnic women have always been under social pressures that often silenced them. Since the late 1960s, countless feminist critics have documented and analyzed the exclusion of female authors from the academic canon.

By this time and, then it should be clear that all women writers confronted social and psychological constrictions against their writing that are specifically based on gender. However, many additional constrictions are based on race and class because ethnic women writers had to struggle with double even triple more difficulties against social and psychological constrictions. Maybe that is why, the on going popularity and commercial success of ethnic women writers' narratives proved a fact that ethnic women writers have become (their) story narrators.

Although ethnic women's novels were marginalized in the American canon and virtually seen invisible during the nineteenth century, but after the 1960s ethnic women's novels have secured a central place in the American canon. The reason behind such a postponed success was probably the desire of the male and the white dominated society that tried to keep ethnic women writers silenced. In old days, most black Americans were forbidden to learn reading and writing. Slaveholders and white male society used every linguistic source they could imagine to make their power appear absolute and unassailable. They constructed religious, biological, and legal justifications for their domination of women and slaves, "arguing that power of the white paterfamilias was ordained by God, made evident in nature, and sanctioned by law." (Winter, 1992; 32) Therefore, every ethnic women who wrote about their past challenged the laws that belittled them. They each became warriors presenting their experiences. Of course, they were not fighting with physical power but with words, against the dominant American culture that has used multiple strategies to exclude ethnic women writers from serious study. The male dominated

American literary canon refused to read ethnic women's novels and even forbid ethnic women from attempting to write. Then, if ethnic women actually did write something, critics brought out all their weapons and tools, used them to suppress ethnic women's writings by marginalizing and limiting them:

She didn't write it. She wrote it, but she shouldn't have. She wrote it, but look what she wrote about. She wrote it, but 'she' isn't really an artist, and 'it' isn't really serious, of the right genre – i.e. really art. She wrote but it, but she only wrote one of it. She wrote it, but it's only interesting/included in the canon for one, limited reason. She wrote it, but there are very few.

(Winter, 1992; 47)

It is not surprising that the texts written by ethnic women writers were fewer in number. What is amazing is the fact that, ethnic women writers managed to write their stories at all costs and became their story narrators. The text written by ethnic women generally reflects the difficulties they encountered in gaining a voice in a patriarchal culture and issues of silence and self-expression have been central in their works. Indeed, the only thing that concerned the ethnic women was voicing their story by breaking their silence. An American essayist Anna Julia Cooper stated what ethnic women meant to do by breaking their silence:

It is not the intelligent woman vs. the ignorant woman; nor the white woman vs. the black, the yellow, the brown, and the red.- it is not even the cause of woman vs. man. Nay, 'tis woman's strongest vindication of speaking that the world needs to hear her voice. It would be subversive of every human interest that the cry of one-half the human family shifts . . . Hers is every interest with that has lacked an interpreter and defender. Her cause is linked with that of every agony that has been dumb- every wrong that needs a voice.

(Winter, 1992; 52)

Ethnic women's novels forcefully dramatize the solidarity and the agony of ethnic women writers who have been ignored by patriarchal society until they

passed on their stories. In matter of fact, every ethnic novel by ethnic women attests to her longing for freedom because freedom meant power and denial of the patriarchal order. Ethnic women are now powerful and the narrators of (her) stories. Without these stories they would have been lost because through stories they gained identity, existence and voice that will narrate stories articulating experiences of ethnic women writers.

In fact, the ethnic women who broke their silence, after they began to voice their concerns became narrators of beloved stories. After narrating their stories orally the ethnic women began to write them. Doing so, they invented new methods of narration. For example, the new method of narration is characterized by merging past and present as a means of achieving wholeness. Their new style is informed and told by female storytellers, and ghost bearers of their heritages. Their protagonists are stand-ins for the authors themselves, proudly asserting their ethnicity in and through the novel. Furthermore, "the ethnic writers succeeded in transcending ethnic victimization and cultural marginality." (Wogowitch, 1995; 158). Black women writers are forerunners in making their books read as both ethnic literature and American literature. Thus, ethnic women writers increasingly succeeded in being accepted in the American canon, and becoming narrators of their stories. Finally, ethnic women found themselves by writing, as the ethnic writer named Gloria Anzaldua declares:

The act of writing is the act of making soul, alchemy. It is the quest for the self, for the center of the self, which we women of color have come to think of as "other" –the dark, the feminine. Didn't we start to reconcile this other within us? We knew we were different, set apart, exiled from what considered 'normal', white-right.

(Wogowitch, 1995;158)

In fact, for Kingston and Morrison writing is a process of confrontation, discovery, and creation of their cultural identities.(Yuan 293) Both present themselves as American novelists of Chinese and African descent. Their writings mark a transition from the position of separation and alienation to that of accommodation and re-position, initiating a positive self-invention instead of a denial

of ethnic origin. In other words, their writings are presentations of their ethnic origin and American life. Therefore their works are not pure Chinese or African but American too. Briefly, it can be said that ethnic women writers by breaking their silence published new plots. Generally, ethnic women writers centered their stories on the problems of women in contemporary African and Chinese societies. The female protagonists predominate and are trying to become powerful. The problems they encounter revolve around sex, love, marriage, the family, and past. These problems are viewed from different views explaining the importance of women's place and role in the society. (Duke, 1989; xi) Finally their style of writing is primarily characterized by traditional narrative structures and social realism. In matter of fact, each work of ethnic women has appeared on the literary scene since the Civil Rights movement because the ethnic women under the pressure of male domination were silenced, but related to the issues of recreation and replacement ethnic women writers broke their silence. Thus, ethnic women writers became authors.

Apparently it can be said that, ethnic women writers gained a static place in the literary world by becoming authors, because before they were narrators, which means, their stories were just told, but till they reached another person some parts changed or became missed. However, while the stories are doomed to change during the oral narration period, they are forever to stay when written. Therefore, it is no surprise that after breaking their silence, with the desire of being unforgettable ethnic women wrote their stories. Even furthermore, they claim that now and forever, in various voices and layers they have hauntingly unforgettable stories to pass on . . .

CONCLUSION

[. . .] Their novels weave in and out of the past, present, and future, incorporating vision and dream into the action as the story moves toward its inevitable conclusion.

Paula Gunn Allen

This dissertation, has presented the journey of the development seen in ethnic women's literature and the use of "ghostly figures" that helped ethnic women writers gain an identity, to express themselves freely, to bridge the gap between the past and present, and to enter into the literary rooms, the doors of which were once locked for them. In fact, throughout the years, ethnic women writers wrote various novels and recently, found keys to unlock the literarily locked rooms. Maxine Hong Kingston and Toni Morrison are two of the ethnic women writers who succeeded to enter into the literarily locked rooms through their key figures, "the ghosts." Thus, they managed to haunt the American literary canon, and gained a canonical space for themselves in American literature.

Even though Kingston and Morrison had written various other novels, they achieved great attention through their partly ghost novels: The Woman Warrior and Beloved. In these novels, the most striking thing is the use of ghostly characters that are classified as the "ghosts of the past" in this dissertation. In fact, ghostly characters are not recently used in literary works because writers, either white women/ethnic women or white men/ethnic men, for various purposes have used ghostly characters for years. The reason of using ghostly characters in literary works, in fact, has got something do with the unconscious, fantasy and supernatural events, because whenever human beings were unable to explain the cause of the events that occur around them, they made use of supernatural elements that were

the outburst of their unconscious and fantasies. In fact, ever since human beings began to question their existence in this world, life after death, and natural phenomena, they were left answerless, because they were not able to rationalize natural phenomena, life after death and their existence in this world. They believed that some supernatural forces ruled the world, therefore, they made gods, demons and ghosts out of sun, thunder, rain and fire that would explain the unexplainable in this world. Therefore, it can be said that whenever one cannot rationalize the events or explain the thing beyond his/her unconscious, he or she makes use of supernatural elements.

Ghosts are one of these supernatural elements that stir the consciousness of the living. While some believe that souls wander on earth as invisible and visible ghostly figures, others do not believe that such things as ghosts exist, whichever the way, ghosts in literary works are used for various purposes as: horror, vengeance, reincarnation, haunting, and as a messenger of death. No matter for what purpose "ghosts" may be used, one thing for sure is that "ghosts" have been used in literary works in the past and will continue to be used in the literary works in the future because they are the return of the repressed and unexplainable. The unknown becomes known through their existence, and the unspoken becomes spoken. However, ghostly figures have changed a lot compared to the previously described ghosts, because parallel to the change in human beings' tastes and thoughts, the ghostly figures have been re-created. Therefore, physically and functionally the ghostly figures are bound to change as years pass. For example, the ghostly figures in the past were physically drawn as figures dressed up in white baggy, horrifying and destructive clothes, but presently, as has been observed in Kingston's and Morrison's novels, ghosts are colorful, beloved, constructive and as argued in this dissertation, they are "ghosts of the past" used for confrontation rather than horror because these ghosts recall "the repressed past" and help the living confront with it. These ghosts of the past, indeed, helped Kingston and Morrison confront the past, and enter the literarily locked rooms that were full of stories of their past awaiting to be passed on.

In their novels, both Maxine Hong Kingston and Toni Morrison while passing on the stories from their past, struggled with the "repressed past" that is the past repressed in the subconscious, and desired to be forgotten. In other words, there

was a past unknown to the new generation ethnics because the first generation ethnic groups who experienced the pressures of past preferred to forget that past but the descendants of those ancestors wanted to know that past, in order to find their own identity and bridge the gap between the old and the new generations. Of course, the ghost, a figure of the past that returns to haunt or bargain with those who are living, forms a memorial bridge between the worlds of the living and the dead. Therefore, ghosts of the past are means useful to serve the demands of the second and the new ethnic generation. Morrison and Kingston who are members of the second ethnic generation gave their ghosts both human and female forms, in order to create an "other" who is capable of intimacy, compassion, and finally acceptance of the forgotten past. They are females because of the desire of wanting to present ethnic women's struggle and situations.

The past was unspoken and unheard and wished to be forgotten by the living because of the traumatic effect it gave to the people of the past generation, but the present generation in need of a "self" of their own had to confront the past, in order to live the present and form the future. The double-consciousness and the displacement they felt could only be settled by constructing a memorial bridge between the past and present. Thus, Morrison and Kingston who have been raised with stories of their past were able to confront their past by the guidance of reanimating ghosts of their past. These female and fleshly ghosts of the past bridge the gap between the worlds of the living and dead.

In fact, the return of the female and fleshly ghosts in ethnic women writers' literary works enabled them to express their thoughts and experiences freely. Thus, Kingston and Morrison found the opportunity to explore the repressed past, and formed another "other"(ghost) that functions as their counterpart. These others/ghosts help ethnic women narrate the unheard and the unspoken. Besides, these other(ed) ghostly characters of the past either threaten (not horrifying) or motivate the living, so that they can unite the past and the present life that has been shaped double-consciously. In fact, while uniting the past and the present they realize that their double-consciousness prevented them from becoming totally American because first they were a member of their ethnic group: African or Chinese, then they were Americans. This duality, neither being able to become totally American nor being able to become totally African or Chinese led them to an

identity search. Finally, as the result of this identity search the ethnic groups defined themselves, as being African-American or Chinese-American (hyphenated) instead of being defined only as "Ethnics" or "Americans". Therefore, both Kingston and Morrison, who were writers physically raised in American culture but consciously filled up with Chinese and African cultural stories of their past, were led into a world of dualism in which they dealt both with the repressed past and the progressive present.

In fact, dualism is something all the ethnic groups face because of growing up in two cultures, and so are forced to have double-consciousness. Their world of dualism can be described as: rational/irrational; known/unknown; natural/supernatural; human/ghostly. Maxine and Kingston, under the pressure of this double-consciousness and dual world, became writers who marked a battleground between the visible and the invisible worlds and offered their own version of recreation, a reanimated ghost in order to freely go and come between the past and present. In their novels: Beloved and The Woman Warrior, the journey to selfhood and the world of dualism is described through the use of the ghosts. Therefore, "the ghosts of the past", figures from the invisible world help Morrison and Kingston confront to their past, bridge the gap between the experienced life and the heard life that is the outburst of the repressed past and selfhood.

Kingston and Morrison tried to melt the visible world and the invisible world together so that the past and the present can be intermingled and selfhood can be formed. In other words, the "ghost of the past" in each novel, brought in sight the repressed past, and the individual of the present that confronted the repressed past began to live the present and form the future of her selfhood. For the ethnic women writers this world, the present (the visible world) is the place they tried to find their selfhood and the past (the invisible world) is the world that mirrored the bases of their selfhood. In fact, for ethnic women writers, the past is an instructor and the present is the constructor that will lead them to a self-confident life in the future. Thus, it can be said that, ethnic women writers used the invisible to find the visible. The past life that is now invisible (the past/dead) for the living is reanimated through memories, and the visible world, (the present life/living), for the living is represented through the ghostly ancestral figures. Briefly, the visible (present) world of the living is shaped through the invisible (dead) figures of the past, the ghosts.

Ghosts, in ethnic women's works have functioned variously, but as years past ghosts changed and began to be portrayed as healing and helping figures. Therefore, the ghostly figures, in this dissertation are the return of the dead, not to haunt the living but to heal or to acknowledge them. Besides, being healing figures and having powers, the ghosts function as the counterpart of the protagonist who manages to speak the unspeakable and hear the unheard through them. Additionally, ghosts help ethnic women writers to work out their "in between" situation. Indeed, ethnic women are left between worlds because of being raised by both their own cultural stories and American cultural stories. On one hand, there is a past culture narrated and on the other, present culture experienced. Therefore, ethnic writers are left in between their past and present, because on one side, they are at home, on the other side they are homeless. However, being left between cultures provides a fictional space, which can recover the past of the family history and the secrets that have to be faced, and desires, and fears that have to be conquered. Actually, it is the fear of being left between cultures that caused the return of the past and the desire to discover the unknown. Thus, Morrison and Kingston, frightened of being enclosed in the past, made use of ghostly characters that helped them to discover the unknown.

Besides, ghosts helped ethnic women writers to express their feelings, grief, loneliness, frustration, despair, and emotions freely and to understand the secrets hidden behind facts. Thus, through ghostly characters, narrators managed to pass on what they have learnt related to past, and readers read about that learnt past through the pages devoted to discuss the past and incarnating past's ghosts. In fact, in both Kingston's and Morrison's novels, the ghosts are the forgotten spirits of the past that must "be loved" even if they are unlovable and elusive. Furthermore, as Morrison tells us in the end, "This is not a story to pass on" (B. 275). This line recapitulates the tension between repression and rememory figured throughout the novel. In one reading, the story is not one to pass by or to pass over. At the same time, the more evident meaning is intensely ironic--"This is not a story to pass on," and yet, as the novel shows us, it must be. Even though, ethnic African and Chinese community can choose to forget *Beloved* and *No Name Aunt*, as perhaps America has chosen to forget the legacy of slavery and pressure, for readers of the novels it is not that simple; they hold in their hands the very documents that rehearses for them the story of black ethnic women and Chinese ethnic women, and its aftermath.

Thus, remembering Beloved's and Aunt's suffering and incarnating history's ghosts serve as a mediator between the past and the present.

Both Kingston and Morrison, indeed, have recalled for ghosts in order to write stories that link the past and present. In weaving a narrative of cultural history both writers give the young people in their audience knowledge of the past on which to construct their future experiences. Both became practiced writers and weaved stories that bridge eras and generations. In their hands the extraordinary narratives of the humanity of their people gains life and their racial stereotype women gain new understanding. Kingston and Morrison who has been able to create a new image and understanding of the ethnic American women, had to combat the racial stereotyping women because ethnic women were stereotyped negatively. For example, black women who were constructed around their relation to white women were described as: slaves, demonic, promiscuous, rebellious and unintelligent whereas white women were described as: pure, submissive, domestic and intelligent. Even today Afro-American women still suffer from these stereotypic residues from slave codes and consciously seek to redress the balance. Chinese-American women also, had to battle stereotypes that represented Chinese woman as: helpless, submissive and as a dragon lady. Both Morrison and Kingston tried to change these stereotypes, and throughout their novels, they battled racial stereotyping with their art.

In fact, Kingston and Morrison have looked and written out of themselves, and writing out of themselves, they have written for others. Without their words, the experiences and emotions narrated would have had no existence, no reality. Thus, many women of different ethnic ancestry in America have found their voices through words and have written what was on their minds and their hearts in their literary works. Moreover, in opposition to all ignorance and devaluation during the early American literary history, ethnic women's literary works are recently accepted as masterpieces, and these masterpiece works, finely crafted, portray ethnic women writers as artists. In fact, ethnic women writers' successes are indications of a growing contemporary wave including ethnic women writers' works. In other words, works of African-American women, Chinese-American women, and others that are being collected and published and edited by various critics demonstrate that their voices have been heard and their messages have been received, that from now on

they are here, on the literary stage and worthy enough to be evaluated. These achievements show that ethnic women are now, strong enough to alter everything and demand a place in the literary canon.

After becoming "word warriors", Morrison and Kingston as ethnic women writers have altered several things. For example, firstly, they have destroyed the negative images attached to ethnic women like: silent women, shiftless wanderers, untalented writers and naïve women. They changed the weak, defenseless, naïve woman worrier into a lively person who is now the strong, brave and intelligent word warrior. While changing the mute, naïve women into intelligent women warriors, both Maxine and Morrison preferred to deal with their inner lives, rather than directly writing about the African-American and Chinese-American from the outside. Secondly, they transformed African ghosts and Chinese ghosts either into fleshly and bloody human beings or wondering figures, and they examined them with their roles and deeds. Thirdly, both writers tried to connect themselves with their ancestors, and their forgotten past. In doing so, they both attempted to confront with their past in company with ghosts. Fourthly, they haunted the literary canon and tried to gain a lasting place with their works.

In this dissertation, such problems as ethnicity, identity, double-consciousness, displacement, repressed past and ethnic women writers becoming narrators have all found answers through the "ghosts of the past" that helped clear blurred facts in minds. For example, in Beloved, the ghost of the past is Beloved (murdered daughter), with her reappearance the mother (Sethe) is under an ultimate threat, but as Sethe confronts the past, this threat vanishes. In fact, Sethe's passive acceptance of her guilt, the murder is her attempt to erase not only the past and act of infanticide, but also life itself. Therefore, the ghost daughter seems threatening because it is Sethe herself that allows Beloved to haunt her. This passiveness is a sign that Sethe allows Beloved to whitewash her-history that she wanted to forget but the past cannot be whitewashed. In fact, Morrison, by using Beloved as a key attempts to show that no matter how haunting and traumatic the past may be, it must be confronted. Then one can become powerful enough to search for an identity. Even though the tracks of the African-American history of enslavement have forced the distortion and eradication of the personal, Beloved's embodiment, her entry into the real, household world, forced Sethe (an ex-slave) to reexamine her

history, to reread the facts, and finally she saves herself and Beloved vanquishes. The tie between the visible and invisible worlds seems to have been broken, but as long as Beloved continues to be part of everyone's history the tie between the invisible/past and visible/present will last, because Beloved/ghost is the living embodiment of the past.

The "ghost of the past" in The Woman Warrior, is "No Name Aunt", with her reappearance the niece (young Maxine) is not under the threat of the ghost but of her family because the mentioning of this aunt's name, even her existence has been forbidden in the house. However, young Maxine is not passive like Sethe in Beloved. She does not allow the ghost aunt and the other ghosts haunt her because rather than whitewash her-history she devotes pages of paper to narrate the stories of the ghost aunt and the other ghosts which allows her to experience the past, and construct an identity of her own. Kingston uses the ghostly figures as keys to enter forbidden past and Chinese-American history. The entrance of the ghosts in young Kingston's life helps her to reexamine her history, and represent the facts. In fact, ghosts appear and disappear in Kingston's life, but the ties between the invisible and the visible world is never broken because one cannot know or define oneself until one confronts the ghosts of her/his past or faces the facts of the invisible world. Thus, "the ghosts of the past" in both novels help to reconstruct the lives of the living and function as a link between the visible and the invisible worlds. Even though each of the writers made a choice of their own in using the ghostly characters and in plotting their works, their way of confronting the past is same. In other words, the use of ghosts and the construction of plots in their works differ because each question what she saw and heard differently, but confronting the past in order to form the self is similar in both works.

Of course, the entrance key to these past worlds is possible only through "memory" because as long as one remembers and confronts the past, he/she can survive and look ahead with hope of some kind of tomorrow. Otherwise, those who do not confront with their past and study the past history cannot find their own identity. In fact, Morrison and Kingston both aimed to find their own identity, and learn their past that may seem as forgotten; but it cannot be, because the past is always there full of secrets awaiting to be narrated, so that the present can be lived and an identity can be found. Kingston's and Morrison's use of rememory style, in

order to be able to cope with racial stereotyping and the repressed past were keys, opening the repressed doors of the mind that has locked the memories of the past. While Morrison deploys the strategy of rememory to uncover the repressed past and provide a possible route to healing for her characters as well as for society, Kingston undergoes the task to recover both personal past and the collective history of the ethnic culture with talk stories in her works. The "ghosts" that shape Kingston's novelistic discourses, correspond with the Freudian theory of repression and the narrator's personal, cultural past and historical oppression. In fact, talk story is another method of rememory, and the haunting beloved ghosts of the past are reminders of the forgotten past. Therefore, with the entrance of ghosts through talk stories in to the lives of the living, repressed events are remembered. If rememory does not occur the mistakes of past will reoccur. Therefore, to avoid the reoccurrence of the past mistakes, the task of remembering and recovering the past must be carried out through the stories narrated among individuals, women, and mothers and daughters. Besides, presenting the repressed past, Morrison and Kingston deal with multiple oppression of their racial, gender, and ethnic backgrounds. The aim of dealing with these multiple oppressions is to achieve an identity of their own, and the examination of their works demonstrate confrontations with the return of repressed experiences of oppression.

Morrison and Kingston juxtaposed narratives of multiple oppression the ethnic women went through every stage of their lives. Juxtaposition of narratives showed the endless process of negotiating personal, cultural and social difficulties the protagonists underwent. The narratives of The Woman Warrior and Beloved are parts of stories pieced together by various narrators. These pieced stories exemplify multiple oppression and multiple contending forces experienced by ethnic women, and Morrison and Kingston are the presenters of these experiences and oppressions, because the personal experiences of their protagonists serve as an index to the cultural, and historical conditions. Indeed, each story narrated by a different narrator serve as an index to acknowledge the reader "what", "where", and "how" the events were experienced or passed. Each narration weaves up the plot of the novel contented in this dissertation, and marked the importance of confronting the past, so that historically and psychologically hidden past can be acknowledged. Morrison's and Kingston's richness comes from portraying their own ethnics' and American traditions' past with ghosts. In other words, the presence of past is

reminded by ghostly protagonists and the absence of past is rememorized by living protagonists. Thus, reminding and remembering leads the way to a confrontation between the living and the dead. In fact, every individual has to confront his or her past in order to shape his or her future and gain an identity. Being aware of these facts, Morrison and Kingston have attempted to confront with their past through the guidance of the "ghosts of the past".

Kingston and Morrison who remembered and confronted the pasts managed to become their story narrators and pass on their beloved and hauntingly unforgettable stories. The stories they passed on through their novels The Woman Warrior (1976) and Beloved (1987) with ghostly-characters, starting from the time they first appeared on the literary stage, immediately attracted the attention of critics and made them win awards: Kingston, who played an instrumental role in introducing Chinese-American literature to the reading public in America, the National Book Critics Circle Award, and Morrison the 1993 Nobel Prize in literature, the first African-American to be honored so. Besides, these two successful works have been accepted as a mirror, exposing the complexities that clutched Chinese and Black life in America. Kingston and Morrison gained reputation as leading women writers in their own cultures. In their novels, Kingston represented the repressed Chinese culture and history that haunted the American born, and Morrison exposed the complexities of enslavement and conditions of black life in America. Kingston and Morrison, who broke the silence that had been repressing their culture, gender and place, have shocked the American readers into recognizing Chinese-American and African-American subjects that changed the dimensions of American Literature, and formed a new path for those to follow them.

It is obvious that once marginalized ethnic women writers are now courageous enough to challenge the American literary canon, talented enough to weave new patterns and knit various knots with their works in American literature that is resembled to a "patchwork quilt" woven from different and colorful threads. Morrison and Kingston who are accepted as pioneers in African-American and Chinese-American literature have woven new threads in the American literary quilt by using ghosts. Indeed, Kingston and Morrison by narrating their stories in company with ghosts have weaved a new thread, and found a new way to speak about the unspeakable and narrate the unheard of their past. Moreover, through the

guidance of "the ghosts of the past," they became "word warriors" of their history, broke their silence and passed on unforgettable, haunting and beloved stories, and have opened new literary doors for other ethnic women writers. Now, it is the turn of young generation ethnic women writers to enter through the literarily opened doors and reach to other stories waiting to be passed on.



NOTES

The words given in italics and inverted commas in the "preface" are mine. The references below are listed in the order the books and the articles have been used during the study. Of course, throughout the chapters, even though not indicated below, references have been made to the novels: Beloved and The Woman Warrior.

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