

**THE CONCEPT OF REMEMORY WITHIN MAGICAL REALISM AND
GOTHIC IN TONI MORRISON'S *BELOVED* AND *SONG OF SOLOMON***



YELİZ DUT HANAĞASI

JUNE, 2021

**THE CONCEPT OF REMEMORY WITHIN MAGICAL REALISM AND
GOTHIC IN TONI MORRISON’S *BELOVED* AND *SONG OF SOLOMON***

BY

YELİZ DUT HANAĞASI

**DISSERTATION SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF ART IN
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**

YEDİTEPE UNIVERSITY

JUNE, 2021

PLAGIARISM

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Date : 04.06.2021

Name/Surname: Yeliz Dut Hanağası

ABSTRACT

This thesis analyzes the concept of rememory in literature and its indications on Toni Morrison's novels *Song of Solomon* and *Beloved*. The author's goal is to stand for the realistic portrayal of the blacks in America. Toni Morrison illustrates the real incidents, people, spectres, supernatural characters and abnormal situations. Connecting reasonable stories, which are thought as the pictures of her American legacy and supernatural incidents which come from her African culture, the author reflects the real pictures of African Americans from different points of view. The aim of the thesis is to analyze rememory concepts within the functions of magical realism and gothic in Morrison's two novels *Beloved* and *Song of Solomon*. The thesis will focus on a comparison between the two novels in terms of rememory through magical realism and gothic. In the first part of the thesis, the definition of rememory is explored. Then, through the theory of postcolonialism, the history of magical realism and gothic are explained. In the second part, the journey of the oppressed history of slavery is scrutinized under the control of the white system. The third part draws attention to the impacts and memories of a painful past by juxtaposing the gothic and magical realism in Toni Morrison's novels, *Beloved* and *Song of Solomon*, and focuses on the requirement of keeping these kinds of memories to provide a powerful and cultural black identity in a repressive society, and to heal the past. Finally, this thesis focuses on how and why Morrison uses rememory in her two important works and through magical realism and gothic elements, the reality of African-Americans which is both realistic and fantastic is explored.

Keywords: *Rememory, magical realism, gothic, postcolonialism, slavery*

ÖZET

Bu tez, edebiyattaki yeniden hatırlama konseptini ve bunun Toni Morrison'ın *Süleyman'ın Şarkısı* ve *Sevgili* romanları üzerindeki göstergelerini analiz etmektedir. Yazarın amacı, Amerika'daki siyahların gerçekçi tasvirini savunmaktır. Toni Morrison gerçek olayları, insanları ve doğaüstü karakterleri ve anormal durumları göstermektedir. Amerikan mirasının resimleri olarak düşünülen mantıklı hikayeler ile Afrika kültüründen gelen doğaüstü olayları birbirine bağlayan yazar, Afrikalı Amerikalıların gerçek resimlerini farklı bir bakış açısıyla yansıtmaktadır. Tezin amacı, Morrison'un *Sevgili* ve *Süleyman'ın Şarkısı* adlı iki romanında yeniden hatırlama kavramını sihirli gerçekçilik ve gotik işlevler ekseninde incelemektir. Tez, büyüü gerçekçilik ve gotik bağlamında yeniden hatırlamayı iki roman arasındaki karşılaştırmaya odaklanacaktır. Tezin ilk bölümünde yeniden hatırlamanın tanımı incelenmiştir. Sonra, postkolonyalizmin arka planında, büyüü gerçekçilik ve gotik tarihi incelenecektir. İkinci bölümde, ezilenlerin tarihi anlatılarak siyasi arka plan ve beyaz sistemin kontrolü altında kölelik irdelenmektedir. Üçüncü bölüm, Toni Morrison romanlarındaki gotik ve büyüü gerçekçiliği yan yana getirerek acı dolu bir geçmişin etkilerine ve anılarına dikkat çekerken, aynı zamanda bu tür anıların baskıcı bir toplumda güçlü ve kültürel siyahi kimliği oluşturmak ve geçmişteki yaraları iyileştirmek için muhafaza edilmesinin gerekliliğine odaklanmaktadır. Son olarak, bu tez, Morrison'ın iki romanında yeniden hatırlama konseptini nasıl ve neden kullandığını açıklamaktadır ve büyüü gerçekçilik ve gotik unsurları aracılığıyla, Afrikalı-Amerikalıların yalnızca gerçekçi değil, aynı zamanda fantastik olan gerçekliğinin keşfedildiğini göstermektedir.

Anahtar Kelimeler: *Yeniden hatırlama, büyüü Gerçekçilik, gotik, postkolonyalizm, kölelik*



This thesis is dedicated to
My daughter whom I will give birth to soon...
She will complete half of me as a mum!

ACKNOWLEDGMENTS

Firstly, I am extremely thankful to my supervisor, Prof.Mediha Göbenli Koç for her great advice and patience during my research. Her kindness and experience have motivated me all the time throughout my search.

I am also very grateful to all the academic staff and instructors of Yeditepe University Department of English Language and Literature not only for accepting me to the program but also for opening the doors of the journey of literature which enriches my knowledge.

I appreciate my husband, who has just finished his doctorate degree in political science and offered me books on the political background of slavery. I must also thank my beloved mother and father for their greatest support and love in every part of life.

TABLE OF CONTENTS

PLAGIARISM	i
ABSTRACT	ii
ÖZET	iii
ACKNOWLEDGMENTS	v
TABLE OF CONTENTS	vi
LIST OF TABLES	viii
LIST OF FIGURES	ix
1. INTRODUCTION	1
1.1. The Definition of Rememory	1
2. CHAPTER ONE: THE HISTORY OF “MAGICAL REALISM”	5
2.1. The History of “Magical Realism”	5
2.1.1. The Elements of Magical Realism.....	5
2.1.2. The connection between Postcolonialism and Magical Realism....	8
2.1.3. Literary mode or genre?	10
2.2. The history of Gothic	11
2.2.1. The Motifs of Gothic	13
2.2.2. The connection between Gothic literature and Postcolonialism ..	14
3. CHAPTER TWO: THE POLITICAL HISTORY OF AFRICAN AMERICANS AND THEIR SLAVERY	17
3.1 What is “Slavery”?	17
3.2. Slavery Studies in Academy.....	19
3.3. The Brief History of Slavery in the North America	20
3.3.1 Outlawing Process of the International Slave Trade	27
3.4 The Long Road for Freedom: Analysis of Milestones and Historical Figures of Emancipation of the Black Americans in the USA	28
3.4.1 Slavery in the Southern States until the American Civil War	28
3.4.2. Slavery and the American Civil War (1861-65).....	33
3.4.3. Black Nationalism and the Civil Rights Movement in the United States	37
4. CHAPTER THREE: REMEMORY AND ITS CONNECTION TO MAGICAL REALISM IN TONI MORRISON’S <i>BELOVED</i> AND <i>SONG OF SOLOMON</i>	43

4.1. Rememory and Its Connection to Magical Realism in <i>Song of Solomon</i>	44
4.2. The concept of Myth	52
4.3. Rememory and its connection to Gothic in <i>Song of Solomon</i>	54
4.4. Rememory and its connection to Magical Realism in <i>Beloved</i>	56
4.5. Rememory and its connection to Gothic in <i>Beloved</i>	60
5. CONCLUSION	64
REFERENCES.....	68



LIST OF TABLES

Table 1: Percentage of Black Population to the White in the Down South States in 1860.....	29
---	----



LIST OF FIGURES

Figure 1: Regions Affected by the Slave Trade (1500s-1700s).....	24
Figure 2: Map Showing Slave States and Free States before the American Civil War	31



1. INTRODUCTION

1.1. The Definition of Rememory

The term “rememory” means the act of remembering things that are too painful to talk about and thus forgotten or suppressed. In most literary criticism, the concept of rememory is largely ascribed to Toni Morrison, who is a significant literary figure of the twentieth century although there are a few scholars who advocate the idea that the term rememory did not first begin with Morrison’s statements in *Beloved*. Rather, the term was first used in the Oxford English Dictionary by a fifteenth-century historian John Harding and was thought to have been used to refer to different forms of art constructed by the minds of human beings (Marks, 2002, p. 51). Nonetheless, for many critics, historians, and feminist literary scholars, Morrison has arguably popularized the usage of “rememory” in the novel *Beloved*, which was a great success and was seen as the source text of her initial explication of the term. This rememory occurs while a memory is being revisited, mentally or physically. In the novel, Sethe, who is the central figure of the novel, is raped during her slavery, and kills her child to save her from slavery, explains a “thought picture” she would like to reveal:

I was talking about time. It’s so hard for me to believe in it. Some things go. Pass on. Somethings just stay. I used to think it was my rememory... But it’s not. Places, places are still there... the picture of it—stays, and not just in my rememory, but out there in the world. (Morrison, 1988, pp. 35-36)

In this statement, Morrison points out that rememory in its simplest definition allows people to revisit the past as if it is in the present. It can be emphasized that the fiction of *Beloved* intensifies the reader’s awareness of the damage done by slavery, how it treats sensitive human beings like things, dumb animals and mere objects. As the African slaves were people, not objects, the sadism with which they were treated

by the slave owners left psychic scars too painful to bear. As Morrison focuses on *Beloved*, the experiences must be “rememored” and reincorporated into the personality to restore psychic health, and make a normal life possible in the present. The rememory concept of Toni Morrison shows a kind of crossroad which portrays individual memory taken from personal experience and collective memory: in *Beloved* a murdered child not only represents the personal past but also the repressed or forgotten past of her people. Linda Krumholz in the article “The Ghost of Slavery; Historical Recovery in Toni Morrison’s *Beloved*” cites, Arnold Rampersad whose discussion of W.E.B Du Bois’s *The Souls of Black Folk* emphasizes the healing of past as requirement for an individual and also for a society. As Rampersad writes:

(Du Bois)’s point of view is clear. Admitting and exploring the reality of slavery is necessarily painful for a Black American, but only by doing so can he or she begin to understand himself of herself and Afro-American culture in general... (1989, p.123)

It can be pointed out that in Morrison's novels, knowing and comprehending self and past are often a project of society, and memory is always located in a rememory context. Like *Beloved*, Morrison's more recent fictional work is "a kind of testimonial literary history, a means of recovering cultural memories and traditions of groups often neglected or suppressed by mainstream culture" (Vickroy, 2002, p.172).

The notion of rememory is also common in *Song of Solomon* using gothic and magical realism to rebuild a past which is forgotten. In *Song of Solomon*, while Milkman was walking in the street, he "remembered something or believed he remembered something. Maybe he'd dreamed it and it was the dream he remembered" (Morrison, 1987, p.77). Toni Morrison has artfully delineated the pain and necessity of remembering in her novels. In *Song of Solomon*, the Milkman’s story is about

restoring the past and combining it with the present experiences. Morrison points out that memory is the forefront point to gain ancestral knowledge in the book. The context of rememory in the novel is the family unit. E. Talbot Donaldson emphasizes in the Norton Anthology of English Literature:

Consciousness is multiple; the past is always present in it at some level and is continually coloring one's present reaction...The view that we are our memories, that our present is the sum of our past, that if we dig into human consciousness, we can tell the whole truth about people without waiting for a chronological sequence of time...Inevitably led to a technical revolution in the novel. (Donaldson, 1986, p.1688)

Madelyn Jablon focuses on Asnaf Rushdy's "Rememory: Primal Scenes and Constructions in Toni Morrison's Novels," and there Asnaf Rushdy says: "In the world of Morrison's novels, however, memory is neither as stable nor as intensely personal a thing as perception. For memory exists as a communal property of friends, of family, of a people." The magic of memory is about its interpersonality as it is based on building connections with the people who also recall their past. The rememory must be experienced as an individual and later it becomes the property of the society. Memory hurts when it is individual as Sethe and Milkman experience in *Beloved* and *Song of Solomon*; however, when it is shared, it heals in Morrison's novels. (1993, p.142)

To comprehend the past and present well, Ricoeur who showed his thoughts on memory in his work *Memory, History, Forgetting* explains memory focusing that "the collective memory is a kind of storage of individual blows, wounds and scars" (Ricoeur, 2006, p.9). Morrison attaches importance to the concept of remembering as it has the side of healing when it is collective memory. As Morrison focuses, "This is

not a story to pass on” (1988, p.274). Morrison forces the reader to revisit the past which has a tendency to repair, that not only calls the spectral form of America but in doing so, starts dialogues about what was lost and constructed. (Perez, 2014, p.190)

Mae G. Henderson states: “[i]f dismemberment deconstitutes and fragments the whole, then re-memory functions to re-collect, re-assemble, and organize the various discrete and heterogeneous parts into a meaningful, sequential whole” (1999, p.89). However, rememory as it is replaced within the gothic is not the same in its usage when it is compared to magical realism. Though, Morrison remarks that rememory requires to look into one’s history to recover the oppressed past and construct a future, the memories described in the gothic only occurs in the way of haunting and spectres linked with the lost and painful history of slavery and colonialism. In the gothic, it is necessary for characters to remember by being haunted and ghosts that symbolize this painful history. In magical realism, oppressive memory doesn’t haunt characters but they intentionally remember so as to heal the past. It can also be remarked that rememory appears more consciously in magical realism, because characters that are connected to the existence of magic have identities that are rooted in a cultural past.

If there is an emphasis that links *Beloved* and *Song of Solomon*, it is a point about the issues of remembering and the application of gothic and magical realism while conveying the central concept “rememory”. At the beginning, it is significant to describe the gothic and magical realism, and to point out the characteristics within each genre that are both the same and different from each other.

2. CHAPTER ONE: THE HISTORY OF “MAGICAL REALISM”

2.1. The History of “Magical Realism”

2.1.1. The Elements of Magical Realism

Most critics' opinions differ from each other about the term “magical realism”. The critic Maggie Ann Bowers in her book *Magic(al) Realism* states that the word magical realism emerged in Germany. In her book, she emphasizes that there are some significant terms in which magic realism replaces in history.

The first period is set in Germany in the 1920s, the second period in Central America in the 1940s and the third period, beginning in 1955 in Latin America, continues internationally to this day. (Bowers, 2005, p.8)

According to Bowers, magical realism was presented in the 1920s by Franz Roh who was a German art historian. The concept includes real events in life and imagination, mystical incidents. The term first emerged in painting and then in literature. Franz Roh used this term to show a new structure of post-expressionist painting. Roh states that magic realism is a kind of method to hide the secrets of everyday life (1995, pp.15-17), but some scholars try to answer the question of whether it is a literary mode or a separate genre of literature. Another critic who advocates the idea that magical realism initially emerged in Germany was Irene Guenther. In her essay *Magical Realism, New Objectivity, and the Arts during the Weimar Republic* (1995), she states that the term came out in the Weimar Republic when there was economic difficulty after the First World War. During this period, Expressionism was not enough to describe the period and reality was necessary for painters to explain themselves, and to illustrate the era. Guenther focuses on that the artists prefer to use reality and magic behind it by forming a new art that is called “magical realism.” She also adds that the term is used by Franz Roh for the first time.

Alejo Carpentier was a Latin American writer who does not accept the idea that magical realism was born in Germany. The term marvelous realism is used by him instead of magical realism. In *Marvelous Real in America*, Carpentier talks about marvelous as “everything strange, everything amazing, everything that eludes established norms” (Carpentier, 1995, p.104). Carpentier states that marvelous in Europe is not real while in Latin America it is pure and natural.

Because of the virginity of the land, our upbringing, our ontology, the Faustian presence of the Indian and the black man, the revelation constituted by its recent discovery, its fecund racial mixing, America is far from using up its wealth of mythologies. After all, what is the entire history of America if not a chronicle of the marvelous real? (Carpentier, 1995, p.88)

He tries to explain that magical realism or in his words “marvelous real” belongs to Latin America but not European culture. It is not easy to explain the development and origins of magical realism in some expressions because the scholars don’t have the same opinions about magical realism. But, Maggie Ann Bowers in her book *Magical Realism* focuses on the progress of the term and says that at the starting point, the word was accepted as magic realism in the Weimar Republic so as to describe a type of picture which “tried to capture the mystery of life behind the surface reality” (Bowers, 2005, p. 2). Then, it emerged as marvelous realism in Latin America to show the “expression of the mixture of realist and magical views of life in the context of the differing cultures of Latin America 12 expressed through art and literature” (Bowers, 2005, p. 2).

Last of all, magical realism occurred in Latin American fiction in the 1950s and after this decade, it has been accepted as an expression which shows many types of fiction that “includes magical happenings in a realist matter-of-fact narrative”

(Bowers, 2005, p.2). For Ann Bowers, these terms are associated with each other, however they include different characteristics. According to her, magic realism emphasizes the characteristics of reality which has mystery and it is related to the art of 1920's Germany. Marvelous realism develops as a literary expression in Latin America. The last term magical realism is an international expression employed for the works that stand for a type of reality which explains the extraordinary and realistic incidents together in the same matter-of-fact tone.

It can also be added that there are different critics who wrote about magical realism. Soukhanov (1992) thinks magic realists work by mixing imaginative and mystic elements with reality. Baldick (2004) states that magic realist texts have symbols and have reason and result relationship in which a character can encounter even before a tragic incident occurs. Magic realists' text tools are folktales and myths. In addition to the critics above who focused on magical realism, García Márquez also uses magical realism. He states in an interview with Miguel Fernandez Brado in 1969, "My most important problem was destroying the line of demarcation that separates what seems real from what seems fantastic." (www.angelfire.com)

It can be stated that, although Toni Morrison uses magic realism to accentuate slavery in her writing, in a discussion with Christina Davis in 1986 she emphasizes that she is not willing to be associated with a magical realism writer.

It was a way of not talking about politics...If you could apply the word "magical" then that dilutes the realism, but it seemed legitimate because there were these supernatural and unrealistic things, surreal things, going on in the text... (Davis, 1986, pp.143-144)

She emphasized by focusing on her own use of magical realism and said:

My own use of enchantment simply comes because that's the way the world was for me and for the black people I knew...It formed a kind of cosmology that was perceptive as well as enchanting, and so it seemed impossible for me to write about black people and eliminate that simply because it was unbelievable. So, I have become indifferent, I suppose to the phrase magic realism. (Guthrie, 1986, p.225)

This statement leads to the question whether Toni Morrison's *Beloved* has elements of magical realism. Most of her works contain supernatural elements that can not be identified by incidents related to real life. Whatever the author thinks, literary critics accept Morrison's work *Beloved* as the best example of magical realism.

Features of Magical Realism could be listed as follows:

1. In magical realism, the author, narrators, and characters find supernatural elements very ordinary, and the reader does not question this at the fictional representation level (Walter, 1993, p.19).
2. It integrates reality, realistic and magical levels harmoniously.
3. Author's authorial reticence that the author, narrators and characters should approach events in a way that does not undermine the harmonious integrity of supernatural and truth (Walter, 1993, p.19).

2.1.2. The connection between Postcolonialism and Magical Realism

Critics like Brenda Cooper, Elleke Boehmer and Stephen Slemon, among others, think about magical realism as a decolonising actor that gives voice to the communities who are silenced and oppressed. Elleke Boehmer focuses on the relationship between magical realism and postcolonialism as follows:

Drawing on the special effects of magic realism, postcolonial writers in English are able to express their view of a world fissured, distorted, and made incredible by cultural displacement... [T]hey combine the supernatural with local legend and imagery derived from colonialist cultures to represent societies which have been repeatedly unsettled by invasion, occupation, and political corruption. (1995, p.235)

There are some features of magical realism which overlap with postcolonial thought. To begin with, it can be pointed out that magical realism does not have the form of a story which has a chronology. It works with fragmented time as though the reader is tracking the narrator's line of thought. In the novel, *Modern Latin American Fiction*, Katalin Kulin (1988, p.68) states that the non-chronological time helps a magical realist's story to come into full circle. According to a postcolonial writer, it is important as the magic realism shows the fact that even though the colonizations is finished, it is still recalled and stayed in their minds. For instance; *One Hundred Years of Solitude* starts with the construction of Macondo, a deserted town, and finishes with its demolition, and at last rebuilds its initial seclusion. Kulin points out that the novel is a "... 'transcription' of the country's specific and peculiar conditions" (1988, p.63). During the bloody civil war and the abuse of employees by the "white men", Marquez does not allow the reader to discover the meaning behind that kind of incidents which becomes known in his work. By looking at the example of the three thousand man slaughter, the reader sits and observes the incident revealed before his eyes and then the event is lost in people's minds. The people in the town essentially forget their memory and the government acts as if they do not know such an incident.

Another feature of magical realism which expresses the idea of postcolonialism is alienation. Writers use this as a tool not only to be understood but also to be felt in

their culture. Alineation includes the feeling of being ignored and neglected. *One Hundred Years of Solitude*, written by Marquez, is also about isolation. The town Macondo, is constructed in the Colombian wild and is not connected to the civilized world at the beginning of the novel. Physical seclusion is not just the structure of isolation that magical realism helps in portrayal. Internal isolation is also illustrated in Marquez's novel.

The other point is that Edna Aizenberg, author of "*Borges, Postcolonial Precursor*" (1992, p. 23) states that ambiguity is a significant component of the postcolonial situation. Despite the fact that most characters are fantastic, they depend on a real life or a collection of people who have stayed fresh in the colonized minds. These characters have fantastic features. These characters are never fully developed in their emotional state and that's why the reader isn't interested in the events that arise in their lives.

It can be pointed out that magical realism helps in explaining emotions in postcolonialism. Magical realism assists the reader to continue questioning although the story is finished. The reality produces concerns and skepticisms in the reader's mind.

2.1.3. Literary mode or genre?

It is still a debate among scholars whether magical realism is a mode or genre but many critics consider it as a mode instead of a genre. Chanady points out:

"magical realism, just like the fantastic, is a literary mode rather than a specific, historically identifiable genre, and can be found in most types of prose fiction" (1985, p.17). Hegerfeldt states that magical realism is a literary mode by combining the question of modality with the method of how magical realism is different from other works which have supernatural elements. She argues that magical realism must

be accepted as a mode rather than a genre.

The magical and the supernatural are handled in the narration: “putting it simply, one could say that genre primarily relates to form and, at least on the level of sub-genre, content, while mode refers to manner of narration”. (Hegerfeldt, 2005, p.47).

2.2. The history of Gothic

The meaning of the term ‘Gothic’ is changeable in different contexts. The Goths were a tribe who were Germanic in much of Europe from the third to the fifth centuries. In architecture, the word points out a regeneration of a medieval aesthetic which was fashionable in Britain from the early eighteenth to the late nineteenth century. This kind of re-establishments of an imagined sample of the past enables a context for the occurrence of Gothic as a literary style. At the end of the eighteenth century, the Romantics claimed that the difficulty to understand the experience of people could not be described by an inhuman rationalism. For them, the inner worlds of the feelings and the imagination far surpassed the claims of, such as, natural philosophy. The Gothic is at one extent linked with these Romantic thoughts, and poets like Coleridge, Keats, Shelley, and Byron. The important feature in any analysis of a Gothic text concerns its indication of ‘evil’. (Smith, 2007, p. 2)

Davison thinks Gothic novel as “anachronistic” and “paradoxical”:
 “anachronistic because it emerged during the Enlightenment when novels generally focused their lens on contemporary reality, and paradoxical because [...] it registers a collision between the past and the present” (Davison, 2009, p.25). Therefore, the Gothic is associated with the Romantic Movement as it shows a contrast to the Enlightenment principles of reason, harmony and balance, by emphasizing the irrational and chaotic part of human presence, that means, Gothic stands for the other. In the nineteenth century, authors, such as William Godwin and Henry James,

mentions “isolated individuals” also “extreme experiences” by taking “the exceptional figures of heroes, villains, and victims from the eighteenth-century predecessors” and working them into “stories that turn on mysteries and secrets and the preternatural intrusions of ghosts and demons” (Garrett, 2003, p.3).

The Gothic occurs in different genres as well contexts that are social and national. The American Gothic tradition, for instance, illustrates concerns about race that are linked to subjects of slavery. The popularity of the term “gothic” in America was in the eighteenth and early nineteenth centuries. The term gothic was employed as a discourse for white writers to think about slavery and to indicate their worries that emerged from the idea of the probable integration of the black people. Wester says, “white male writers figuratively and literally represented the enslaved black body in their texts as a manner of mediating upon black monstrosity, civility, and threat” (2006, p.9). The ghosts and supernatural elements in the gothic stand for the worries about race and black people by white male writers. However, when the popularity arises, black authors started to use the term “gothic” overthrowing the usage of it, that represented the black evil, rather in showing the history of slavery and oppression. Morrison thinks it as a structure “where the voice of the dead slave can act out as a means of insisting on the presence of history” (Martin, 1998, p.130). Black writers can regain a literary tradition and employ it to make America revisit its painful history, emphasizing the significance of recalling the past of black people and racism, and the results on current society. Gothic stands for the unspeakable events of slavery. This genre indicating the slavery through narrative effects focuses on real events and changes them into fiction. The scene of slavery was always shown as gothic before the U.S Civil War in America. The reality of slavery was depicted by gothic images. The gothic’s focus on horror of possession, retribution, fear, and sin

provides beneficial words and figures by which to show the picture of America's guilt, that is slavery. Although slave narratives use fiction to form their actions, it is not easy to construct the line between fact and fiction which is in gothic. The generic convention of slave narratives is opposite to gothic. Although the slave narratives might not include the fantastic elements of the gothic, it has a lot of features of gothic even in its actual form.

In gothic novels, there are ghosts, skulls, coffins, ruined castles, dark dungeons, and mysterious portraits. Some Gothic types are the horror, the historical and the terror gothic (Keech, 1974, p.130). Gothic is beyond sight. For Robert D. Hume, gothic is divided as sentimental gothic, which uses ghosts and castles in a gloomy atmosphere, terror gothic and historical gothic in which there is a historical setting (1969: p. 283). In terms of setting, it is generally in a castle, or abbey. The gloomy and frightening atmosphere is the indispensable component of a gothic novel. De Vore states,

The setting is greatly influential in Gothic novels. It not only evokes the atmosphere of horror and dread, but also portrays the deterioration of its world. The decaying, ruined scenery implies that at one time there was a thriving world...Now, all that lasts is the decaying shell of a once thriving dwelling (De Vore, 2009).

2.2.1. The Motifs of Gothic

The Haunted Castle

The haunted castle is the central motif in Gothic novels. The prevalent characteristic of Gothic castles is that they twist perception as it causes slithering between what is natural and what is human-made. The castle stands for depersonification, in the sense that, within the walls, the castle is disobedient towards

the individual who has his/her order. In the castles' corridors, one can see ghosts, a vision of someone or something. (Punter & Glennis, 2004, p.262)

Monster

From Classical times through the Renaissance, monsters are the indications of being furious. Gothic texts highlight the monster's constituted nature, tools of monster production and they emphasize how the other is built and situated as not only alien but also enemy. In return, it makes the human unnatural indicating believably human to be, like the otherness of the monster. (Punter & Glennis, 2004, p.264)

Persecution and Paranoia

Gothic is related to unreliability of character positioning and knowledge. Characters, even narrators, frequently do not know anything about the world. For instance; three classics, such as William Godwin's *Things as They Are*, or, *The Adventures of Caleb Williams*, Charles Robert Maturin's *Melmoth the Wanderer* and James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* are the portrayal of persecuted sufferer, exposed to violence and chase for reasons difficult to understand. These kinds of work may be emphasized as paranoid in the sense that they show the paranoia psychology where the individual is intimidated and followed by his own uncommodated residues (Punter & Glennis, 2004, p.273).

2.2.2. The connection between Gothic literature and Postcolonialism

Postcolonial theory underlines the exploitation of people and shows the portrayal of their exposure to despise, shame, and inequality. Homi Bhabha points out that:

Post colonial criticism bears witness to the unequal and uneven forces of representation involved in the contest for political and social authority within the modern world. (1994, p.190)

Colonialism is related to dominant nations over weak ones. The colonialism history will stick on the minds of not only the colonized but also the colonizer. One of the pioneers of post colonialism is Homi Bhabha, and he focuses on the impact of direct colonialism and after. Post-colonialism is a kind of device exploring the changed culture through its literature including the contact between the oppressor and the oppressed. Elleke Boehmer states that in *Colonial&Post-Colonial Literature* when the colonized person is compared to the European, he is regarded as “less human, less civilized, as child or savage, wild man or headless mass” (Boehmer, 1995, p.79).

The Gothic and Postcolonialism are connected with the term otherness. It can be pointed out that it is a point in the centre of gothic literature in general (Khair, 2009, pp.3- 4). In Gothic fiction, there are different kinds of others, such as ghosts, devils, lunatics, murderers etc. From the first gothic novel, Horace, *The Castle of Otranto* through all important works, such as Robert Louis Stevenson’s novels, Mary Shelley, Bram Stoker etc., otherness is the core point. In Gothic fiction, which contains the concept of others, there is the return of the past which is disturbing, monsters, devils, skeletons, and criminals (Botting, 1996, pp.1-3). And these kind of others usually end with the expected destruction. It can also be emphasized that Gothic has been accepted by all important critics, such as Fred Botting or David Punter, as balanced between the past and the future, the old and the new.

To illustrate the reality of history with the concept of other colonial writing has great importance in history, and it portrays the damages of colonialism on human beings.

Boehmer points out that:

Colonial writing is important for revealing the ways in which the World system could represent the degradation of other human beings as innate part of their degenerate or barbarian state. (Boehmer, 1995, p.21)

The concept of others is not only the core point in Gothic fiction but also in postcolonialism. The emotions which are violent in Gothic fiction are not just the stylistic feature but also a way to illustrate the effect of the otherness on the self (Khair, 2009, pp.86-87).

To focus on analyzing Toni Morrison's concept of rememory within magical realism and gothic in her novels *Beloved* and *Song of Solomon*, it is crucial to illustrate the political background of slavery.

3. CHAPTER TWO: THE POLITICAL HISTORY OF AFRICAN AMERICANS AND THEIR SLAVERY

3.1 What is “Slavery”?

Slavery is a system that dates back to the ancient history. From Ancient Greece to the recent centuries, the dominant races strove to establish rule over the other races and use them for their manpower, exploit their land’s resources and employ them without offering humanistic conditions. To begin with, it would be good to explore the meaning of “slavery”. The word “slavery” was first used in the 1300s. In Latin, “Sclavus” was transformed into “Esclave”(old French) having a meaning “a person who belongs to another” (etmyonline website).

According to Encyclopedia Britannica, “slavery is a condition in which one human being was owned by another. A slave was considered by law as property or chattel, and was deprived of most of the rights ordinarily held by free persons” (Encyclopedia Britannica website).

The history of slavery can be rooted to the struggle among the ancient societies and these societies’ competition to impose their power on each other. In the course of history, a stronger society has always destroyed the hostile society (or nation) or forced it to work for its benefit. This is mainly called unfree labour. According to G.E.M. de Ste Croix (1910-2000), unfree labour (slavery) can be categorized into three main headings: serfdom, chattel slavery and debt bondage (Croix, 1981, p.112). In his work *Class Struggle in the Ancient Greek World*, British historian G.E.M. de Ste Croix defines these principal slavery terms.

Firstly, chattel slavery is: “the status or condition of a person over whom any or all of the powers attaching to the right of ownership are exercised”, secondly, debt bondage is:

the status or condition arising from a pledge by a debtor of his personal services or those of a third person under his control as a security for a debt, where the value reasonably assessed of those services rendered is not applied towards the liquidation of the debt or the length and nature of those services are not respectively limited and defined” and lastly, serfdom is: the tenure of land whereby the tenant is by law, custom or agreement bound to live and labour on land belonging to another person, whether for reward or not, and is not free to change his status (Croix, 1981, pp.21-23).

In Ancient Greece, chattel slavery was a normal phenomenon. In the period of Socrates, Plato and Aristotle most of the households in Athens had at least one slave to use for different purposes. Slaves had a significant part in the economy in the Athens city-state. They also became the subject matter of art and literature. Philosophers such as Aristotle and Plato put forward their ideas on slavery. Aristotle (384-322 BC) defends slavery institution in the first book of his *Politics*. He categorizes slaves into two: those are decreased to slavery by subjugated (those are slaves by law) and natural slaves. Aristotle composes as: “For that some should rule and others be ruled is a thing not only necessary, but expedient; from the hour of their birth, some are marked out for subjection, others for rule” (Aristotle, 1981, p.69). On the other hand, Aristotle’s tutor Platon (428-348 BC) claims that slavery must exist in an ideal state.

When we shed a light on the Enlightenment Era philosophers, it is indispensable to remember German philosopher Immanuel Kant’s thoughts on slavery. Kant (1724-1804) saw Europeans as a source of driving force of the civilization and certain groups (Native Americans and non-whites) were created to be ruled. Kant was someone who taught human honor built on universal reason but wrote these as well:

“The fact that someone was completely black from head to toe was clear proof that what he said was stupid” (Kant, 2011, p.265). Kant’s racist ideas are vivid in the following lines:

Humanity is in its greatest perfection in the white race. The yellow Indians already have a lesser talent. The Negroes are far lower, and on the lowest stands a part of the American peoples (Kant, 1802, p.316).

Unlike Aristotle, Plato and Kant, John Stuart Mill (1806-1873) was opposed to slavery. More than this, he had a prominent role in the abolition of slavery in Britain.

3.2. Slavery Studies in Academy

The studies on slavery can be dated back to the Middle Ages. Renaissance scholars mainly focused on the effects of the Spaniard and Portuguese conquest of the Americas outsetting from the end of the fifteenth century. According to Malowist:

The discussion about the problem of slavery continued incessantly during the Middle Ages and especially at the beginning of the modern period of the grand Spanish and Portugese conquests of the Americas and in Africa. (Malowist, 1968, p.161).

Joseph Vogt detected ninety-six works on ancient slavery and moral aspects of it (mostly dissertations in Latin) written between the middle of the sixteenth century to the late eighteenth century (Vogt, 1973, pp.1-7).

It is essential to emphasize the modern studies on slavery as a social institution had two primary sources called the abolitionist movement (in the last third of the eighteenth century) and the Marxist theory of history (Patterson, 1977, p.407). Patterson points out that by the end of the nineteenth century, it would be true to define four main branches of slave studies. These are: “(a) non-Marxian studies of ancient slavery; (b) Marxian studies of ancient slavery; (c) non-Marxian studies of

modern slavery; and (d) Marxian studies of medieval and modern slavery, or more specifically, the application of the Marxian method to regional studies.” (Patterson, 1977, p.407).

3.3. The Brief History of Slavery in the North America

The first arrival of the slaves to the Americas is dated back to the seventeenth century. Spaniard and Portuguese colonizers were collecting the slaves from Africa and bringing them for their exploitation work in the plantations and fields of crops such as tobacco and cotton. The voyages of Christopher Columbus (1492-93) aimed to colonize the Caribbeans. The followers of Columbus’ expedition continued to colonize the Americas (North America, South America and the Caribbeans) at the cost of the thousands of deaths of the natives. The Europeans started to establish permanent settlements in North America. The first settlement was Jamestown built in 1607 in the Virginia colony of the British. Indigenous people of the land had no immunity to the European diseases and that led to the death of many of them because of influenza, smallpox, diphtheria, scarlet fever, tuberculosis, typhus and cholera. Disease was an aiding factor to the European settlers to rule the land. The relationship between the English settlers and the natives was complex because the natives had agricultural culture, semi-nomadic way of life and had no form of government (Brown and Webb, 2007, p.14). The English did not expose a clear sense of racial superiority because “race in the modern sense of the word did not exist in that time.” (Brown & Webb, 2007, p.15). As the American historian Alden T. Vaughan (1929-) claims:

Not until the middle of the eighteenth century did most Anglo-Americans view Indians as significantly different in color from themselves, and not until

the nineteenth century did red become the universally accepted color label for American Indians (Vaughan, 1982, p.918).

Nancy Shoemaker attests that the Indians (the native Americans) and Europeans saw themselves similar in physical sense and understood the world around them in the same way. She adds that masculinity was the common aspect between two cultures as males mainly ruled the community, held the power, conducted diplomacy and protected their family members (Shoemaker, 2004, p.3). It is important to remember that the first settlers were the runaway servants from their country seeking to be released from the servitude by being members of the Indian tribes and marrying native women (Brown & Webb, 2007, p.16). Besides, the settlers felt a responsibility to convert the Indians into Christianity. The first peaceful period between 1607-1609 ended up with the extreme scarcity of food in the winter seasons of the years of 1609 and 1610 in Virginia. As the settlers' land was not enough to feed the community in these harsh times, the prosperous land of the natives seemed to attract them. The expansion of the immigrants to the natives' lands in Virginia Peninsula started and the hostility between the two groups emerged. The tobacco cultivator John Rolfe (1585-1622) started to grow and export tobacco in Virginia in 1611 and the settlers seized the fresh lands for the tobacco cultivation from the hands of the Indian Americans in Virginia in the following years until the end of the 1620s. Tobacco cultivation in Virginia made the Indian corn less attractive and vital to the British settlers and this made them to act more aggressively against the Indians. These settlers continued their expansionist policy. On 22 March 1622, the natives' leader Opechancanough (1554-1646) and his men attacked the colonists and estimated between 330 and 350 men, women and children were killed. This gave John Smith (the colonists' leader) to retaliate and take revenge of the so-called Virginia Indian Massacre of 1622. In his

memories, John Smith wrote: “Good for the Plantation, because now we have just cause to destroy them by all means possible” (Brown & Webb, 2007, p.16). The Virginia Company (English King James I ordered to be found in 1606) allocated a considerable amount of men materials to be used against the Native Americans.

After giving an overview about the first years of the British colonialism and their encounter with the Native American, it is worth to focus on the details of the beginning of slavery in the North America. It is essential to mention that 1619 is the starting year of the slavery. In 1619, the privateer *the Treasurer* transported twenty slaves to the British colony in Jamestown, Virginia. Actually, the crew of the *Treasurer* had seized the poor African slaves from a Portuguese slave ship in the Gulf of Mexico. This ship was named as *Sao Joao Bautista*. This incident can be remarked as the start of the international slavery in North America. To note, international slavery was legal until 1808, although through an illegal way of bringing slaves to the American South continued until the American Civil War (1861-65). About the conditions of the first slaves arriving in Virginia and South Carolina, there is a consensus that the slaves’ had more autonomy and flexibility in the first ninety years. They had verbal and cultural skills (also freedom in some cases) enabling them to express their demands from their owners (Berlin, 2003, p.8).

American historian Ira Berlin (1941-2018) pinpoints four waves of African slave arrivals (Berlin, 2008, p.8)

- (a) charter generations in the seventeenth century;
- (b) plantation generations in the eighteenth century;
- (c) the revolutionary generation in the final third of the 1700s;
- (d) migration generations in the nineteenth century (also the freedom generation in the 1860s, when slavery was finally ended)

The most important and lifelike description of capture in Africa, transportation and the sale in the slave markets was written by the writer and abolitionist Olaudah Equiano (1745-1792). Equiano was enslaved in Benin when he was a little child and taken to the Caribbean. Although he was sold two times, he bought his freedom in 1766. In 1768, Equiano went to London and worked as a sailor. For the rest of his life, Equiano advocated the freedom of all slaves and became a staunch supporter of the abolitionist movement (actions taken to end up slavery) in England. In 1789, Equiano published his memoir entitled *The Interesting Narrative of Life of Olaudah Equiano, Gustavus Vassa, the African*. His book became widely read narrative on slavery. In Equiano's time the book was translated into Dutch and German that show its great reception (Gates, 1989, p.153).

It is estimated that approximately 12 million Africans were transported to Americas (North, South America and the Caribbeans) during the international slave trade (Brown and Webb, 2007: p.18). Europeans had a great competition among themselves for the slave trade from Africa to America. Western coasts of Africa were the main regions that the slaves were collected. The map below depicts the details of these regions.

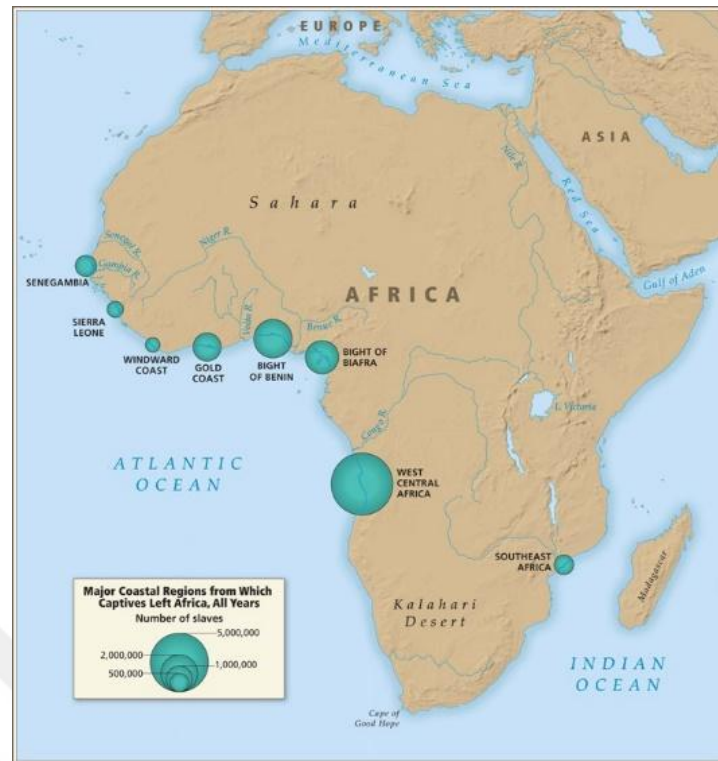


Figure 1. Regions Affected by the Slave Trade (1500s-1700s)

<https://brewminate.com/an-overview-of-the-trans-atlantic-slave-trade/>

The Portuguese, the English and the Dutch slave trade companies had to fight off competition. Religion was a factor to prevent the rival companies in the business, that means the clash between Catholicism and Protestantism played a role in the slave trade in the 17th and 18th centuries. For example, the Portuguese who had influence on the Africans with the help of their missionaries tried to stop Africans from selling slaves to the Dutch and English by calling them ‘heretics’-Protestants- that cannot provide slaves a good Catholic environment (Schneider & Schneider, 2007, p.9). The African kings were forced by the traders to give them the exclusive slave rights.

The voyages from Africa to America had unbearable physical conditions for the slaves. Slaves had to endure lack of poor food, cold ship conditions and diseases during the voyages taking months. Slaves suffering from diseases were left to their destiny or poorly treated by the other captors. Language was also a big barrier among the slaves. They couldn’t understand themselves because they were collected from the

different inland tribes and carried to the coast before the voyage to America. They also could not naturally understand the language of their oppressors (Schneider and Schneider, 2007, p.11). After being collected or kidnapped from their tribes, African slaves were brought to the coast and the four- to- six thousand miles voyage (depended according to the departure and arrival point) from America was starting. Between 15 and 20 percent of the ships' crew and human cargo (slaves) were perishing due to the diseases, violent uprisings and hard labour. Voyages were taking from six to nine weeks and when the ships arrived at the coasts of America, where preliminary inspection was held by the prospective buyers (slave traders or plantation owners). Those who passed the inspection were taken to slave auctions which was another scene of the human shame.

As mentioned before slavery was a form of ruling society in the ancient times. However, the international slave business between the fifteenth and nineteenth centuries is regarded as the most organized and humiliating one that put human beings into bondage. The Spanish and the Portugese were the leading nations (followed by the Dutch and the English) who made the slavery a business and a tightly controlled as no other era of slavery had ever witnessed. The international slavery's most painful legacy in the longer period was "the creation of a powerful racial ideology dividing human beings into races" (Brown & Webb, 2007, p.20). Actually, only 600.000 out of 12 million of the African slaves (7% of the total amount of the international slave trade) that arrived to the Americas disembarked on the coasts of the American mainland.

The question how slavery was transformed into racism is a very important one. Slavery is "the activity of legally owning other people who are forced to work or obey you" (Cambridge Dictionary [web]). On the other hand,

Racism is an organised system oppressing and debasing on the basis of supposed biological differences. It rests on the ideology of racial supremacy separating allegedly superior and inferior groups and the implementation of institutional barriers between those groups (Brown & Webb, 2007, p.26).

It is true to mention that racism did not occur in the American mainland until the seventeenth century. The English colonizers did not expose any clear sign of racism to the African slaves until this period. Also, there were unfree white labourers in the colonies that they did not distinguish them from the black slaves. The mutual relationship between white labourers and blacks were so tense that they were drinking together or running away from the plantations (Brown & Webb, 2007, p.26). But, as of 1640s and 1650s, the declaration of the discriminatory laws restricting the rights of blacks changed everything. For example, in a Virginia taxation in 1643, black women were made taxable at the same rates of male servants. This practice was followed by making the black wives of white husbands taxable which aimed to prevent interracial relations. White elites wanted to control the reproduction of the black female servants to make them workable in the fields. In 1662, the Virginia General Assembly made the bondage hereditary (from mother to the child). As decades moved by, slavery became to be associated with blackness and freedom with whiteness.

In 1776, when the American Revolution took place, it was contradictory that slavery was still in practice vis-a-vis the freedom of the Americans from the British colonizers. For American historian Edmund S. Morgan (1916-2013), this was “the central paradox in American history” the simultaneous increase of slavery and freedom (Morgan, 1972, p.6). Revolutionaries against Great Britain’s hegemony before 1776 saw themselves as the ‘slaves’ of the British and they hardly took action for the black slaves. The Republican view of virtue and human dignity was in favour

of the breaking chains of slavery but for the whites that were bonded by the British because the British colonizers were against the American Revolution and independence unlike the French colonizers. It is important to remind that the founding fathers such as George Washington (1732-1799) and Thomas Jefferson (1743-1826) were slaveholders. As of 1776, there were 13 colonies (later states) with nearly half a million slaves. Nevertheless, after America became independent from the Great Britain, an anti-slavery notion started to emerge. The master-slave relationship was tightened in some Southern States but there was a generation of intellectual slave owners who were influenced by the ideas of the Enlightenment ideals and revolutionary practice (Brown & Webb, 2007, 64). The rise of slave population was also striking. In 1790, there were 700.000 slaves and in 1890, there were more than 1.5 million slaves in the USA.

3.3.1 Outlawing Process of the International Slave Trade

It is a fact that the international slave trade wasn't widely criticized till the eighteenth century, the era of Enlightenment that championed the new notions about the human rights. During the slave trading period of 16. and 17. centuries, a few people explained their opposition to slavery. Richard Jobson was one of these opposing voices. Jobson was an English explorer who was well-known for his 1620-21 voyages to West Africa (especially to Gambia River). In 1620, Jobson was appointed to guide European adventurers in order to explore the Gambia River. When he and the rest of company arrived to somewhere in Gambia, Jobson refused to purchase female slaves by stating to the seller:

I made answer we were a people, who did not deal in any such commodities, neither did we buy or sell one another, or any that had our own shapes; he [the African trader] seemed to marvel much at it, and told me it was the only

merchandise they carried down into the country, where they fetch all their salt, and that they were sold there to white men who earnestly desired them. (Rawley, 1981, p.261).

Eventually, the United States and England outlawed the international slave trade. The other nations followed these two pioneers in the following years.

3.4 The Long Road for Freedom: Analysis of Milestones and Historical Figures of Emancipation of the Black Americans in the USA

The outlawing of the slave trade in the United States did not end the practice of bonding the black people in the plantation and farms especially in the southern states of the country. The slaves were still needed as labour force so slavery had to continue for the southern farmers. In the nineteenth century, the South had wide plantations and farms where cotton, tobacco, sugar and different varieties of crops (wheat and corn) were grown. 75% of the slaves were in the farms and the rest of them were working as blacksmiths, carriage drivers, house servants, nurses, cooks, musicians, and seamstresses in daily life (Brown & Webb, 2007, p.119).

The Antebellum period (these are the years before the American Civil War that took place between 1861-65 witnessed the acceptance of scientific racism which defended the idea that the white race is superior to the black one. This ideology was firstly presented in the seventeenth century but widely accepted in the mid-1800s. This was a notion that was also advocated by the Southern farm owners.

3.4.1 Slavery in the Southern States until the American Civil War

After the American Revolution (1775-1783), many abolitionist laws were enacted and the slavery in the northern States was ended. Many farm owners in the Northern States freed their slaves with a rise of the voices opposed to the bondage of men. Besides, with the official closure of the international slave trade in 1808 in the

United States, the slaves in the Upper South (North Carolina, Tennessee, Kentucky, West Virginia) moved to the Lower South, or the Deep South (Alabama, Georgia, Mississippi, Louisiana, South Carolina) in big numbers. It is recorded that a minimum number of 875.000 slaves went to the Down South between 1820 and 1860 (Brown & Webb, 2007, p.120). The main reason for this was the invention of cotton gin that helped the quick expansion of the cotton industry in the Lower South. Cotton gin was a machine which quickly separated the cotton fibers from their seeds. Eli Whitney (1765-1825), the inventor of the cotton gin, received the patent of the product in 1794. This invention helped the rise of the productivity of the cotton as a profitable crop and undoubtedly, it led the southern states, especially the Down South, to be more dependent on the slavery to compete with world cotton leaders such as the ones in England. The demand for slave labor was indispensable for the landowners in the nineteenth century. The removal of slaves to the Down South exposed a drastic change in the demographics as well. The following table shows the percentage of the blacks to the white.

Table 1

Percentage of Black Population to the White in the Down South States in 1860

	Percentage of Black Population to the White
South Carolina	57.2%
Mississippi	55.2%
Georgia	43.7%
Florida	44%
Alabama	45.1%
Louisiana	46.9%

Note. Source: Brown, D., & Webb, C. (2007). *Race in the American south: From civil rights to civil rights*. p.125, Edinburg: Edinburg University Press.

Henry Hughes (1829-1862), known as a major theorist of the proslavery notion antebellum period, defended the idea of an economic model called ‘warranteeism’.

Hughes proposed the reconstruction of African slave trade to the South. He suggested

to repatriating the black slaves and replacing them with imported new African 'warranties' (Lyman & Vidich, 2000, pp.14-19). Also, *Cotton is King* (1860), the collection of the proslavery arguments in the US Congress, depicts how the slave holders and their representatives in the capital, defended slavery staunchly.

Slavery is the duty and obligation of the slave to labor for the mutual benefit of both master and slave, under a warrant to the slave of protection and a comfortable subsistence, under all circumstances.... The master, as the head of the system, has a right to the obedience and labor of the slave, but the slave has also his mutual rights in the master; the right of protection, the right of counsel and guidance, the right of subsistence, the right of care and attention in sickness and old age (Genovese, 1974, p.76).

Opposed to the Down South States who were in favour of slavery, new territories gained to the Union in the Louisiana Purchase (1803) and Mexican Cession (1848) were also against slavery like the Northern States. By the mid of the century, this started a political crisis in the country. The South whose economy was dependent on cotton growing started to threaten the North (the Union) with seceding. The country was now divided into two: free and slave states.

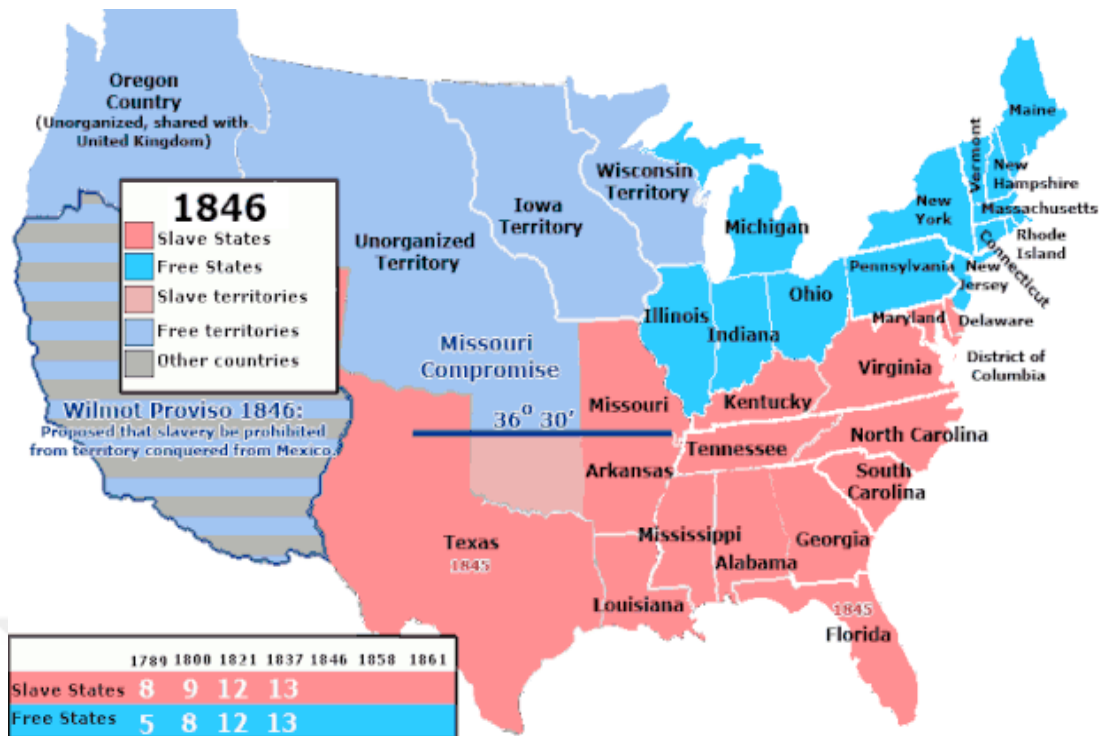


Figure 2. Map Showing Slave States and Free States before the American Civil War
https://en.wikipedia.org/wiki/Slave_states_and_free_states

The first half of the nineteenth century saw some remarkable rebellions. One of them was Nat Turner's Revolt of 1831. Nat Turner (1800-1831), a black American slave, was born in a small plantation in Virginia. He took his hatred against white race from his African native mother. Turner learned how to read and write with the help of his master's sons. He thought of himself as a born prophet and came to the earth for "a great purpose" (Aptheker, 1951, pp.123-124). He intended to commence the revolt on July 4, 1831 (Independence Day of the United States) but he felt ill and it was delayed. On August 21, he and his seven black conspirators murdered the plantation owner and his family in their sleep. In the following two days, they slayed sixty white men. The achilles heel of the revolt was the lack of the dedicated slaves to Turner's cause. According to historians, Turner had believed that he could form a large black army. He gathered only seventy-five people and with the arrival of the state militia and white community, they were stopped. A couple of Turner supporters

were killed during the resistance as Turner escaped. After six weeks, Turner was captured, tried and hung. The rumours of the revolt spread around including hundreds of white men were killed by Turner's men. Nat Turner's rebellion left a deep anxiety in the psyche of the Down South. Proslavery whites used the terror in the revolt as evidence to show that the black people are barbarians and increased the repression on the slaves (History.com [web]). Nevertheless, the historian Alison Freeling argues that Virginia's governing body oversaw a discussion over future of slavery including the possibility of ending the slavery (Alison, 1982). But, economical benefit of slavery prevailed it in the end.

Another important incident of the Antebellum period was Raid on Harper's Ferry organized and performed by John Brown. John Brown (1800-1859) was born in Connecticut to a poor white family. In his 20s and 30s, Brown had many vocations such as sheep drover, land speculator, and tanner. Although he was white, he settled in a neighborhood of black community in New York in the year 1849. Brown was a long time enemy of the slavery, and he became obsessed with the idea of ending up slavery by action. He asked his sons to go to Kansas in 1855 where a prelude of the civil war between antislavery and proslavery forces started. This incident is called Bleeding Kansas (1854-1861) in the history. Brown, as a anti-slavery militant, also went to Kansas to lead the militants there. He aimed to organize the unarmed abolitionist white people there against the proslavery militants. According to Rhodes, Brown and free state settlers of Kansas aimed to bring the region into the union as a non-slavery state (Rhodes, 1892, p.385). On May 23-26, 1856, Brown and his men massacred five proslavery people in Pottawatomie Creek in reaction to the sacking of Lawrence, Kansas. This incident made Brown a fearful figure in the eye of the slaveholders. On October 16, 1859, Brown and his fifty men started an assault on the

federal Arsenal at Harpers Ferry, Virginia. Their purpose was to take over the ammunition in the Arsenal to lead a massive operation against slaveholders of Virginia. Among his men, there were several black people as well. Arsenal was taken by Brown's men but the federal state's troops arrived and retook the control. Brown was arrested and hanged on December 2, 1859. A full-scale slave revolt was stopped in the end. Brown's legacy inspired many antislavery people especially in the northern states and he became to be seen as a martyr of a divine cause. Thousands of indifferent northerners started to become the member of the abolitionist (antislavery) movement thanks to Brown's fight against injustice of slavery (History.com [web]). On November 6, 1860, Abraham Lincoln (1809-1865), an antislavery advocate, was elected as the president of the United States by taking 40% of the popular vote defeating his three presidential rivals.

3.4.2. Slavery and the American Civil War (1861-65)

Abraham Lincoln won the elections in November, 1860, in the following months, and eleven southern slave states decided to secede from the Union to form a new political institution called the Confederacy. The slaveholders in these states did not want a staunch antislavery figure like President Abraham Lincoln.

The American Civil War started in April 1861 when the Confederacy forces attacked Fort Sumter (South Carolina). As of 1861, the United States was formed of 34 states. The war ended with the victory of the Union which was against slavery. The Civil War lasted four years leaving 620,000 death toll (out of 35 million people) of the soldiers and civilians from both the Union and the Confederate armies.

During the war years, Lincoln showed his dedication to put an end to the slavery in the country. In 1863, after the Union triumph in Antietam, Lincoln issued a preliminary emancipation proclamation. The document of proclamation declared

“that all persons held as slaves” within the rebellious states “are and henceforward shall be free.” (archives.gov [web]). This changed the legal status of nearly 3.5 million black Americans. The proclamation was limited and was not covering the loyal border states (Kentucky, Missouri, Delaware, Maryland). Despite the fact that the Emancipation Proclamation did not end the slavery in the country, it won the hearts of the people and affected the pace of the civil war in favour of the Union. Within the Proclamation, black people (186.000) were enlisted to the Union army. This act enabled “the liberated to become liberators” (archives.gov [web]). 35.000 of the enlisted black soldiers lost their lives in the war.

After the Union’s victory, Thirteenth Amendment to the United States Constitution (Abolition of Slavery) passed from the Congress on January 1, 1865 and adopted late in 1865. This happened in a bitter year when Lincoln was assassinated on April 14, 1865. Although the former Confederate states gradually implemented the laws abolishing slavery, they did not hesitate to enact some laws restricting the freedom of the black people in their region.

In 1865-1877 (the Reconstruction Period), the southern states were reconstructed with the help of northern troops. President Andrew Jackson (1808-1875) who was the Vice President in the Lincoln Cabinet, became the president after Lincoln’s untimely death. Jackson was not an abolitionist and he was opposed to the Republican Party’s initiatives to grant African Americans full civil and political rights. Nevertheless, three amendments to the constitution and some legislative bills for the civil rights of blacks passed in between 1865-77. In 1868, Fourteenth Amendment to the Constitution of the United States broadened the civil rights of African Americans. It guaranteed ‘the equal protection’ of the Constitution for the people who were slaved. In 1870, Fourteenth Amendment to the Constitution of the

United States guaranteed “a citizen’s right would not be denied on account of race, color, or previous condition of servitude.” (history.com [web]). Thanks to the Fourteenth Amendment, many black people won elections in the South States and also went to the Congress (consisting Senate and House of Representatives). Joseph Rainey (1832-1907) became the first African American to work for the United States House of Representatives between 1869 to 1879.

The influence of the antislavery movement and legislative amendments did not end the racist South States stance for the black people within the following years. In 1870s, the white protective societies who defended the idea of ‘white supremacy’ started to implement their power and violence on the black people. Klu Klux Klan (KKK) was constructed in Pulaski, Tennessee in December 1865. The members of KKK brutally murdered colored people. General W.P. Carlin reported that:

The colored people are leaving their homes, and are fleeing to the towns and large cities for protection. They say that it is impossible for them to work during the day and keep watching during the night, which is necessary for them to do, in order to save their lives (Trelease, 1972, p.42).

After the Civil War, Klu Klux Klan (KKK) aimed to overthrow the Republican state government that was trying to implement antislavery laws. The US government passed the Enforcement Acts to suppress the Klu Klux Klan crimes. Roughly in the mid-1870s, KKK disbanded itself. Second Ku Klux Klan emerged in 1915 near Atlanta, Georgia. White Protestant nativists, taken inspiration from Thomas Dixon’s (1864-1946) book *The Clansman* (1905) and D.W. Griffith’s (1875-1948) movie *The Birth of A Nation* (1915), was not only against black people but also they hated Jews, Catholics, organized workers and immigrants. Their symbol was a burning cross and a white costume hiding their face. In 1920s, there were nearly 4 million members of

Klu Klux Klan in the States. This racist organization faded away in the 1940s but the members reorganized in the 1950s and became an opponent voice to the anti-segregationist movement in the United States.

The nineteenth century's abolitionist movements and the State's authorities' law enactments to stop racial segregation did not stop the Down South State's problematic approach to the blacks. Jim Crow laws were put into action by the enactments by the white southern democratic state legislatures in order to pull out the black community's civil rights gained in the Reconstruction period (1865-1977). These laws took its name from a play character that had a black face created by Thomas D. Rice (1808-1860), a performer and a playwright. Jim Crow character was a portrait of black people's culture in a racist way. Jim Crow laws began in 1877 and lasted until the mid-1960s in the South and some border states. These laws require the strict separation of white and black (colored people in general sense) on public transportation and educational institutions. The white patriarchy started to redominate the slaves although the blacks were granted with their civil rights by the constitutional laws. The segregationist laws expanded its content to parks, restaurants, cemeteries and entertainment venues (theatre, cinema etc.). Besides, blacks' voting rights began to be restricted by the Democrats in the southern states. Black people fought against the Jim Crow laws by litigating. Unfortunately, many courts did not give verdict that the segregationist laws (Jim Crow laws) were against the United States Constitution.

In 1896, the Supreme Court's historical verdict dashed the hopes of black community who suffered from the Jim Crow laws. Homer Plessy (1862-1925), a rich Louisiana half-blood shoemaker, took a first class train ticket and was seated in a car for only white people. He was rudely taken out from the car by a conductor. Conductor urged him to go and sit in the black segregated car. Plessy resisted and was

then arrested by the police for violating the 1890 Louisiana Separate Car Act. As a French-speaking creole humiliated with racist behavior in the public transportation, Plessy took this event into the courtroom. In the crucial case of Plessy v. Ferguson (1896), the Supreme Court “ruled that racially separate facilities, if equal, did not violate the Constitution. Segregation, the Court said, was not discrimination” (americanhistory.si.edu. [web]).

3.4.3. Black Nationalism and the Civil Rights Movement in the United States

Very few movements have influenced the pace of the history like the Civil Rights Movement did in the United States. This movement was the biggest and irreversible step for guaranteeing the rights of the black community. The endurance and resistance of the ideologues, activists and dedicated citizens of American nation paved the way to the The Civil Rights Act of 1964.

While the segregationist policies in the Southern States continued and divided a thick wall between the black and white people in the public sphere in the first half of the twentieth century in the United States, the intellectuals like W.E.B. Du Bois (1868-1963), Booker T. Washington (1856-1915) and Marcus Garvey (1887-1940) defended the rights of the black people in their writings and discourses and influenced the actions taken for ending the segregation in the country.

Booker T. Washington was regarded as the preeminent figure of the African American community both by the black and white community in his lifetime. Washington, whose mother was a slave, did not know who his father was. He was a slave for nine years. In the following years of emancipation proclamation (1863), after working in the coal mines and salt furnaces, he pursued his studies in Hampton Institute in Virginia between 1872 and 1875. Hampton Institute was established by a

white benefactor called Samuel Chapman Armstrong (1839-1893) who dedicated himself to the education of the black people. Armstrong believed that black people have progressed morally and intellectually with the help of education (Brown & Webb, 2007, p.209). Booker T. Washington, deeply inspired by Armstrong's teachings, founded his institute in Alabama. This institute was called Tuskegee Normal and Industrial Institute. The institute focused on the development of vocational skills rather than academic one. Black male students received the education of farming, printing and carpentry. Domestic skills, such as sewing, cooking and laundry were taught to female students. His famous speech called 'Atlanta Compromise' put forward his political outlook. He orated it in the Cotton States and International Exposition in Atlanta on September 18, 1895. In the speech, there was an agreement between the Southern whites and Southern blacks. Southern black people would work and submit to white men's political rule as white men would provide them basic education and access to their legal rights. Washington, as a successful businessman, understood that black people's economic independence and development had a vital role in their future in the United States. He initiated on the National Negro Business League to promote the economic interests of the black community in 1900. Although Washington was admired for his 'Atlanta Compromise' and other attempts for the blacks, the northern intellectuals like Du Bois heavily criticized him for accommodating with the white supremacy and later established the National Association for the Advancement of the Colored People (NAACP) in 1909.

The staunch critic of Washington, W. E. B. Du Bois was a white sociologist, author and Pan-Africanist. During his academic career, Du Bois criticized segregation of the black people, Jim Crow laws in the South and racism in general sense. Between

1894 and 1896, he gave lectures on classics at an institution for black people called Wilberforce University in Ohio. Although Du Bois applauded Booker T. Washington's accommodation with the white supremacy first, he completely changed his notion after the lynching of Sam Hose in 1899. Sam Hose (1875-1899), an African American, was heavily tortured and lynched in a carnival atmosphere in Coweta County, Georgia on April 23, 1899. Du Bois understood that it was futile to hope a black and white compromise in the end. His influential work *The Souls of Black Folk* had an article called *On Booker T. Washington and Others* criticizing the attempts of some black intellectuals to shake hands with the white people. Du Bois also defended the rights of other discriminated people such as Asians and colonial people. He organized Pan-African Conferences to raise the voices of the suppressed and segregated people of the world. His dedication to advocate human rights had a crucial part in the actualizing of the Civil Rights Act in 1964 one year after his death.

Another important person to be remembered is Marcus Garvey (1887-1940) in the ideological history of the Civil Rights Movement. Garvey was a Jamaican politician. He founded the Universal Negro Improvement Association and African Communities League (UNIA, founded in 1914). He was coming from a prosperous family background. He came to New York in 1906 and was interested in the African American's political and sociological situation. He actively took part in politics. Garvey's 'Back to Africa' ideology inspired many of his period. Throughout his life, he defended the idea of unity of the Africans and the African diaspora. His thoughts fueled the black nationalism in the United States. He dreamed of a unified Africa in which he was the sole ruler of it. As a devoted Christian, Garvey established a connection between being educated and God's will for the human beings.

God creates every man with it [intelligence] knowingly or unknowingly to him who possesses it—that's the difference. Develop yours and you become as great and full of knowledge as the other fellow without ever entering the classroom. (Graves, 1962, pp.69-70).

Garvey's thoughts on mixed races and Jews were not widely accepted for being discriminative. Nevertheless, Garvey is still a national hero in Jamaica and an inspirational figure for the black nationalists even today.

In the 1930s, the black people started to protest the low wages and working conditions. Franklin Roosevelt issued Executive Order 8802 on July 25, 1941 to cope with the demands of the thousands of black people in regards to the work payments and conditions. Order was opening the governmental offices to all the citizens of the nation no matter what their race, creed, color and national origin was. In the Second World War (1939-1945), black people were enlisted to the army and fought under the United States flag in different fronts in the world. Despite their discrimination in the society, black men and women served for their country in a heroic way. In the Harry Truman (1884-1972) presidency, in 1948, Executive Order 9981 ended the discrimination in the military service. These legislatures helped the Civil Rights Movement activists to succeed in their vision and aim.

Nevertheless, the black nationalism continued to gain grounds with different faces and institutions. Nation of Islam, founded in 1930, was a political and religious organization that embraced the black Muslims in the United States. Its leader Elijah Muhammed (1897-1975) was accepted as the Messenger of Allah by his followers. His ideological disciple Malcolm Little (1925-1965), aka Malcolm X, became a pivotal political figure in the Civil Rights Movement. After spending his youth in illegal activities and being prisoned, Malcolm X taught himself how to read and write.

His meeting with Elijah Muhammed and conversion to Islam changed his life. His thoughts and later hatred for white supremacy made him to go to another path of life. In the last years of his life, he was disillusioned with the Nation of Islam because he saw Elijah Muhammed as an obedient figure to the white men. He asked the black Americans to use violence to regain their rights. His thoughts were not naturally welcomed by the establishment and his assassasination still keeps its mystery and became a fruitful part of the history of conspiracy theories.

On December 1, 1955, in Montgomery, Alabama, a black woman Rosa Parks (1913-2005) refused to leave the front seat to a white passenger and sit at the back row seat called the 'colored section' of a public bus. Parks got arrested. She was charged for violating the segregation law of Montgomery City Code. This event triggered the accumulated energy and mixed sense of being repressed and segregated of the black people of the United States. Black community in Montgomery started boycotting the buses in the city as of December 5 and lasting till December 20, 1955. The boycott made a black rights activist leader a country wide well-known figure. This activist leader's name was Martin Luther King Jr.

Martin Luther King Jr. was born in Atlanta, Georgia in 1929, and attended segregated schools in his hometown. King was educated in theology and received his doctoral degree from Boston University in 1955. He was a baptist minister. His involvement in the Montgomery Bus Boycott, the Little Rock Nine incident in which nine black students were registered to Little Rock Central High School in 1957, Atlanta sit-in protests in 1959, Birmingham Campaign in 1963 to end segregation and famous March in Washington in March, 1963 made him a prominent leader of the Civil Rights Movement in 1950s and 1960s in the country. His seventeen minute speech, *I have a dream*, gave empowerment millions of black people to live equally in

the United States by being guaranteed their civil rights forever. His civil disobedience strategy was inspired by the Indian national hero Mahatma Gandhi (1869-1948). His assassination in 1968 left a great sadness and deep respect to this black American hero.

All these efforts of the paramount black civil rights thinkers, activists and politicians paved the way to sign the Civil Rights of 1964 by the president Lyndon B. Johnson (1908-1973). The act prohibited the discrimination between all races, creed, sex and country origin. This act ended the Jim Crow laws and all the segregationist practices all over the United States. The Voting Rights Act of 1965 abolished the literacy test for voting as well. The former president John F. Kennedy (1917-1963) had given great support to the black community to have their civil rights until his assassination in Dallas, Texas.

4. CHAPTER THREE: REMEMORY AND ITS CONNECTION TO MAGICAL REALISM IN TONI MORRISON'S *BELOVED* AND *SONG OF SOLOMON*

Toni Morrison's novels reflect today's American policy as she gives voice to the traumatic experiences of the past to emphasize the reality of the present. While searching to find why other African American novelists reflect this history, Paul Gilroy draws attention to Morrison's suggestion, which emphasizes her reason for writing about Black history in the present. She states that writers are responsible for reflecting the reality of their history and adds:

We live in land where the past is always erased in America and America is the innocent future in which immigrants can come and start over, where the slate is clean. The past is absent or romanticized. This culture does not encourage dwelling on, let alone coming to terms with, the truth about the past. That memory is much more in danger now than it was thirty years ago. (1993, p.222)

Toni Morrison focuses on rememory using literary strategies, such as magical realism and gothic. These literary devices have a strong influence on the concept of rememory in Toni Morrison's *Beloved* and *Song of Solomon*. In one of the interviews in 1977 with Mel Watkins, Morrison states that in writing *Song of Solomon*, she intentionally wanted to use black folklore, the magic and superstitious part of it. Black people believe in magic. Once a woman asked me, 'Do you believe in ghosts?' I said, 'Yes. Do you believe in germs?' It's part of our heritage" (Watkins, 1994: p.46). It can be pointed out that she believes in the power of magic and focuses on its importance within her family's history and uses this in her literary works including

the oral traditions of storytelling, the components of ghosts, spiritual existence of ancestors.

4.1. Rememory and Its Connection to Magical Realism in *Song of Solomon*

To begin with, it can be emphasized that Morrison shows magic in her novels using magical settings and people's connection to the past. In *Song of Solomon* (1977), there are three generations of one racially-mixed American family and the novel starts in the historical period just after manumission and finishes in the Civil Rights Period of the 1950s and 60s. In this novel, Morrison builds an ordinary, Southern town that is full of the magic of cultural bonds and traditions. In Morrison's *Song of Solomon*, the central character Milkman is searching for his family's treasure even though he has never seen it before. He believes in the presence of the treasure due to the fantastic stories he has heard from his father. His father tells him that when he and Pilate, are young, her parents die. As a result, the two run away and come into a cave in which they find an old man approaching them in a threatening manner. Macon kills the old man to protect his sister. Later, they find small bags of gold among his belongings. They argue about the bag as they don't know what they can do and as a result, they can not reconcile (Morrison, 1987, pp.166-172). Macon thinks that the gold still exists, making Milkman pursue it. Milkman starts his journey to find the gold and, after a series of events, he finds himself in the town of Shalimar, Virginia.

The magic in the novel first appears when Milkman is going to Shalimar, and his car stops working in a small town in rural Virginia. Milkman stops for help at Solomon's General Store, asking for the town's name, as he cannot find the town on his Texaco map. One resident says the name of the town as "Shalleemone." Milkman suddenly starts solving the puzzle, and later understands that his misfortune with the

car has coincidentally brought him to the town where he would like to go: Shalimar. Then, he starts to see more magical destiny between Shalimar, its locals, and his own family background, as he notices:

All the women looked alike... the men looked very much like the women... [w]ide sleepy eyes that tilted up at the corners, high cheekbones, full lips blacker than their skin, berry-stained, and long long necks...the way Pilate must have looked as a girl, looked even now, but out of place in the big northern city she had come to... (Morrison, 1987, p.263).

In Shalimar, Milkman starts to look at the atmosphere and see there from a different viewpoint. He thinks the attraction and the appearance of the women in the small town are not the same as the women he is used to because they are relaxed and pleased with their African characteristics. When he observes the place, Milkman starts to understand that the treasure does not include bags of gold. Milkman is unable to find the gold as there is no gold. He realizes that his inheritance is not gold.

Another point is that there are extraordinary elements which are linked with magical realism. The extraordinary component in Morrison's *Song of Solomon* is that the reader witnesses abnormal incidents with intense meanings between the lines. Firstly, one day Milkman notices his mother in the garden is tucking a kind of object that is similar to an onion.

As she stood there, mindlessly watching, tulips began to grow out of the holes she had dug...The tubes were getting taller and taller...Milkman thought she would jump up in fear--at least surprise. But she didn't...she fought them off as though they were harmless butterflies. (Morrison, 1987, p.105)

In the quotation, it can be sensed that the repressed emotions of Milkman and Ruth are illustrated. This abnormal incident comes out after Milkman hears about the

strange connection with his mother and grandfather. Milkman wouldn't like to protect or save his mother from these dangerous tulips as he is furious with his mother. For Morrison, it is one method of penalizing not in the real but in the supernatural world.

The second unusual event takes place when Milkman hunts at night during his journey. In the darkness of the jungle, he hears the weeping of a lady. This peculiar voice, as the hunters say, is coming from the wind which blows through a stone named Ryna's Gulch:

It sounded like a woman's voice, sobbing, and mingling with the dog's yelps and the men's shouts...He heard the sound of the sobbing woman again and asked Calvin, "What the hell is that?" "Echo," he said. "Ryna's Gulch is up ahead. It makes that sound when the wind hits a certain way." "Sounds like a woman crying," said Milkman. "Ryna. Folks say a woman named Ryna is crying in there. That's how it got the name. (Morrison, 1987, p.274)

Later, Milkman understands that Ryna is the woman Solomon and Milkman's legendary grandfather abandoned her after his flight to Africa. Milkman for the first time hears his descendant's voice. It is said that she goes mad after his husband flies off and leaves her behind.

Alone in the forest having no possessions-- his money, his clothes and his car—Milkman encounters a fantastic atmosphere:

There was nothing here to help him – his money, his car, his father's reputation, his suit or his shoes. In fact they hampered him. Except for his broken watch, and his wallet with about two hundred dollars, all he had started out with on his journey was gone. (Morrison, 1987, p.277)

It can be sensed that as he comes closer to spirituality, the presence of materialistic goods lose its power. During his journey, in addition to the sobbing of Ryna in the

forest, Milkman also hears that men and dogs are chatting with each other in different voices; dogs have different barkings and hunters answer them. He realizes that they were saying complex things and this is a language. At this point, the significance of orality is at the forefront and Milkman's spiritual awareness emerges. It can be pointed out that thanks to this awareness, it helps him to sense the attack of Guitar who is his friend during the journey. Hearing and comprehending the world in nature, he becomes more and more closer to the magical world. The Milkman thinks that he becomes a part of the place where his descendants were. Then, he finds everything easier:

He becomes connected with the earth, no longer imagining a tilted, limping relationship...As a result, everything works for Milkman: he is accepted by the hunters; no longer weighted down with excessive jewelry...and he finds loving companionship with Sweet. (Morrison, 1987, p.114)

When he starts thinking about his past, he understands his mother and his father, whose materialism Milkman now perceives as "homage" to Macon's father and he feels disturbed for his behaviour towards Pilate and Hagar. He also thinks that it is not logical to detest his sisters.

Toni Morrison not only emphasizes the importance of extraordinary events in magical realists texts but also in *Song of Solomon* she focuses on magical characters, such as Pilate who had no navel when he was born.

After their mother died, she had come struggling out of the womb without help from throbbing muscles or the pressure of swift womb water.. It was the absence of a navel that convinced people that she had not come into this world through normal channels...(Morrison, 1987, pp. 27,28)

As Pilate does not have a navel, this creates a comparison between Pilate and Eve. Morrison portrays Pilate as different, in the sense that, much like Eve, she was not born but created. Possessing no navel does not haunt the story in its uncanniness as it is the picture of rebirth unlike the ghosts' discomfort and suppression. Even though magical realism includes the components of the supernatural, it does not disarrange the reader in the same manner the gothic does. In the novel, magical realism is presented by Pilate. Her life is not the same as her brother's life. Pilate sits in her house of supernatural but unlike the Dead house, it is not haunted which we see in gothic texts. Her house stands for all that is natural, in the sense that it smells of apples and other fruit, standing for life.

Pilate is devoted to her past and her own history compared to the men in the book, such as Macon Dead whose only goal is to have money, rank and Ruth's father who neglects his own community and favours white men. Pilate's spirituality is taught to the Milkman through her songs and stories. Pilate is a kind of a consultant for the Milkman who was brought up by a father who loves money and a silent mother.

Carolyn Denard emphasizes in her work *Toni Morrison*:

Despite his father's warning, Milkman finally does meet his aunt Pilate. It is Pilate who offers Milkman the most wholesome avenue toward self-affirmation. She, with her love for her family, her desire to maintain connections with the past, is responsible for the journey that he finally takes. (Denard, 1991, p.21)

Without Pilate, it was not easy for the Milkman to understand his past and the reality. As a spiritual mentor, she "teaches him the values of a spiritual, Afrocentric, nature-centered, nonlinear perspective as opposed to Macon's material one (106). Vega Gonzales says: "The term 'magical realism' demonstrates a synthesis of

the opposites, as Enrique Anderson Imbert suggests, magic realism is the synthesis between real (thesis) and supernatural (antithesis)” (2001, p.6). The space where two opposites exist occurs an atmosphere that represents equal and same area, one that offers a new combination between the African Americans and their existence within their community. Moreover, passing from the past to present in magical realism is presented more consciously in the gothic texts which have haunting memory and not conscious apprehensiveness. This is illustrated with Pilate as she has conscious contact between the past and present which the Dead family doesn’t possess. What makes Pilate different from the Dead family is that she is not dead and a ghost. In addition, she knows the stories of her past.

Another significant point is that in Morrison’s novel one of the supernatural elements are reflected in the appearance of ghosts which serve as symbols and become a kind of character in magical realism. As Zamora states, literary ghosts carry the transcendental truths as signs of spirit by being seen or heard. They illustrate the collective memory as reminders of communal crimes and shame of history. They also stand for the anxieties, dangers of the past and, the return of the suppressed and illustration of the internalized fears. Zamora also remarks that “They mirror, complement, recover, supplant, cancel, complete. Which is to say: literary ghosts are deeply metaphoric.” (1995, p.497) In magical realist works, spectres are the descendants of Afro-Americans. Using their past experience, they reveal the realities of the present time of the characters. To illustrate, in the novel *Song of Solomon* the two ghosts are the dead father of Pilate and Circe. The dead father of Pilate is an important figure of the novel and has a great influence on his daughters’ life. While Pilate is trying to survive in a white society protecting her family and her identity, her

father shows her the way. His existence is one of the most important path which helps Pilate:

I saw Papa shot... but not only did I not see him die, I saw him since he was shot... It's a good feeling to know he is around. I tell you he's a person I can always rely on. (Morrison, 1987, pp.140-141)

The reaction of the characters towards ghosts are changeable, in the sense that in the *Song of Solomon*, the Milkman doesn't accept that he sees his mother encircled with the tubes as Morrison says:

...he began to describe to Guitar a dream he had had about his mother. He called it a dream because he didn't want to tell him it had really happened that he had really seen it. (1987, p.104)

Another figure in *Song of Solomon* who serves as a guide in Milkman's life is Circe. After Macon's death, Circe supports Milkman to survive. To complete his journey, she helps him to combine past and future. Thanks to Circe's signs and information, he succeeds in his research. Although Milkman denies the supernatural, later he has a conversation with Circe who lost his life years ago and he is pleased to hear that the legendary Song of Solomon is his grandfather. His attitude towards supernatural and magic changes and becomes positive by accepting that these elements which are connected to supernatural are part of his roots and past.

In Morrison's magical realist works, it can also be emphasized that she creates a special overlap in time by including story telling, in which the tale being explained brings incidents of the past into the current framework, in the sense that the act of rememory occurs. In one of her interviews, Morrison showed the healing potential of the story telling in suggesting that "each character tells his or her tale... the collective sharing of that knowledge heals the individual and the collective." (Darling, 1994,

p.248) By using her female griots as the voices of reason and the links to culture and magic, Morrison continues this tradition of storytelling.

In *Song of Solomon*, Pilate is a crucial figure in story telling and acts as the female griot. In the first few pages of the book, as readers encounter Pilate, she sings a song that appears trivial to the people around her, but gives its full meaning at the end of the novel. After Mr. Smith's suicide, which emphasizes the cultural relevance of flight for African-Americans, Pilate sings,

O Sugarman done fly away
 Sugarman done gone
 Sugarman cut across the sky
 Sugarman gone home... (Morrison, 1987, p.6)

Later in the book, readers learn that "Sugarman" is also Solomon, Morrison's unique form of the legendary flying Africans that are often portrayed as being motivated by one person to sprout wings and fly back to Africa when it becomes too hard to bear the injustice they face. Similarly, as readers observe Pilate's death in the final part of the book, her last breaths ask Milkman to go on this song, as it actually outlines the direct ancestors of the mythical Solomon. In passing on the song, she leaves Milkman her heritage and a kind of goal by handing over the family history (Morrison, 1987, p.336). Morrison scholar Gurleen Grewal writes of Pilate's legacy: "A song is what Pilate offers her nephew, a song that is a register of historic and cultural memory" (Grewal, 1998, pp.61-63).

To summarize, it can be pointed out at the starting point of the novel, Milkman is portrayed as having dispossession through the motifs of the gothic, same as the other members of his family. He is disturbed by the past and is not able to look for his past as Morrison mentions, "It was becoming a habit– this concentration on things behind him. Almost as though there was no future to be had" (1987, p.35). But, later,

it is likely for Milkman to get rid of the painful stories of his past, and freely passes into an area where a reconstruction of new identity is probable. Then, Morrison juxtaposes Milkman's primary weaknesses to search and see the future on the point of meeting Pilate and the magical realist characteristics she has, as he is taken "to the woman who had as much to do with his future as she had his past" (Morrison, 1987, p.36). By his bond with Pilate, and her rebirth of ancestral rather than unpleasant past, at the end, Milkman has a journey on not only a temporal but also physical frontier passing to the fatherland of his descendants, to the story of his roots, in pursuit of an identity and freedom from his ghostly being. In this passing between space and time, Milkman lives in a new sense of reality provided by magical realism. Finally, Milkman manages to recall his ancestral past which is full of pain and pressure. With the help of discovering his past through ghosts and magical nature, the Milkman understands his family roots in the sense that in magical realist works, these extraordinary events have crucial roles. Morrison also illustrates the novel's gothic starting point with the failure of Mr. Smith's flight and jumps into a magical realist mode where Milkman can fly into a new area and this area has memory of freedom rather than pain and the oppression of the past.

4.2. The concept of Myth

The concept of myth is at the forefront of Morrison's *Song of Solomon*. The flying myth is illustrated to the readers to serve as a symbol of freedom and courage. Discovering his grandfather's flying myth, Milkman realizes that he is the grandson of Solomon Sugarman who flew back to Africa to save himself from slavery. He feels glad because his ancestors did this courageous act.

Yeah. That tribe. That flyin mother fuck in tribe. Oh man! He didn't need no airplane. He just took off, got fed up. All the way. No more cotton! No more

bales! No more orders!...Vow! Guitar! You hear that...my great grandfather could fly... (Morrison, 1987, p.328)

In fact, Morrison speaks in praise of her African-American forefathers as she also does in the epigraph of the novel: “The fathers may soar and the children may know their names.”

The story of Solomon is also explained at the beginning of the novel through Pilate. At the beginning another flight is at the time of Milkman’s birth when an insurance salesman flies from the top of the hospital. But, this flight is not accepted as a myth in the sense that he doesn’t have a holy mission and couldn’t succeed in his flight. He fails as the myth of flying is connected to old people and it can also be regarded as a source to Milkman’s mythical forefathers. Micheal Wood emphasizes in his essay on Toni Morrison that the flying African is a popular tradition in African-American culture and its existence in *Song of Solomon* is clear. Wood emphasizes that the metaphoric connection between magic and flying is of great significance to Afro-American literature. There are various stories to flight, which are, the variations of what is widely known as the story of the flying Africans. Due to the transgressions, their wings are removed. Those who maintain the ability to fly are the defenders of Afro-cultural America's tradition. He also states that “These keepers of traditional values and beliefs are the sorcerers and conjure- (wo)men almost archetypal figures of notable prominence in AfroAmerican literature.” (Wood, 2005, p.173)

Another purpose of myths is to rebuild a society and create a sense of unity. Emphasizing myths as African heritage, Morrison helps people to recall their historical roots. All in all, she challenges the despots by focusing on the components of their oral culture that are legends and myths.

4.3. Rememory and its connection to Gothic in *Song of Solomon*

Morrison's novel *The Song of Solomon* starts with the event that Milkman was born and Mr. Smith who is an insurance broker kills himself, jumps off the roof of the hospital to venture to recreate the myths of his forefathers and fly back to Africa. When he is on the top of the hospital, flowers pour from the baskets of Milkman's sisters, showing loss of life. Moreover, references to a doctor who dies and is yet to be described as a character situate the point in the area of life and death. The differences between life and death stands for the position of the Africans in America venturing to survive in a place where was constructed on the persecution of blacks. In addition, Mr. Smith is pictured as possessing wings tied to him as Morrison states, "the sight of Mr. Smith and his wide blue wings transfixed them for a few seconds..." (1987, p.6) but the concept of wings disproves the rationale within the reality of the reader, and the reader doesn't take textual clues to decide whether Mr. Smith's wings are a scientific mechanism or a fantastic component which means to basically be trusted. Therefore, Mr. Smith's venture of flight is encircled by the portrayal of dying and fantastic components which summon interrogation of the story's reality, replacing the novel's starting point within gothic.

Donald J. Reilly also emphasizes "one of the most elemental features of a gothic text is the haunted house" (2012, p.244). Morrison explains Milkman's family and the Deads by depicting their house as haunted by the ghost-like figures that keep up hidden things, have no identities, and live under the authority of a despotic father. Morrison emphasizes,

The quiet that suffused the doctor's house then, broken only by the murmur of the women eating sunshine cake, was only that: quiet. It was not peaceful, for

it was preceded by and would soon be terminated by the presence of Macon Dead. (1987, p.11)

The atmosphere in the house is disturbing both for the characters and the readers. It is filled with hidden things and missing identities. Ruth's peculiar breastfeeding ritual also is one of the most uncanny things that is in the Dead's house linked with disturbance and restlessness. In addition, the conflict of constructing his own self goes up when Milkman is given a nickname that linked him with his Mother's action. Moreover, Macon's sisters weaving blood red synthetic flowers stands for having no energy within their home linked the house with the picture of death. In its uncanniness, its combination with death, the house illustrates the view of the repressed fears of the Dead family, and their unconnected presence within America. As Elizabeth Anne Beaulieu states, another feature of the gothic is "the protagonist's need to free himself from a tyrannical father" (2003, p.146). In *Song of Solomon*, this shows itself both metaphorically in the despotic ancestors of America's past, and literally through Macon, Jr. and his superiority and mistreatment of his wife and children. His name explains that Macon Dead Jr., is not alive and disjointed from the past. The name Dead was allotted to Macon, Sr. upon his emancipation from slavery through a unsuccessful conversation between him and a drunk white Yankee officer. However, Macon, Sr. agreed with the renaming because his wife thought it could "wipe out the past" and construct a new start for the family in the new area (Morrison, 1987, p.54) but, the new name only disconnects Macon, Sr. and his family from a bond to his ancestry, and cultural identity that is important to construct a black identity in a country where cultural history is despised. As they don't have an ancestral name, they are haunted by the mistake of Yankee drunker and America's

suppression. The Milkman tries to save himself from the tyrannical father who is greedy for wealth, possession, and the materialistic world.

The beginning of *Song of Solomon* shows the gothic, standing for suppressions that still haunt the current lives of the people in the book. Mr. Smith's unsuccessful venture at flight results not only in his loss of life, but shows the final point that these stories of slavery have not made racially segregated people get rid of their old worldviews. The characters are portrayed as mislocated in their community because of the past that still haunts them. Morrison obviously portrays the expulsion of the Dead family in the novel when Macon, Jr. literally walks through white America watching the houses he has, but can't manage to understand his presence in the new world. Morrison says:

Scattered here and there the houses stretched up beyond him like squat ghosts with hooded eyes. He didn't like to look at them in this light... Now they did not seem to belong to him at all— in fact he felt as though the houses were in league with one another to make him feel like the outsider, the property-less, landless wanderer. (1987, p.27).

Therefore, memory is very significant in *Song of Solomon* as Toni Morrison emphasizes revisiting the painful past. She writes:

One way to benefit from the lessons of earlier mistakes and past misfortune is to record them so as to prevent their repetition through exposure and inoculation. (Morrison, 1992, p.36)

4.4. Rememory and its connection to Magical Realism in *Beloved*

To begin with, it can be emphasized that Morrison illustrates magic in her novels using magical settings and people's link with the past. Morrison's *Beloved* takes place during slavery and the Underground Railroad, presenting a geographic

area and a specific family where readers can take a look at the disturbing effects of the horrifying social injustices. While composing a space for the magic in her works, Morrison also reflects reality.

In *Beloved*, the important figure who is portrayed as a female griot is Baby Suggs. Baby Suggs who is the stepmother of Sethe attaches importance to people loving their hands, mouth, neck, liver, and heart. When she becomes free, she starts preaching to other Negroes telling them she understands what it means to own every part of her body especially her heart. Actually, when she wins her freedom, she realizes that her heart is beating. In one of her preachings she says:

Yonder they do not love your flesh. They despise it... 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 gotta love it, you!... hear me now, love your heart. For this is the prize.

(Morrison, 1988, pp.93-94)

She claims that love can heal the pain of the past. In addition, in extending that love to others, individuals can combine to the collective due to the common past and a wish to construct a positive future.

Rigney advocates that Toni Morrison's *Beloved* contains magic. The main character Sethe has a strong link with the ancient myths and the African mothers via Baby Suggs. Rigney states that Sethe has a connection with a wizard magic which is cautious but also worldly. Baby Suggs is also thought to be a reparative with fantastic strengths, in the sense that she cures Sethe's back and heals her injured breasts. (1991, p.69)

Sánchez and Manzanás (2009) also emphasize that *Beloved* perfectly matches with the characteristics of magic realism in the point that it puts mythic narratives into

the novel's complicated speech and the novel breaks the rules of the ordinary (Sánchez & Manzananas, 2009, p.124).

Another point of Morrison's novel *Beloved* is the appearance of a ghost. Beloved is not depicted as the ghost who is seen in the films, she did not frighten the people by shaking furniture or booing them in the house. The action she made had reasons, her aim can be living with them as though she was still alive. In *Beloved*, the reader sees a ghost, Beloved, who is killed by her mother during slavery. Claudia Eppert in "Histories Re-Imagined, Forgotten and Forgiven" states that Beloved is a sort of element that helps the character to remember the past (2003, p.187). With the returning of Sethe's daughter Beloved, who begins to live with them as a real person, they start to encounter their past in the sense that, Beloved embodies the pain and the past of slavery. It is obvious that Beloved is a spook that comes back to life. To illustrate; her name Beloved is the word which Sethe writes on the gravestone after she murders her daughter Beloved. On Beloved's neck, there is a scar and it may be accepted as a clue because it is similar to a cut that came out when Sethe murdered her daughter with a handsaw. Another vital implication which is the link between Beloved and Sethe's dead daughter is shown at the moment that Beloved asks Sethe about her earrings that were given as a wedding gift by a lady. When Beloved asks about Sethe's diamonds, Sethe thinks that it is not possible to know about her diamonds. Later, when Sethe hears Beloved while she is singing a song which Sethe used to sing for her children a long time ago, it is confirmed that Beloved is the dead daughter of Sethe. Once Beloved comes into their house, the supernatural becomes part of their life. Until that day, they refuse to confront their past as it includes pain, torture and humiliation. According to them, it is difficult to look back on their past as it is seen in Sethe's conversation with her daughter Denver:

...Where I was before I came here, that place is real. It's never going away. Even if the whole farm--every tree and glass blade of it dies. The picture is still 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. (Morrison, 2005, p.36)

When Beloved arrives, Sethe's confrontation with the past starts. Sethe begins to talk about her marriage to Beloved. The revelation starts as she says that she never sees a wedding but only Mrs. Garner's wedding dress. Slave owners tell her that she doesn't need any ceremony to be married. She has a feeling for the importance of ceremony and ritual, including a proper wedding dress, even though it is made of patches of cloth stolen from her mistress including an old piece of gauze that had been used to strain berries and had to be bleached. There wouldn't be a wedding for Halle and Sethe but she secretly makes a dress. Without a ceremony they get married. This illustrates how special to Sethe is her wedding and she is not an animal even though slavery tries to take the dignity away from her. It also indicates that her feeling for her husband is true as she endeavours to have a wedding and wear a dress. In addition, even though they are married, they could not belong to each other, as they are the property of another, their masters. Revealing this fact, she somehow starts facing the past, which is a key factor to heal in the present. It can also be pointed out that the baby ghost also makes the reader remember the past of slavery. Beloved has wet her clothes on her when she comes out of the sea, in the same way as the Africans taken to America on ships. She wants to eat and drink when she arrives and that brings the mind of the reader to the bad circumstances of the Africans' journey as they are hungry and thirsty. With the arrival of one supernatural being, the ghost of Beloved, the concept of rememory appears.

The reaction of the characters towards ghosts are changeable, in the sense that in Toni Morrison's novel *Beloved*, Denver sees Beloved as her friend because her loneliness disappears with the arrival of Beloved. Sethe is kind and gentle as she reminds of her own dead daughter, Beloved. Paul D is not happy with Beloved. Although all characters have different kinds of feelings towards the ghost, Morrison indicates that her presence is not extraordinary for African Americans. In addition, they think that sharing their house with an angry ghost who represents the past of slavery is normal. When Sethe offers Baby Suggs to change their house because of the ghost, Baby Suggs says:

What'd be the point?" asked Baby Suggs. "Not a house in the country ain't packed to its rafters with some dead Negro's grief. We are lucky this ghost is a baby... (Morrison, 1988, p.5)

In short, Morrison constructs the magical reality attentively by showing magical components and the elements of haunting into magical lands and homes she creates.

4.5. Rememory and its connection to Gothic in *Beloved*

Gothic has been approached differently without twisting the fact that it includes fear, mystery and suspense within itself. According to Abrams,

[t]he Gothic novel ...is a type of prose fiction which was inaugurated by Horace Walpole's *The Castle of Otranto: A Gothic Story* (1764) . . . The principle aim of such novels was to evoke chilling terror by exploiting mystery and a variety of horrors. (1985, p.78)

In addition, gothic has "a brooding atmosphere of gloom and terror, [and] represents events which are un-canny or macabre or melodramatically violent, and often deals with aberrant psychological state." (Abrams, 1985, p.78)

To start with, it can be stated that in Toni Morrison's *Beloved*, the opening scene includes horror, which is the component of gothic:

124 is spiteful. Full of baby's venom. The women in the house knew it and so did the children...by 1873 Sethe and her daughter Denver were its only victims. The grandmother, Baby Suggs, was dead, and the sons, Howard and Buglar, had run away by the time they were thirteen years old... (1988, p.3)

One of the scenes which illustrates chaos is Sethe's sons Howard and Buglar's escape from the house because of fear. Howard's "seeing two tiny handprints appearing on the cake" (Morrison, 1988, p.3) or Buglar's "looking in the mirror" which shatters. These signals demonstrate the presence of *Beloved*. The community is afraid of Sethe and her family as she murders her baby. After Baby Suggs died, no one eats Sethe's food, in the sense that the killing action is rejected by society. The arrival of Paul D brings joy and happiness into the house although Denver is not pleased as she thinks that Paul D is monopolizing her mum, in the sense that she doesn't have any friends to hang out. Another point is that the disappearance of their dog, Here boy is the sign of the presence of *Beloved*, a ghost. In African tradition, dogs feel the existence of ghosts faster than people. With the arrival of *Beloved*, facing with her past, Sethe starts to discuss and explain the past details to *Beloved* and Paul D. Krumholz emphasizes that *Beloved* "forces Sethe to confront her past in her incompatible roles as a slave and a mother." (1999, p.109) *Beloved* is jealous of Sethe as she sleeps with Paul D. *Beloved* thinks that she can be stopped by Paul D from taking her revenge, and forces Paul D to make love to her in the storeroom. *Beloved* drops her skirt looking at him with empty eyes and comes closer to him. At this point, Paul D obeys the rules controlled by *Beloved*.

What he knew was that when he reached the inside part he was saying, 'Red heart. Red heart,' over and over again. Softly and then so loud it woke Denver, then Paul D himself. (Morrison, 1988, p.117).

This event causes discomfort for Paul D, as he thinks sleeping with her guest is a mistake. It can also be emphasized that a cold house is also one of the terrifying places to arouse fear, in the sense that the gothic element shows itself with fear and disturbance. Although Denver is aware of the fact that Beloved is the baby ghost and she sleeps with Paul D, she is pleased with the company of Beloved as she is alone and isolated from society.

Denver neither believed nor commented on Sethe's speculations she lowered her eyes and never said a word about the cold house. She was certain that Beloved was the white dress that had knelt with her mother in the keeping room, the true-to-life presence of the baby that had kept her company most of her life. (Morrison, 1988, p.119)

Although “cold house” and “white dress kneeling” arouse fear, Denver protects Beloved as she knows that she kills her own daughter. Reginald Watson sees Sethe's attitude as a "love murder committed by Sethe ..." (2004, p.157). It can be remarked that she prefers to kill her baby instead of leaving her to the Schoolteacher to torture. Denver rejoins the community and gets a job to help Sethe with the realization of this fact. Thanks to Denver, the community realizes that the baby is reincarnated to take revenge from Sethe. With the help of Ella, Beloved is exorcised. With the arrival of the ghost Sethe, Denver and the community make themselves free.

To conclude, it can be remarked that there is cooperation between gothic and magic realism. Through her perpetration of magical realism, gothic and her concept of rememory, Toni Morrison is successful at showing the muted histories of African-

Americans, conveying their truths to the literary foreground. By reading Morrison's stories, readers can participate in a collective history that contains all perspectives. Morrison advocates the fact that "Black people have a story, and that story has to be heard" (McKay, 1988, p.152).



5. CONCLUSION

Morrison writes her novels in such a way that there is a harmony between supernatural and real. She not only uses the realities of the past but also the irrational components which are ghosts, supernatural elements, and myths as significant elements. Through the concept of rememory within the components of magical realism and gothic, Morrison takes her readers on an exciting journey in which the story wakes up and heals the painful scars of the African Americans. The concept of recalling combines people to their history, and Morrison focuses on the significance of memory not only for the portrayal of oppression in history and slavery, but also for the identity of black people itself. To make their identity stronger, African Americans need to recall and revisit their past.

Toni Morrison's novel *Song of Solomon* starts with Mr. Smith's failure of flight which has gothic elements as it includes fear and death. However, it ends with magical realism, in the sense that Milkman enters into a new area where he meets his new identity and remembers his ancestral past rather than the components of pain and pressure of the past. Milkman never intentionally faces his past before he meets Pilate and Pilate can be accepted as the embodiment of magical realism. Thanks to Pilate, and Morrison's magical realism, Milkman has the knowledge of his cultural past. Magical settings, extraordinary events, ghosts, myths and magical characters like Pilate are crucial factors to comprehend the presence of magical realism. On the other hand, Milkman's family house which is haunted and which has a disturbing atmosphere; his secretive family and dispossessed identity are the signs of gothic in the novel. Ruth's strange breastfeeding is also the most uncanny event linked with restlessness and reflects gothic features.

In Morrison's *Beloved*, it can be remarked that magical setting, myths, Sethe's daughter Beloved who doesn't frighten the people of the house, 124, are the reflections of magical realism. On other hand, in the novel, the opening scene which is full of horror, Beloved's seduction of Paul D, cold house, the escape of Sethe's two sons Howard and Burglar are the indications of gothic features which are composed of fear and disturbance. It can be pointed out that in both Morrison's novels, while giving the central concept of rememory, the application of magical realism and gothic are in existence.

Writing *Beloved*, Morrison reconstructs historical memory changing the past into a transformative comprehension of the present and reimagined future. The healing potential of rememory is illustrated in the novel, in the sense that, after Beloved becomes uncontrollable, Denver takes support from the women in the community. Later, at the end of their dialogue with Denver, the women construct their own rememory, in the sense that they remember their past with Baby Suggs and they accept to exorcise the ghost, Beloved. This act of rememory results in healing not only for Denver but also for the women themselves, by forgiving Sethe's brutal act towards his own daughter, Beloved. With the exorcise of Beloved, they free Sethe from her past. In *Beloved*, Morrison shows this strong women's collective in writing:

...the voices of women searched for the right combination, the key, the code, the sound that broke the back of words, building voice on voice until they found it, and when they did it was a wave of sound wide enough to sound deep water and knock the pods off chestnut trees. It broke over Sethe and she trembled like the baptized in its wash. (Morrison, 1987, p.275)

These females use magic realism through calling upon folk magic powers. As a result, Sethe is able to construct happiness with Paul D by forgiving herself. In

Morrison's other novel, *Song of Solomon*, Pilate somehow heals Milkman by showing other ways, such as connecting him to his ancestral past, instead of violence that his peers, the Guitar and Seven Days prefer. Toni Morrison remarks that violence is not an effective way to reclaim history. She emphasizes that language is a significant weapon against violence and ignorance. In the last part of Morrison's Nobel speech, Morrison points out how the perceptions of the younger generations in giving voice have become different due to female griot, " language alone protects us from the scariness of things with no names... How lovely it is, this thing we have done together" (Morrison, 1994, pp.28-30). It can be emphasized that Morrison's griot invites people to join a shared history by supporting the idea that language is stronger than violence. Similarly, Pilate offers Milkman the knowledge of his ancestral past through the language of songs instead of utilizing violence.

It can also be pointed out that the reasons for Morrison's using rememory are that it doesn't just have the notion of healing but also educational potentials, in that it serves as a key to enlighten the ancestral past. The recovery of history gives a different meaning of existence to African Americans and a new aspect to African American literature where oppression becomes a crucial subject. With the help of magic, ghosts and characters in the novel, in *Song of Solomon*, Milkman discovers and comprehends his knowledge of their ancestral past. Thanks to Milkman's research for his descendants, Morrison heals the past of people whose identities are not found during the slavery. It can also be said that it is during his journey Milkman becomes aware of his wealth. In *Song of Solomon* it is pointed out that "...there was nothing here to help him- not his money, his car, his father's reputation, his suit or his shoes. In fact, they hampered him " (1987, p.208). Milkman faces with his past and becomes free in himself, it makes Morrison recreate history and focus on the silent events of

the past. Morrison states that Blacks have no names and tells: "...we have always suffered being nameless. We didn't have names because ours are those of the masters which were given to us with indifference and don't represent anything for us" (Morrison, 1987, p.697). In addition, Milkman's search helps him to find the names who are not found. Morrison focuses: "if we don't keep in touch with our ancestors. We are, in fact, lost (Morrison, 1987, p.140). It can also be remarked that Milkman's research for his past turns into a remembering action and understanding his African American descendants.

Morrison has the symbol of flying and oral tradition of story telling in her novel *Song of Solomon* as it illustrates the metaphor that African Americans escape to the free North and fly away from slavery. In addition, Morrison focuses on the climatic change of the search from gold to a golden history. When the past is buried, the present gains a new sense of point which is safe and the future given a new way. Morrison illustrates history as a device to show the forgotten past and survival in her works.

REFERENCES

- Abrams, M. H. A. (1985) *Glossary of literary terms*. Fort Worth: Harcourt.
- Abrams, M. H., Donaldson, E. T., Smith, H., Adams, R. M., Monk, S. H., Lipking, L., & Ford, G. H. (1986). *The norton anthology of English literature*. New York: Norton.
- Aizenberg, Edga. Borges, Postcolonial Precursor (1992). *World literature today*, 6 (1), 21-26. <https://www.jstor.org/stable/40147850>
- Aptheker, H. (1951). *A documentary of the Negro People in the United States*. Carol Publishing Group.
- Aristotle. (1981). *Politics*. London: Penguin Classics.
- Baldick C. (2004). *The concise Oxford dictionary of literary terms*. Oxford: OUP.
- Beaulieu, E. A. (2003) *The Toni Morrison Encyclopedia*. London: Greenwood Press.
- Berlin, I. (2003). *Many thousands gone; ira Berlin, generations of captivity: A history of African-American slaves*. Cambridge, MA: Harvard University Press.
- Bhabha, K. H. (1994). *The location of culture*, Routledge.
- Bianda, P., & Martin, P. (2012). *Using magical realism to express postcolonial thought*. <https://medium.com/@pambianda/using-magical-realism-to-express-postcolonial-thought-368f4014f51f>
- Boehmer, E. (1995). *Colonial and post colonial literature colonized others, distinct actualities: post colonial women's writing*. Oxford New York: University Press.
- Botting, F. (1996). *Gothic (pp. 1-3)* London and New York: Routledge.

- Bowers, M. A. (2005). *Magic(al) realism*. New York: Routledge.
- Brown, D., & Webb, C. (2007). *Race in the American south: From civil rights to civil rights*. Edinburg: Edinburg University Press.
- Cambridge Dictionary (n.d.). *Slavery*.
<https://dictionary.cambridge.org/tr/s%C3%B6zl%C3%BCk/ingilizce/slavery>
- Carpentier, A. (1995). The baroque and the marvelous real. In L. P. Zamora and W. B. Faris (eds), *Magical Realism: Theory, History, Community* (pp. 75-88). Durham and London: Duke University Press.
- Chanady, A. B. (1985). *Magical realism and the fantastic: resolved versus unresolved antinomy*. New York: Garland.
- Croix, G. E. M. de Ste. (1981). *Class struggle in the ancient Greek World: From the Archaic Age to the Arab Conquests*. London: Duckworth.
- Darling, M. (1994). In the realm of responsibility: A conversation with Toni Morrison. In. D. Taylor and G. Jackson (eds), *Conversations with Toni Morrison* (pp. 246-254). MS: University Press of Mississippi.
- Davis, C. (1988). *Interview with Toni Morrison*. *Présence Africaine Nouvelle Série*, 145, 141-150. <https://www.jstor.org/stable/24351591>
- Davison, C. M. (2009). *History of the gothic: gothic literature 1764-1824*. University of Wales Press.
- De Vore, D. (2009). *The gothic novel (report)*. University of California. Retrieved January, 2021, from http://cai.ucdavis.edu/waters_sites/gothicnovel/155breport.html

- Denard, C. C. (1991). Toni Morrison. In E. Showalter, L. Baechler, and A. W. Litz (eds), *Modern American Women Writers* (p.21). Toronto: Collier Macmillan Canada.
- Diala-Ogamba, B. (2011). *Gothic elements in Toni Morrison's "Beloved" and elechi amadi's "The Concubine"*. CLA Journal, 54 (4), pp.410-424.
<http://www.jstor.com/stable/44325810>
- Eppert, C. (2003). *History, re-imagined, forgotten and forgiven: student responses , to Toni Morrison 's beloved*. Changing English Carfax Publishing, 10(2), pp. 185-194. <https://doi.org/10.1080/13586840302069>
- Freehling, A. (1982). *Drift toward dissolution: The Virginia slavery debate of 1831–32*. BatonRouge: Louisiana State University Press.
- Garrett, P. K. (2003). *Gothic reflections: A narrative force in the nineteenth-century fiction*. Cornell University Press.
- Gates, H. L. J. (1989). *The signifying monkey: A theory of African-American literary criticism*. Oxford University Press.
- Genovese, Eugene D. (1974). *Roll, Jordan, Roll: The world the slaves made*. New York: Pantheon.
- Gilroy, P. (1993). *The black atlantic; black culture and ineffable terror*. Cambridge Massachusets: Harvard University Press.
- Graves, J. L. (1962). The Social Ideas of Marcus Garvey. *The Journal of Negro Education*, 31(1) pp. 65-74.

Grewal, G. (1998). *Circles of sorrow, lines of struggle: The novels of Toni Morrison*.

Baton Rouge, LA: Louisiana State University Press.

Guthrie D. T. (1986). *An interview with Toni Morrison* by Christina Davis, in

Conversations with Toni Morrison, University Press of Mississippi.p.225

Hegerfeldt, A. C. (2005). *Lies that tell the truth: Magic realism seen through*

contemporary fiction from Britain (Costerus NS, 155). Amsterdam: Rodopi.

Hellie, R. (2020, August 24). *Slavery*. [https://www.britannica.com/topic/slavery-](https://www.britannica.com/topic/slavery-sociology)

[sociology](https://www.britannica.com/topic/slavery-sociology)

Henderson, M. G. (1999). Toni Morrison's beloved: re-memembering the body as

historical text. In W. L. Andrews and N. Y. McKay (eds), *Toni Morrison's*

Beloved: A Casebook (pp. 79-106). Oxford University Press.

Hill, K. J., & Illinois, O. (2003, March 27). *One hundred years of solitude: in*

recognition of the 35th anniversary. Retrieved December 28, 2020 from

<https://www.angelfire.com/wa2/margin/nonficHillGGM.html>

Hume D. R. (1969). *Gothic versus Romantic: A Revaluation of the Gothic Novel*.

PMLA, 84(2), 282-290 <https://www.jstor.org/stable/1261285>

Jablon, M. (1993). *Rememory, Dream Memory, And Revision In Toni Morrison's*

"Beloved" and "Alice" Walker's "The Temple of My Familiar. CLA Journal,

37(2), 136-144. Retrieved from: <https://www.jstor.org/stable/44322555>

Kant, I. (1802). *Physische Geographie* [Physical Geography]. Königsberg: Bey

Goebbels und Unzer.

- Kant, Immanuel. (2011). *Observations on the Feeling of the Beautiful and Sublime and Other Writings*. ed. Patrick Frierson and Paul Guyer, Cambridge: Cambridge University Press.
- Keech, J. M. (1974). *The Survival of the Gothic Response*. *Studies in the Novel*, 6(2), 130-144. Retrieved September 10, 2020 from: <https://www.jstor.org/stable/29531653>
- Khair T. (2009) *The Gothic, Postcolonialism and Otherness*. In: *The Gothic, Postcolonialism and Otherness*. London: Palgrave Macmillan. Retrieved September 15, 2020, from: https://doi.org/10.1057/9780230251045_1
- Krumholz, L. (1999). The ghosts of slavery: historical recovery in Toni Morrison's *Beloved*. In William L. Andrews and Nellie Y. McKay (eds.), *Toni Morrison's Beloved: A Casebook*. New York: Oxford UP.
- Kulin, K. (1988). Gabriel Garcia Marquez: Mythical Motives. In K. Mannherz and J. Szavai (eds.), *Modern Latin American Fiction*. Budapest: Akademiai Kiado (pp. 63–97). Retrieved January, 15, 2021 from <https://medium.com/@pambianda/using-magical-realism-to-express-postcolonial-thought-368f4014f51f>
- Lyman, S. M. & Vidich, A. J. (2000). *Selected Works of Herbert Blumer: A Public Philosophy for Mass Society*, Champaign, Illinois: University of Illinois Press.
- Malawist, I. B. (1968). Les Recherches sur l'esclavage ancien et le mouvement abolitioniste européen. *Antiquitas Graeco-Romana ac Temporanostra*, In J. Burian and L. Vidman (eds), pp. 161-67. Prague: Academia.

- Marks, K. (2002). *Toni Morrison's Beloved and the Apotropaic Imagination*.
Columbia, MO: University of Missouri Press.
- Martin, R. K., & Savoy, E. (1998). *American Gothic: New Interventions in a National Narrative*. University of Iowa Press.
- McConkey, J. (1996). "Memory, Creation, and Writing" in *The Anatomy of Memory: An Anthology*. New York, NY: Oxford University Press.
- McKay, N. (1988). *Critical Essays on Toni Morrison*. Boston: Hall.
- Morgan, E. S. (1972). Slavery and Freedom: The American Paradox. *Journal of American History*, pp. 59, 5-29.
- Morrison, T. (1987). *Beloved*. Penguin Books.
- Morrison, T. (1987). *Song of Solomon*. New York, NY: Plume.
- Morrison, T. (1988). *Beloved*. Penguin Books.
- Morrison, T. (1992). *Playing in the Dark: Whiteness and the Literary Imagination*.
Vintage Books.
- Morrison, T. (1994). *The Nobel Lecture in Literature, 1993*. New York, NY: Alfred A. Knopf.
- National Archives (2019, April 17). *The Emancipation Proclamation*.
<https://www.archives.gov/exhibits/featured-documents/emancipation-proclamation>
- Online Etymology Dictionary. (n.d.) *Slave*.
<http://www.etymonline.com/index.php?term=slave>

Owlcation. (2018, October 15). *Gothic literature: A definition and list of Gothic fiction elements*. <https://owlcation.com/humanities/The-Gothic-Novel-What-is-Gothic-Literature>

Patterson, Orlando. (1977). 'Slavery', *Annual Review of Sociology*, Year: 1977, Vol. 3, pp. 407-449.

Perez, R. (2014). The Debt of Memory: Reparations, Imagination, and History in Toni Morrison's "Beloved". *Women's Studies*, 42(1/2), 190-198. Retrieved from: <https://www.jstor.org/stable/24364922>

Punter, D., & Byron, G. (2004). *The Gothic*, Blackwell Publishing.

Rampersad, A. (1989) Slavery and the literary imagination: Du Bois's *The Souls of Black Folk*. In D. E. Mc. Dowell and R. Baltimore eds. (pp.163). John Hopkins University Press.

Rawley, J. A. (1981). *The Transatlantic Slave Trade: A History*. New York: W. W. Norton.

Reilly, D. J. (2012). Mama Day: "Where Gothicism and Magical Realism Meet". In L. D. I. Sandín and R. Perez (eds.), *Moments of Magical Realism in US Ethnic Literatures* (pp. 241-258). Palgrave Macmillan.

Rhodes, J. F. (1892). *History of the United States from the Compromise of 1850*. Original from Harvard University: Harper Brothers.

Ricoeur, P. (2006). *Memory, History, Forgetting*. Chicago and London.

Rigney, B. H. (1991). *The voices of Toni Morrison*. Columbus: Ohio State University. Retrieved from:

https://kb.osu.edu/dspace/bitstream/handle/1811/31738/THE_VOICES_OF_TONI_MORRISON.pdf

Roh, F. (1995). Magic Realism: Post-Expressionism. In L. P. Zamora and W. B. Faris (eds), *Magical Realism: Theory, History, Community* (pp. 15-17). Durham and London: Duke University Press.

Sánchez, J. B., & Manzanar, M. A. (2009). *Critical Approaches to Ethnic American Literature*. Uncertain Mirrors. Retrieved from:
[http://dlx.bok.org/genesis/650000/8117249e633cc9c3ceb3411864dfd2eb/_as/\[Jesus_Benito,_Ana_M%C2%AA_Manzanar,_Begona_Simal\]_Unc\(b-ok.org\).pdf](http://dlx.bok.org/genesis/650000/8117249e633cc9c3ceb3411864dfd2eb/_as/[Jesus_Benito,_Ana_M%C2%AA_Manzanar,_Begona_Simal]_Unc(b-ok.org).pdf)

Schneider, D., & Schnedier, C. J. (2007). *Slavery in America*. Facts on File Inc.

Shoemaker, N. (2004). *A Strange Likeness: Becoming Red and White in Eighteenth-Century North America*. New York: Oxford University Press.

Slave states and free states. (n.d.). In *Wikipedia*.

https://en.wikipedia.org/wiki/Slave_states_and_free_states

Smith, A. (2007). *Gothic Literature*, Edinburgh University Press Ltd.

Smithsonian National Museum of American History Behring Center (n.d.). *Separate but equal: The law of the land*.

<https://americanhistory.si.edu/brown/history/1-segregated/separate-but-equal.html>

Soukhanov, A. H. (1992). *American Heritage Dictionary of the English Language* (3rd ed.), Boston: Houghton Mifflin.

The Editors of Encyclopedia Britannica (2021, February 18). *Toni Morrison*. March 13, 2021 from <https://www.britannica.com/biography/Toni-Morrison>

The Editors of History.com (2018, November 16). *Black history milestones: timeline*. <https://www.history.com/topics/black-history/black-history-milestones>

Trelease, A. W. (1972). *White Terror: The Ku Klux Klan Conspiracy and Southern Reconstruction*. Baton Rouge: Louisiana State University Press.

Vaughan, Alden T. (1982). From White Man to Redskin: Changing Anglo-American Perceptions of the American Indian. *American Historical Review*, 87. Issue 4, pp. 917-95

Vega-González, S. (2001). Memory and the Quest for Family History in One Hundred Years of Solitude and Song of Solomon. *Comparative Literature and Culture*, 3(1), 1-9. Retrieved from: <http://dx.doi.org/10.7771/1481-4374.1102>. Accessed 21 Sep. 2016.

Vickroy, L. (2002). *Trauma and Survival in Contemporary Literature*. Charlottesville: University of Virginia Press.

Vogt, J. (1973). *Bibliographie Zur Antiken Sklaverei*, Akad. Wiss. Lit, Mainz.

Walter, R. (1993). *Magical Realism in Contemporary Chicano Fiction*. Frankfurt am Main: Vervuert Verlag.

Watkins, M. (1994). Talk with Toni Morrison. In D. T. Guthrie (eds.), *Conversations with Toni Morrison* (pp. 43-47). MS: University Press of Mississippi.

Watson, R. (2004) The Power of the 'Milk' and Motherhood: Images of Deconstruction And Reconstruction in Toni Morrison's *Beloved* and Alice Walker's *The Third Life of Grange Copeland*. *CLA Journal*, 48(2), 263- 280.

Wester, M. L. (2006). *Blackness writes back: contemporary African-American revisions of Gothic racial ideologies*. (Unpublished dissertation). University of Florida, USA.

Wood, M. (2005). Sensations of Loss. In H. Bloom (eds.), *Modern Critical Views Toni Morrison* (pp.173). New York and Philadelphia: Chelsea House Publishers.

Zamora, L. P. (1995). Magical Romance/Magical Realism: Ghosts in U.S and Latin American Fiction. In L. P. Zamora and W. B. Faris (eds.), *Magical Realism: Theory, History, Community* (pp.). Durham and London: Duke University Press.