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The Politics of Identity: De/construction in In/visible Spaces in Toni Morrison's *Home*

Dissertation Submitted to the Department of English in Fulfillment of the Requirements for the Degree of Magister in Post Colonial Women Literature Written in English

Submitted by: Noureddine CHEBLI Supervised by: Prof. Mohamed.Yamin BOULENOUAR

Board of Examiners:

President: Prof. Fewzia BEDJAOUI	UDL, Sidi Bel Abbes
Supervisor: Prof. Mohamed Yamin BOULENOUAR	UDL, Sidi Bel Abbes
Examiner: Prof. Abbès BAHOUS	UAI, Mostaganem
Examiner: Dr. Ghania OUAHMICHE	UMBA, Oran

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Abstract

This magister dissertation deals with an Afro-American novelist Toni Morrison's *Home* (2012) in which she endeavours to unveil a mid-twentieth-century America that is filled with multilayered and interconnected racial prejudice and injustice, where black people customarily underwent many distressful violent situations. This study, in addition to the ubiquitous themes questioned in literary analysis, sheds light on new themes addressed implicitly in Critical Discourse Analysis (CDA) as a powerful device to highlight the invisible space of black people and gives them power to resist the politics of identity. Accordingly, two levels of analysis have been proposed, literary and critical discourse analysis of the novel. The earlier relates to the art or practice of judging explicitly the qualities and characters of the literary text (*Home*) and the latter deals with discourse elements such as power and politics which have an implicit understanding. In order to achieve the aim of this study, it becomes necessary to make a critical analysis of identity politics through de/construction in in/visible spaces. The strategy of deconstruction is deployed to explore the unspeakable experiences of black individuals and make them visible. In conclusion, Morrison wanted to say that the 1950s were not an affluent society for everybody. She denounces the medical experimentations that were taking place in the U.S with black people, how white people used power over black people. Then, she disclosed the pain and suffering the Korean War (1950-53) caused to black soldiers with a mental trauma. As a result, this work offers a CDA to Toni Morrison's *Home* and highlights an approach that is inseparable from feminist, postcolonial, deconstruction, trauma and critical race theories.

Key words: Toni Morrison's *Home*, the Politics of Identity, De/construction, In/visible Spaces, CDA, Afro- Americans, U.S in 1950s. Power, Trauma, Korean War, Medical Experimentations.

ملخص

تتناول رسالة الماجستر هذه رواية الدار (2012) للكاتبة الأفرو أمريكية توني موريسن والتي من خلالها تحاول كشف الأحداث التي ميزت فترة الخمسينييات من القرن العشرين في أمريكا من تعدد أسباب التمييز العنصري، حيث تعرض السود لظروف عنف قاسية ومتعددة. تسلط هذه الدراسة ـ بالإضافة إلى المواضيع دائمة الحضور في أي تحليل أدبي ـ الضوء على مواضيع جديدة وخفية من خلال التحليل النقدي للخطاب كأداة قوية للتركيز على المجال الخفي للسود و إعطائهم القوة اللازمة للتصدي لسياسة الهوية المطبقة في أمريكا. لهذا السبب تم الاعتماد على مستويين من التحليل: التحليل الأدبي والتحليل النقدي للخطاب، فالأول يدرس النص ظاهريا وفنيا أما الثاني فيدرس العناصر المتعلقة بالخطاب مثل السلطة والسياسة والتي تتطلب فهما ضمنيا. ومن أجل تحقيق هذا الهدف، كان لابد من تحليل نقدي لسياسة الهوية عن طريق التفكيك للمجال الخفي والمرئي. فطريقة التفكيك هذه استعملت لاكتشاف التجارب المسكوت عنها حول السود ومحاولة اظهارها. وفي الختام أرادت الكاتبة أن تقول أن فترة الخمسينييات من القرن الماضي لم تكن رغيدة لكل الأمريكيين كما استنكرت التجارب الطبية المطبقة أنذاك على السود وكذا تسلط البيض عليهم. بالإضافة إلى ذلك كشفت الكاتبة عن ألم ومعاناة حرب كوريا وما سببته للجنود السود من أمراض نفسية. وكنتيجة للبحث، هذا العمل يقدم تحليل نقدي للخطاب لرواية الدار لموريسن مبرزا مقاربة لا تتجزأ عن المقاربات الأخرى كالنسوية ومابعد الكولونيالية والتروما والتفكيك والنقد العنصري.

كلمات مفتاحية: الدار لتوني موريسن، سياسة الهوية، التفكيك والتركيب، المجال الخفي والمرئي، التحليل النقدي للخطاب، الأفرو أمريكيين، الولايات المتحدة في خمسينيات القرن العشرين، السلطة، التروما، الحرب الكورية، التجارب الطبية.

Dedications

TO THE MEMORY OF MY FATHER

Declaration

I hereby declare that I worked on the magister dissertation on my own and that I used only the sources mentioned in the bibliography.

Noureddine CHEBLI

Postgraduate student,

Department of Foreign Languages, Section of English,

Djillali Liabès University, Sidi Bel Abbès,

Algeria.

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List of Acronyms

BAM (Black Arts Movement)

CDA (Critical Discourse Analysis)

CRT (Critical Race Theory)

IMF (International Monetary Fund)

NBFO (National Black Feminist Organization)

PTSD (Post Traumatic Stress Disorder)

USA (United States of America)

TT (Trauma Theory)

WTO (World Trade Organisation)

WWII (World War Two)

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General Introduction

"A white has no superiority over a black nor does a black have any superiority over a white except by piety and good actions."

Prophet Muhammad, May Peace Be Upon Him.
(Sahih el Boukhari)

Toni Morrison's *Home* (2012) engagement in the mid-twentieth-century America is to deconstruct the visible (the realm of politics) from the invisible (the realm of personal issues). This leads to Morrison's exploration of the politics of identity in themes implicit in forms of expression. The private and public space of what might be deemed home is controversial as Frank Money, the protagonist, struggles for self-definition in his journey (modern odyssey) along a thorny road from Seattle to Georgia after receiving a letter "Come fast. She be dead if you tarry" to rescue his sister, Ycidra, known as Cee physically violated by a white doctor.

This magister dissertation examines the politics of identity: de/construction in in/visible spaces in Toni Morrison's *Home*. Since Morrison is an African-American novelist in the context of white writing community, de/constructing identities is understood in her novel through analysing elements such as trauma, gender, racism, power and knowledge which influence her character's identity in male-dominated societies or by colonial powers. Moreover, this dissertation sheds more light on new themes addressed implicitly in Critical Discourse Analysis as a powerful device to uncover social power relations and to enact social change. By considering the characters' conditions, it can be concluded that the imperial power is indifferent to the Blacks and endangers their lives by forcing them to be engaged in wars, doing medical and eugenic experiments on black women in order to rescue the rich through infertility. In other words, the invisible and wandering characters are haunted both in and out their homes or uprooted and they cannot achieve the stability of their identity. On the contrary, Morrison's black characters emerge as powerful and brave-abuse survivors who learn how to heal their emotional and psychological wounds. By homecoming they reconstruct their identity and acquire their authenticity again

because for them returning home means stability of identity.(Soleimani & Zarrinjooee 2014)

"All progress are born of inquiry. Doubt is often better than overconfidence, for it leads to inquiry, and inquiry leads to invention" is a famous Hudson Maxim in context of which the significance of research can well be understood. (C.R Kothari 2004: 5)

The overall purpose of this study is to identify and describe themes and issues found in Morrison's novel *Home* which are explicitly prevalent in novels within the African American women's literary tradition, as well as to come to a much better understanding of exactly the hidden side of the U.S 1950s politics of identity. In order to achieve the aim of this study it becomes necessary to make a critique of identity politics through de/construction in in/visible spaces.

This research work is the result of a number of motivations:

-First, I found it interesting to do my research on one of Toni Morrison's latest novels, because not so many people have made an investigation on it yet. I have made my best to find information or reviews about the novel.

-Second, it examines traditional themes by focusing on the experience of men. Unlike her previous mostly covering female issues, Morrison has decided to focus primarily on a male protagonist, Frank Money, and the difficulties he faces in forming an adequate manhood.

-Third, this study deals not only with explicit traditional themes, but also with new implicit themes illustrated by CDA such as power and knowledge, politics and gender.

"Quite often we all hear that a problem clearly stated is a problem half solved." (C.R. Kothari 2004) The problem to be investigated in this study is that among many black women writers, Morrison tries to explore and highlight the invisible space of black characters that gives them power to resist the politics of identity in her *Home* in the 1950s. By deconstruction, she challenges the traditional conception of dividing everything into visible and invisible spaces. The first one is privileged at the expense of the other.

With the rise of modernity, identity gains significance. However, it is in the twentieth century that the question of identity draws the scholarly attention of the scholars in different academic fields. More seriously, identity turns into a thorny problem for the minority groups. Although immersed in the African American community, Morrison's *Home* questions the politics of identity. Traditional conceptions to Morrison's fiction have considered identity as a cultural or racial paradigm. This magister dissertation, however, adopts and embraces different theories of postcolonialism, feminism, deconstruction, critical race, trauma and CDA, to analyse the issue of identity in accordance with different discourses. The analysis can shed a new light on the notion of the politics of identity in the minority literature. More importantly, Morrison manages to capture how many African Americans experienced the period of the 1950s, a period often idealised in the country's historical imagination, but which, as the novel shows, was not without its social complexities and visible racial abuses. (Rajabi 2013)

The present dissertation endeavours to reveal the hidden picture of black people in Morrison's *Home* in the 1950s U.S, through a synthesis of both literary and critical discourse analysis. Therefore, this case of study will be set up to explore the following general research question:

How are the politics of identity and spaces deconstructed in Toni Morrison's *Home*?

Then the following sub-questions are formulated to get a reliable answer to this problematic.

1-To what extent does Morrison in her novel *Home* give presence to the invisible?

2-What are the in/visible spaces in Toni Morrison's *Home*?

3- How does Morrison deconstruct (dismantle) the master's defining power and empower her black characters?

The answers to these questions might not seem easy to conceive, but as an attempt to give an answer to the above research questions, the following hypotheses are set to govern this study:

a/ This magister dissertation examines how African American, Toni Morrison, gives presence to the invisible spaces by deconstructing the master's defining power.

b/ Variables of identity are implicit/hidden , Toni Morrison will try to make them visible.

c/ As far as Feminism is concerned women writers use de/construction as a strategy to reverse the binary man/woman in order to highlight the exclusion, dependence and violence necessary to keep that binary in place. This construction is denoted by a slash that places all the favored terms on the left, and all that must be repressed and controlled on the right.

To reach the key point of my research dissertation I have worked on a descriptive and analytical study as Kothari (2004) states that description studies include surveys and fact-findings enquiries of different kinds; as well as, I have no control over the variables. On the other hand, it is analytical because it provides a strategy of analysis of the literary discourse through the synthesis of Literary Analysis and Critical Discourse Analysis. It could be of special help to those interested in literary criticism and theory, linguistics, and social sciences. One of the novelties of this research dissertation, therefore, is to initiate a Critical Discourse Analysis to Toni Morrison's tenth novel *Home* to come to a new understanding of it addressing critically ways of looking at literature beyond the typical plot-theme-character-setting studies. CDA is an approach of study to examine the domination through language, as well as to examine the power of the white on the black through language too. (N. Fairclough 1995) Furthermore, *Home* has been analysed using historical records that emphasise the most significant events presented in the story.

Through analysis of Morrison's *Home*, this study examines the politics of identity in which the strategy of deconstruction employed by a female writer to create new identities for her characters and above all they struggle to achieve self-definition. The study, therefore, employs a qualitative methodology in the analysis of the selected novel.

The review of literature reveals that much critical work has been done about Morrison's *Home* from feminist, political, psychological and the social perspectives. However, these studies have not engaged in the issue of otherness from both a literary

and CDA. The literary criticism of *Home* by Morrison was explored and investigated in different ways. However, initiating a CDA comes to a new and different understanding of it and addresses critically ways of looking at literature beyond the typical plot- theme- character- setting studies. While the innovation that characterises Morrison's *Home* takes form in an economy of prose, unadorned but rich in its association and encourages a deconstructionist reading to reveal the politics of reading and writing that is crucial for the reader's construction of the text.

The focus in this magister dissertation intends to deal with Toni Morrison's *Home* in which I endeavour to deconstruct the politics of identity during the 1950s in America. A deconstructionist looks for oppositions and binaries within a text: man/woman, black/white, et cetera and uses them to deconstruct the meaning of the piece, showing that the text undermines itself (Lynn 1998). In these oppositions, one is always favored over the other. However, a playful reader can imaginatively reverse this favoring, taking what appears to be marginal and showing how it is central to the text. These reversals undermine the text's clarity, opening it up for new ideas and interpretations.

To deconstruct a text, a reader should first try to figure out what is most obviously trying to be said. Then, the reader can play around with ways that the opposite of the obvious meaning can be supported with evidence from the text. Take what is marginal and show how it can be brought to the center of attention. According to Jonathan Culler, "To deconstruct a discourse is to show how it undermines the philosophy it asserts, or the hierarchical oppositions on which it relies" (86). Deconstruction is not meant to obliterate the meaning of a piece of literature. However, it opens it up to other interpretations, creating an infinite number of imaginative reading possibilities. In the late 1960s, Jacques Derrida developed deconstruction which claims that all texts have ambiguity. In brief, ambiguity means something which has more than one meaning. As a new researcher, I try to analyse the hidden meaning contained in the novel *Home* by Toni Morrison through deconstructive approach from a feminist perspective.

There are autobiographical resonances in *Home* as Morrison writes back to her ancestral past, especially the migratory lives of her grandparents and her own experience of the 1950s' America. The novel is also a meditation on the significance

of reading and writing as empowerment and on the importance of knowledge and understanding necessary for the negotiation of lives as lived through the depression, migration, segregation and war.

The politics of identity is a dominant theme in Morrison's novels. Black Woman's quest for cultivating a positive identity is often being complicated by the intersection of discourse, power and knowledge. Morrison's novels describe the secret stories of violence and aggression and capture the lives of abuse survivors and ex-slaves who are trying their best to render their lives normal. In her novel, Morrison presents her female characters as subjects not as marginalised others. Morrison's women emerge as powerful characters, brave abusive-survivors who try to live under the shadow of oppression but do not lose their identity as human beings. They learn how to heal their emotional and psychological wounds and celebrate their womanhood. Thus through her novel *Home*, Morrison tries to record the histories of those countless 'Subaltern' subjects whose voices and stories have been missing in history.

The present work entitled: *The Politics of Identity: De/construction in In/visible Spaces in Toni Morrison's Home* is divided into three chapters. It begins with an introduction that provides an overview to the topic. The first chapter deals with critical and literary theoretical perspective that consists of using theories of post-colonialism, feminism, deconstruction, critical race and trauma theories which are concerned to deconstruct the assumptions about what is the core (the norm) and what is the periphery (the other). The second chapter deals with a chronological overview of African American women literature. Some important facts about Toni Morrison's life are also stated. An attempt to show the influence of mainstream culture, especially on African American women, that has been historically intolerant to African Americans will be also shown. Chapter three is the main and the broadest part of the present work. My purpose in this chapter is to shed light essentially on how Toni Morrison uses her literary production to tell the stories of black people who try to find out the truth about themselves and the world they live in through different circumstances and in different cultures i.e., the U.S politics of identity in the 1950s was indifferent to the Blacks i.e.,-the 1950s were not the same for everybody- some people had more opportunities than others and it was not the same for all. To achieve this goal, we found it necessary to employ both literary and critical discourse analysis.

The general conclusion will be a synthesis of the main concerns of this research. Therefore, this part of the work will provide a clear and concise summary of the main results obtained from the various critical views analysed throughout the body of the work.

Chapter One

Critical and Literary Theoretical Perspectives

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1.1 Introduction

It is undeniable that different people experience the same event differently, that different people approach the same literary text differently. One person may be offended by a character's actions, while another finds them comic. One reader is strengthened by a story's political implications, while another is inspired by the same story's philosophical bent. Literary theories emerged as ways to explain different people's views and responses to literature. Rather than insisting that one view is the best or correct view over the other, literary theories attempt to find value in all views that are based on a careful study of the literature.

Though theoretical writing can often appear to be very complex and to employ vocabularies and ways of thinking that are different from those with which most of us might be familiar, it engages with questions, ideas and issues that are crucial to our experiences of identity, culture and society, and focuses precisely on the ways in which literature, art, the media, history and individuals communicate and interact in the world in which we live.

In this chapter, I will provide specific information about key figures, Edward Said, Gayatri Spivak, Homi Bhabha, and Frantz Fanon. I will concentrate on the key concepts which characterise and illuminate the postcolonial and feminist themes of identity in Toni Morrison's (2012) *Home*, the most relevant to my analyses. Many of the concepts overlap and interweave in one another and are challenging to treat as discrete entities. They originate from human being's fundamental need for belonging and its constant search for a true identity. When viewed within the scope of the colonization process, the term identity politics evokes questions relating to the consequential, psychological aftermaths inflicted on the human mind as a result of it. As the cardinal theme in postcolonial feminist literature, the politics of identity penetrates the most prominent key-concepts pertaining to the field of postcolonial feminist theory. The politics of identity could be argued to be the underlying theme and touchstone in all

postcolonial feminist literature embodying a whole string of postcolonial and feminist concepts.

The first chapter discusses the different meanings of terms such as colonialism, imperialism and neocolonialism that should be on the shelf of every student of literature, culture or history and the controversies surrounding them. It connects colonial and postcolonial discourse studies to key debates on women's literature and identity. Chapter one deals with critical and literary theoretical perspectives that consist of using theories of postcolonialism, feminism, deconstruction, critical race, trauma, and CDA theories which are concerned to deconstruct the assumptions about what is the core and what is the periphery. The six critical theories which have become important or controversial in relation to literature, namely to Toni Morrison's *Home* are shown in this diagram.

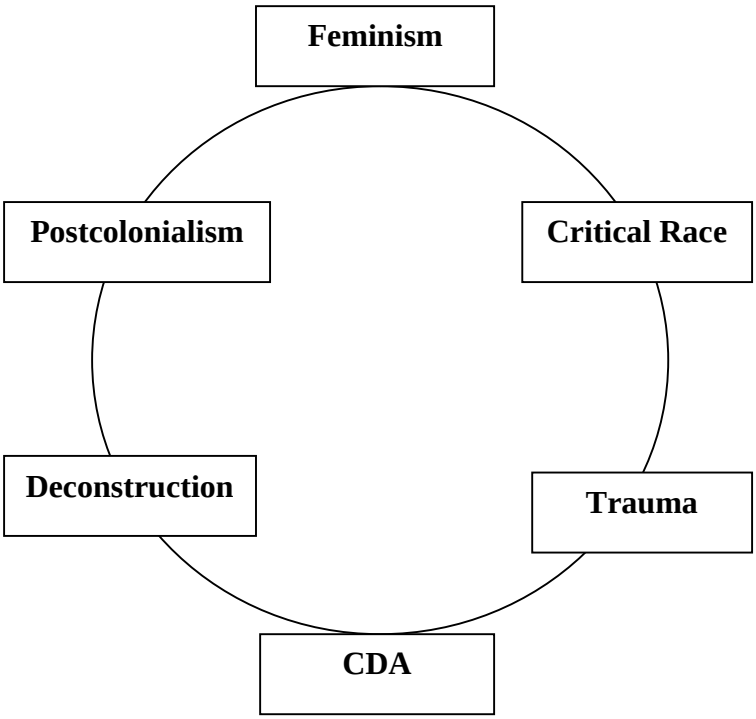

Figure 1.1: Main Critical Literary Theories in Approaching Toni Morrison's *Home*

1.2 Defining the Terms

One part of this study is to discuss the different meanings of terms such as colonialism, imperialism, and postcolonialism, and the controversies surrounding them. It connects colonial and postcolonial discourse studies to key debates on the politics of identity, deconstruction and language, showing why both a new terminology and a new reaching across disciplinary boundaries became necessary in relation to the study of colonialism.

1.2.1 Colonialism/ Imperialism

First, I find it necessary to point out the difference between colonialism and imperialism, two concepts commonly mixed up. Colonialism and imperialism are highly debated concepts with multiple and shifting meanings. (Loomba 1998: 2; Young 2001: 15) Generally speaking, whereas colonialism involves the physical conquest, occupation, and administration of the territory of one country by another, imperialism is an exercise of economic and political power by one country over another that may or may not involve direct occupation. For example, The British and French empires that reached their fullest expansion during the late 19th and early 20th centuries were mostly colonial empires. By contrast, the current system of American imperialism is one that is seen as primarily non-colonial: to considerable degree, American imperialism seeks to exercise power not through new conquests and occupation but through the control of powerful economic institutions such as the World Trade Organization(WTO), the World Bank, the International Monetary Fund (IMF), and the like (Young 2001).

1.2.2 Neocolonialism/ Neoimperialism

Neocolonialism is a term that came into use after the period of decolonization, a period that began during the middle of the last century and, within a few decades, led to the formal political independence of almost all of the erstwhile colonies of Europe. Such achievement of political independence marked an important victory for the various anticolonial movements waged in the non-West. However, these newly independent countries found that, despite political independence, they continued to be economically dependent on their ex-colonial masters because of the far-reaching restructuring of their economies during the colonial era. Such continued economic dependence of the ex-colonies implied that their formal independence was often of only somewhat limited

political value. Neocolonialism is a term that refers to such continuation of Western colonialism by nontraditional means. (Young 2001: 44) Frequently, neocolonialism is seem as having not only economic and political dimensions, but a dimension of Western cultural control as well.

1.2.3 Defining Postcolonialism

Postcolonialism consists of a set of theories in philosophy, economy, politics and literature and it didn't become a major force in literary studies until the early 1990s. It analyses literature produced by cultures developed in response to colonial domination, from the first point of colonial contact that started with European domination of the new world in the late 15th century to the present. Postcolonialism mostly discusses that although the colonisers retreated and left the lands they had invaded, they left behind a deeply cultural colonisation.

In places like United States, the former slave population of displaced Africans who created their own tradition of writing and many works of them, from the poetry of Langston Hughes to the novels of Toni Morrison and Alice Walker, tried to make sense of their history and their constant experience of racism. African American studies is the study of diasporic people who were moved against their own will from their homelands to serve the economic needs of empires that evolved from the wave of European expansion from the 16th century onward. And, of course, it is the study of history and continuing effects of specific processes of race-based discrimination within U.S society. Bernard Bell in his book notes that no other ethnic or social group in America has shared anything like the experience of American Blacks, they experienced kidnapping, the Middle Passage, slavery, Southern Plantation Life, Emancipation, Reconstruction, Post-Reconstruction, Northern Migration, urbanization and ongoing racism. (hook 1987: 5)

1.3 From Colonialism to Colonial Discourse

Colonial discourse is highly implicated in ideas of the centrality of Europe, and thus in assumptions that have become characteristic of modernity: assumptions about history, language, literature and technology. Colonial discourse is thus a system of statements that can be made about colonies and colonial peoples, about colonising powers and about the relationship between these two. It is the system of knowledge and

beliefs about the world within which acts of colonisation take place. Although it is generated within the society and cultures of the colonisers, it becomes that discourse within which the colonised may also come to see themselves. At the very least, it creates a deep conflict in the consciousness of the colonised because of its clash with other knowledge about the world. Rules of inclusion and exclusion operate on the assumption of the superiority of the coloniser's culture, history, language, art, political structures, social conventions, and the assertion of the need for the colonised to be raised up through colonial contact. In particular, colonial discourse depends on notions of race that begin to emerge at the very advent of European imperialism. Through such distinctions it comes to represent the colonised, whatever the nature of their social structures and cultural histories, as primitive and the colonisers as 'civilised'.

Colonial discourse tends to exclude, of course, statements about the exploitation of the resources of the colonised, the political status accruing to colonising powers, the importance to domestic politics of the development of an empire, all of which may be compelling reasons for maintaining colonial ties. Rather it conceals these benefits in statements about the inferiority of the colonised, the primitive nature of other races, the barbaric depravity of colonised societies, and therefore the duty of the imperial power to reproduce itself in the colonial society, and to advance the civilisation of the colony through trade, administration, cultural and moral improvement.

1.3.1 Colonial Discourse

Colonial discourse is the collection of narratives, statements, and opinions that deals with colonised peoples- told from the perspective of European colonisers. This discourse is not very considerate to colonised peoples.(accessed 2016) It portrays them as undeveloped, primitive, immature, and as servants whereas; colonizers themselves are usually presented as civilsed and benevolent. And to see colonial discourse in practice you can have a look at how much fear surrounds a journey into the Congo in Joseph Conrad's *Heart of Darkness*, a late Victorian novel about Europeans going into Africa. Chinua Achebe, a Nigerian novelist, does not like this book, he has long argued that Joseph Conrad was a racist, he thinks it shows Africa and Africans in a stereotypical light, though others have argued that Conrad is trying to show the true ugliness of colonialism.

Ania Looomba argues that '*colonial discourse studies present a distorted picture of colonial rule in which cultural effects are inflated at the expense of economic and political institutions*.' (2005: 51) Here she points out that colonial discourse is not about non-Western cultures, but about the Western representation of these cultures, particularly in the field of literature. However, Said believes that representations of the 'Other' in European literary texts, travelogues and other writings contributed to the creation of a dichotomy between Europe and its 'others', that was central to the maintenance of European hegemony over other lands.(ibid: 43) In this respect, Said's premise is to show how 'knowledge' about non-Europeans was part of the process of maintaining power over them. Therefore, he suggests that Europeans were telling lies and they disliked non-Western peoples or cultures.

1.3.2 Postcolonial Discourse

After this brief introduction to colonial discourse, now we have to turn towards the postcolonial discourse. Postcolonial discourse attempts to redefine differently, reformulate and reconstruct the colonised self. The postcolonial represents the period that begins with national independence in contrast to the colonial rule. It is because the period of colonialism is over, so the entire world is deemed as postcolonial, in spite of the fact that colonialism is continued in hidden forms. The imperial impact is still alive and active today in literature. There are discussions over neocolonialism as the countries like Nigeria and India may be both postcolonial in the sense that being formally independent and neocolonial psychologically at the same time. In short, though they got independence and freedom from the British rule, colonialism is still ruling their psychology. But a lot of discussion over this matter leads to the way round and comes to postcolonialism and postcolonial study, the most accepted phrases. The world except Europe and now America is affected and affecting a lot from the imperial dominance; it exploited the literature of marginals. The European literatures of the then English literature were used as a tool of manipulation, to set the rule, to repress the orient in Said's term.(Datta 2015)

This study covers the theoretical and critical ideas of four dominant literary theorists: Edward Said, Gayatri Spivak, Homi Bhabha, and Frantz Fanon. It includes only their critical thinking.

1.3.2.1 Edward Said

Edward Said's '*Orientalism*' is the founder stone of postcolonial study. *Orientalism* established the scientific study of postcolonial theory published in 1978. It revolutionised the area of postcolonial theory and literatures. The book has its own terminology. It depicts the imbalance between the West and East. Said applied terms and concepts as 'orient' the other and 'occident' to show the relation between two distinct cultures - West and East.

'Orientalism' is one of the parts in a trilogy; the other two books are the questions of Palestine (1980) and Covering Islam (1982). This fact is stressed out by Leela Gandhi, a postcolonial critic:

> *"Orientalism is the first book in a trilogy devoted to an exploration of the historically imbalanced relationship between the world of Islam, the Middle East and the 'Orient' on the one hand, and that of European and American imperialism on the other."* (Gandhi 2007: 9)

Here, Gandhi refers to the expression 'historically imbalanced' to show the distant past of the relationship between East and West. Said really emphasised the policies, plans and methodologies of the Occident making dominant over the Orient. The primary focus of *Orientalism* is to create awareness in continental literature. Marginalisation must be banned through the effective use of Eastern literature. The factors like ignorance, barbarism, primitiveness, despotism and idleness are attributed to the East to establish dominance of the West. This process of attributions marginalised Eastern literature. Binary opposition of East and West suggests that the valley of discrimination among them is wider.(Ibid)

The above commentary on *'Orientalism'* clarifies the objective of study of postcolonial theory as to unite the different cultural, social, political, economic, ethno-racist aspect in literatures of both the Worlds- East and West.

1.3.2.2 Gayatri Chakravorty Spivak

Gayatry Spivak is another important figure in postcolonial theory, her critical work in Other Worlds: Essays in Cultural Politics (1987) deserves special mention including the essay '*Can the Subaltern Speak*?' She widened the scope of subaltern literature including the literatures of marginalised women. She makes harsh comment

on the male dominant society and shows the secondary position, inferior role given to women in patriarchy. According to Spivak, women are doubly exploited and under estimated in postcolonial literature. Subaltern is a military term, but Spivak used it to denote the lower rank, marginal status of women and the literature exploring it. She is fully postcolonial feminist critic:

> *"Spivak can be said to be the first postcolonial theorist with a fully feminist agenda. That agenda includes the complicity of female writers with imperialism. Spivak's insistence on the importance of feminist perspectives is part of a larger role that she has perhaps unintentionally played over the last two decades: that of the theoretical conscience of postcolonial studies. Her work has as much addressed theoretical shortcomings in postcolonial theorising as it has focused on postcolonial issues itself."* (Bertens 2007: 221)

Spivak's chief contribution of postcolonial theory is her terms - subaltern, essentialism, strategic essentialism- which gained a specific reference in postcolonial literary and critical studies in contemporary age.

Gayatri Spivak is not only known as a scholar of deconstructive textual analysis of verbal, visual and social texts but also as a global feminist Marxist. She is widely acknowledged as the conscience of the metropolitan politics of identity.

1.3.2.3 Homi K. Bhabha

Homi K. Bhabha, in the *Location of Culture* (1994), at first deals with the categories of gender, class, generation, institutional location and geopolitical locale each of them refer to identity in the new world. In his argument, the important point is the process of cultural difference which takes place in an "in-between" space for making a new identity. It is for the appearance of such spaces in which both subjective and common experiences of community interest or cultural value are transformed. He asserts that these differences in communities whether antagonistic or affiliative are complex and continuing transformations which cause cultural "hybridities" that are found during "historical transformations." (ibid: 2)

Bhabha argues that the "interstitial" space between fixed identifications makes the possibility of a cultural "hybridity". (ibid: 3) He challenges the binary opposition critically; on the contrary, he has an architectural use of "stairwell" as a "luminal" space, "in-between" form of identity, "which is a symbolic interaction between upper

and lower, black and white" (ibid :4). Additionally, he criticises such binary oppositions defined in terms of center/margin, civilised/savage, and enlightened/ignorant, in order to suggest that cultures interact, transgress and transform each other in a complex manner than binary oppositions.

Bhabha focuses his discussion on postcolonial migration which is related to the narratives of cultural and political diaspora, such as social displacements, poetics exile, political and economic refugees. He believes that the people who are forced to live in foreign territories, in fact they live in a boundary that is a space "from which something begins its presence in a way that is called ambivalence" (ibid: 5). According to Bhabha, ambivalence is an encounter with "newness" in which it renews the past and changes the performance of the present.

Bhabha often deals with the works of Toni Morrison and Nadine Gordimer and tries to explain "unhomely" spaces among the dominant powers, and believes that they focus on the social and cultural displacement in their unhomely fictions (ibid: 12). Consequently, a migrant who lives in a foreign territory encounters such a "hybridity", "liminality" and in-between spaces in which he is under the influence of two different worlds, the colonised and the coloniser. In fact, he suffers from a kind of no-belonging status, and hybrid identity. He tries both to adapt himself to the changes and construct new conditions for himself by recreating home and writing about it, through which he expresses his desire for returning home. This kind of writing obviously is seen in the works of African-American writers who attempt to create a new identity in the "*Third Space of Enunciation*" (ibid: 13). They see themselves in a dangling position; therefore, they want to make an authenticity by making a new home. Melancholy, nostalgia, vagrancy and homesikness as the most important signs are represented in the works of these writers to challenge the colonial and imperial powers.

1.3.2.4 Frantz Fanon

Another important figure in postcolonial theory, Frantz Fanon, Strongly influenced by the dialectical and materialist traditions of Hegel and Marx, Fanon looked in to the psychopathology of colonialism. That is, the analysis of the psychological effects of colonial domination and disempowerment on the natives. Understanding the psychopathological effects of colonialism, he looked specifically into the absolute sense of difference that characterised colonial relations. In his "*Black Skin, White Masks*"

(1952) Fanon explored the racial difference in colonial and postcolonial societies. His crucial contribution in "*The Wretched of the Earth*" (1961) was to point out that under colonial conditions the objective realm of material oppression involves the subjective realm. That is, colonialised subject is made to feel inferior the colonisation of the mind. As result the native feels that wearing the white mask (culture) is the only way of dealing with this psychological inadequacy. Fanon's most controversial contribution to postcolonial theory was his argument concerning revolutionary violence as the most effective mode of opposition to the violence of colonial expression. According to Fanon, violence is a form of self assertion. Violence and the permanent dream to become the persecutor constitute the tools of the anti-colonial revolutionary'. Fanon rejected the Western conception of the nation as a "universal standpoint" that subsumes all particulars (i.e. individual human lives) in the fulfillment of its own abstract freedom. But he offered cultural nationalism, which is respecting native culture and literature, as a remedy to the nauseating colonised existence.

1.4 Colonialism and Literature

The nexus between colonialism and literature and of literature in relation to colonialism has thus established important new ways of looking at both. Even more important is the way in which recent literary and critical theory has influenced social analysis. They have not only demanded that literary texts be read in fuller, more contextualised ways, but have also suggested that social and historical processes are textual in the sense that they are made available to us via their representations. These representations involve ideological and rhetorical strategies as much as do fictional texts. The analogy of text and textile may be useful here: critical analysis teases out the warp and woof of any text, literary or historical, in order to see how it was put together in the first place. Colonialism, according to these ways of reading, should be analysed as if it were a text, composed of representational as well as material practices and available to us via a range of discourses such as scientific, economic, literary and historical writings, official papers, art and music, cultural traditions, popular narratives, and even rumours. (Loomba 1998: 94)

1.4.1 Postcolonial Literature

Having sorted out the main characteristics of postcolonial theory, the term postcolonial literature requires an explanation. "What is postcolonial literature?",

Ashcroft, Griffiths and Tiffin ask. If considering only the semantic meaning of the term, the term postcolonial literature could easily be misinterpreted as a restricted label only reserved the literature which was written in the wake of the colonial power's withdrawal from the colonies, in the period after independence has been obtained. (The Empires Write Back: 1) Holding such connotations, the term must be regarded as being a somewhat misleading, considering that the field of postcolonial literature embodies written both during and after the time of colonisation.

Ashcroft, Griffiths and Tiffin's definition of the postcolonial literature includes all literature affected by the colonial process from the moment of colonization to the present day, and makes the literature of African countries, Australia, America, Bangladesh, Canada, Caribbean Singapore, South Pacific Island countries, and Sri Lanka all postcolonial literature.(The Empires Writes Back:2). The language in which the literature is written proves additionally important to whether it is to be considered as postcolonial literature or not, and has always been contentious issue in postcolonial studies. The Empire Writes Back identifies postcolonial literature written in the colonial language:

> "*The Empire Writes Back is principally interested in literatures written in 'English', for it means that these literatures demonstrate most clearly the political and cultural agency achieved by writers who appropriate the dominant language, transform it and use it to reveal a cultural reality to a world audience*".(Ashcroft, Griffiths and Tiffin 2003)

1.4.2 Postcolonial Women's Writing

Until the early 1970s, from the point of view of many of the authoritative critics in the field, the writing of women represented an unknown continent in both colonial and postcolonial nationalist discourses. Women were by no means absent from colonialist activity, either as travellers and settlers or as writers, diary-makers, log-keepers, though they were not canonised in the same way as were male adventurers and adventurer writers. Women travelers as well as setllers, shared certain colonialist attitudes (most obviously, stereotypical responses to indigenous people). But they also experienced different practical and discursive constraints from men in the colonial field. Moreover, their work was read and mediated in ways other than those associated with their male counterparts.

However, if they experienced discrimination in the masculine world of the Empire, still European women were more often than not formed part of the same race and social group as their male consorts and counterparts. By contrast, native or subaltern women were, as it is called, doubly or triply marginalised. That is to say, they were disadvantaged on the grounds not only of gender but also of race, social class, and, in some cases, religion, caste, sexuality, and religion status. Far from being eradicated, the grim irony of the independence period was that the pressures of national liberation reinforced many of these forms of exclusion. Gender divisions in particular were often brought into greater prominence.

The feminisation of colonised men under empire had produced, as a kind of defensive reflex, an aggressive masculinity in the men who led the opposition to colonialism. Nationalist movements encouraged their members, who were mostly male, to assert themselves as agents of their own history, as self-fashioning and in control. Women were not so encouraged. They were marginalised therefore both by nationalist political activity and by the rhetoric of nationalist address.

From the early 1970s, however, this gendered picture began to change. To be sure, native or nationalist women writers had been present on the literary landscape throughout, even if they were often critically disregarded. Key historical developments affecting the shift towards a new acceptability were, crucially, the political and cultural initiatives taken by Third World women, and minority women in the First World, to define their own positions in relation both to nationalist and neo-colonial discrimination, and to Western feminism. The resurgence of the women's movement in Europe and the United States, too, offered inspiring instances of demands for legal recognition, identity, rights, and so on, on the base of sameness as well as difference. Literature, again, was a powerful medium through which self-definition was sought. As in the case of earlier generations of male nationalists, for a woman to tell her own story was to call into being an image of autonomous selfhood. The written word, as the Zimbabwean Yvonne Vera urges, open a terrain of relatively free expression to women, into which taboos and secrets may be released.

As far as Western, and usually white, feminism was concerned, postcolonial women critics and West-based women critics of colour, among them, Barbara Christian, bell hooks, Chandra Mohanty have challenged its basis in liberal humanist thinking, and

its assumptions of a shared marginality centered in gender. Up until the late 1970s, at least, feminist analyses of power placed emphasis on a common experience of oppression, to the extent that important cultural differences, and differential experiences of powerlessness, were often ignored. Agency and rights were, for example, defined from a white American or European point of view with a stress on the individual, and frequently in patronising ways. An unfortunate result of this was that stereotypes of the Third World as less liberated, less advanced, or mired in tradition and superstition, resurfaced. The decisive intervention made by black/ ex-colonized women writers and activists was to insist on the diversity and layeredness of women's experience, and on the validity of forms of self-expression and community other than those prevalent in the West. Social determinants of class, race, national affiliation, religion, and ethnicity, they pointed out, necessarily cut across and made more problematic a politics of identity based solely on gender. And their writing, they argued, demanded a different complexity of response than did the writing of Western women or once-colonized men.

1.5 Defining Feminism: the Origin of Gender Discourse

Feminism originated in the late of the 18th century in the struggle for women's rights. It was first begun in Europe and America when women became aware of their oppression. Today, feminism has spread all over the world in many countries with different types. Therefore, it becomes difficult to have a concise universal definition of the term. According to J.A. Cuddon (1991: 338) "*feminism is an attempt to describe and interpret (or reinterpret) women's experiences as depicted in various kinds of literature.*" Aysel Ozturk considers feminism as,

> "*A field of study mainly emerges from political activism. The knowledge that feminism accumulates inherits many examples of struggle such as the movement for equal citizenship, vote, and abortion. The circumstance that made the women's struggle a feminist theory is mainly the production and accumulation of knowledge of Western women. However, of course, there is no reason to think that there was no struggle of women in the places beyond the West. The being center stage of Western feminism should be approached as result of the relation between hegemony and power-knowledge structure."(*Aysel 2016: 4*)*

It is undeniable that feminism originates from the Latin word 'femina' which describes women's issues. Feminism is concerned with females not just as a biological category, but as a social category, and therefore women's oppression is tied up to their

sexuality. Because women and men's biological differences are reflected in the organisation of society, women are treated as inferior to men. Feminism specifically focuses on to get women into positions of power i.e., positions predominantly held by men, whether as a literary theory, a social or a political movement.

Since male domination is found in nearly all important aspects of life and is seen as the source of social inequalities and injustice which affect the life of women, feminists therefore seek to remove all the barriers to equality and object to the notion that a woman's worth is determined principally by her gender and that women are inherently inferior, subservient or less intelligent than men. Thus, feminists aimed at deconstructing the established predominant male paradigms and reconstructing a female perspective which foregrounds the female experience. Feminism has followed what some theorists call the three waves of feminism.

1.5.1 Three Waves of Feminism

Women have been fighting for equality for well over 100 years now. The wide field of feminist studies has been conceived by multiple ways and one way to systematize the history of feminism is to use a chronological approach. In feminism it is common to speak about the three waves of feminism: the first starting from the late 19th century, the second taking place in the 60s and 70s and the third occurring nowadays. The following is a very brief sense of the key elements in these waves of activism.

The first wave feminism arose in the late 19th century and early 20th century, mainly in Europe and North America. The struggles of the suffragettes to win the vote and gain political and legal equality dominated the first wave feminism. The goal of this wave was to open up opportunities for women and equal access to public life next to men excluding African Americans and other minorities. Writers like Mary Wollstonecraft (A Vindication of the Rights of Women, 1792) highlight the inequalities between the sexes.

The second wave of feminism was a movement beginning in the late 1960s and early 1970s. Some of the key struggles were fought for social equality. The second wave feminism draws in black women and developing nations. Writers like Simone de Beauvoir (The Second Sex, 1972) and Elain Showalter established the groundwork for the dissemination of feminist theories dovetailed with the American Civil Rights movements.

The third wave emerged in the 1990s and continues to this day, springing from the emergence of post-structural and race theories. This new approach focuses on the ambiguity of gender and sexuality and refuses to think in terms of "us women" or "womanhood". Third wave feminists are engaged into developing theoretical and political approaches that honor contradictory experiences and deconstruct categorical thinking. Writers like Alice Walker reconcile feminism with the concerns of the black community. These working definitions are summarised in the table below.

Types of Waves	**First Wave Feminism**	**Second Wave Feminism**	**Third Wave Feminism**
Date of Emergence	It arose in the late 19th century and early 20th century.	It began in the late 1960s and early 1970s.	It emerged in the 1990s to date.
Central Issues	Equal rights (vote, public offices…	Social equality (payment, abortion Theory of power	Poststructural theories: Postcolonialism, Deconstrucxtion, CDA…
Feminist Writers	Mary Wollstonecraft Soujourner Truth	Simone de Bouvoir Elaine Showalter	Toni Morrison Alice Walker

Table 1.1: Three Waves Feminism

1.5.2 Feminist Literary Theory

Feminist literary theory is a critical form of knowledge which analyses the role that literary forms and practices, together with the discourses of literary criticism and theory, play in perpetuating or challenging hierarchies of gender, class, race and sexuality. Traditionally, criticism refers to the practical aspect of literary study-the close reading of texts- Today, criticism and theory appear simultaneously in the titles of several feminist anthologies, and feminist literary theory includes both practical and theoretical approaches to literature (Lorraine, 2002). Although feminist classics such as Virginia Woolf (*A Room of One's Own*) and Simone de Beauvoir (*The Second Sex*) are significant precursors, feminist criticism began with second-wave feminism.

As a starting point, it is generally considered that the feminist criticism is concerned "*with the ways in which literature reinforce or undermine the economic, political, social, and psychological oppression of women*" (Tyson). This theory looks at how aspects of our culture are inherently patriarchal. This critique fight to reveal explicitly and implicitly misogyny in male writing about women. Feminist criticism is also concerned with forms of marginalisation such as the exclusion of women writers from the traditional literary canon. Especially the concerns of the women of colour and the women from decolonised countries caused both the change of content in feminism and the extension of the object of study as well. By referring to the famous motto of "the personal is political", it might be suggested that these women brought several different political aspects depending on their experience (Ibid). Suki Ali claims that: "*…the writings of women of colour who may or may not have been calling themselves feminist, but are part of (gendered) emancipatory or liberatory strategies are erased entirely or reduced to the role of critiquing the central emergent field*." (2007: 194). Thus it might be said that the becoming visible of non-western and non-white women's voices does not only correspond to struggles of taking part but also correspond to a rupture within both the feminist practice and theory which became more or less a hegemonic discourse. (Swartz 2011: 315).

The feminist criticism's impact is widely known since 1960's, not only for women, but also widely to all societies of America. Feminist criticism creates an awareness of the societies about the inferiority of women situation. Many arenas of the society give a great supports to increase women's status.

1.5.3 Black Feminism in the U.S.A

In her PhD thesis, Bedjaoui deems that the Black Feminist Movement grew out of and in response to the Black Liberation Movement and the Women's Movement. In an effort to meet the need of Black women who felt they were being racially oppressed in the Women's Movement and sexually oppressed in the Black Liberation Movement, the Black Feminist Movement was formed. The purpose of the movement was to develop a theory which could adequately address the way race, gender and class were interconnected in their lives and to take action to stop racist, sexist and class discrimination. (2005: 100)

Black women faced permanent sexism in the Black Liberation Movement**,** since this movement was in word and deed for the liberation of the Black male. The liberation Movement of the 1960s was particularly interested in controlling Black women's sexuality. Sexual discrimination against women in the Black Liberation Movement did not only take the form of misogynist writings, it was also part of their daily life. It has been reported that it was not only many of the men but also a great number of the women in the Black Liberation Movement who were enforcing strict gender roles on Black women.

Black feminists in U.S urged Black women to forge self-definitions of self-reliance and independence. Maria Stewart, an African American women's rights activist exhorted, "*It is useless for us any longer to sit with our hands folded, reproaching the whites, for that will never elevate us*." "*Possess the spirit of independence... Possess the spirit of men, bold and enterprising, fearless and undaunted*." (Richardson 1987: 53)

1.5.4 Black Feminism Criticism

Black feminist critics believe the issues that concern black women writers should be expanded and given a greater place in literary discourses. In this sense they tend to be engaged in a variant of the feminist critique put forth by Elaine Showalter, namely, the attack on male-centred literary values, but they are celebrating the feminine as well. Black feminists are interested in explaining texts for motifs of interlocking racist, sexist and classist oppression. Smith points out "*the concept of the simultaneity of oppression is still the crux of Black feminist understanding of political reality and ... is one of the most significant contributions of Black feminist thought*". Black feminist critical discourse points out how black women, in confronting with multiple jeopardy define and sustain a multiple consciousness essential for their liberation.

Black feminist critics, far from tying everything into a narrow egocentric practice, try to identify themselves as the breakers of the past critical traditions and reformers of traditionally restrictive textual practices and linkers of literature to black individual and collective life. However, future needs for this branch of criticism demands a sense of realization that their criticism. This criticism must now emphasize a rigorous textual analysis in order to point out succinctly the thematic, stylistic and linguistic differences among individual black women writers. If they practise such strategies, black feminist

critics at some theoretical level will be making viable implications to the whole Third World feminist criticism.

1.5.5 African American Womanism

Feminism failed to take into account the peculiarities of Black females and men of colour although it claimed as its goal the emancipation of all women from sexist oppression. In practice, feminism concentrated on the needs of middle class white women in Britain and America while pretending the movement for the emancipation of women globally.

Bell hooks (1998) also accuses feminism of excluding Blacks from participating in the movement, thus she criticises Betty Freidan's *The Feminine Mystique* (1963) which is though heralded as paving the way for contemporary feminist movement, it is written as if the Black/lower class women did not exist. In hook's mind, racism exists in the writings of white feminists; as a consequence, female bonding is difficult in the presence of ethnic and racial differences.

The need to evolve a theory or an ideology that caters primarily of the needs of Black women, it is with this purpose that Alice Walker might have coined the concept of Womanism slightly different from feminism. Womanism is considered by Walker to be more promising and more effective (especially to black Africans) than feminism. Walker conceives feminism to be a white women's movement and so defines Womanism as a movement for Africans and for women of colour. Furthermore, she proposes that Womanism is unlike (white) feminism because the latter is largely racist or sexist. Womanism strives to overcome the sexist arrogance of feminism in addition to tackling all forms of discrimination that are based on people's racial or socio-economic identity.

Womanism differs from feminism because it recognizes the triple racial, classist and sexist oppression as opposed to the feminism main concern with sexist oppression. The needs of Black women differ from those of their white counterparts especially by recognising and accepting male participation in the struggle for emancipation. Furthermore, Womanism is established in Black culture in its discourse and as an ideology has extended beyond the frontiers of Black America to be embraced by many women from Africa, and in other parts of the world.

1.6 The Politics of Identity in Feminist Movement

Feminist politics began as an attempt to represent women's interests which aimed at liberating women from patriarchal dominance. After gender started to be used as an analytical tool to explain women's subordinate position in society, feminists realised that this unequal position was changeable through political struggle. All strands of second-wave feminism (whether is liberal feminism, Marxist feminism, socialist feminism or radical feminism) have tried to improve women's position through the politicisation of gender. For example, embracing the dominant conception of politics, liberal feminists argued that women should be allowed to participate in political arena (voting, electoral candidacy, political representation, and so on) on equal terms with men (Llyod 2005). Black feminists, on the other hand, questioned the very idea of politics and particularly showed that the division between visible (as the realm of politics) and invisible (as the realm of personal issues) is artificial and that masculinity is associated with the visible, whereas femininity is associated with the invisible. Therefore, it can be said that Black feminists have challenged the representations of the personal and tried to transform the assumptions about what could be counted as political in patriarchal society. As a result, they regarded every aspect of women's lives as political showing that the private is not insulated from politics.

In the feminist movement of that time, it was assumed that all women have something in common just because they are women living under the hegemony of patriarchal order and this shared experience of subordination is assumed to form the basis for political action. They believed that a proper way to bring all women together was to make them aware of their unequal position in society. Thus, feminists formed consciousness-raising groups in order to meet regularly and share their experiences as women living in a male-dominated society, which was expected to result in an awareness of a woman's connection with other women. This notion of sisterhood helped women to mobilise around their key identity woman.

The second half of the twentieth century witnessed the emergence of a wide range of political movements based on the claims of injustices done to particular social groups. These political activities including second-wave feminist movement, black movement, gay and lesbian movement were grounded on the basic assumption that some social groups are oppressed and this shared oppressed provides a common ground

for those people to lay their political claims. In this modernist mode of thinking, in order to lay any political claims there has to be a powerful, self-conscious and rational subject with a fixed, consistent and unitary identity. In other words, these rights-based politics assume the prior existence of a political subject to whom specific rights are to be granted.

As Diane Fuss (1989) argues, there has been a tendency to assume that there is a casual relationship between identity and politics. Here Fuss mentions the statement of Barbara Smith to show the close link between identity and politics: "*We have an identity and therefore a politics*" (cited in Fuss: 99). Therefore, it is expected that individuals will claim or discover their true identity before they elaborate a personal politics. For feminist politics, especially for second-wave feminism, identity was of central importance. In order to draw attention to the fact women are oppressed as women, second-wave feminism needed to involve the idea of a universal women's experience of male domination. It was simply assumed that women were and should be united by common feelings about or experiences of oppression by men.

1.7 Post structuralism

The first half of the twentieth century in literary studies was interested by the form and structure of literary texts. Those who were concerned with the form were formalists and following the formalists who were interested in the structure of texts were called structuralists. In general, structuralism is a belief that reflects events which are explainable by structures, data, and other phenomena below the surface. On the other hand, Poststructuralism which deviates from structuralism became a reaction to it. While structuralists sought a structure of the text, the Poststructuralist Derrida for example denies the possibility of such a structure. That is to say, Derrida's deconstruction, which is always called together with Poststructuralism, gives us new ways of thinking. Derrida has made great efforts in undermining the traditional understanding of truth. The poststructuralists are claiming that the real truth is impossible to know.

Poststructuralism is a philosophical mode of thought which believes that in the world there is no reality, only "manufactured reality" constructed by words. Therefore, Poststructuralism is to say that there is no one interpretation, every one would think in a different way. The best for one may be suggested the worst for another person. This is

also the same in literary texts. According to Poststructuralists, during reading a text there will be infinite beliefs of thoughts by the readers. That is to say, we cannot deny or claim another's feeling as false or true. Therefore, each element is true namely 'present' which is related to something other (Derrida 1976: 142). Because of this, no critic can claim to define 'truth' or one meaning from a given text.

Mousley (2000: 74) mentions that structuralism looks for systems of meaning but poststructuralism questions systematic thought. He adds that structuralism seeks to lay bare a text's or language's workings, but post structuralism advances a sense of the text's mystery. According to Bertens (2001: 120) post structuralism continues structuralism's preoccupation with language. But its view of language is wholly different from the structuralist view. In fact, language is at the heart of the differences between structuralism and post structuralism. Poststructuralist theory has led to the development of new deconstructive modes of reading and to approaches that analyse literary texts as part of discursive fields in which power is both reproduced and challenged.

1.7.1 Deconstruction

The term "deconstruction" has influenced many disciplines, from philosophy to literature and history, from film studies to law, architecture, political theory, and anthropology. The term was introduced by Jacques Derrida, the French philosopher, after publication of his *Of Grammatology* in 1967. Although Derrida does not define the term explicitly both in Of Grammatology and other works, he gives important clues about how to deconstruct a text, which can help critics define the term. M.A.R. Habib writes that deconstruction is "a way of reading, a mode of writing, and above all, a way of challenging interpretations of texts based upon conventional notions of the stability of the human self, the external world, and of language and meaning" (649).

In *Of Grammatology*, Derrida claims that Western Philosophy and thought have always had a "desire" to search for a center, a meaning, or a "transcendental signified" (49). Derrida calls this desire for a center "logocentrism" or "phonocentrism" (11). According to Derrida, all Western thought from Plato to the present has tried to ground its basis on a meaning, "presence", or "existence."(Writing : 353)

Deconstruction has a broader, more popular, and a narrower, more technical sense. The latter refers to a series of techniques for reading texts developed by Jacques

Derrida, Paul de Man, and others; these techniques in turn are connected to a set of philosophical claims about language and meaning. However, as a result of popularity of these techniques and theories, the verb “deconstruct” is now often used more broadly as a synonym for criticising or demonstrating the incoherence of position. Deconstruction made its inroads in the United States through departments of literary criticism, which sought new strategies for interpreting literary texts. As a result, deconstruction became associated and sometimes confused with other trends, including reader response theory, which argues that a text’s meaning is produced through the reader’s process of encountering it.

In Europe, on the other hand, deconstruction was understood as a response to structuralism; it is therefore sometimes referred to as a “poststructuralist” approach. Structuralism argued that individual thought was shaped by linguistic structures. It therefore denied or at least deemphasised the relative autonomy of subjects in determining cultural meanings; indeed, it seemed virtually to dissolve the subject into the larger forces of culture. Deconstruction attacked the assumption that these structures of meaning were stable, universal, or ahistorical. However, it did not challenge structuralism’s views about the cultural construction of human subjects. Social theories that attempt to reduce human thought and action to cultural structures are sometimes called “antihumanist.” Ironically, then, deconstruction suffered the curious fate of being an antihumanist theory that nevertheless was often understood in the United States as making the radically subjectivist claim that texts mean whatever a person wants them to mean. The misunderstanding that deconstruction has engendered are partly due to the obscurity of expression that often distinguishes the work of its adherents.

Silverman (1989: 4) explains that deconstruction is interested in what is happening in a text. The questioning is not looking for its meaning or its components parts, or its systematic implications but rather by marking off its relations to other texts, its contexts, its sub-texts. It means that deconstruction accounts for how a text’s explicit formulations undermine its implicit or non-explicit aspects. It brings out what the text excludes by showing what it includes. It highlights what remains indecidable and what operates as an indecidable in the text itself.

Deconstruction is a very powerful strategy that seeks to propose new insights, especially on issues that have been already documented, through exposing the taken-for-granted. A case study may be a useful companion to deconstruction for grounding

and illustrating often-abstract and implicit argumentations. Although deconstruction is often critiqued for offering mere criticism, a successful deconstructive analysis will offer a new panorama of insights into an existing text or practice. A study that would end up with a very common and straightforward critique could not claim to be deconstructionist.

1.7.2 Feminist Criticism of Deconstruction

By developing the idea that there is no origin, or fixed centre, Derrida highlights the importance of language as discourse. That is, language does not simply reflect or project meaning. On the contrary, meaning is an effect of language: hence the importance of the written word (or more precisely, the text) for deconstruction. For Derrida, no one element of discourse can have meaning in and of itself. Meaning is only possible through the inter-significative relationship between elements. These relationships are intricate and intertwined by traces of other elements in a chain of signification. Meaning cannot be independent or self-evident as it relies on 'traces of traces'.

As a theoretical exercise, feminism can use deconstruction as a strategy to reverse the binary man/woman in order to highlight the exclusion, dependence, and violence necessary to keep that binary in place. Derrida recognises that the struggle to overcome binary representation is not new to feminism. He identifies two ways in which feminists have tried to challenge the binary oppositions which have structured western thought. First, he states that feminists have attempted to take on masculine characteristics, recognising that there is no reason why they should be inherently male. Second, he states that feminist have attempted to reverse the binaries by privileging the feminine. For Derrida, both these types of feminisms work in opposition to deconstruction.

Derrida cautions feminists to rethink premises so that feminism does not go on endlessly repeating the past. Some feminists are doing more than changing the surface structure in the way that Derrida suggests. On the contrary, feminists such as Barbara Johnson, Elizabeth Grosz, and Drucilla Cornell are working towards displacing the infrastructure that generates binary constructions. Like other undecidables, 'woman' is used to show how the current symbolic order is maintained on the forced exclusion of women. 'Woman is reduced to an order of sameness with men although with a feminine difference that renders her always already inferior in a hierarchical and asymmetrical

binary system of meanings. In this way, it is possible to reveal the violence and dissimulation necessary to uphold logocentrism, the patriarchal symbolic order, and the illusion of the centred, fully knowing subject. For example:

Visible/Public Space	Invisible/Private Space
Presence	Absence
Subject	Object
Man	Woman
White	Black
Mind	Body
Inside	Outside
Self	Other
Speech	Writing
Philosophy	Sophistry

Table 1.2: Binary Opposition (This construction is denoted by a slash that places all the favored terms on the left, and all that must be repressed and controlled on the right)

Fixed categories need to be deconstructed, otherwise women take up subject positions, within a political order in which the masculine/feminine binary operates, that position them as 'almost the same, but different' and inferior. Derrida's use of the term woman as undecidable is not intended to devalue or displace women, but rethinking the logic that privileges the masculine in the binary man/woman.

1.8 Critical Race Theory

Critical race theory, evolved in response to racism and racial conditions in the United States. While the exact term "critical race theory" was coined by critical legal scholars in the 1970s and 1980s, critical theories of race in the U.S. go back as far as the mid-nineteenth and early twentieth centuries, with roots in the writings of prominent intellectual–activists such as Frederick Douglass, Sojourner Truth, and W. E. B. Du Bois.(accessed 2016)

What makes critical race theory "critical" is that its major aim is to uncover and critique racially oppressive social structures, meanings, and ideas for the purposes of combating racism. As such, the two major objects of study and thought for critical theorists of race are, unsurprisingly, race and racism. With regard to race, critical race theorists have presented a major challenge to theories that understand race as something "essential" or biologically ingrained in humans. For critical race scholars, racial categories like Black, White, Latino, Asian, Mulatto, Quadroon, etc., are social constructions, produced not by biology but by social relationships, cultural meanings, and institutions like law, politics, religion, and the state. Moreover, critical race theorists also argue that the construct of "race" has been a central aspect of modern social organisation and modern forms of knowledge like human biology, medicine, and law.

Critical race theorists have criticised understandings of racism that simply see it as a result of individual prejudices and hateful acts. They have developed a much more structural and systemic understanding of racism—often termed "institutional racism"—that theorises racism as embedded not only in individual minds but also in social relationships, practices, and institutions. These social structures and relationships shape individual minds and identities, and allocate economic, political, and social resources (like decent housing, voting rights, and dignity) in racially unequal ways.

1.9 Trauma Theory

The study of trauma and its psychological consequences is a predominantly Anglo-American preoccupation. Trauma theory has been developed primarily in the United States, notably in the fields of medicine and psychoanalysis, and had subsequently been taken up by other disciplines, including literature and cultural studies. With its origins primarily in research of the Holocaust, trauma studies are now an academic discipline in its own right.

The prominence of trauma in contemporary Western culture is generally attributed to the phenomenon of Post Traumatic Stress Disorder, henceforth (PTSD). PTSD was officially recognised by the American Psychiatric Association in 1980, and Roger Luckhurst defines sufferers as those 'confronted with an experience involving "actual or threatened death or serious injury, or a physical threat to the physical integrity of the self" considered to be outside the range of normal experience'. Initially PTSD was strongly linked to post-combat stress, particularly in the case of Vietnam War veterans.

However, this diagnosis soon began to apply to a wide range of traumatic experiences. As Caruth explains,

> "*This classification (of PTSD) and its attendant official acknowledgement of pathology has provided a category of diagnosis so powerful that it has seemed to engulf everything around it: suddenly responses not only to combat and to natural catastrophes but also to rape, child abuse, and a number of other violent occurrences have been understood in terms of PTSD, and diagnoses of some dissociative disorders have also been switched to that of trauma*."(Luckhurst 2008: 1)

In the exact sense of the word, trauma and its representation entered the public domain, focusing on the psychological repercussions of a range of traumatic events.

1.10 Critical Discourse Analysis as a Theory

As stated by Weis and Wodak in Critical Discourse Analysis, there is no such thing as a uniform, common theory formation determining CDA; in fact the different levels of theory are often mixed up. This indiscriminate mixing leads to inconsistencies in terms of concept and category which in turn have an adverse effect on systematics. Michel Meyer came to the conclusion that 'there is no guiding theoretical viewpoint that is used consistently within CDA, nor do the CDA protagonists proceed consistently from the area of theory to the field of discourse and then back to theory'.(2001: 18) Two philosophers: Michel Foucault and Jurgen Habermas had a strong influence on the development of CDA.

CDA might be described as primarily interested in analysing opaque as well as transparent structural relationships of dominance, discrimination, power and control as manifested in language. In other words, CDA aims to investigate critically social inequality as it is expressed by language use. Chouliaraki and Fairclough described this as follows:

> "*We see CDA as bringing a variety of theories into dialogue, especially social theories on the one hand and linguistic theories on the other, so that its theory is a shifting synthesis of other theories, though what it itself theorises in particular is the mediation between the social and the linguistic – the 'order of discourse', the social structuring of semiotic hybridity (interdiscursivity). The theoretical constructions of discourse which CDA tries to operationalise can come from various disciplines, and the concept of 'operationalisation' entails working in a transdisciplinary way where the logic of one discipline (for example, sociology) can be 'put to work' in the development of another."* (Chouliaraki & Fairclough 1999: 16)

The notions of power, hierarchy, gender and sociological variables are all seen as relevant for an interpretation and explanation of text. Issues of racism, gender, political discourses have become very prominent. CDA takes a particular interest in the relationship between language and power.

On the whole, the theoretical framework of CDA seems eclectic and unsystematic. Therefore, the plurality of theory and methodology might be seen as a specific strength of CDA. It is appropriate using the notion of a 'school' for CDA which many researchers find useful and to which they can relate (Fairclough& Wodak 1997).

1.11 Conclusion

The point of studying theory is to make works such as literary texts sound more explicit, and to question them. This, of course, has had, and continues to have, a significant effect on the subject areas themselves. In each disciplinary area, theory draws on ideas from other disciplines, for example, literary theory imports ideas from philosophy, linguistics, psychology and sociology in order to think about the ways in which texts and works interact with concepts of politics, identity and society.

Critics use literary theories from different lenses of thinking to view and talk about literature. These different lenses allow critics to consider works of art based on certain assumptions within that school of theory. The different ways of thinking allow critics to focus on particular aspects of work they consider important. For example, if a critic is working with certain feminist theories, s/he might focus on the characters in a story interact based on their gender. If a critic is working with postcolonial theories, s/he might consider the same story but look at how characters from colonial powers treat characters from Africa, Asia or the Caribbean.

Critical literary studies, as new schools of thought, have arisen to explore all the issues in the globe of the oppressed. They adjust their focus on the least privileged, the most marginalised and those submerged at the bottom of social hierarchy. In this case, the subaltern black women in the New World become the center of discussion. Viewing the long history of ruthless disregard for the subaltern women and current backlashes on feminist movements, postcolonial feminists have been striving for their own rights and succeeded in bringing the unprivileged gender back to the public attention. Not only do they survive in the male dominated societies, but also thrive at the front of the

postcolonial studies. The subaltern black woman has now a tradition of her own which allows the reader to discover the experience of black women with all of its racial and historical particularities. In the coming chapter, discussions will be on the literary and biographical notes of one African American woman writer, Toni Morrison. As Sharon Rose Wilson writes, Morrison is a postcolonial writer who “powerfully critiques U.S. colonialism of both past and present, the system of patriarchal racism, sexism, and classism that has not only denied the freedom, self determination, and even humanity of African Americans, but has sometimes literally colonized the bodies of people who live in within its territories and borders” .

One of the major contributions I have made in this study, in the penultimate part of this chapter, is to offer a theory that is inseparable from feminist, postcolonial, deconstruction, trauma and critical race theories which is “CDA”. It was aimed to explain the basic thoughts and perspectives of those who suffer and critically analyses the language use of those in power.

Literature has benefited from adopting critical theories to support investigations based on narratives for black people, particularly, African American women. Thus, the following chapter will deal with a chronological overview of African American women literature as an attempt to show the influence of mainstream culture that has been historically intolerant to African Americans.

Chapter Two

Understanding the Afro-American Women Literary and Historical Context

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2.1 Introduction

As far as this magister dissertation is essentially about a black woman writer in the U.S, I found it indispensible to shed light on the main historical stops in the black female literary tradition and how it evolved in forms and concerns. Many would agree that notions of power, gender, and sociological variables to a large degree, determine their roles and places in society. In this chapter, the goal is to discuss and offer a chronological overview of key periods and significant aspects of the literary tradition of African American women writers as well as to explore Toni Morrison's life as an African American woman in America**.**

African American women's literature as a vital literary tradition was introduced when Lucy Terry composed the first known poem by an African American in 1746. Throughout history, African American women writers have chronicled and critiqued the American experience. Once marginalised, by mainstream America, African American women writers are now central, to American letters and culture. As Frances Smith Foster asserts, African American women writers have "*used the Word as both a tool and a weapon to correct, to create, and to confirm their visions of life as it was and as it could become.*" While African American women writers have written since the eighteenth century, this distinct literary tradition and its importance went largely unnoticed and unacknowledged by literary critics until the emergence of African American women literary scholars and African American women writers in the 1970s. (Mitchell & Taylor, 2009: 1)

In this chapter, I would like to give an overall view of African American Women Literature, on the background of historical and political events that marked its development. As the focus was on the male production of African American writers, the women literary tradition will not be discussed in great details. On the other hand, the history is very important and for that reason any period should not be omitted. To deal with the length history of African American women literature, this chapter is

supplemented by a table (see table below) summarising the most important African American literary stops.

Date	Author	Title	Observations
1746	Lucy Terry	Bars Fight	The first poem written by an African American.
1773	Phillis Wheatley	Poems on Various Subjects, Religious &Moral	The first African and second woman to publish a book in English in America.
1845	Frederick Douglass	Narrative of the Life of Frederick Douglass	Autobiographical Narrative
1903	W.E.B. Du Bois	The Souls of Black Folk	He strongly protested against Lynching, Jim Crow Laws…
1926	Langston Hughes	The Weary Blues	Known as a leader of the Harlem Renaissance.
1937	Zora Neale Hurston	Their Eyes Were Watching God	It partakes of the Renaissance spirit.
1970	Toni Morrison	The Bluest Eye	The best example to critique black communities for their perpetuation of western beliefs.
1982	Alice Walker	The Color Purple	She coined the term womanist, which she at once used to differentiate and analogise black women's feminism to white women's.
2012	Toni Morrison	Home	The selected novel under the present study.
2015	Toni Morrison	God Help the Child	Children's and Young Adult Literature Form.(Latest novel)

Table 2.2: Main African American Women Literary Stops. (Addapted from Gates and McKay's Northon Anthology, Davidson's Nation of Nations and Encyclopedia Diderot.)

2.2 Afro-American Literary History and Criticism

According to Angelyn Mitchell, In the New World, women of African descent passed on the stories of their cultures, their ancestors and their gods, of their tribes,

families, and themselves. In the process, they also augmented and embellished them, employing new forms and adding additional incidents and details. And yet, in most literary histories, the contributions of these women, like those of men of African descent, are generally unexamined and often unacknowledged. It was difficult that women of African descent living in the rough and non-literary world of colonial North America composed songs and poems, stories, essays, autobiographies, letters, and diaries. It was something that should not have happened, but did. Almost from the day they first set foot upon North American soil, women of African descent were creating a literature. Before the United States came into being, African American women were publishing literature in a variety of genres and on many topics. (2009: 15)

The history of African American literature has to include some discussion of those deceptively transparent terms “literature” and “African American” and the issues raised by their juxtaposition. The combination of the term ‘African American’, which is used to consider the identity of a body of writing, raises a number of complex issues that will be addressed in this chapter. What, for instance, does it imply about the relationship of black writing in America to the cultural texts, practices and traditions of African and other black diaspora populations? Just as importantly, what is the place of African American writing in ‘mainstream’ American literature? Should the African American literary tradition be viewed as supplementary to the mainstream canon of mostly white authors, or can be it read as challenging the whole rationale behind the selection of the literary works which help define American identity?(Knellwolf & Norris,2007:250)

In order to explore these questions it is useful to conceptualise the African American literary tradition as an implicit criticism of existing literary practices: as talking back and talking black, that is, conducting an ongoing struggle for liberation and self-definition in racist America. A literary history inevitably reveals the agenda of critic in its structuring metaphors and the authors and texts it chooses to consider. For African American literature, the issues of critical perspective and selection of texts are especially sensitive as works by black authors have often been inadequately treated by dominant interpretative paradigms. It introduces a number of key literary and critical texts, against the changing background of racism in America, and highlights issues and themes that have preoccupied authors and critics in their attempts to create and define the nature of a writing that talks back and talks black.

2.2.1 Language and Writing Resistance

The literature of the abolitionist movement had an important narrative to tell: the story of the many lives affected by slavery, and the story of a world that relied on racial misrepresentations in order to maintain the authority and privileges of the dominant population. The African American writers who endowed their skills to the abolitionist movement were, accordingly, artists of the impossible- devoted to stories that resisted representation, stories addressed to audiences who often approached the subject with either careless benevolence or unexamined prejudice, but stories that demanded a proper and just telling all the same.(Maryemma & Jerry 2011: 112)

Afro-American English is primarily as old as many variety of speech in North America. However, that Afro-American English is a variety of English influenced by African cultures during the colonial period, rather than a language developed primarily from African languages and later influenced by American English. There is a little evidence of African languages spoken during the colonial period. As a result, historical connections among African languages, Afro-American speech and mainstream American English are difficult to prove. The only thing an enslaved African could carry across the Atlantic Ocean was his culture, of which language was a significant component. The linguistic situation of slaves imported directly from Africa and those imported from the West Indies were quite different and the difference played a role in the variety and development of Afro-American speech.

Despite the fact that black Americans responded to their enslavement and the denial of their humanity in a number of ways, the rise of Afro-American literature reflects the centrality of writing to the project of seeking freedom and equality in the United States. At first, because of the European Enlightenment's stress on writing as the most visible sign of the ability to reason, literature presented a way for Africans in America to prove their humanity and demonstrate a capacity for artistic creation and imaginative thought. (Appiah & Gates 2005: 592) Later, literature developed into a vehicle through which Afro-Americans could voice not only their rejection of slavery and institutionalised racism, but also their desire for freedom and recognition as full citizens of the United States.

The American Revolution reinforced Enlightenment ideas about the importance of written communication, reading, writing and print were increasingly seen as

technologies of power. The fact that the country had formed itself through one written document, the Declaration of Independence and negotiated the terms of its existence through another, the Constitution, caused writing and publication to become associated with legitimacy in the new nation. In this environment the ability to read and write took on special significance: It became a marker for citizenship.

At the beginning of the nineteenth century, free black living in urban areas of the North used writing to highlight the disparity between the condition of people of African descent in the USA and the republican principles laid out in the Declaration of Independence. The writers used literature not only to call for the abolition of slavery in the United States, but also to point out the particular needs of the three black population and to voice their demands for full citizenship and equal participation in the life of the republic. In the late 1820s and throughout 1830s free blacks crafted and distributed literature that was intended to combat charges of racial inferiority, validate their calls for social justice and alert their audience to the disparity between American ideals and racial inequality.

One impediment to studying the poetry and prose that appears in the earliest black newspapers and the abolitionist press is that much of it was published anonymously. As the unsigned broadsides and pamphlets of the Revolutionary era illustrate, recognition of individual authorship was not a priority in the early USA. Furthermore, anonymity and the use of pen names often provided a degree of protection that allowed black writers to speak their minds more freely. This was especially true for black women. Socially imposed constraints of both race and gender would have prohibited black women from engaging in public and political discussion.

2.2.2 The Power of Collective Struggle

The earliest known work by an identifiable woman of African descent is “Bars Fight,” a ballad that chronicles the people and events of a 1746 battle between settlers and Native Americans. In composing this poem, Lucy Terry helped establish the known beginnings of African American literature both as a poet and as a historian.

In 1773 Phillis Wheatley, an eighteen-year-old slave living in Boston, became the first African and second woman to publish a book in English in America. The world needed assurance on this matter, since the mastery of the formal written language that

Wheatley demonstrated contradicted received wisdom which held blacks to be incapable of intellectual accomplishment. Some of the most influential Enlightenment philosophers including David Hume, Immanuel Kant and G.W.F Hegel represented Africans as a race incapable of developing a culture or contributing to civilisation and made disparaging remarks about the capacity of Africans for intellectual development.

Wheatley's literary debut mounted a serious challenge to the ideology of essential racial types which legitimised slavery. To write as a 'Negro' in the slavery society of colonial America was a profoundly subversive and political act, and Poems is a founding text in a literary tradition which originated with the unique task of proving the humanity of an entire race. Shortly after the publication of poems, Wheatley achieved her manumission and has the distinction of being, perhaps, the first African to write herself into the 'human' community. In the course of the next century the relationship between literacy and liberty would emerge as a dominant theme in writing by African Americans.

From the late colonial period until the outbreak of civil war in 1861, published by African Americans generally took the form of autobiographical narratives and frequently contributed to the propaganda of the abolitionist movement. Equiano's narrative offers an eye-witness account of the sufferings endured by slaves on plantations, condemns America's 'peculiar institution' in moral and religious terms, and recounts the narrator's road to literacy and freedom. According to Henry Louis Gates, Jr. and Charles T. Davis the 'slave narrative arose as a response to and refutation of claims that blacks could not write', and by relating his own struggle for both liberty and literacy, Equiano makes explicit the politics inherent in the very act of writing as a person of African descent. The concern with literacy is even more apparent in the genre's most famous text, Narrative of the Life of Frederick Douglass*, an American Slave, written by Himself* (1845).

Although slave narratives are considered the basis of the African American literary tradition, the genre's own status as literature was and remains disputed. Traditional definitions and even autobiography which emphasise the autonomy of the artist and the originality of the creative work have difficulty embracing a body of writing which evolved as abolitionist propaganda and adheres to rigid conventions. Indeed, since the primary purpose of the slave narrative was to offer a 'true testimony'

to the horrors of slavery and win converts to the abolitionist movement, any significant deviation from the established codes of representation would tend to be counterproductive as it would raise doubts about the narrative's authenticity. On this basis James Olney suggests that slave narrative bear 'much the same relationship to autobiography in a full sense as painting by numbers bears to painting as a creative act' (The Slave Narratives, p.150). However, a contemporary reviewer of Douglass' Narrative believed that slavery had 'become the prolific theme of much that is profound in argument, sublime in poetry, and thrilling in narrative' (Cited in the 'Preface', in the Norton Anthology p: 27).

All slave narratives shared some common characteristics that became fundamental features of slave storytelling, whether orally transmitted or written and printed. As Henry Louis Gates Jr. put it:

> "*Literary works configure into a tradition not because of some mystical collective unconscious determined by the biology of race or gender, but because writers read other writers and based their representations of experience on modals of language provided largely by other writers to whom they felt akin. It is through this mode of literary revision, amply evident in the texts themselves, in formal echoes, recast metaphors, even in parody, that a "tradition" emerges and defines itself."* (Andrews 1988: 88)

According to Toni Morrison, slave narratives are both instructive and representative, characteristics that privilege memory (external, verifiable reality) over imagination (personal ruminations). Memory in the slave narrative presents the reader with past events and facts of slavery; memory itself is rarely the subject of the slave narrative. If the former-slave-turned writer doubted his or her remembrances of slavery, then pro-slavery advocates were likely to dismiss the narrative as a falsification rather than an authentication of the writer's existence. Therefore, to authenticate his or her existence beyond doubt, the writer of a slave narrative had to strike an objective rhetorical stance. In terms of rhetoric, slave narratives reflect a delicate balance between outrage and controlled prose. In narrating events "as they really were", slave authors tend to focus more on slavery, as institution and external reality, than on their particular individual life, which internal and subjective, thus accounting for the sameness across individual slave narratives.

2.2.3 Women's Slavery Discourse

The development of a distinctly feminist consciousness began during the era of slavery. Slave codes defined black folks as chattel, thereby allowing the "owners" of their bodies to deny them the rights and privileges of citizenship, to physically exploit their labour and to abuse them. As legal "property," enslaved women were constantly confronted with sexual abuse and lacked even the limited legal recourse enjoyed by their "free" counterparts. Like their enslaved sisters, "free" women could not escape the harmful consequences of these myths, and as abolitionists, they organized simultaneously against slavery as a legal institution and racially gendered sexual oppression. The abolitionist and liberal reformer, Sojourner Truth, is rightly celebrated as the fountainhead of black feminist thinking in the nineteenth century. Slave status, she preached, denied black women motherhood, protection from exploitation and their innate feminine qualities. Truth's biblical-based feminism, charged by her riveting personal testimony, called attention to the way slavery stranded black women on the periphery of "becoming a woman." Although, Truth was not the only black woman of her era, others included Jarena Lee and Marie Stewart, to advocate for women's rights through an appeal to the Bible, she was often lonely black voice among a chorus of prominent white feminists. As a pioneering black feminist, Truth's voice was most influential to contemporary feminists.

The other most noted black woman of the nineteenth century, Harriet Tubman, was the genuine embodiment of a revolutionary abolitionist's black feminist spirit. Challenging the exploitative system of slavery from the inside, Tubman worked over the course of her life to free herself and many others. Called "Moses" by all who loved and respected her, Tubman's refusal to be complacent in her own subjugation demonstrates a core feature of black feminism. As a zealous abolitionist, Tubman's mode of action was linked to a political movement and culture that was in opposition to the violent world and racist discourses that elite southern plantation owners had created to rationalize the institution of slavery.

Slave narratives written by women occupy a special place in the long history of antebellum slave narration because female slaves suffered additional burdens based on gender. Those qualities of beauty and femininity long honoured in all cultures became a special curse the female slave, because these attributes often led to sexual abuse by

slave owners, overseers and male slaves. Incidents in the Life of a Slave Girl, written by the emancipated slave, Harriet A.Jacobs, and published in 1861, underscores different uses of literacy by male and female slaves. Through the pseudonym and character of Linda Brent, Jacobs's narrative outlines the particular injustices faced by enslaved black women as well as their strategies of resistance.

Slave narratives, particularly those authored by women, are the life accounts of victims, tales of unendurable suffering and torment that alert the reader to a counter culture present in America. The slave-narrator Olaudah Equiano incorporated dramatic episodes of the mistreatment of women slaves into his work as evidence of the especially brutal treatment they had endured. He describes it thus:

> "*When I came into the room… I was very much affrighted at some things I saw and the more so as I had seen a black woman slave as I came through the house, who was cooking the dinner and the poor creature was cruelly loaded with various kinds of iron machines; she had one particularly on her head, which locked her mouth so fast that she could scarcely speak; and could not eat nor drink. I was astonished and shocked at this contrivance, which I afterwards learned was called the iron mazzle."* (Equiano 1999: 764)

2.3 Women Writers of the Twentieth Century

As collaborators in the creation of African-American and American culture, black women have written perceptively about the precise inflections of racial and gender difference in their experience of being both black and female. Fictions of black women in representing this field focus on the textual representations of color, class, and cultural differences within the African-American community, especially as these differences influence constructions of racial, gender, and class identity. To some extent, all of these texts speak through and about the mythologies of blackness that we inherit as a culture that bears the historical mark of slavery and the privileging of whiteness in American society. In this way, these texts explore what the black female body comes to signify in the American narrative, at the same time, they problematise that process of signifying. If black female identity is in part viewed as a product of the white male gaze, how is it also linked to black male identity? What are the desires of the black woman as she is represented in these diverse texts?

By focusing primarily on novels by black women in the twentieth century, I will examine, in the third chapter, how these writers respond to a crisis of representation for black women in American culture. In other words, how do these writers take up the project of remembering as Ntozake Shange's suggests "the slaves who were ourselves," while also reimagining what Audre Lorde calls "the forward vision of all our lives"? Intrinsic to this discussion of the representation of the black woman in fiction is, of course, the issue of who and what is then marginalised in the process of focusing on these particular experiences of black women.

The first decade of the twentieth century was marked by the tumult technological and industrial innovation. Many Americans hailed these revolutions as the push the country needed to truly come alive as a nation. However, some American artists and writers saw a dark side to this mechanical modernity. For these writers the assembly line, mechanized industrial machinery and the ability to record and play back music and human voices, project images on screen and traverse huge distances were the result of technological innovations that had the power to permanently disconnect human beings from each other. Indeed, the era between the beginning of World War 1 in 1914 and the advent of World War II in 1939 has been termed the “Age of Anxiety.” The devastating repercussions of modern warfare employed during World War I left a generation of men overwhelmed with feelings of disillusionment, disappointment and uncertainty towards the world in general. Many women, in contrast, faced changes in the world with enthusiasm.

The genre of writing deemed modernism emphasized a radical redefining of literary style, syntax and subject matter. Modernists sought to unhook language from its traditional meanings and definitions and to push the form of storytelling beyond its traditionally rigid constructions. Because, this new genre demolished traditional cultural hierarchies and artistic assumptions, it allowed women to rise to the fore of literary creation. Long left out of mainstream American culture, women writers anxiously embraced newly emerging forms of poetry and fiction as a way to best capture the unique experience of being a woman in modern America. The stylistic innovations of modernism became the method through which, as the English writer Virginia Woolf expressed it, “a woman’s sentence” was contemplated. This woman’s sentence was not only created through the fresh construction of language, but also through newly discovered subjects. Modernist women wrote of lesbianism and sexual freedom while

rejecting domesticity and in the process shattered all traditions in women's writing. Modernist fiction freed the female character from operating only in this domestic sphere. No longer bound by its constraints, modernist women writers used the newly emerging literary forms to critique directly domesticity, traditional love relationships and the trap capitalism often set for the women who decided that being modern meant being a consumer. Women writing modernist fiction pushed the genre of women's fiction beyond previously established boundaries. The change was not only in form, bit also content. As women in American society were leading increasingly public lives, the size and shape of women's worlds began to expand. Women's writing reflected these expansions and writers captured these changes through challenging narratives and the use of inventive language.

The most common response by Afro-American women to sexism in the second wave of feminism, The Women's Liberation Movement, was to hold the individuals who engaged in it personally accountable. In a point of departure from previous black feminists, black women at the end of the 1960s began to abandon the approach of individually and to form separate women's organizations and meeting in "consciousness-raising" groups to address the problems of sexism.

As the twentieth century progresses, the voices of women become louder and more artistically innovative. Women of color join the chorus, making American stories more vigorous, complex and inventive. In the twentieth century, women's writing travels a course in which each generation of female characters progresses toward vital and independent lives, free from society's traditional limitations. From Lily Bart's death, hastened by her resistance to society's marital expectations, in Edith Wharton's House of Mirth (1905) to Sethe's escape from slavery into selfhood in Toni Morrison's Beloved (1987),women writing fiction in the twentieth century created textual reflections of women's positions in American culture. The search for voice and the refusal to be silenced pervade the words and actions of a range of women throughout this period. The refusal to be silenced was not confined to women in political movements. Zora Neale Hurtson's work, especially her widely read 1937 novel, Their Eyes Were Watching God, aimed to give voice to black women's thought through fiction.

While the focus of many black writers at the beginning of the Harlem Renaissance was on poetry, they increasingly turned their attention to fiction in the second half of the decade. The last few years of the 1960s and into the 1970s saw a literary market flooded with fiction by black women. The novels of the black women writers, Nella Larsen, Claude McKay, Jessie Fauset, Wallace Thurman, Langston Hughes, George Schyler and Zora Neale Hurtson addressed the limitations imposed by sexuality and class as well as race for their male protagonists. Like that of other female novelists of the time, Hurtson's daring exploration of black female selfhood opened the way for black female writers of the 1970s and 1980s to explore the tangled web of race, sex and class in which black women struggled to know themselves.

Finally, I see these writers as exploring how language itself is coded in African-American and American culture. In the case of vernacular culture, language is viewed as having shared codes and patterns of imagery. Yet I think these writers also begin to question what happens when these codes begin to take on different meanings. If writing represents a process of not simply using language as a code but also as a means of mythmaking and reinscribing meaning, what are the subsequent tensions that are created in African-American culture as well as in American culture through these fictions?

2.3.1 From Civil Rights to Black Power

With the passage of the Fifteenth Amendment securing the right to vote for black men, a distinct woman's suffrage movement emerged that culminated in the years 1890-1920. Black women endeavoured to pursue the right to vote at a time when white men and women alike sought to exclude them from it. This was a time when legal segregation and the theatre of violence that surrounded public lynching kept Afro-Americans under siege and in "their place." Despite the fact that white suffragists never hesitated to discuss how the vote could seal white supremacy, black feminists pressed for alliances with them. Refusing to desert the suffrage cause, black women organized voters' leagues and clubs. They believe that black women needed the vote even more than did their white counterparts, because it would enable them to protect their inalienable rights and improve their schools and conditions as wage labourers.

Although Afro-Americans were officially free in the period just after the Civil War known as Reconstruction, the times were not conducive to their literary efforts.

Slavery had been abolished, but the place and position of the newly freed slaves and those Afro-Americans who had been free before the Civil War had been determined. Paradoxically, the dissolution of the promises of Reconstruction marked a significant revival in the production of black literature and literary activity in the black community. At the end of the nineteenth century personal testimonies continued to be powerful tools through which to share the trials and triumphs of black life. Up from Slavery (1901) by Booker T. Washington is the classic example of this type of narrative.

During the Progressive Era, roughly spanning 1890 to 1920, the American woman struggled to change the definition of womanhood in profound ways. At issue was the right to vote, to wear bloomers, to be free from corseting, to work outside the room and to have a place in the world beyond the domestic sphere. By 1900 the “new woman” had emerged; these modern women were attending college, getting jobs, agitating for the right to vote, rejecting traditional domesticity, proudly asserting themselves in public and in general, becoming an integral part of American popular and invading its literature as well. At the end of the nineteenth century, writers such as Rebecca Harding Davis, Elizabeth Stuart Phelps and Charlotte Perkins Gilman were already writing about women seeking lives outside traditional feminine norms.

The suffrage movement and the involvement of women in surrounding political movements such as socialism and the temperance movement inspired a particular genre of writing that included both creative and political texts which examined the issues and problems facing women at the turn of the century. Through the genres of regionalism and realism, women writers concentrated on the domestic details of women’s lives in order to explore the powerful relationship between women’s development and the society that created them. In regionalism, women established a congruous and sometimes utopistic relationship with the land as their thoughts. Feelings and struggles were reflected in the natural world around them. Heroines in realist novels were often set adrift in cityscapes, their fates tied to the whims of capitalism and patriarchal control. Women writers of regionalism and realism commonly used romantic and domestic plots to explicate not only women’s position in the home, but in the world at large.

Writers of realism attempted to depict life in an objective manner and created stories that often focused on the details of everyday life. Edith Wharton’s novels

concentrate on upper-class women confined by the expectations imposed on them by a materialistic and acquisitive society. In her novels the House of Mirth (1905), Custom of the Country (1913) and the Age of Innocence (1920), Wharton portrays wealthy New York City society and how, at the turn of the century, this society created a generation of women, indulged and sheltered, who are disconnected from the world beyond tea parties, balls and dressmakers, Wharton condemns the society for making these women ornamental and useless, while she simultaneously depicts them as sabotaging themselves through an acceptance of the definition of women as decorative objects.

2.3.2 Women of the Harlem Renaissance

The literature in the early few decades of the twentieth century was characterised by cultural phenomena of the Harlem Renaissance, Sharon L. Jones writes:

> "*The Harlem Renaissance, also known as the New Negro Movement, began in the early 1900, and ended around 1940. Coinciding with modernist trends, the Harlem Renaissance was an interdisciplinary cultural movement that reflected literary, musical, dance, artistic, and dramatic developments in African American expression. Additionally, the civil rights movement and the rise of organizations for social justice also brought much to bear upon the Harlem Renaissance. This movement would have a wide-ranging impact on American literature, changing the growth and direction of what was valued and what was not."* (Jones 2009: 227)

Recent critical work by literary historians has revealed the extent to which the term Harlem Renaissance inaccurately describes the literary and cultural phenomenon that took place not only in the area of New York City called Harlem, but nationwide and to some extent, worldwide in the decade between 1919 and 1929. By the 1920s, hundreds of thousands of blacks, looking for better jobs and hoping for better race relations, had moved into major northern cities. New York and particularly Harlem were central to the movement. In part on the strength of newcomers who took part during the Great Migration of black people from the rural South to the urban North, Harlem in the 1920s fostered a sense of racial unity and pride. This environment inspired a new sense of confidence among Afro-American artists and gave rise to a boldly creative period in the history of Afro-American letters. Variously called the "race capital" and the black "cultural capital," Harlem, was a place of great opportunity for blacks.

The writers of the Harlem Renaissance were determined to focus a lens on their unique experience of American life culture. Afro-American writers' work was charged with different issues than those that preoccupied white writers of the same period. Afro-American writers, though they experimented with narrative form and language like white modernists, were committed to using those techniques to explore black life and black issues. Additionally, a revision of narrative form and of language allowed black writers to capture the unique rhythms of black language and culture.

Women's biggest contribution to the Harlem Renaissance came with fiction. Some of these writers, such as Marita Bonner, Alice Dunbar-Nelson, Angelina Weld Grimké, Zora Neale Hurtson, Georgia Douglas Johnson, Anne Spencer, Jessie Redmon Fauset and Nella Larsen, wrote about the complexities of race and gender through the framework of the lives of everyday Afro-American women. The Great Depression and the rumblings of World War II signaled the end of modernism and of the Harlem Renaissance as cohesive literary movements. Hurston's masterpiece, *Their Eyes were Watching God* (1937), partakes of the Renaissance spirit. Although modernists and the writers of the Harlem Renaissance sought to create languages and forms that delineated the modern experience, the world continued to change, necessitating new forms of literature and creating new genres of writing that reflected America's changing relationship with the categories of race, gender, class and ethnicity to explore issues of identity in ways that continue to resonate for twenty-first-century readers.

2.3.3 Women Writers of the Black Arts Movement

The Black Arts Movement (BAM) occurred during the mid 1960s to 1975. The creation of such movement proved that African Americans were seeking new ways to express themselves. The activist and writer, Leroi Jones, also known as Amiri Baraka, founded the movement in Harlem after the assassination of Malcolm X. The movement was considered the artistic sector of the Black Power Movement. In an essay concerning the Black Arts Movement, Larry Neal stated that the literary movement was the "Aesthetic and Spiritual Sister of Black Power". It was also considered one of the most influential movements to African American literature due to its ability to inspire blacks to write. Overall, BAM inspired the creation of Black Publishing Companies, theaters, journals, magazines and institutions. The main critiques of the controversial movement by scholars were that it was sexist, homophobic and racially exclusive.

During BAM, women's issues were brought to the forefront by the women writers themselves, the Women's Liberation Movement was taking place. However, Black Feminism became an important political statement conveyed by the women of the Black Arts Movement. Popular topics of these women were race and economic status, sexism, class oppression and racism. The spirit of the movement was not only to express creativity but also to stabilize the black community.

Women writers of the Black Arts Movement entered every literary genre and constructed language that took poetry to the taverns, streets, bars, housing projects, libraries, prisons, parks, newly founded theatres, and time-honored churches; language that redirected the conventional expectations of the stage; that interrupted the familiar story told in autobiography; that introduced new discourses, reconstructed the generic expectations of fiction; and that set the premises of theoretically invested essays. Like any artist inspired by the spirit of the era, the work of women writers engaged the enterprise of "reversing the power relation between black and white America." That reversal involved killing the premises that have supported a racist concept of two Americas, one white and one black.

The decade of 1970s saw the advent of magnificent writers. Toni Morrison is one of them. Toni Morrison is an important and highly acclaimed writer who started her writing career in the decades of 1970s. She has written many novels starting from *The Bluest Eye* (1970), *Sula* (1974), *Song of Solomon* (1977), *Tar Baby* (1981), *Beloved* (1987), *Jazz* (1992), *Paradise* (1999), *Love* (2003), *A Mercy* (2008), *Home* (2012), *God Help the Child* (2015). Toni Morrison is considered a literary writer of intense intellect which reflects in her works. Her characters are complex and so are the settings. Today she has acquired a canonical status in the world of American literature. To quote Barbara Christian:

> "*Toni Morrison's work is earthly fantastic realism. Deeply rooted in history and mythology, her work resonates with mixtures of pleasure and pain, wonder and horror. There is something primal about her characters, they come at you with the force and beauty of gushing water, seemingly fantastic but basic as the earth they stand on."* (Christian 1985: 24-25)

2.3.4 Literature after 1970 and the Search of Identity

From the beginning of African American presence in America till the success of the Civil Right Movement, blacks were oppressed so hard and continuously, that they

needed to hold together very closely in order to be able to gain a little progress in their rights and status. Though the fight against racial prejudice and discrimination has not ended till today, the seventies were already liberate enough to break down the tie.

The search for identity is natural for every human being. From the very beginning of their presence in America, the black were immersed into slavery, their basic human rights have been often violated as the African Americans were subject to constant humiliation. The search for identity is pictured in the literary works.

One guideline can be contents of literary works, starting from slave narratives in the 19th century, through dreams of the 1920s and the following rage of the 1950s and the 1960s, reaching the inner diversity in the 1970s, and continuing in the 21st century in ficton, poetry and prose that does not differ significantly from the mainstream literature for it is one of its constituents.

Another distinctive feature of search for identity can be the notion for black people. At first, black people reffered to themselves in literary works “negroes”, then “Negroes”, later “coloured people”, “black people”, till the evolution reached today’s label “African American”. Today, “Negro” is a highly offensive term, “black” is neutral and “African American” is considered to be the only “politically correct” expression, although some people strongly disagree with the term. As Amiri Baraka claimed in an interview, “African American” is a term for specific nationality and not every black man you will meet will be an “African American”, in comparison with the term “black” which is common for all black people and is therefore right. (Hana Ullmanová 2003)

All the generations with all their movements and streams had one common aim – the effort to picture their view of the world in which they try to find themselves. As with new blood comes new spirit, generations varied in their ideas on the world and relations covered under its lid. The majority of the black who escaped slavery felt hatred and wanted to forget this part of their people’s history. Generations after sought back though. They realised that the time of slavery must not be forgotten, because of the influence it has on contemporary society. Social changes can be usually observed in long-time period and therefore it is hard to believe that once the slavery and apartheid is over, the identity of black people will be onlooked as if the history has not existed at all.

Still, there are black neighbourhoods, schools with predominantly white or black pupils and students.

The way the literature changed during 1970s is beneficial mainly for its depicting the real present life of black Americans with all its problems and pathologies that are naturaly present in every nation or culture. It can be seen as a declassifying message that black people have the same problems as any other society and want to be therefore taken as any other society. Simply, neither discrimination nor affirmation is desired from their side. Although or for the colour of their skin is different from that of the white majority, they want to be treated equal. Regrettably, this desired state is still not established in reality, though efforts have been made on both sides. Anyhow, it would be very naive to hope that after more than three hundred years of slavery or segregation, all men will be treated equal within a flow of one single human generation.

2.3.5 Women Writers of Children's and Young adult Literature

African American children's and young adult literature has been triply marginalised. Three reasons are behind this marginalisation- first, because it was designed for an audience of children, second, because it is created by African Americans, and third because it has been considered largely women's work. Fortunately, there is a growing group of committed, reputable scholars, both African American and non-African American, and largely female, who are making it their life's work to document the literary history of the long-standing body of children's and young adult literature produced by African American women writers.

Children's literature is a unique art form. It is a highly collaborative form that often includes both words and visual images. Unfortunately, there are not many contemporary black female picture-book illustrators. Obviously, there are still gender-related issues that need to be addressed to continue changing the landscape of American children's literature in relationship to writers and artists of colour. This was one of the goals of Jessie Fauset almost a century ago. Some have argued for African American children's literature that is positive and counteracts the negative stereotypes of the past, but there is quite a difference between writing that is positive and writing that is authentic, though they are not mutually exclusive.

Through their writing, some authors have become part of a long line of African American women who have devoted at least part of their professional lives to creating literature for young people. Interestingly, many of the pioneers in the field usually thought of as writers of adult titles, as well as contemporary writers such as Toni Morrison and Marilyn Nelson, also write for children. This fact is significant because it suggests that African American writers have recognised for a long time that the separation between children's and adult literature is, in some ways, artificial; that a good story is a good story. Furthermore, they recognise the power and function of literature to accomplish certain objectives, such as the revising of histories that have been mistold. Thus, African American children's literature is full of biographies of historical figures and reexaminations of historical eras and events.

The traditional journey in African American literature is from south to north, from slavery to freedom. Many black women writers of literature for young people have done a magnificent job of documenting this journey. In this respect, Joyce Hansen, her historical fiction is exceptional; she asks all of the questions about what happens on that journey toward freedom, both physically and psychologically. Do we make the journey northward? Do we choose new names? Children's literature written by African American women has always confronted hard issues. Issues such as slavery, the civil rights movement, education, and family ties are the foundation of the literature.

Black women writers for young people have created an incredible, enduring tradition. Among their subject matter, not surprisingly, are the life stories of other black women, writers as well as those whose lives followed other paths. The tradition of black women writing for children and young adults is a testimony to that thinking and an acknowledgement and celebration of as many stories as can be told. It is a testament, too, to being part of a community of African American people and other African American women writers. Black women writers love their readers. This means that they are honest in spirit, meticulous in their research, responsible in their intentions, hopeful for their readers' lives, and masterful in their artistry. They understand the power of children's literature. For even in this age of technology, most children acquire the skills of reading and writing, young will come to love a lot of things, a lot of experiences. It is no exaggeration to say that the tradition of black women writers for children and young adults is created from and resides in a love place.

2.3.6 Contemporary African American Women Writers

Contemporary African American women writers are best characterised as diverse. Contemporary African American literature offers full expressions of the complexity of contemporary African American life particularly the black woman. And while the exploration of the self was not a new phenomenon in the tradition of African American women's writing, by 1970s, black women writers blossomed in their aggressive pursuit of their inquires into black womanhood. Offering varied responses to these inquiries were both writers who were well established in the tradition- among them , for example, Nikki Giovanni, Audre Lorde, Paule Marshall, Sonia Sanchez, and Margaret Walker- and writers who made their literary and dramatic debuts in the emerging period- Maya Angelou, Toni Cade Bambara, Toni Morrison, Ntozake Shange, and Alice Walker among many others. These then-emergent writers have been at the front of depicting and historicizing contemporary African American life. More importantly, post-1970s African American women writers explore the black feminine self, a self heretofore unexamined.

"Black is beautiful" rhetoric which characterised the 1960s, contemporary black women writers also began to critique black communities for their perpetuation of western beliefs and ideals which stunted the development of black people in general and black women in particular. Morrison's *The Bluest Eye* is perhaps the best example of this critical celebratory dichotomy. In the sense that the community adopts two dangerous western concepts - physical beauty and romantic love – without any adaptation of these notions to accommodate blackness, the novel highlights the dangers of all-out assimilation and integration. The complexity of the novel and of its corresponding critical commentary becomes characteristic of the sophisticated analysis in which contemporary African American women writers ground their literature.

By the mid 1970s, literature by black women makes a "visionary leap" and moves into its second phase where "the woman is not thrust outside her community. To one degree or another, she chooses to stand outside it, to define herself as in revolt against it."(Trajectories, 145) Christian cites Morrison's *Sula* (1973), Walker's *Meridian* (1976), and Paule Marshall's *The Chosen Place, the Timeless People* (1969), among others, can be added to this list of somewhat radical texts whose female protagonists rebel against patriarchy and racism. Yet, not all readers identify these

women as radical enough or as successful in their quests to make themselves subject. Bell hooks, for example, contends that in much of the fiction by contemporary black women writers - she writes -

> *"The struggle by black female characters for subjectivity, though forged in radical resistance to the status quo … usually takes the form of black women breaking free from boundaries imposed by others, not only to practise their newfound 'freedom' by setting limits and boundaries for themselves."* (Bell hooks, 1997: 56)

In fiction, the significance of contemporary African American women writers is invaluable. Few can argue against the contributions of these women's works to the African American novel. The purpose of the journey or the quest, according to contemporary African American women writers, is to probe, to scrutinize that which has made the journey or the quest necessary. In science fiction, contemporary African American women writers have not only advanced the genre; they have changed the face of it. Clearly, even as contemporary African American women authors write to distinguish themselves, they also inevitably enhance the grand tradition of American letters.

2.4 Toni Morrison Life and Writing Career

Born Chloe Anthony Wofford on February 18, 1931, in Lorain, Ohio, Toni Morrison was the second oldest of four children. Her father, George Wofford, worked primarily as a welder, but held several jobs at once to support the family. Her mother, Ramah, was a domestic worker. Morrison later credited her parents with instilling in her a love of reading, music and folklore. Living in an integrated neighborhood, Morrison did not become fully aware of racial divisions until she was in her teens. "When I was in first grade, nobody thought I was inferior. I was the only black in the class and the only child who could read," she later told a reporter from The New York Times. Dedicated to her studies, Morrison took Latin in school and read many great works of European literature. She graduated from Lorain High School with honors in 1949. At Howard University, Morrison continued to pursue her interest in literature. She majored in English and chose the classics for her minor. After graduating from Howard in 1953, Morrison continued her education at Cornell University. She wrote her thesis on the works of Virginia Woolf and William Faulkner, and completed her master's degree in

1955. She then moved to the Lone Star State to teach English at Texas Southern University.

In 1957, Morrison returned to Howard University to teach English. There she met Harold Morrison, an architect originally from Jamaica. The couple got married in 1958 and welcomed their first child, Harold, in 1961. After the birth of her son, Morrison joined a writers group that met on campus. She began working on her first novel with the group, which started out as a short story. Morrison decided to leave Howard in 1963. After spending the summer traveling with her family in Europe, she returned to the United States with her son. Her husband, however, had decided to move back to Jamaica. At the time, Morrison was pregnant with their second child. She moved back home to live with her family in Ohio before the birth of son Slade in 1964. The following year, she moved with her sons to Syracuse, New York, where she worked for a textbook publisher as a senior editor. Morrison later went to work for Random House, where she edited works by such authors as Toni Cade Bambara and Gayl Jones.

Morrison's first novel, The Bluest Eye, was published in 1970. It tells the story of a young African-American girl who believes her incredibly difficult life would be better if only she had blue eyes. The book received warm reviews but didn't sell well. Morrison continued to explore the African-American experience in its many forms and eras in her work. Her next novel, Sula (1973), explores good and evil through the friendship of two women who grew up together. The work was nominated for the American Book Award. Song of Solomon (1977) became the first work by an African-American author to be a featured selection in the book-of-the-month club since Native Son by Richard Wright. The lyrical story follows the journey of Milkman Dead, a Midwestern urban denizen who attempts to make sense of family roots and the sometimes harsh realities of his world. Morrison received a number of accolades for the work.

A rising literary star, Morrison was appointed to the National Council on the Arts in 1980. The following year, Tar Baby was published. The novel drew some inspiration from folktales and received a decidedly mixed reaction from critics. Her next work, however, proved to be one of her greatest masterpieces. Beloved (1987) explores love and the supernatural. Main character Sethe, a former slave, is haunted by her decision to kill her children rather than see them become slaves. Three of her children survived, but

her infant daughter died at her hand. Yet Sethe's daughter returns as a living entity who becomes an unrelenting presence in her home. For this spellbinding work, Morrison won several literary awards, including the 1988 Pulitzer Prize for Fiction. Ten years later, in 1998, the book was turned into a movie starring Oprah Winfrey and Danny Glover.

Morrison became a professor at Princeton University in 1989, and continued to produce great works. In recognition of her contributions to her field, she received the 1993 Nobel Prize in Literature, making her the first African-American woman to be selected for the award. The following year, she published the novel Jazz, which explores marital love and betrayal. At Princeton, Morrison established a special workshop for writers and performers known as the Princeton Atelier in 1994. The program was designed to help students create original works in a variety of artistic fields. Outside of her academic work, Morrison continued to write new works of fiction. Her next novel, Paradise (1998), which focused on a fictional African-American town called Ruby, earned mixed reviews. In 1999, Morrison branched out to children's literature. She worked with her son Slade on The Big Box (1999), The Book of Mean People (2002), The Ant or the Grasshopper? (2003) and Little Cloud and Lady Wind (2010). She has also explored other genres, writing the play Dreaming Emmett in the mid-1980s and the lyrics for "Four Songs" with composer Andre Previn in 1994 and "Sweet Talk" with composer Richard Danielpour in 1997. Her next novel, Love (2003), divides its narrative between the past and present. Bill Cosey, a wealthy entrepreneur and owner of the Cosey Hotel and Resort, is the center figure in the work. The flashbacks explore his community life and flawed relationships with women, while his death casts a long shadow on the present. A critic for Publisher's Weekly praised the work, stating that "Morrison has crafted a gorgeous, stately novel whose mysteries are gradually unearthed."

In 2006, Morrison announced she was retiring from her post at Princeton. That year, The New York Times Book Review named Beloved the best novel of the past 25 years. She continued to explore new art forms, writing the libretto for Margaret Garner, an American opera that explores the tragedy of slavery through the true life story of one woman's experiences. The work debuted at the New York City Opera in 2007. Morrison traveled back to the early days of colonialism in America for her next novel, A Mercy, a work that some have construed as a page-turner in its unfolding. Once again, a woman

who is both a slave and a mother must make a terrible choice regarding her child. As a critic from the Washington Post described it, the novel is "a fusion of mystery, history and longing," with the New York Times singling out the work as one of the 10 Best Books of the year. In addition to her many novels, Morrison has written several works of non-fiction. She published a collection of her non-fiction writings, What Moves at the Margin, in 2008. A champion for the arts, Morrison spoke out about censorship in October 2009 after one of her books was banned at a Michigan high school. She served as editor for Burn This Book, a collection of essays on censorship and the power of the written word, which was published that same year. She told a crowd gathered for the launch of the Free Speech Leadership Council about the importance of fighting censorship. "The thought that leads me to contemplate with dread the erasure of other voices, of unwritten novels, poems whispered or swallowed for fear of being overheard by the wrong people, outlawed languages flourishing underground, essayists' questions challenging authority never being posed, unstaged plays, canceled films—that thought is a nightmare. As though a whole universe is being described in invisible ink," Morrison said.

Now in her 80s, Morrison continues to be one of literature's great storytellers. She published the novel *Home* in 2012. She once again explores a period of American history—this time the post-Korean War era. "I was trying to take the scab off the '50s, the general idea of it as very comfortable, happy, nostalgic. Mad Men. Oh, please," she said to the Guardian in reference to choosing the setting. "There was a horrible war you didn't call a war, where 58,000 people died. There was McCarthy." Her main character, Frank, is a veteran who suffers from post-traumatic stress disorder, a condition that adversely affects his relationships and ability to function. While writing the novel, Morrison experienced a great personal loss. Her son Slade, an artist, died in December 2010. In addition to Home, Morrison also debuted another work in 2012: She worked with opera director Peter Sellars and songwriter Rokia Traoré on a new production inspired by William Shakespeare's Othello. The trio focused on the relationship between Othello's wife Desdemona and her African nurse, Barbary, in Desdemona, which premiered in London in the summer of 2012. In 2015, Morrison published her next novel, *God Help the Child*, a layered story focusing on the experiences of the character Bride—a young, dark-skinned black woman who works in the cosmetics industry while reckoning with the rejections of her past.

2.5 Conclusion

African American women writers are very much integral to African American women literature and have enriched American literary tradition with their own unique perspective. These writers have caused a paradigm shift in African American literature. Fighting against white supremacy and their own black men's abuse, they have carved their own niche. Their impact can be felt not only in the field of literature but in every aspect of African American life. They have brought a new change in the way of thinking and feeling in the lives of African American people, especially that of African American women. Most importantly, African American writers have broken new grounds, created new literary canons and paved the way for twenty first century writers. Therefore, young and dynamic writers, who are creating a new upsurge in the literary world, are in one way or the other indebted to these twentieth century African American writers.

The emergence of these black women writers has created a tradition in itself. They have broken the conspiracy of silence, given voice to the muted black women and allowed their fullest development as characters in their novels. The richness of their own experience as black women in America have shaped their literary imagination and interwoven the fabric of their novels. It is therefore with the hope of analysing critically, in the third chapter, one of the latest novels by Toni Morrison "*Home"* as an attempt to deconstruct the U.S politics of identity in the 1950s through a new approach which is CDA so as to unearth invisible spaces that are yet to be probed.

Chapter Three

Literary and Critical Discourse Analysis of Toni Morrison's *Home*

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Literary and Critical Discourse Analysis of Toni Morrison's *Home*

3.1 Introduction

Reading the novels of Toni Morrison requires a wide range of literary criticism. Studying her work from more than one view gives us a deeper understanding of the narrative and a better appreciation for the richness of it. None of these critical approaches, however, can lay claim to exclusiveness as Morrison's work is both too complicated and too simple for a rigid critical methodology. A broad overview of these divergent critical responses to Morrison's fiction is necessary to understand the nature and scope of different approaches to her work. Therefore, the methodological part of this chapter consists of two analytical sections, literary analysis and critical discourse analysis. The literary analysis is provided, paying attention to the novel's setting in time and place, male and female characters, narrative patterns and point of view, a thorough analysis of the text in which the topics of racism, trauma, and medical experimentations have been explored. Having engaged in those steps, the process continues with another analysis which is Critical Discourse Analysis. Critical Discourse Analysis has a significant role when it comes to the interpretation of texts. Through this analysis, I will show how Morrison, in *Home,* has an implicit understanding of her characters power relations.The following diagram gives a brief and precise summary to this analysis:

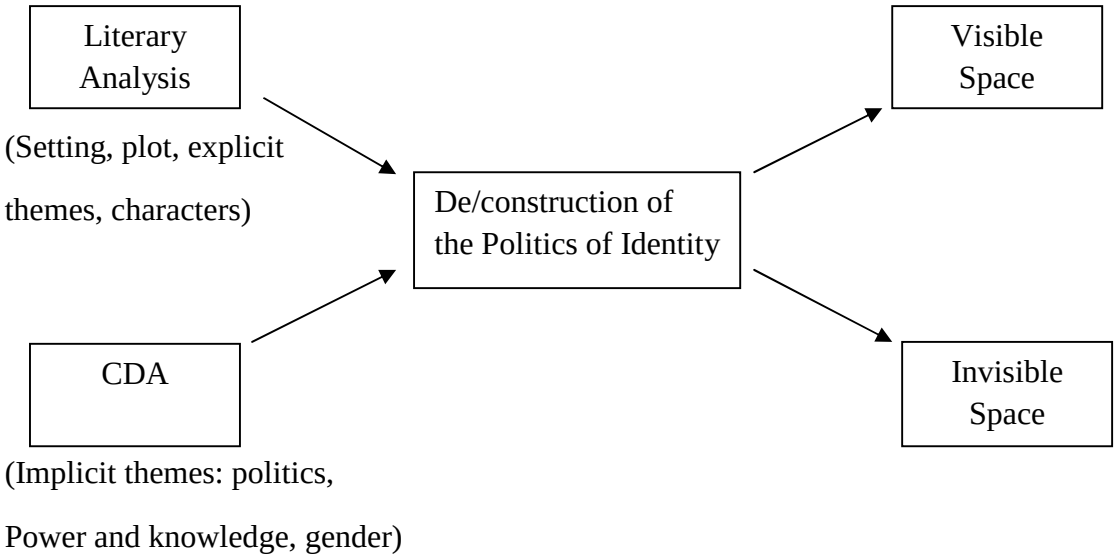


Figure 3.1: Literary and CDA Summary

3.2 Literary analysis

Literary analysis looks critically at a work of fiction in order to understand how the parts contribute to the whole. When analysing a novel, you will need to consider elements such as the context, setting, characters, plot, literary devices and themes. Literary analysis is not a merely a summary or review, but rather an interpretation of the work and argument about it based on the text. Literary criticism provides some general guidelines to help us analyse, deconstruct, interpret and evaluate. It is the art or practice of judging the qualities and character of literary works (Concise Oxford English Dictionary 11th edition). The purpose of literary analysis is to describe the content, structure, and functions of the messages contained in the text. Unlike "hard sciences," literature cannot be empirically tested in the laboratory; its meaning comes from its readers. In fact, literature begs for readers to read, react to, think about, and interpret the text.

Reading *Home* through literary analysis perspective helps to bring elements of the story into focus. This type of literary analysis looks for patterns that "commonly recur in other literary works" (Murfin and Ray: 29).

3.2.1 Toni Morrison's *Home*: Introductory Information

The works by Toni Morrison have their own power, what she does in her novels is to write thinking about the real past. She tries to engage people making them think about questions of history, memory and trauma; as Jill Matus has stated, "If the African American Writer's responsibility is to assume the task of recovering the presence and heartbeat the black people in America, her novels take the task of recovery seriously, involving a reconstruction, revisioning and revisiting of the past" (2). She is famous American novelist and professor who was born in 1931, at the beginning of the Great Depression, in Ohio. She is the only living American Nobel Prize for literature; when she received the prize in 1993 she was the eighth woman, and also the first black woman, who had received it at that time.

She is the author of eleven novels to date; the most famous one is *Beloved* (1987), which has won many awards such as the Pulitzer Prize for fiction. Her two latest novels in her carrier are *Home* (2012) and *God Help the Child* (2015). In addition, she has worked on literary criticism, social criticism, lyrics for musicals and operas, and we

must add that she is very influential in many fields beyond literature. Moreover, each of her novels delves into a particular era, or sometimes a particular decade; as an example of this we have our novel, *Home* , of which she stated in an interview for Interview Magazine that she wanted to write a novel about the 1950s, which she designated "My Time." She has also stated about the novel, "I was generally interested in talking the fluff and the veil and the flowers away from the '50s. Was that what was really like? I thought. I mean, that was my time. I'm 81. So that was when I was a young, aggressive girl" (Bollen 2012). She wanted to talk about this because she thinks that there has been so much historical amnesia with respect to that era, particularly with regard to how difficult things for African Americans.

She has also been consistently dedicated to the working of "memory," how people remember and what they remember, and what gets incorporated into the official history. According to Justine Tally and Adrienne L. Seward, when they talked about the title of their book *Toni Morrison: Memory and Meaning*, this "connotes Morrison's concern with the role of memory (and disremembering) in coming to terms with the difficult and violent past of African Americans in the United States. Memories are themselves, as she has so effectively shown us, meaningful" (16). In Morrison's *Home,* we can find since the very beginning the concept of memory in which the male protagonist is trapped. The book starts in a mental hospital where this man is; he is always remembering his past, what he did when he was young and what he did in the Korean War. His memories are not so good; the only good memories are the ones that come when he is next to a girl as for example his ex-girlfriend and his sister, and also when he talks about his friends before they died in the war. In her review of *Home,* Sara Churchwell criticises the way Morrison developed the story by saying, "*Home* barely begins before it ends; just when the reader expects the story to kick in to gear, as Frank arrives back in Georgia and finds Cee, Morrison seems to lose interest." I agree with Churchwell's opinion about the novel; it is very short and the reader might want to read more about how the protagonist achieves his goals and what he does to relieve his pain and his trauma with more detail.

In her novel *Home,* Toni Morrison tells the story of a black veteran who had recently returned from the Korean War (1950-1953), the main protagonist, Frank Money. After the war, once back in the United States he received a letter, which said that, his beloved sister, Cee, was in danger and could die at any moment in the hands of a white doctor because he was practising medical experimentations with her. He started

his journey from a hospital in Seattle all the way to Georgia where his sister Cee was, and where they were born. On his way home, Frank has to face his own struggles with his past and the traumatic experiences in the war, and at the same time that he discovers that nothing has changed in the 1950s in the United States: violence, discrimination and segregation are still present. He has to deal with many of the racial and segregation problems on his way home. He also has to deal with the concept of "home" as he does not feel Lotus (Georgia) as his home.

3.2.2 The Structure of the Novel

The structure that Morrison uses in her book *Home* is very simple but at the same time it has much to talk about. It is very short novel with seventeen chapters; Morrison separates these chapters in an experimental way. We have two narrators in the novel, in first instance, we have Frank Money, the protagonist who speaks in first person, and he is the one who opens the book. Frank narrates his own story, his own memories and he also argues with other narrator, who speaks in the third person. They have different points of view about reality; they see the same story in a different way, one in a more positive way and the other one in a more negative way. This would be the case of Frank Money; "*Don't paint me as some enthusiastic here. I had to go but I dreaded it*" (84). When he speaks the passages are italicised, so that the reader can clearly see who the one who speaks is.

The second narrator tells the story in third person; readers do not get to know who is the one who is speaking, but it seems to know the whole story perfectly; however, something is missing in this narrator's passages, as Frank says, "*Describe that if you know how*" (41). As we can see, they both have different opinions when they are talking about the same thing. These passages are written with normal typography and they are much longer, different from the italics used when Frank is speaking. Thereby, the chapters are interspersed, one is written by Frank and the following one by the other narrator. The book starts with Frank Money speaking and it ends with him too.

3.2.3 Setting in Time and Place

The story is set in the mid-twentieth century, pre-civil rights era in South America, in the aftermath of the Korean War and coincides with that sentimentalised period of American history that Morrison remembers rather differently. "I was trying to

take the scab off the 50s, the general idea of it as very comfortable, happy, nostalgic. Mad Men. Oh, please. There was a horrible war you didn't call a war where 58,000 people died. There was McCarthy." In *Home*, Frank, a veteran experiencing delusions brought on by post-traumatic stress disorder, and his sister, Cee, mutilated in a medical experiment, found their way home to a town called Lotus, which as teenagers they did everything to escape. It is a classic Morrison setting, a hardscrabble town with no redeeming features, redeemed nonetheless by the topography of love.

All are variations on Lorain, Ohio, where Morrison grew up, one of four children of a steel-worker and a housewife. Morrison can see her parents in her character, her father's attitude of "disdain", her mother's openness. She always felt superior, she says, a superiority born of opposition, the gut push-back against low expectation, although she suspects it was also just in her from birth. She was a child of the 1940s, when segregation laws were still in place, but Morrison was self-possessed and inclined to speak up.

3.2.4 Plot

The plot of "*Home*" is a standard one in American literature; a modern odyssey travel crosses the country from Seattle to Georgia in response to a letter: “Come fast. She be dead if you tarry.” Frank Money returns home from the war suffering from a mysterious psychiatric ailment that today we could call post-traumatic stress disorder, but in the 1950s had no name, after watching his two best friends die in front of him, and being responsible for killing numerous people, including a young Korean girl. Not only does Frank return to a country that is racist in general, but he must travel to the Jim Crow South to rescue his sister, Cee. Although the plot is straightforward, even familiar, Morrison embellishes this template with characters who manage to be at once idiosyncratic and realistic. (For example, for the first year after getting out of the army, Frank drinks too much and lives on the streets. When he decides to sober up and clean himself up, he meets Lily, working at the drycleaner where he takes his army pants and jacket for cleaning.

Frank’s rages somehow land him in a psychiatric ward of a hospital. He escaped from the hospital to make his way back to his hometown of Lotus, Georgia. His mission is to save his sister from an unknown illness that is threatening to kill her. As Frank makes his journey from the north to the Midwest to the south, readers have a view of

the prejudice that follows Frank as he is a black man living in an era where segregation is not completely abolished.

When Frank rescues Cee, a local woman in Lotus, along with the help of the other neighbourhood women are able to save Cee's life. Cee and Frank both realise that the town they hated all their lives and could not wait to escape from, Lotus, Georgia, is actually their home. Frank considered Georgia no paradise and described it as "the worst place in the world, worse than any battlefield."

At the heart of each of Morrison's novels is a love story. Often, as in "Sula," she writes about the love between female friends, and in "Song of Solomon" she explores the passion between men who are like brothers. At the heart of "*Home*" is the relationship between Frank and his sister, Cee. Franks wonders if "maybe his life had been preserved for Cee, which was only fair since she had been his original caring-for, selflessness without gain or emotional profit." For Cee, Frank returns to Lotus, Ga., the home of the title. Cee is in need of rescue and for this he must face his demons and even a zoot-suited hallucination that won't let him rest. As Frank himself says, "Don't paint me as some enthusiastic hero. I had to go, but I dreaded it." In addition to her reputation for gorgeous sentences, Morrison is known for a certain brutality in her plotting, and this wrenching novel is no exception. But "*Home*" also brims with affection and optimism. The gains here are hard won, but honestly earned, and sweet as love.

3.2.5 Characters in *Home*

All the characters in Toni Morrison's novels have, in one way or another, a certain prolonged and bitter quarrel or dispute with themselves and, consequently, with the society and the race. The characters develop in intricate and difficult situations, acquiring a certain skill at becoming iconic and strong literary figures. Their realism allows them to emerge into living and breathing entities that have the potential to change the lives of the readers. Morrison's characters are unique individuals with a unique evolution, verbalising the silent cry of generations of Black slaves through the literary artisanship of the African American writer. These characters are placed in different social, psychological and racial contexts. (See table below for more description)

Characters	Description
Frank Smart Money	Protagonist, male, veteran soldier, shell shocked,
Ycidra Money known as Cee	Scapegoat, female, victim, sinful, infertile,
Dr Beauregard Scott	Villain, eugenist, evil, white, doctor
Sarrah Williams	Sambo, maid for the Scotts
Lily	Frank's girlfriend, drycleaner
Lenore	Frank and Cee's mean and unfair step-grandmother, aggressive, lonely, died of stroke
Ethel Fordman	Sage, Cee's surrogate mother, nurse

Table 3.1: Brief description of the main characters in Toni Morrison's *Home*

Morrison delves into the inner most secluded of her characters' minds in order to project their hidden thoughts and desires. Her characters strive for autonomy by accepting responsibility for their actions. She describes this drive towards autonomy as a journey from ignorance to knowledge and self-discovery.

3.2.5.1 The protagonist, Frank Money

Frank Money, an African American soldier who has returned to America after fighting in the Korean War. The novel portrays his physical journey home, and his mental journey of recovery from traumas of childhood and war. Frank's journey begins with his escape from a hospital, after having received a letter from his sister's friend telling him, "*Come fast, she be dead if you tarry*" (*Home* 8). Frank decides, "*No more watching people close to him die. No more. And not his sister. No way.*" (103) And so he begins his journey back towards Lotus in Georgia, a place he recalls as "*worse than any battlefield*" (83). Frank's first-person narration is written in italics in the original text.

Frank Money is another dangerously free character who also makes bad choices, including killing innocent people, but in spite of that he is granted the opportunity to right his wrong through a privileged space in the text, that of the first-person voice. Money cannot base his worth or his identity as a man on materialistic items or his experience as a soldier. While Money is a veteran, who eventually gets treated for Post Traumatic Stress Disorder triggered from his harsh experience in the Korean War, it is in fact a war that is misunderstood and never given the respect it deserves. His service holds no value in his shaping as a man; when he returns the public treats him and the other veterans of colour "like dogs". Even more disturbing are the major incidents during his time spent in Korea that makes Money question his own manhood. His journey "home" not only forces Money to address his identity as a man, but his idea of a man.

Money first leaves Lotus as a child to escape the lack of opportunity in a town that offered the bare minimum of safety and the peace of sleeping through the night and not waking up with a rifle in his face, yet ends in the same place where the only warming memory is having seen horses stand like men, "so beautiful yet so brutal". The novel ends with Money creating a burial for a black individual, which he and his sister witnessed being buried alive by what is assumed to be white men as young children. On his memorial, Money writes, "Here stands a Man." This beautiful black man whom was brutally buried alive reminds Money of the horses. Through dealing with his demons, Money himself realises he is brutal yet beautiful; he is man.

3.2.5.2 The Scapegoat, Ycidra Known as Cee

The main female character (second protagonist) is Ycidra known as Cee, her family were forced to leave their home in Bandera County. This imposed travel is the first challenge for Cee as far as she was born on the road without any roof over her head. This is why her step grandmother, Lenore, predicted it as a "sinful, worthless life" *Home* (44) for her future. She did not receive any affection from her mother because of her hard work on plantations from morning till night and when she grew up she fell in love with a city boy, name Prince, who abandoned her in Atlanta. Therefore for gaining money she had to work for a white doctor who did eugenic experiments on her womb and she became infertile.

Morrison's narration weaves together several interconnected social spaces, especially through the stories of the main characters, Korean War veteran Frank Money, and his younger sister Cee. Cee, her brother learns soon after his return from the war, has been subjected to abusive experiments by a doctor in Atlanta, Georgia, who hired her to work for him. She is teetering on a narrow ledge between life and death, and it becomes Frank's mission to help her. Cee has her own story, which includes Frank's older-brother affection and protection, but a growing sense of inner strength as a woman who can welcome his comfort but doesn't need his protection.

Cee and Frank's personal development is influenced directly and indirectly by the broader cultural silences of the Fifties, including the personal and political fears many Americans that perhaps the post-war world was less safe and comfortable than portrayed in the media. There was the fear of communism outside US borders in the Korean War, and the anti-communism within US borders. In *Home*, fear of communism is also inseparable from racial fears generated by the legacy of slavery in the South. Hostility toward political and racial "others" becomes part of a single, interwoven fabric inside various houses in the novel.

3.2.5.3 The Villain, Dr Beauregard Scott

Through Dr. Beau, Morrison delves into eugenics medical experimentation on Afro-Americans, which was a common practice in American science history until and throughout the 20th century. Dr Scott, an evil white doctor, is a representation of people who treats African Americans as non entities. He takes advantage of the less privileged race, extorts and turns them into "lab rats". He is excited to find out that Cee had no serious affiliations or children, masking his intents, he tells Cee to "be prepared for the reality of medicine". Dr. Beau is a practitioner of eugenics, when one day Cee entered his office; she had a look at the medical books on the crowded shelves and saw several paramount eugenic titles: *The Passing of the Great Race, Heredity, Race and Society*. Cee can only wonder about the physician's knowledge and feels small. She promises herself that "she would find time to read and more understand eugenics." (65)

Dr Scott reserves the right to his workers emotions as he doesn't approve expressions of happiness. The help tells Cee, "Glad you like it, but don't laugh so loud, it is frowned on here…those daughters I mentioned being away? They're in a home. They both have great big heads. Cephalitis". Dr Scott is an ad hoc racist, Cee finds books on

race in his library. Cee soon becomes a victim of his experiments, his contempt and lack of respect and empathy for blacks is shown when Frank went to save Cee.

3.2.5.4 Sarah Williams

Sarah Williams is a character that clearly depicts the average African American "Sambo" who has "laid it down sword and shield". As an elderly woman, who has being a maid for the Scotts since she was fourteen, Sarah represents the average African American who has made peace with the idea of a life of subservience and servitude to the whites. She however recognises the imminent danger Cee was in and defies "authority" by contacting Frank and helping him get Cee out. Knowing the implications of that action, "she waved goodbye-to him and Cee and perhaps her job". Sarah is an archetype of many African Americans who have resigned to fate by serving the white man for as long as it takes. However, a radical change is seen when she chose to help a fellow black rather than just watch an ill-fated event unfold. The extensive level of subservience is further depicted in the novel.

3.2.5.5 Lily

The character, Lily, is a victim of the societal limitation. Lily, Frank's black girlfriend, who works at a drycleaner's nursed the ambition of living in a decent home. She becomes constantly angered by the memory of the dream that became aborted because of race, colour and historical factors. Lily often transferred her aggression to the "emotionally numb" Frank, this situation is synonymous with the psychoanalytic term "transference" which involves aggression being directed into people with little or no connection to what is causing the danger.

Lily narrates and exposes the physical manifestations of the protagonist's psychological trauma. Narrating of her experience with "the tilted man" revealed the damaging effect of agonising memories and how it psychologically smashes up its victims. Through Lily, Morrison portrays the exhaustive effect sympathy can have, eventually causing personal distress. Although Lily tries to empathise with Frank, to comfort him and help him move on, she cannot help much with his healing.

3.2.5.6 Lenore

Lenore is also a character whose negative experiences have reduced to level of bitterness. Her first husband got shot because he owned a petrol station, a note that said "get out now" was left on his corpse and the sheriff did nothing about it. Just after she marries Salem, the Moneys who had been rendered homeless moved in with them. She directs her anger towards the most innocent and defenseless individuals of the family: Frank and Cee, particularly Ycidra. The portrayal and analysis of her action depicts to the psychoanalytic defense mechanism "transference". She ends up having stroke which is a bye product of accumulation of emotions like aggression and loneliness.

Lenore is portrayed as a mean and unfair step-grandmother, but most of her actions are ultimately presented as comprehensible. Lenore who tried to segregate herself from the community got sick living a solitary life without help from anyone. She eventually died of stroke.

3.2.5.7 The Sage, Ethel Fordman

Ethel Fordman is the kind of woman who "blocked or destroyed enemies and nurtured plants" as Manuela Ramirez states. Ethel stands as Lenore's counterpart. She becomes, eventually, Cee's surrogate mother. Her feminine natural healing practices, rooted in Black traditions, are contrasted to the Western patriarchal medicine techniques. Ethel nursed Cee back to life after being brought home on the verge of death due to her employer's brutal medical experiment on her genitalia. Ethel instructs Cee never to let the oppression of others determine herself worth or define her identity as it is a form of mental slavery- gives life lessons to the young woman- who has never received maternal counsels. The likelihood of this is seen in the outcome of two female characters, Lily and Cee. Lily is often encouraged by her late parents and she ends having big dreams and being hopeful.

3.2.5.8 Women Characters in the Novel

Home is about women like Cee and Lily, Lillian Florence Jonse, subjugated by colonial power; on the other hand, they have been deprived of their rights by male-dominated society. Even though Lily yearns for her own house, she has been ignored first; because of restrictions regarding her race in her desired neighbourhood, and second because her husband is not able to understand her enthusiasm for having her

own home. Therefore, Toni Morrison portrays marginalisation and double colonisation of the African American women in this novel. They have been marginalised physically and spiritually in whether colonised and patriarchal societies because of their blackness and being a woman.

One of the most important subject matters in black women writers' fictions is double colonisation and marginalisation of the black women in the Western countries. They are oppressed and suppressed by the dominated power, the whites and the black males, especially the male members of their own family including their fathers, brothers and their husbands. Like the colonised nations dominated by the coloniser countries, the women were dominated over by men too. But the status of women in the countries which were colonised was even worse and more complicated. The women of the colonised countries are not supported within the community they represent, because they can never be isolated in their experience, either as a woman or as a member of a colonised community.

3.2.6 Explicit Themes

Throughout the novel Morrison weaves together many issues from the role of the African American church in helping members of the community survive against racism, the ramifications of racism in the lives of African Americans in the 20th century, and the unjust medical experiments white doctors conducted on countless innocent people of colour, to black feminism and the lack of spirituality and community in broken homes. Morrison also describes the effects of the "glass ceiling" for young African American women and men living in the United States during the 1950s, the effects of poverty, and the overall treatment of veterans at this time. Yet the most striking piece of the novel is the concept of home and the specific struggle that Frank Money faces as a man living in the United States of America during the 1950s.

3.2.6.1 Racism

Racism is the most powerful oppression, which African American women have been facing. It started with them being brought as slaves and continues till now. African American people have often been hated and degraded because of their black skin colour. Racism is an explicit theme in the novel and it is a key element that surrounds the whole story and helps to develop it. Since the very beginning we can see how racism

surrounds the African American characters. Lynching black people was common; this lynching action had not started in the twentieth-century, but long before. White foremen used to treat their black workers badly and treat them as slaves. They were hung, burned or tortured. In the twentieth-century we can still find lynching episodes as for example the one that happened with Emmett Till, the boy who was brutally murdered by a white person in 1955. In *Home* we can see how a group of white people tortured a black man and buried the body, " *we saw them pull a body from a wheelbarrow and throw it into a hole already waiting* […] *when she saw that black foot with its creamy pink and mud-streaked sole being whacked into the grave, her body began to shake*." (*Home* 2012: 4) The protagonist of the novel and his sister watched this scene with fear, and he remembered that moment of his childhood.

Another example of lynching of *Home* is when the narrator is talking about the time when a lot of African Americans had to move from their native town, from their houses, to another place in the years of the Great Depression. Whites gave them twenty-four hours to leave their houses or they would "*die*" (Ibid: 10). Furthermore, we can see that when Frank was talking to Billy at Bookers, a bar only for black people, they start talking about their memories, black in 1938, where the waitress of the bar told him; "*we hid in an abandoned house for half a year*" and Frank asked her, "*Hid from what*? *White sheets*" (Ibid: 28); she answers that they were not hiding from the white sheets, but from "the rent man" to which Frank tells her that it is the "*Same thing*" (Ibid: 28). With these examples we can see that the lynching episodes on African Americans are present in the novel and not only in the nineteenth-century, but also in the twentieth-century.

Segregation is seen through the novel *Home*, as for instance when the Reverend Locke told Frank Money, "*You'll be grateful for every bite since you won't be able to sit down at any bus stop counter. Listen here, you from Georgia and you have been in a desegregated army and may be you think up North is way different from down South. Don't believe it and don't count on it. Custom is just as real as law and can be just a dangerous*." (Ibid: 18-19). Here, we can see that even people in the North had the same prejudices and they did not want black people around.

Racism is also seen in the moment when Frank's girlfriend, Lily, wanted to buy a house; she had money because she had worked a lot to get it. She worked as a seamstress in a theatre and then she worked as dry cleaner at Wang's Heavenly Palace,

"*she had added enough to what her parents left her to leave the rooming house and put down payment on a house of her own*" (Ibid: 72). But at the moment when she wanted to buy a house for her own the woman at the agency told her that she could not buy any house, and she didn't tell her that it was due to her skin color but she told her that there were some "*restrictions*" (Ibid: 73). And she pointed out an underlined passage that says: "*No part of said property hereby conveyed shall ever be used or occupied by any Hebrew or by any person of the Ethiopian, Malay, or Asiatic race excepting only employees in domestic service*" (Ibid: 73). In this example we can observe that not only African Americans were discriminated but any person of different race than white people.

In *Interview Magazine*, Toni Morrison explained that she decided to write about the 50s because she thinks that it was a decade in which somebody was hiding something- and by somebody, I mean the narrative of the country, which so aggressively happy. Postwar, everybody was making money, and the comedies were wonderful… And I kept thinking that kind of insistence, there is something fake about it. So I began to think about what it was like for me, my perception at that time. But Churchwell's review of the novel for *The Guardian* holds another point of view about Toni Morrison's writing: "Generational legacies, haunting, ghosts, and the persistent effects of racism and sexism are Morrison's enduring themes: they are big ones. But her novels about them are getting smaller, in every sense; she seems to be losing patience with her own stories." Again, Churchwell seems to imply that Toni Morrison seems to be more tired of writing with her last novels, and that is why her books are very short and it looks as if she does not want to focus on all of the details.

3.2.6.2 Trauma

One of the most major focuses in Toni Morrison's novels is the exploration of trauma that has afflicted the African American community. Although Morrison's novels predominantly feature African American characters and communities, the traumatic events she explores, including battle combat, domestic events, lynching, transcend racial boundaries. While there are many ways of expressing and relating trauma, I will focus on Morrison's literary portrayal of mental illness, specifically post-traumatic stress disorder (PTSD).

Frank Money, the protagonist in *Home,* has been in the Korean War (1950-1953), and at the time the story is told he has spent a whole year in Fort Lawton, Seattle, where he disembarked as a veteran. That year he met a girl called Lily who was in love with him, but Lily got tired of his behavior, his attitude towards life and she also felt that he did not share his dreams with her. Frank Money, at the same time, was going through a very bad moment; his traumatic experiences in the war had affected him in many ways. Like many other war veterans, he was suffering what is called Post-Traumatic Stress Disorder (PTSD); he had to face many problems at the war such as killing people, or seeing his dear friends dying. Toni Morrison has confessed, in *Interview Magazine,* her feelings about the 50s: "Then I thought about what was really going on. What was really going on was the Korean War. It was called a police action then never a war even though 53,000 soldiers died." Morrison is really concerned about those people who went to the war and who nobody remembers. That is why she wanted to portray Frank Money as an African American veteran who suffers and feels traumatized by his days in the war.

At the beginning of the novel, we find Frank Money in a mental hospital in Fort Lawton, he did not know the hospital, he did not even know what he was doing there and why they got him into that place. He remembers his past in the war with "*his homeboys*" (Ibid: 8), which is really painful for him because he has lost them and he had not been able to help keep them alive. Another thing that keeps him in continuous restlessness and anxiety is the letter that he has received from a woman called Sarah about his sister, the person whom he loves the most: "*Come fast. She be dead if you tarry*" (Ibid: 8). All these facts made Frank lose control of his own being and to be unconformable with himself.

One more example of how war has affected his mind is when he argues with the narrator about the conditions that he and the others had to suffer in a place like that: "*Korea. You can't imagine it because you weren't there. You can't describe the bleak landscape because you never saw it. First let me tell you about the cold, […] Korea cold hurts […] Battle is scary, yeah, but it's alive. Orders, gut-quickening, covering buddies, killing-clear, no deep thinking needed. […] worst of all is the solitary guard duty*" (Ibid: 93). Here we can see how his post-traumatic stress disorder comes from his experience in the war; in fact, the most important reason for his trauma comes from something horrible that he did during his solitary guards, There was a Korean girl who

was always seeking for food on their trash, and Frank felt attracted to her, sexually abused the girl, and finally killed her. The way he narrates his atrocious action is very shocking for the reader. One day, the girl "*smiles, reaches for the soldier's crotch, touches it. It surprises him. Yum-yum? […] he blows her away*" (Ibid: 95). At this point in the story Frank has not said that that guard was himself and that this was what was torturing him, because he did not want to face the reality. He also said, still implying that it was not him who had abused the girl: "*I think the guard felt more than disgust. I think he felt tempted and that is what he had to kill. Yum-yum.*" (Ibid: 96). It is at the end of the book when Frank confesses that he is guilty for the murder of the Korean girl, who had nothing to do with him and the war:

I have to tell you the whole truth. I lied to you and I lied to me, I hid it from you because I hid it from me. I felt so proud grieving over my dead friends. How I loved them. How much I cared about them, missed them. My mourning was so thick it completely covered my shame. […]

> *I shot the Korean girl in her face.*
> *I am the one she touched.*
> *I am the one who saw her smile.*
> *I am the one she said "Yum-yum" to.*
> *I am the one she aroused.*
> *A child. A wee little girl. (*Ibid: 133)

This terrible confession seems to have alleviated his trauma, and this happened because he just wanted to keep what had happened in the war as a secret. All this time he had felt miserable when he remembered his actions and he did not feel as a man: "*How could I let her live after she took me down to a place I didn't know was in me? How could I like myself, even be myself if I surrendered to that place where I unzip my fly and let her taste me right then and there? […] What type of man is that? And what type of man thinks he can ever in life pay the price of that orange*?" (Ibid: 134). In her article for the Guardian, Churchwell has stated her disagreement of the end of the novel: "Frank's post-traumatic stress disorder disappears as easily, effecting one of the least satisfying redemptions I can remember and like most Americans, I am a sucker for redemption stories." As I commented above, it seems too easy to be relieved of the pain of trauma that Frank has suffered in the way it is presented in the novel. It is difficult to believe that just confessing his mistakes everything bad seems to disappear. In my opinion, as Churchwell says, something is missing in the novel: you cannot be cured of a trauma like the one who he had during the war so easily.

3.2.6.3 Medical experimentation

Many events of experimentation with humans took place during the Second World War (1938-1945). In the United States in the fifties, white doctors wanted to create the perfect white human being; therefore they had to do experiments with people who were considered inferior to them: in this case they were African Americans. As Brinkley has pointed out, "New scholarly theories argued that the introduction of immigrants into America society was diluting the purity of the nation's racial stock. The spurious science of eugenics spread the belief that human inequalities were hereditary and that immigration was contributing to the multiplication of the unfit." (575)

In the novel *Home,* we can see some examples of these medical experimentations that took place in the fifties with Afro-American people. White doctors used to put into practice these social experiments with black people; they did not want them to have more children. In one of her video interviews for Google, Toni Morrison has said that she wanted to portray the other side of the 1950s, not only the post war, where people had more money and they bought a lot of houses, and nice comfortable American Dream Stuff, but also "what was underneath there" as for example the Korean War. She also said that there has been "a lot of medical experimentation on helpless people, prisoners, army people", and she mentions the case of what occurred with LSD during the Vietnam War: "LSD has been used on soldiers during the Vietnam War to see what effects it could have". Therefore, in *Home*, she wanted to deal with those abuses of authority on helpless persons and army people, all African Americans.

Morrison wanted to portray this other side of American society and she used two relevant examples to support this idea, one of them at the mental hospital, and the other at Dr. Scott's house, who experiments with Frank's sister, Cee. Thus, at the beginning of the story, Frank escaped from the mental hospital and went to Reverend Locke's house, who told him about the hospital: "*You lucky, Mr. Money. They sell a lot of bodies out of there*. […] *To the medical school*. […] *Doctors need to work on the dead poor so they can help the live rich.*" (Ibid: 12). Here, we can see how the hospital for soldiers in Seattle was a hospital where they used to take the bodies of the soldiers; in this case the Afro-American soldiers, and do experimentations with them. The other example in the novel takes place when Cee, Frank's sister, went to work for a doctor called Beauregard Scott, as "*a helper*" (Ibid: 58). The doctor's wife explained to her that "*He is more than*

a doctor, he is a scientist and conducts very important experimentations. His inventions help people." (Ibid: 60). Furthermore, Dr. Scott also has two daughters that have Cephalitis, "*big heads*" (Ibid: 63), and this problem made him decide to do some experimentation on people: "*I guess that's why he invents things- he wants to help other folks*" (Ibid: 63). However, he used Cee to do some experiments with her body and she almost died because of this; this is the reason why Frank wanted to go back to Georgia and rescue his sister: "*Her boss back in Atlanta had done something-what, he didn't know- to her body and she was fighting a fever that wouldn't go down*" (Ibid: 119).

Morrison points out that Sarah, the girl who worked in the Doctor's house, "*knew he gave shots, had his patients drink medicines. He made up himself, and occasionally performed abortions on society ladies*. […] *He got so interested in wombs in general, constructing instruments to see farther and farther into them. Improving the speculum*." (Ibid: 113). Obviously, when Sarah saw that she sent a letter to Frank, the only relative that "*Cee had an address for*" (Ibid: 113). With these two examples Morrison has brought up some other aspects of the American society in the 1950s, something that many historians have not talked about. Medical experimentations on African Americans are a clear example of racism and that is why Morrison wanted to portray them in her novel as a denunciation of those abuses.

3.2.7 Symbolism of *Home*

Morrison's *Home* has a symbolic title. Home is a word that implies ideas of belonging, care, and comfort. The term "home" is wherever we feel we belong: to a place, to another person or to a passing moment. Throughout the novel the idea of home is present since the very beginning, as Frank Money wanted to go back to that place that should be his home, even though he did feel that. When he was younger he wanted to escape from that place called Lotus, he did not like it and said that there was not anything to do in that small town. He could not have a future there, "*Lotus was suffocating, killing him and his two best friends*" (Ibid: 35). Because of this, they decided to join the army, so they could have a better future. But after the war, he realised that he was not well good in any place, he did not feel at home anywhere but with Lily, and it was not because he needed a home, it was because he loved her. The first time he saw her, he said; "*I must have looked the fool, but I didn't feel like one. I felt I like I'd come home. Finally, I'd been wandering. Not totally homeless, but close"*

(Ibid: 68). He is feeling this way because when he came back from the war, he did not feel the United States as his home either, because there was still discrimination about his skin colour and racism. He could not find a formal job and the only thing he had was his pay from the war. He was always drinking and spending his money on drinks. When he met Lily, it was a kind of salvation for him, *"You are dead wrong if you think I was scouting for a home with a bowl of sex in it. I wasn't: Something about her floored me, made me want to be good enough for her"* (Ibid: 69). But his trauma came back again when he decided to go to Georgia and rescue his sister.

The sense of belonging is also present in the novel, we can see how Frank is always fighting with himself because he dislikes the place where he was born and he also feels that he is not well accepted anywhere. It is almost the same what happened with his sister, Cee did not want to stay in Lotus either. That's why she got married with Prince, she wanted a better life for her but she did not succeed, then she was also afraid of return to her birthplace, until both Frank and Cee realised that Lotus was always a good place for them, a real home, where they could feel love and serenity, after all they had been through. Morrison in her interview for the channel PBS, has said that she wanted to end the book with a sense of hope, she also did not want to talk about colours until the end of the book when Frank "gets home, and then those cotton fields are pink", and everything is more colorful, "so the reader feels that confident safety at home".

Besides, Toni Morrison also talks about the idea of home in an interview for Google, where she says that when she wrote the book she wanted Lotus "to be welcoming, and for him [Frank] it's a safe place; and that's what home is; nobody is out to get you at home". She also explains in this video that for Americans the idea of home is very important, very special and she was hoping the readers to have a feeling of home when Frank arrives to Lotus: "Everybody don't like in your home, some people really dislike you in your home, but no one is going to hurt you, everybody is going to help you, whether they like you or not, and that's the safety, spiritual and physical safety, of home". Morrison wants to give a positive idea of the concept of Lotus as a home, emphasising that in that place where you have the feel of a home, everybody is going to offer you help when you need it, even when your experience in other parts of the nation has not been so positive.

3.2.8 Book Cover Analysis

Critics in literature and design have discussed the importance of book cover and its symbolic influence of the practice of reading and analysing. The book cover design in Toni Morrison's *Home* deserves careful thought and attention.

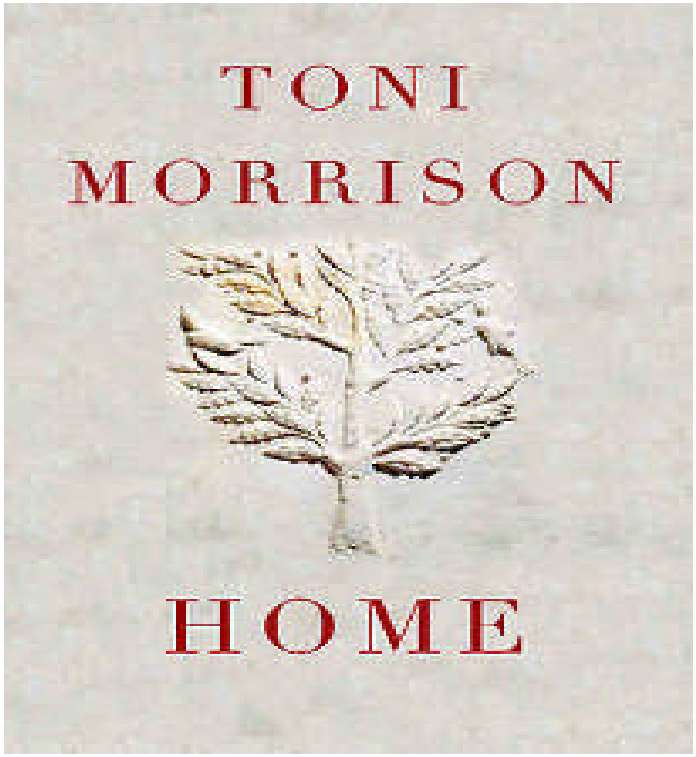


Figure 3.3: Book Cover (Book Cover of the Alfred A. Knopf edition of *Home* by Toni Morrison)

Discourse includes not only written and spoken language but also visual images. It is without special accepted that the analysis of texts containing visual images must take account of the special characteristics of visual semiotics and the relationship between language and images. However, within critical discourse analysis there is a tendency to analyse pictures as if they were linguistic texts.

The writer personifies the tree in a number of different ways. The book cover features a tree as a meaning of protection. She compares the tree to the brother who protects his sister Ycidra known as Cee, in this regard, the journey back home to Lotus, Georgia, that the protagonist of Morrison's tenth novel, Frank Money, undertakes is planted with too many obstacles.

Another symbolic meaning of the tree represents a recovery from illness, Frank Money's long journey from the West Coast to Georgia could well be seen as an opportunity to retrieve his painful memories and to provide him with a certain meaning that would heal some of his psychic wounds as well as his sister Cee who endured a grave physical and psychic injuries resulting from the experiments in the hands of an arrogant, evil, white doctor. The picture of the tree in the cover page is also used to support Morrison's definition of home that's one actual home should be composed of one's family members. Frank Money's family includes his beloved, younger sister named Cee. Second, the woman named Lily whom he falls in love with. Lily is able to make Frank find some happiness after his traumatic experience from the war. Lily, who, by means of love and care, almost succeeds in changing everything and making him feel at home.

One other meaning the tree represents is stability and security. The assistance, Frank receives from a number of good Samaritans that make possible for him to get his destination, help the protagonist to gain stability during the long journey. Characters such as Reverend John Locke, Billy Watson, and several other African Americans do not only help Frank by providing the material means he needs to get to Georgia but, more importantly, they also give him advice and emotional support when he most needs it.

3.3 Critical Discourse Analysis in Approaching *Home*

Most of Critical Discourse Analysis is directed towards analysing media discourses and political discourses, however, literary works can be subjected to CDA on numerous levels, for instance if one has to analyse a larger corpus of works, like novels, one may analyse the major discourse strands running through them. However, the researcher needs to establish a clearly defined theoretical framework and the conceptual tools to correlate how either the discourse fragments or discourse strands relate with the multiple societal formations and the power form within which the literary text is embedded. Through a critical discourse analysis of the work of Toni Morrison's *Home*, I will investigate the relevance of CDA approach to literary research.

3.3.1 The Nexus of Literature and CDA

Literature as Discourse has been studied by many numerous scholars. As Terry Eagleton (1991) puts it, literature is about "*who is saying what to whom for what purposes*" (p: 9). As a discourse, or a certain way of relating to the world, literature is a social practice that resounds with the implied reader precisely because it is enmeshed in a society's way of representing, being, and participating in the world. This, however, does not exclude the possibility that literature can be a vector for a transformative counter-discourse. Indeed, in the international arena, the pen has sometimes proved an active player in international relations. Alan Paton's Cry, *The Beloved Country* (1948) brought apartheid to world consciousness just as Salman Rushdie's The Satanic Verses (1989) plunged the literary narrative into the maelstrom of global conflict. If anything, recent events validate that language, the narrative, and semiotic signs such as visuals, cartoons, and clothing cannot be extricated from identity and the enactment of a certain political relationship to the contemporary world.

The writing, production, reading, and interpretation of the text are also political acts. By political, in Gee's words, how "power, status, value or worth" are distributed. (2006: 2) Any critical analysis and interpretation of a text written about a "third world" situation would be incomplete without the perspectives of postcolonial theories on power relations.

Discourse, as Beaugrande (2010) argued, serves as not merely something that mediates most other modes of learning. In this act, according to Beaugrande, the text as a written and presumably closed artifact is "decentered" into discourse, as an open-ended transaction, which for some theories (such as Foucault's) extend to broad social and institutional frameworks. Beaugrande signified the term intertextuality gained some currency for the visions of the "open" text as a meeting point or "weaving" of other texts.

Regarding a relational mode of CDA- containing various types of discourses- and literature in postmodernism framework, Hutcheon (1988: 184) stated that fiction can be read from the perspective of a poetic of postmodernism within language is inextricably bound to social and ideological implications. Like much of contemporary theory, it argues that we need to critically examine the social and ideological implications

operative in the institutions of our disciplines- historical, literary, philosophical, and linguistics. Hutcheon quoted that discourse, sign-systems and signifying practices of all kinds, from film and television to fiction and the languages of natural science produce effects, shape forms of consciousness and unconsciousness, which are closely related to the maintenance or transformation of our existing systems of power.

Furthermore, Hutcheon (1988) argued that we still need a critical language in which to discuss those ironic modern and postmodern texts, according to him the concept intertextuality has proved so useful. Intertextuality replaces the challenged author-text relationship with one between reader and text, one that situates the locus of textual meaning within the history of discourse itself.

The attribution of different genres and discourse in diverse discursive practices may correlate to the CDA research since it constructs, as Fairclough argued, the micro and macro aspects of entities. This act will uncover the motivational ideologies and assumptions which sometimes are neglected. The literary genre, such as fiction, as a part of genres as a whole, constitute the new development of CDA, as Wodak suggested, toward the emphasis of identity politics.

3.3.2 What is CDA

Critical Discourse Analysis as its name suggests, is critical device. Although it is not attached to any special theory and philosophy, it calls itself merely as a method of analysing the text. It mainly deals with the questions of inequality and power, power institutes and the relation of language and power so it is natural to conclude that it has a political attitude (Stubbe et al, 2003). Van Dijk states that:

> *"CDA studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. It takes explicit position, and thus wants to understand, expose, and ultimately resist social inequality. It may be seen as a reaction against the dominant formal (often "asocial" or "uncritical") paradigms of the 1960s and 1970s."*(Van Dijk 2001)

Using the word of discourse in the title of this method means that there are many ways for discussing the social inequalities but the way that CDA proposes is based on the role of discourse in producing power, abusing it, and finally creating the inequality. Power which is produced by the elites, institutes, or groups results in dominance and discourses reproduce this dominance or challenge it. Because some of the main issues

that CDA is going to investigate are the questions of power and ideology, the usage of power and its mutual relation with ideology, the speaker production of text or other interaction forms will be very important because through this production, they can be the agent of ideology.

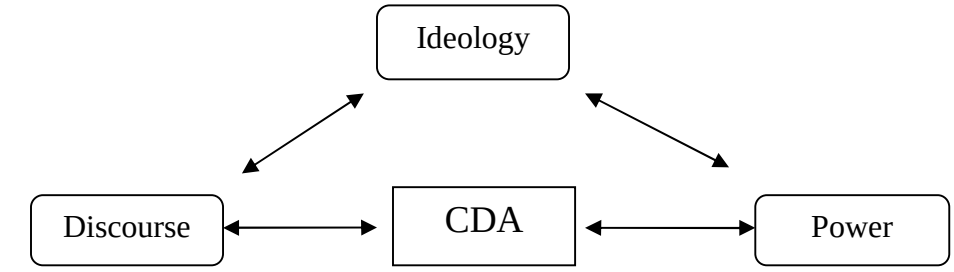
3.3.3 Significance of CDA

The main aim of CDA is to understand, expose and essentially resist social inequality and as Jorgensen and Phillips (2002) have put it: “to take the side of oppressed social groups”. Critique of CDA aims to uncover the role of discursive practices as a maintaining implement of unequal power relations. More specifically Van Dijk (1993) has stated that CDA tries to examine those structures, strategies or other properties e.g. of texts that play a role in representing, legitimating, denying or concealing of dominance among others. Dominance means exercise of social power resulting inequality for example by political, ethnical and gender bases. CDA is interested and motivated by given social issues and hopes to get a better understanding of them through Discourse Analysis.

The job of CDA research is not only to demonstrate what is occurring within the text, but also to note what is absent from the text; why this particular selection or reduction, why here, why now? The overarching goal of CDA is to make visible the way in which institutions and their discourse shape us. CDA uses linguistically discourse analysis and takes this analysis one step further. In addition to illuminating what is occurring in the text, CDA is explicitly critical of textual practices and presentations.

The goal of CDA is to show how “linguistic-discursive practices” are linked to “socio-political structures of power and domination” (Kress, 1990:85) by emphasising “the role of discourse in the (re)production and challenge of dominance” (Van Dijk, 1993:249). Fairclough (1995) explains that CDA explores the sometimes “opaque” relationships that exist between “(a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power” (p.132). CDA sees language as a form of social action which constructs social reality while ideology for CDA, is seem as an important means of establishing and maintaining unequal power relations. In CDA, discourse is considered

both socially constitutive as well as socially shaped, implying a dialectical relationship. This relationship between language, power, and ideology is best shown in the following diagram.



(Language and text) (Power, knowledge)

Adapted from Ducar & Johnson (2005)

Figure 3.4: **Cornerstones of CDA dialectical relationship.**

3.3.4 New Themes Addressed in CDA

Toni Morrison's work takes on big themes of humanity that have fueled her fiction, things like power and knowledge, gender, and politics among many others. With *Home*, Morrison wants to share with their readers conscious insights to identify the social aspects of the 1950s. According to her, implicit description is shown when she calls Frank "a shell shock", she never says he's black. That may sound very simple because language is so loaded (American English), that everyone almost have to pry and discover other ways to say things. For Morrison, this hidden description is deemed as an achievement that she didn't in the beginning. She did it somewhat in "Paradise" because she has a bunch of women out there, and she says "they shot the white" (Paradise). She does not describe any of her characters just tall, short, man, woman… but nobody knows what they look like and the reason is deliberate because she wants the reader to do that, to see them, imagine them and underscore them in the same way.

3.3.4.1 Power and Knowledge

Power and knowledge according to Foucault, directly implicate one another; where there is no power relations without the correlative constitution of a field of knowledge, nor is there knowledge that does not presuppose and constitute power relations at the same time. In other words, the constitution of a field of knowledge

depends on the institution of a possible object within power relations, and, vice versa. Moreover, he affirms that "the subject who knows, the objects to be known and the modalities of knowledge" are the "fundamental implications of power-knowledge and their historical transformations" (Discipline and Punish 1975: 27-28), then they must be analysed if one is to come to any understanding of power relations. The notion that power and knowledge directly imply one another is vividly illustrated in the picture Morrison portrays of Doctor Beauregard Scott whose position as the holder of power and concurrently the subject of knowledge is first of all elucidated by his name that signifies him as an educator and possessor of knowledge. Besides, as the doctor's wife explained to Cee "he is more than a doctor, he is a scientist and conducts very important experimentations, his inventions help people" (*Home* 60). In addition to his name, his character and behavior illustrate the connection of power and knowledge since Morrison writes:

> "*Her admiration for the doctor grew even more when she noticed how many more poor people-women and girls, especially- he helped. Far more than the well-to-do ones from the neighborhood or from Atlanta proper. He was extremely careful with his patients, finicky about observing their privacy, except when he invited another doctor to join him in working on a patient. When all of his dedicated help didn't help and a patient got much worse he sent her to a charity hospital in the city. When one or two died in spite of his care, he donated money for the funeral expenses. Cee loved his work: the beautiful house, the kind doctor, and the wages-never skipped or short as they sometimes were at Bobby's. She saw nothing of Mrs. Scott. Sarah, who took care of all her need,"* (*Home* 2012: 67).

The first thing that draws the reader's attention in this passage is the seemingly "careful" manner of the doctor and his wife, which is described with a strong pinch of sympathy and pity in the tone of the writer. "Extremely careful", "He donated money for the funeral expenses", "Mrs. Scott, Sarah, who took care of all her needs". These very "careful" people, however, later treat Cee in such a ruthless way that she be dead if Frank does not come fast to rescue her from a sadistic doctor's pseudoscientific experiments. To exercise his power, he must fabricate a "correlative constitution" of knowledge about her, in consequence he begins to scrutinises her as the "object" of his "knowledge", the unknown "other"- "a form of subhumanity", as Hendersen has pointed out, that serves to confirm his own sense of superiority.(1999: 88)

> *"Cee, is it?" Her voice was like music.*
> *"Yes, ma'ma."*

"Born here? Atlanta?"
"No, ma'ma. I'm from a little place west of here, called Lotus."
"Any children?"
"No, ma'ma."
"What church affiliation? Any?"
"There's God's Congregation in Lotus but, I don't…"
"They jump around?"
"Ma'ma?"
"Never mind. Did you graduate from high school?"
"No, ma'ma."
"Can you read?"
"Yes, ma'ma."
"Count?"
"Oh, yes. I even worked a cash register once."
"Honey, that's not what I asked you."
"I can count ma'ma." (*Home*: 61-62)

Since Morrison's strategy is based on the use of shifts, flashbacks and blending the memories of different characters, her readers should be patient enough to wait for more pages to know more about Dr. Beauregard Scott's chilling scientific methodology for gaining knowledge about his object of study; Sarah, the doctor's wife recalls: *"She knew he gave shots, had his patients drink medicines he made up himself, and occasionally performed abortions on society ladies" (112).* Now the reader can discern what made Cee infertile and endangered: Dr. Beauregard Scott treated them as subhuman creatures whose bodies should have been scrutinised and measured to gain knowledge about them, so that they could have been exploited further.

In his work, Foucault exemplifies how the exertion of power, is embedded in the various human sciences. He believes modern societies to be prisonlike-"careceral"-capable of total surveillance and total control like a "panopticon" (*Discipline and Punish*:204). The French philosopher contends that the different public institutions-hospitals, prisons, or schools-aim at "*categorising the individual and imposing a law of truth on him; they are a form of power that makes individuals subjects*" (Subject and Power 331). Therefore, experts such as doctors, teachers or judges will bring to bear "the regime of knowledge" (331), that is, the binary identification of the mad versus the sane subject, the sick as opposed to the healthy, the criminals vis-à-vis the good boys" (326). These experts will create, for instance, madness as a category of knowledge to take control of the people they define as mad and place them in asylums or prisons that work towards "the accumulation and useful administration of men" (Discipline and Punish: 303).

> "*Walking anywhere in winter without shoes would guarantee his being arrested and back in the ward until he could be sentenced for vagrancy. Interesting law, vagrancy, meaning standing outside or walking away without clear purpose anywhere. Carrying a book would help, but being barefoot would contradict "purposefulness" and standing still could prompt a complaint of loitering."* (*Home*: 16)

As mentioned in the above passage, Foucault's ideas about power/knowledge hover over Morrison's text, especially in regards to Frank's confinement in a "crazy ward," as the veteran calls it. "*They must have thought you was dangerous*," (20), argues the Reverend who helps Frank after his escape. With "they", Reverend Locke undoubtedly refers to the discourse of experts that Foucault talks about; that is police officers and doctors with power/knowledge to control the individual, categorise him as "dangerous," put him away because he does not fit their definition of citisenry or even eradicate him, as the sale of "dead bodies" may indicate.

The dominant power is trying to save its own self and its own race as the superior power . Doing the eugenics experiments, on the one hand is a solution to rescue the life of the whites, and on the other hand, is barrenness for the Blacks through the infertility of the black women when these experiments are done on their wombs, similar to what happened for Cee when her country women of her community said her "Your womb can't never bear fruit" (128).

3.3.4.2 Gender in *Home*

Toni Morrison portrays the difference that exists between men and women in the story and how is the relationship among them. First of all, we find the relationship between Frank Money and his sister, Cee. Frank has always taken care of his sister since they were children, because their parents had to work a lot to have some money to survive: "*Mama and Pap worked from sunrise until dark.*" (43). So, since they moved to Lotus, Georgia from Texas, he has been always with her: "*I hugged her shoulders tight and tried to pull her trembling into my own bone because, as a brother four years older, I thought I could handle it.*" (4). There is a very strong feeling of protection, Frank does not want his sister to suffer and never lets her grow as an independent woman; they are presented "*like some forgotten Hansel and Gretel*" (53). He also wanted to retrieve his sense of manliness, which he had lost: "*Frank had not been brave before. He had simply done what he was told and what was necessary*" (98); he no longer knew where he was , when he was a child he felt he had a mission in life that was to take care of his

sister. That is why when he received the letter he felt that he had to go and save her life. This is what Frank Money says in one of his confessions about his feelings for his sister, and also about how he felt himself:

> "*She was the first person I ever took responsibility for. Down deep inside her lived my secret picture of myself- a strong good me tied to the memory of those horses and the burial of a stranger. Guarding her, finding a way through tall grass and out if that place, not being afraid of anything- snakes or wild old men. I wonder if succeeding at that was the buried seed of all the rest. In my little-boy heart I felt heroic and I knew that if they found us or touched her I would kill."* (*Home*:104)

In this passage, we can see how Frank felt strong when he was younger, now, he does not feel brave or deserving anymore. He wants to have that feeling back, the feeling of someone who is worthy. Now, because of everything he has done during the war, he is ashamed with himself. Coming back to his sister, she never felt independent as a woman because she had always been with her brother and after he left to war, she was with Prince, a guy who never loved her. When she recovered, Ethel, a woman from her town who was taking care of her, told her, "*I seen how you tagged along with your brother. When he left you ran off with that waste of the Lord's time and air. Now you back home.* […] *Don't tell me you going to let Lenore decide again who you are?*" (125). She was telling her that she had to be an independent woman and not to be dependent on others, as Frank, Prince or even her grandmother Lenore.

The role of women is very important in this story because it tells you that women have to be free and not slaves or dependent on men. Morrison seems to be saying that women have to follow their own way, and even though it is difficult they have to try:

> *"[…] You free. Nothing and nobody is obliged to save but you. Seed your own land. You young and a woman and there's serious limitation in both, but you a person too. Don't let Lenore or some trifling boyfriend and certainly no devil doctor decide who you are. That's slavery. Somewhere inside you is that free person I'm talking about. Locate her and let her do some good in the world."* (*Home:*126)

In this example, Ethel the woman who takes care of Cee after what happened with Dr. Scott, was telling her that she had to be independent woman, something that was new for her because nobody had let her do what she really wanted. She always was under the protection of her brother or her grandmother, Lenore. Ethel tries to make her understand that she is a free person that has to follow her own way in life.

Morrison creates female characters who struggle in a cruel world, having no courage to fight against their fate, women who are so accustomed to that cruelty that they cannot imagine a new or different life; but she also creates characters like Ethel, who encourages Cee to be independent. We can see a clear example of Cee's lack of independence with the character of Prince, her husband, who just wanted her because she had her grandmother's car: "*she learned that Principal had married her for an automobile*" (49). He did not care about her and he treated her badly. It is because of her relationship with Prince that Cee realises that the security of her brother's protection had not been so positive for her, as she had not developed as an independent person: "*she thought, of having a smart, tough brother close at hand to take care of and protect you- you are slow to develop your own brain muscle. Besides Prince loved himself so deeply, so completely, it was impossible to doubt his conviction*" (48). Toni Morrison shows with these examples that there were still really big differences between men and women, and they were not seen equal.

We must say that not only black women were treated as inferior, but also black men were treated differently compared to white men. They did not have the same assurances of living life as well as whites. In her interview for the *Interview Magazine*, Morrison talks about how even today white police do not care if they kill black kids but they do if that kid is white: "It's like my character Frank Money in *Home.* I just took it for granted that the police would search him on the street." She gives this example from her novel that exposes these differences that people suffer due to racism.

3.3.4.3 War and Political Activism

Morrison's novels enter the literary scene at the end of a long discourse on African American literature, the debate over politics vs. aesthetics that is still prevalent today. Because her novels emphasise the systematic victimisation of blacks by whites, some critics have declared that Morrison has taken a turn toward political writing. According to Doreatha Drummond Mbalia, "Toni Morrison's novels are people-class oriented" concerned with "the exploited and oppressed conditions of African People". Mbalia calls Morrison's novels "social and political treatises", which are "not simply aesthetically pleasing", but are used by her as "tools to politically educate her readers" and "as vehicles to incite action". Though politics is not a new aspect in her novels but Morrison insists on the interrelatedness of aesthetics and politics in literature. She

asserts that “the work must be political” and the best art is political and you ought to be able to make it unquestionably political and irrevocably beautiful at the same time”.

Politics is struggle for power in order to put certain political, economic and social ideas into practice. In her Interview for Authors at Google, Morrison said that politics is always a ubiquitous theme in my work; “we could see it in the confrontation with the doctor who was manipulating her” (18:29 min). “And the fact that in that little town, they did not have any school or water in where they are, Georgia, these little places are nothing; you have to wait to get fresh water or a water pipe or something else”(18:57min).

In her novel, “*Home*,” Morrison has revisited the early 50s, telling the story of Frank Money, one of many black soldiers returning from the Korean War to pre-civil rights era America. Hearing that his sister is dying, Money makes his way across a country filled with institutional and casual racism, heading for the rural Georgia town he thought he had escaped and where he would never return. In an interview for PBS Newshour, Morrison said that people thought of that era as a kind of golden age, “you know post-war, lots of money, everybody was employed, the television shows were cheerful, and I think we forgot what was really going on in the 50s. She meant that people forgot three embarrassing episodes: McCarthy (anti-communist horror), Jim Crow Laws (rigid anti-black laws), and that there was a war, called a Korean police action. And it was a violent time for African-Americans. She was interested in what it was like before the late 60s and 70s, “*There was something. And it was not what I remember. There was something going on in the country that really became the seeds and the little green shoots that became the civil rights movement and the anti-Vietnam War movement.*” (Interview for PBS channel)

3.4 Findings

a- Deconstruction accounts for how a text’s explicit formulations undermine its implicit or non-explicit aspects. It brings out what the text excludes by showing what it includes. Furthermore, a successful deconstructive analysis will offer a new panorama of insights into an existing text or practice.

b- CDA can be used as a powerful device for deconstructing the texts to come up with their intended ideologies. It is a methodological approach for those involved in

socio-cultural studies. Also, it can be a theory for finding the manners in which attitudes and identities cause socio-linguistic variations in different communities.

c- Studies in CDA try to formulate or sustain an overall perspective of solidarity with dominated groups, e.g., by formulating strategic proposals for the enactment and development of counter-power and counter-ideologies in practices of challenge and resistance. CDA, thus, emphasises the fact that the scholarly enterprise is part and parcel of social and political life, and that therefore also the theories, methods, issues and date-selection in discourse studies are always political. Unlike other, implicitly political studies of discourse, CDA explicitly formulates its oppositional stance.

d- For CDA, language is not powerful on its own. It gains power by the use powerful people make of it. This explains why CDA often chooses the perspective of those who suffer and critically analyses the language use of those in power; those who are responsible for the existence of inequalities and who also have the means and the opportunity to improve conditions.

e- CDA, postcolonial and neocolonial theories are all concerned with the exercise of power. Yet, while analysing *Home,* I became aware that power circulates ubiquitously, both within the text and the interpreter. In the book, Dr Scott the white American exercised power over Cee's identity.

f- There are a few interesting literary techniques employed by Morrison that give the story some creative flair. Initially the novel is set up so that the reader never knows the ethnic background of any of the characters.

g- Toni Morrison's novel *Home* about a Korean War veteran's struggles after the war might seem perfectly suited to an impending cultural turn. The close of the U.S. combat mission in Iraq and an anticipated draw-down of American troops in Afghanistan might signal the end of a war era and a renewed focus on what we now call the homeland. Perhaps we can turn to Morrison's beautiful and brief narrative to understand the journeys of soldiers as they, like Frank Money (the protagonist), try to find their way home.

h- This study offers a critical discourse analysis to Toni Morrison's *Home* and highlights an approach that is inseparable from feminist, postcolonial, deconstruction, trauma and critical race theories.

i- Increasingly in the 50s, Toni Morrison reveals the struggles of black people in the North, as fugitives from the South recorded the disparities between America's ideal of freedom and the reality of racism in the so-called "free-states".

3.5 Implication to Teaching *Home* in Algerian Secondary Schools

In spite of the fact that teaching literature is not the major aim of the English teacher's study, it may be useful to know how to work with literary texts. This perspective offers an in-depth look at African-American literature. As a result, there are several arguments embedded in this view that classroom teachers need to be aware of. First, literature is a powerful tool that can be used to teach individuals about themselves and others. Bauer (1994) explains the power of literature this way: "*The power of fiction is that it gives us, as readers, the opportunity to move inside another human being, to look out through that person's eyes, hear with her/his ears, think with her/his thoughts, feel with her/his feelings*" (p: 10). Classroom teachers need to be cognisant of this power and recognise the need to make sure that the literature they teach is inclusive of various cultural groups regardless of the make-up of their students. By this I mean that teachers of all students should teach literature that is representative of a number of cultural groups. This mean that teachers will need to survey the literature they have in their classroom and school libraries to determine whether or not they contain multicultural literature. If they do not, I would hope that teachers would take the necessary steps to make sure multicultural literature is available to students.

I suggest that Toni Morrison's *Home* could be taught in Algerian secondary schools**.** One of the most important aims of teaching English as a foreign language is to give the pupils the opportunity to explore cultures and identities different from themselves. Through African American literature they have a unique chance to "travel without travelling." This way the students learn to reflect upon cultures and identities different than their own. African American literature familiarises students with a wide diversity of characters that differ from the students themselves, due to their cultural and moral backgrounds. Therefore, African American literature can challenge students' thinking, tolerance and empathy and initial perspectives.

Home is written through less challenging language and structure. The context is complex, but manageable. In terms of vocabulary and narrative techniques *Home* can be

interpreted and read by most students. The physical length of the work could be an important factor when it comes to motivation for reading, especially for students who have difficulties with finishing longer works.

3.6 Conclusion

Home primarily addresses issues concerned with the impact of colonialism, and how the different aspects of colonialism affects the human psyche and gradually changes one person's or a group of people's sense of belonging. Morrison reminds us that throughout much of American history, black people have been neglected to a narrow invisible space thoroughly defined by the ruling majority that possesses the power to destroy the luminal security. She implores readers to reflect critically on notions of identity politics, power, gender and trauma and also examine what we mean when we talk about freedom and the role we play as a community and as individuals, hand-in-hand, and in a solitary, in emancipating ourselves.

This situation shows another kind of violence and racism against the black people, in particular, the women of colour, as the colonised individuals whom the imperial power ignores their life. The dominant power is trying to save its own self and its own race, as the superior power. Doing the eugenics experiments, on the one hand is a solution to rescue the life of the Whites, and on the other hand, is barrenness for the Blacks through the infertility of the black women when these experiments are done on their wombs. Morrison challenges this condition of omitting the black identity through performing these violent actions. She encourages the black people to gain their freedom and be aware of their talent to try more and have a better life in future, especially the women should know their inside person; know their home and identity.

As the result of what has been said, I can say that I have proposed two levels of analysis, literary and critical discourse analysis to the novel. The earlier relates to the art or practice of judging explicitly the qualities and characters of the literary text and the latter deals with discourse elements such as gender and power which make it to be explicit and to seem visible. CDA is again proved a very useful tool then mechanism to understand what is hidden between lines. A postcolonial reading of minority literatures can create a space where the voices of these individuals can be heard. From CDA vantage-point, language does not possess power per se. It takes its power from the

powerful people who make use of it, this is why critical linguists pick the view of deprived people and set out to analyse language critically, because those who are in power are responsible of the social inequalities. Power does not derive from language; rather language is used to fight against power.

The novel is portraying the past but simultaneously it calls forth the present day and the future as it does for the past- *Home* calls to mind the plight of today's veterans returning from the Irak and Afghanistan wars- It portrays the hidden picture of black people in America during the 1950s. Morrison chooses to represent black experience in mid-twentieth America in a novel that echoes twenty-first century, post 9/11 anxieties.

General Conclusion

In chapter one, critical literary theories provide useful analytic tools for my research because this mode of inquiry demonstrates how visibility and invisibility can serve as strategies for contesting power, such as through invisible, micro-level forms of protest that colonised persons performed (Bhabha 1994; Fanon 1963, 1965, 1967; Spivak, 1988). This approach highlights how the invisibility of black women and persons of colour is produced through denying their access to social and political rights and institutions. I draw on postcolonial, feminist, deconstructionist, critical race, trauma, and CDA theorising to understand how oppressed groups overcame political and social invisibility by overturning the constructs that colonialists used to divide and control Americans of African descent.

It might be said that the becoming visible of non-western and non-white voices does not only correspond to struggles of taking part but also to correspond to right the wrong within both the critical literary practice and theory which became more or less hegemonic discourse.

Post-structuralist theory explores the ways in which language can deconstruct patriarchal binary structures. These constructions have repeatedly construed “women” as Other and “men” as Center, and thereby indicate that “women” are not entirely subject to the control of language. Introducing Critical Discourse Analysis in approaching the novel showed how postcolonial feminism is exhibited throughout the novel, and what linguistic elements are used to address these issues.

Feminism is struggling to move outside of male symbolic representation as well as struggling for equal pay and childcare facilities. This is precisely where deconstruction can be useful. Moreover, feminists are utilising insights from deconstruction to represent women as political ‘subjects’ that challenge previous fixed notions of ‘the political’ and ‘the subject’. By projecting an image of feminism that is in step with African-American women, some feminists demonstrate that they are concerned with the public profile of their efforts.

Critical Race, trauma and CDA theories have transformed themselves into visible social movements. The act of promoting itself as an organisation to different audiences,

including the public, constituents, the media, and the state, constitutes “visibility” whereas withdrawing from target audiences constitutes “invisibility”.

Chapter two has helped me to understand African American women’s literary and historical period in a better way. There were many different movements that helped African American women to get what they deserved; Harlem, BAM, Civil Rights, and Contemporary movements that took place in the United States to fight for an equal society.

In chapter three, I have carried out a research into what Toni Morrison wanted to reveal in her creative novel *Home.* She provides a very detailed description of the different experiences and feelings of the African Americans who have been in search for their self-identity about the life in the 1950s. She deals with multiple oppressions that contribute to the identity politics of the African Americans. She explores African American identity by a process of going deeper into the main characters’ past while analysing her novel *Home*. Even though it has been criticised for its brevity, *Home* is such a monolithic work, which, on account of its depth, not only has served to complicate the novel as a formal genre but also has helped us deconstruct standard notions about power, gender, and identity politics. The following table summarises the contrast that existed during the 50s in the so-called ‘affluent society’.

Visible and Public Space	**Invisible and Hidden Space**
-Affluent society -Police action -Glorious years, New cars -Rise of salaries -Health care -New houses -New technologies (TV) -New investigations in medicines	-Segregated society -Korean War (The forgotten War) -Unemployment -Poverty -Eugenics -Haunting -Manupilation -Medical experimentation on black people (the case of Cee)

Table 4.1: **Results analysis** (this table reveals what is invisible during the 50s in the US towards black people.)

To my mind, Morrison wanted to say that the 1950s were not an affluent society for everybody. First, she denounces the medical experimentations that were taking place in the U.S with black people, how white people used power over black people, who were considered inferior by them. Then, she disclosed the pain and suffering the Korean War caused to black soldiers with a mental trauma, as is the case of the protagonist, Frank Money. Furthermore, as far as gender is concerned, Morrison shows that women were treated as inferior to men and they were less independent with the characters of Dr. Scott, Cee's boyfriend, or Frank, who did not behave well with women.

Morrison had contributed to the process of bringing the black from the margins of literary and critical texts to the center of such texts. To accomplish such a painstaking enterprise, she has ardently resisted the political and cultural power of Euro Americans in her work. She presents so many different perspectives in her full-of-gaps texts that several postmodern critical theories can be applied to her subversive, polyphonic oeuvre. One of the prominent theories of our times to draw on which would shed much light on Morrison's work is deconstruction theory, because she is a politically-inclined writer who is quite aware of the functioning power mechanism and the considerable role of discourse in sustaining it. As Morrison believes that every work of art must be political, she attempts to expose power relations in the American society via her highly-conscious language and meticulously-molded narratives. She fervently resists the dominant Euro American power and its prevalent discourse, and subverts several American myths such as the benevolence of the white and the violence of the black, presented by the dominant discourse. She has also depicted power relations within Afro American communities without any biases toward the black. As one of her major concerns is to reveal the hidden agonies of her slave and ex-slave predecessors, she has made conscientious efforts to uncover the other history that runs beneath the traditional historiography.

Morrison uses the politics of identity to deconstruct and contest the master-narrative of racial and sexual oppression in which African-Americans are defined as sub-humans. She deploys deconstruction to explore the unspeakable experiences of black individuals in the Western patriarchal order, as well as to question and reverse the rationalist discourse that enforces and legitimises racism and discrimination against blacks. In "*Home*" Morrison dismantles different binaries in the story. Morrison

deconstructs the binary of male/female, white/black; accordingly, the protagonist in the novel is Frank. She has also chosen not to identify characters explicitly by their race.

As a beginner in research, I am acutely aware that the bridge between analysis and interpretation is always suspected. It is a difficult position to be in. Yet, it is the awareness of the multiple and frequently conflicting sites of our identities that strengthens how we analyse, learn, and interpret. Weaving into the text and out of ourselves, we can bring context and complexity to the way we look at the world.

The innovation that has characterised Morrison's work now takes form in an economy of prose, unadorned and yet rich in its association and encourages a deconstructionist reading to reveal a politics of reading and writing that is crucial for the reader's construction of the text. Morrison chooses to represent black experience in 1950s America in a novel that echoes twenty-first century, post 9/11 anxieties.

My study provides a strategy of analysis of the literary discourse through the synthesis of Literary Analysis and Critical Discourse Analysis. It could be of special help to those interested in literary criticism and theory, linguistics, and social sciences.

I have always felt attracted to the kind of themes that have to do with racism and its consequences for the African American community. This research helped me to understand this historical period in a better way. That is why I decided to choose this topic for my future researches: to investigate more about this topic and to write about it. It would be interesting to study different portrayals of these themes in cinematic works which would enrich one's understanding of different civilisations.

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Glossary

Abolitionist Literature: The term 'abolitionist' refers to the 18th and 19th c. Black British, African American, and White European and American men and women who campaigned for the abolition for slavery in the British Empire and North America. The origins of abolitionist literature can be found in the long history of slave rebellions. Such literature takes a moral stand against slavery, exposes the horrors of the slave trade and the inhumanity of slavery, and calls for the abolition of this institution. (Cuddon, 2013:3)

Binary Opposition: Pairs of mutually-exclusive signifiers in a paradigm set representing categories which are logically opposed and which together define a complete universe of discourse (relevant ontological domain), e.g. alive/not-alive. In such oppositions each term necessarily implies its opposite and there is no middle term" (Daniel Chandler).

Deconstruction: A method of critical analysis of philosophical and literary language which emphasizes the internal workings of language and conceptual systems, the relational quality of meaning, and the assumptions implicit in forms of expression.

Diaspora: Is used (without capitalization) to refer to any people or ethnic population forced or induced to leave their traditional ethnic homelands, being dispersed throughout other parts of the world, and the ensuing developments in their dispersal and culture.(Wikipedia).

Diasporic Literature: Encompasses literature that deals with experiences of migration and exile, and cultural or geographical displacement, most often in the context of postcolonialism, but also arising from dispersals caused by traumatic historical events such as war and forced transportation.(A Dictionary of Literary Terms and Literary Theory)

Discourse: Defined by Michel Foucault as language practice: that is, language as it is used by various constituencies (the law, medicine, the church, for example) for purposes to do with power relationships between people. (from Wolfreys)

Écriture feminine: Écriture féminine, literally women's writing, is a philosophy that promotes women's experiences and feelings to the point that it strengthens the work.

Hélène Cixous first uses this term in her essay, "The Laugh of the Medusa," in which she asserts, "Woman must write her self: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies. Écriture féminine places experience before language, and privileges the anti-linear, cyclical writing so often frowned upon by patriarchal society' (Wikipedia).

Eugenics: the study of or belief in the possibility of improving the qualities of the human species or a human population, especially by such means as discouraging reproduction by persons having genetic defects or presumed to have inheritable undesirable traits (negative eugenics) or encouraging reproduction by persons presumed to have inheritable desirable traits (positive eugenics) (www.dictionary.com)

Eurocentrism: The practice, conscious or otherwise, of placing emphasis on European (and, generally, Western) concerns, culture and values at the expense of those of other cultures. It is an instance of ethnocentrism, perhaps especially relevant because of its alignment with current and past real power structures in the world. (Dictionary.LaborLawTalk.com)

Hybridity: An important concept in post-colonial theory, referring to the integration (or, mingling) of cultural signs and practices from the colonizing and the colonized cultures ("integration" may be too orderly a word to represent the variety of stratagems, desperate or cunning or good-willed, by which people adapt themselves to the necessities and the opportunities of more or less oppressive or invasive cultural impositions, live into alien cultural patterns through their own structures of understanding, thus producing something familiar but new). The assimilation and adaptation of cultural practices, the cross-fertilization of cultures, can be seen as positive, enriching, and dynamic, as well as as oppressive.(from Dr. John Lye).

Identity: Identity is defined by the ways in which one perceives, performs, and personalizes who they are and how they want others to view them. While this construct has been examined from a number of disciplines, the term identity is used to describe the self or one’s personhood.

Imperialism: The policy of extending the control or authority over foreign entities as a means of acquisition and/or maintenance of empires, either through direct territorial control or through indirect methods of exerting control on the politics and/or economy

of other countries. The term is used by some to describe the policy of a country in maintaining colonies and dominance over distant lands, regardless of whether the country calls itself an empire (Dictionary.LaborLawTalk.com).

Literary Criticism: Denotes a range of theories, schools of thought, thinkers and concepts originating in sociology and humanities. Since the 1960s, the term critical theory has overlapped somewhat with literary theory and has been associated with the work of such theorists as Foucault, Kristeva, Althusser, Butler,…etc. Critical theory is now more broadly associated with forms of literary analysis which use writing from outside the field of literary studies- for instance, the reading of philosophical and political writings alongside literary texts.

Logocentrism: Term associated with Derrida that "refers to the nature of western thought, language and culture since Plato's era. The Greek signifier for "word," "speech," and "reason," logos possesses connotations in western culture for law and truth. Hence, logocentrism refers to a culture that revolves around a central set of supposedly universal principles or beliefs" (Wolfreys 302 - see General Resources below).

Patriarchy: Sexism is perpetuated by systems of patriarchy where male-dominated structures and social arrangements elaborate the oppression of women. Patriarchy almost by definition also exhibits androcentrism, meaning male centered. Coupled with patriarchy, androcentrism assumes that male norms operate through out all social institutions and become the standard to which all persons adhere (Joe Santillan - University of California at Davis).

Phallologocentrism: language ordered around an absolute Word (logos) which is “masculine” [phallic], systematically excludes, disqualifies, denigrates, diminishes, silences the “feminine” (Nikita Dhawan).

People of Color: refers to “those groups in America that are and have been historically targeted by racism” (Tatum, 1997, p. 15).

Postcolonialism: Literally, postcolonialism refers to the period following the decline of colonialism, e.g., the end or lessening of domination by European empires. Although the term postcolonialism generally refers to the period after colonialism, the distinction is not always made. In its use as a critical approach, postcolonialism refers to "a

collection of theoretical and critical strategies used to examine the culture (literature, politics, history, and so forth) of former colonies of the European empires, and their relation to the rest of the world"(Makaryk 155).

Power: In the work of Michel Foucault, power constitutes one of the three axes constitutive of subjectification, the other two being ethics and truth. For Foucault, power implies knowledge, even while knowledge is, concomitantly, constitutive of power: knowledge gives one power, but one has the power in given circumstances to constitute bodies of knowledge, discourses and so on as valid or invalid, truthful or untruthful. Power serves in making the world both knowable and controllable. Yet, in the nature of power, as Foucault suggests in the first volume of his History of Sexuality, is essentially proscriptive, concerned more with imposing limits on its subjects. (from Wolfreys)

Race: is socially constructed and racial group membership is identified by the individual. "…race is a concept which signifies and symbolizes social conflicts and interests by referring to different types of human bodies. Although the concept of race invokes biologically based human characteristics (so-called 'phenotypes'), selection of these particular human features for purposes of racial signification is always and necessarily a social and historical process" (Omi & Winant, 1994, p. 55

Racism: refers to institutional policies and practices, systemic behaviors and actions, and pervasive attitudes and beliefs that maintain the preference for one race over all other races. "From the beginning, this term racism was intended to denote a system of racialised oppression. A systemic perspective on racism directs us to pay attention to the particular social setting surrounding and generating racial discrimination and other forms of racial oppression" (Feagin & McKinney, 2003, p. 18). Additionally, "[racism is a] system of advantaged based on race…racism cannot be fully explained as an expression of prejudice alone" (Tatum, 1997, p. 7).

Uncanny: To have a supernatural or inexplicable, mysterious quality, and also as Gayatri Spivak uses it as the Freudian *unheimlich* , not at all homey or comfortable. Rather, it is "the entrance of the former *Heim* (home) of all human beings, to the place where each one of us lived once upon a time and in the beginning" (Sigmund Freud, "the Uncanny" 245 qtd. in Spivak 74).

White: refers to “Americans of European descent” (Tatum, 1997, p. 15). Additionally, “If, when you move down the streets of major cities, other people assume, based on skin color, dress, physical appearance, or total impression, that you are white, then in American society that counts for being white” (Kivel, 2002, p. 9).

Womanism: Alice Walker popularized the term, “Womanism”, in the 1980s. It related to the outgrowth of feminism and argued that feminism did not include Black women’s perspectives. The term critiqued racist and classist aspects of white feminism and recognized the black man as essential to the black woman. “Womanism” was not political like feminism; it just honored the strength and experiences of Black women and their struggle against oppression in their individual lives. (http://aawomeninbam.blogspot.com/)

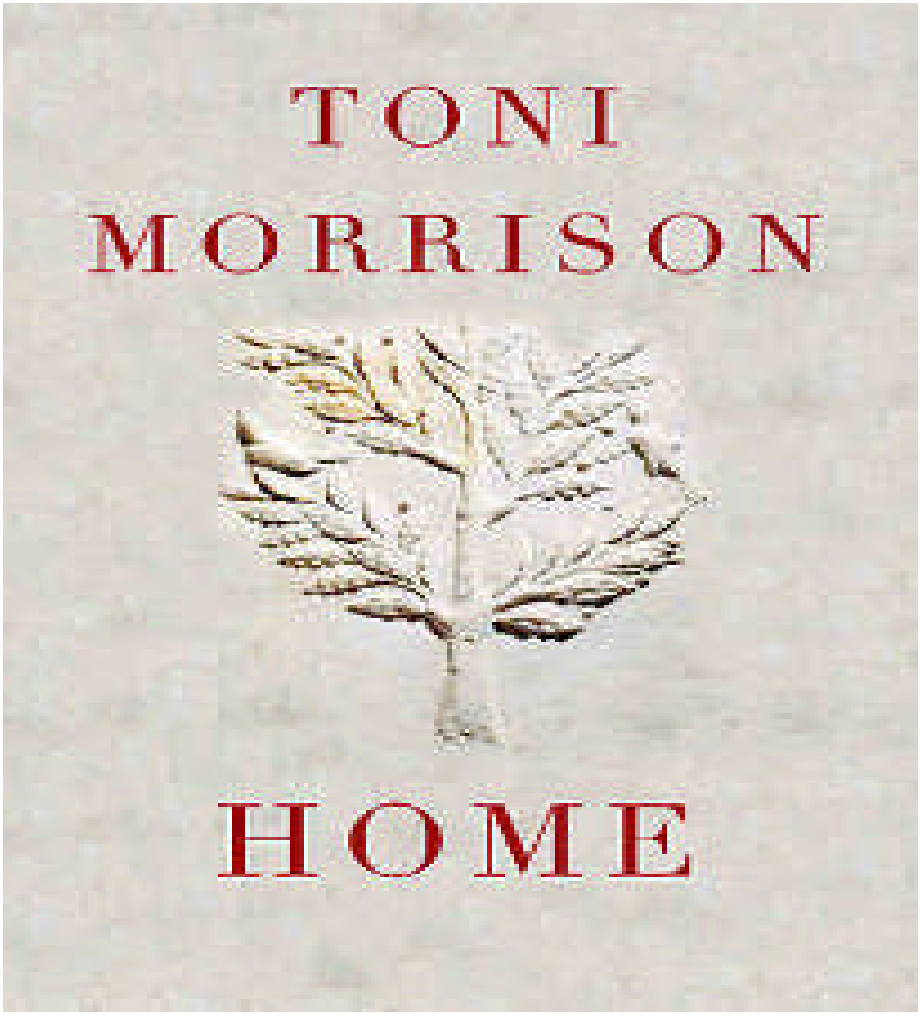
List of Appendices

Appendix 1: Toni Morrison

Synopsis of the Writer

Born on February 18, 1931, in Lorain, Ohio, Toni Morrison is a Nobel Prize- and Pulitzer Prize-winning American novelist, editor and professor. Her novels are known for their epic themes, vivid dialogue and richly detailed African-American characters. Among her best known novels are The Bluest Eye, Sula, Song of Solomon, Beloved, Love and A Mercy. Morrison has won nearly every book prize possible and has also been awarded an array of honorary degrees.

Appendix 2: Book Cover



Book Cover of the Alfred A. Knopf edition of *Home* by Toni Morrison

http://www.goodreads.com/book/show/13152998-home

Appendix 3: Synopsis of the novel

"*Home*" is a novel by author Toni Morrison. The story follows Frank Money, a Korean veteran, in the aftermath of his life when he is discharged from the army. After watching his two best friends die in front of him, and being responsible for killing numerous people, including a young Korean girl, Frank is suffering from Post Traumatic Stress Disorder (PTSD). For the first year after getting out of the army, Frank drinks too much and lives on the streets. When he decides to sober up and clean himself up, he meets Lily, working at the drycleaner where he takes his army pants and jacket for cleaning.

Frank's rages somehow land him in a psychiatric ward of a hospital. He escapes from the hospital to make his way back to his hometown of Lotus, Georgia. His mission is to save his sister from an unknown illness that is threatening to kill her. As Frank makes his journey from the north to the Midwest to the south, readers have a bird's eye view of the prejudice that follows Frank as he is a black man living in an era where segregation is not completely abolished.

When Frank rescues Cee, a local woman in Lotus, along with the help of the other neighborhood women are able to save Cee's life. Cee and Frank both realise that the town they hated all their lives and couldn't wait to escape from, Lotus, Georgia, is actually their home.

Appendix 4: Tenets of Black Feminism

- Redefining/ Revising/ Reversing and Resisting (stereotypes, beauty standards, motherhood, family, womanhood, art, education, epistemology).

- Subjectivity and Voice (self-discovery, self-actualisation, protagonist tells his/her own story, self-identity, agency).

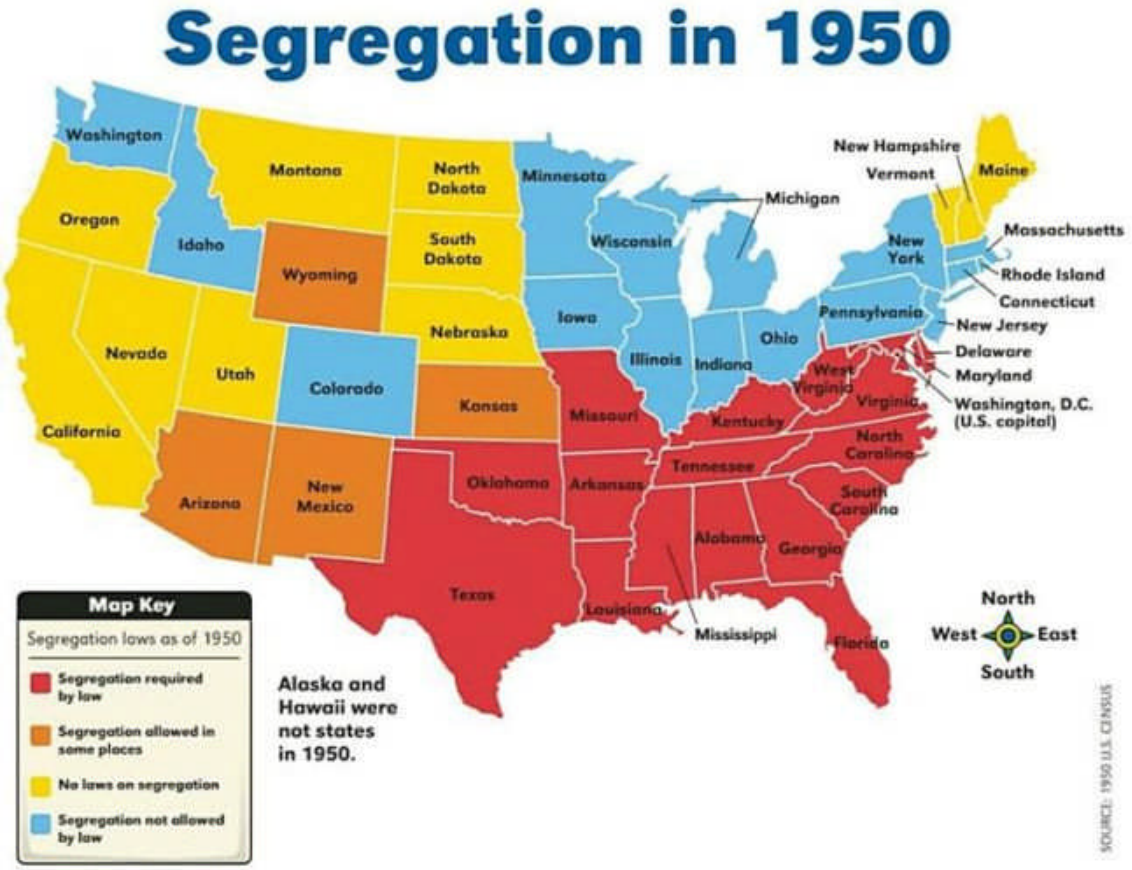
- Intersectionality of race, class, and gender (raises issues concerning the multiple oppressions of race, class, and gender).

- Importance of Relationships and Family (friends, men, mother-daughter, community, family).

- Political Action/ Awareness (social action, politics, historical events going on society).

- Confirming Africa's Influence (folk culture, oral tradition). (https://etd.ohiolink.edu/!etd.send_file?accession=osu1054833658&disposition=inline).

Appendix 5: Segregation in 1950



Source: https://www.google.dz/search?q=segregation+in+1950s&biw

***** This map shows more segregation in the South of America during the 1950s.

الجمهورية الجزائرية الديموقراطية الشعبية

وزارة التعليم العالي و البحث العلمي

جامعة الجيلالي اليابس - سيدي بلعباس -

كلية الآداب ، اللغات و الفنون

قسم : اللغة الإنجليزية

سياسة الهوية: التفكيك والتركيب للمجال الخفي و المرئي في رواية الدار لتوني موريسن

مذكرة تخرج لنيل شهادة الماجستير في الأدب النسوي لفترة ما بعد الكولونيالية المكتوب بالإنجليزية

إعداد الطالب المترشح :

نورالدين شبلي

إشراف الأستاذ الدكتور :

محمد يامين بولنوار

أعضـــاء لجـــنة المناقشـــة

أ.د.فوزية بجاوي	جمعة سيدي بلعباس	رئيسا
أ.د. محمد يامين بولونوار	جامعة سيدي بلعباس	مشـــرفا و مقررا
أ د.عباس بحوص	جامعة مستغانم	عضـــوا مـــناقشا
د. غنية واحميش	جامعة وهران	عضـــوا منـــاقشا

الســـنة الـــدراســية: 2016 /2017