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شروط النشر:

١. ان يكون البحث مطبوعاً على الحاسوب، وتزود هيئة التحرير بثلاث نسخ منه مع نسخة على قرص ليزري (CD).
٢. ان لا تزيد عدد صفحات البحث عن (٢٥) صفحة ولا تقل عن (١٥) صفحة من الحجم العادي (A4) ويستثنى من ذلك النصوص المحققة على ان يدفع الباحث مبلغ (١٠) عشرة الاف دينار عن كل صفحة إضافية إذا كان البحث يزيد عن ٢٥ صفحة للبحوث داخل العراق و٨ دولارات امريكي للبحوث خارج العراق.
٣. يمكن ان يكون البحث جزءاً من رسالة الماجستير أو أطروحة الدكتوراه التي أعدها الباحث على ان يلتزم الباحث بوضعه على قالب المجلة واستكمال المعلومات المطلوبة باللغتين العربية

مجلة آداب الفراهيدي

والانكليزية، وألا يكون قد سبق نشره على أي نحو كان أو تم إرساله للنشر في مجلة أخرى ويتعهد الباحث بذلك خطياً.

٤. أن يكون البحث ضمن الاختصاصات الانسانية ومن ضمن ابواب المجلة الستة الثابتة.
٥. كل بحث يجب ان يشمل على أحد المراجع الاجنبية، واعتماد مجلة آداب الفراهيدي كمصدر للاقتباس (مصدرين على الاقل)، تكون نسبة ٥٠٪ من مصادر البحث حديثة النشر وتقع ضمن السنوات العشرة الأخيرة.

٦. يعطى الباحث مدة أقصاها أسبوعين لإجراء التعديلات على بحثه ان وجدت، وللمجلة بعد ذلك الغاء الملف البحثي تلقائياً في حال تجاوز المدة المذكورة اعلاه.

٧. يخطر أصحاب البحوث بالقرار حول صلاحيتها للنشر أو عدمها خلال مدة لا تتجاوز ثلاثة أشهر من تأريخ وصوله لهيئة التحرير.

٨. لا ترد الأبحاث إلى أصحابها سواء نشرت أم لم تنشر.

٩. يلتزم الباحث بدفع أجور النشر المقررة والبالغة ١٠٠ ألف دينار عراقي داخل العراق إذا كان عدد صفحاته اقل من (٢٥) صفحة وما زاد عن ذلك يدفع الباحث مبلغ (١٠) الاف دينار عن كل صفحة اضافية و ١٠٠ دولار أمريكي خارج العراق إذا كان عدد صفحاته اقل من (٢٥) صفحة وما زاد عن ذلك يدفع الباحث مبلغ (٨) دولار عن كل صفحة اضافية وكذلك دفع مبلغ ٢٠ دولار لعمل استلال الكتروني للبحث.

١٠. يطبع البحث ببرنامج (Word)، وتوضع الرسوم أو الاشكال - إن وجدت - في مكانها من البحث على أن تكون صالحة من الناحية الفنية للطباعة.

١١. أن يكون البحث خالياً من الأخطاء اللغوية والنحوية والاملائية.

١٢. يجب اتباع الأصول العلمية والقواعد المرعية في البحث العلمي.

١٣. يجب أن تكون الخطوط كالاتي:

• اللغة العربية: نوع الخط (Simplified Arabic) حجم الخط (١٤).

• اللغة الانكليزية: نوع الخط (Times New Roman) حجم الخط (١٤).

١٤. عمل الهوامش يكون بنظام تلقائي (تعليقات ختامية) في نهاية البحث، ويكون الترقيم مستمراً، مع التدقيق في تسلسل الترقيم.

مجالات النشر:

١. البحوث العلمية: تنشر المجلة البحوث العلمية الأصلية والمخطوطات المحققة في مجال العلوم الإنسانية.

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٢. المؤتمرات والندوات العلمية: تنشر المجلة بحوث المؤتمرات والندوات العلمية المحلية والعربية والعالمية والتي عقدت حديثاً في مجال العلوم الإنسانية وضمن ابواب المجلة الستة الثابتة.

ملاحظات النشر:

١. البحوث المنشورة في المجلة تعبر عن آراء الباحثين ولا تعبر عن رأي المجلة.
٢. ترتيب البحوث في المجلة يخضع لاعتبارات فنية.
٣. تستبعد المجلة أي بحث مخالف لقواعد النشر أو الذي يرفض من قبل الخبراء.
٤. يعطى الباحث نسخة مستله من بحثه.

العنوان البريدي:

جمهورية العراق، محافظة صلاح الدين، مدينة تكريت | جامعة تكريت، كلية الآداب،
مجلة آداب الفراهيدي.

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**Toni Morrison and the Ghostly
Past: A Rereading of the Role of the
Ghost in Beloved**

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Toni Morrison and the Ghostly Past: A Rereading of the Role of the Ghost in *Beloved*

A B S T R A C T

The gothic novel has always been viewed through the lens of conventions, typically referring to the essential elements that characterize it as gothic in light of writers like Horace Walpole and Mary Shelley, to name some. However, these elements have differed completely in contemporary writings. They have also differed in the deviation from the outward expression to stir terror to the inward psychological experiences and the society for which these novels are written. In contrast, the American novel turned more to different gothic concerns to depict the psychological reality that is more terrifying than their traditional counterparts.

In light of this shift, the gothic in African American novels has deviated even more from both the British and Americans. The African American authors used the accumulated trauma, which in their view, is the cause of all societal and psychological problems and terror. This served as well as contributed to change the function of the ghost in such novels. The ghost does not become merely a frightening element or a provocation of a historical fact to reveal the elements of a crime, but it has become a familiar element resorted to by the authors to solve social issues.

Thus, the study argues that the ghost has got different functions in modern gothic novels. Similarly, the study claims that the new function of the ghost requires the continuity of its participation in the events until the end of the story. Moreover, the current study tries to prove that the ghost in *Beloved* contributes to reconcile the present with the past to achieve a better future. Therefore, this study aims to identify the ghost's function in Toni Morrison's novel *Beloved*. In this way, the current study explores how the role of the ghost has been expanded in the modern gothic novel to achieve social reconciliation rather than increasing isolation and loneliness. The study adopts a qualitative method, and the interpretations of the texts are constructed mainly by using the textual analysis to support the desired outcomes.

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Introduction:

Authors of the traditional gothic style differ in displaying the gothic elements, but they all attempt to create horror by displaying these elements. However, most of the writers employ the ghostly, which is the key element of gothic in the conventional and modern masterpieces.

Ghost stories are dominant cultural elements throughout history in the literature of many European countries as well as the world literature in general. It has long been discussed whether the integration and role of ghosts in literature were elemental and influential. In certain works, especially in the traditional scripts, the ghost is often manipulated as a mere plot method or to show a hidden secret, which, in turn, also adds a clue to the story's plot. For example, some plots revolve around a murderous spirit whose mission is to either right a wrong or seek vengeance on the criminals. This can be readily found in a Shakespearean counterpart in the murder of Hamlet's father, who appears in the form of a ghost who asks his son to seek justice and revenge. Besides, some writers use the ghost to reveal their stories as a starting point, as in Emily Bronte's *Wuthering Heights*.

Every period and culture has its obsession with ghosts. Some argue that gothic is the most expressive type of literature exposing the people's culture and history. Thus, the English ghost stories usually represented the era in which they have been written. This does not mean that the gothic remained exclusively written in the previous literary period, but it proved that it lasted the passage of time to the modern period under a different colour and function. Michael Cox, in his Introduction to *The Oxford Book of Twentieth-Century Ghost Stories*, claims that "Ghost stories have continued to flourish in the technological culture of the twentieth century: conservative in style and form, but perpetually adaptive to the mood of the times, and still providing alternative readings of reality" (Cox, 1996, xii). This indicates that, each culture has dealt with the image of the ghost differently as a reflection of the myth-based cultural belief in the ghosts, "their representational and socio-cultural functions, meanings, and effects have been at least as manifold as their shapes" (del Pilar Blanco & Peeren, 2013:1). In this sense, Derrida asserts that "... every period has its ghosts (and we have ours), its own experience, its own medium, and its proper hauntological media" (Derrida, 1994: 184).

In modern times, not only do myths document ghosts in people's minds but also experiences passed down through generations, especially after social problems, ethnic wars, and the institutions of slavery. Therefore, the use of ghosts became completely different from what it was in traditional writings. The most crucial distinction of contemporary gothic novels is a shift away from mythology toward psychology and away from the shared cultural phenomena to the mental, in a shift from the ghosts' external appearances that arouse horror to what is underlying terror within the characters' psyches. The societal fears of the modern era on human minds might arguably be considered as more terrifying than the terrifying elements used in the past. In contemporary gothic novels, the transition to

psychological concerns includes essential features such as the setting, themes, and instruments that invoke fear inside the readers.

In African-American literature, the ghost's role has not only been expanded to more than a narrative device, but it also has evolved into a dynamic centered on a relatable character who goes through actual problems and experiences. Thus, the ghost's role can also change throughout the story. Similarly, according to Jeffrey Weinstock's view that the ghost in American fiction and culture has three interconnected roles: "the creation of the national myth, the highlighting of patterns of exclusion that critique those national myths, and offering of consolation particularly in light of historical ruptures and trauma." (Weinstock, n.d., 206-7). Ghosts here are supposed to have a metaphorical and functional meaning in this literature. Naturally, the ghost performs such roles in other regional and national cultures, but the particular way the African-American authors and later writers employ their creativeness into representing the utmost terror of their historical, cultural, and daily experiences are therefore different.

The representation of ghosts in Afro-American culture derives from the slavery and oppressive heritage they have been subjected to. So, most ghost images appearing in black novels are inspired by their harsh reality and life experiences. So, it is closer to be convincing and acceptable than its predecessor because it stems from their painful past reality and is used to stimulate their present. This is what the Afro-Americans consider an accurate representation of their reality which might rightly be echoed in William Blake's expression, "Everything possible to be believed is an image of truth." (Blake, 1975). Hence, ghosts are used to represent their painful reality and come to be more believable than their predecessors.

There is an important idea and belief "that if one does not recognize their origins, they will not achieve identity" as being present in many African American cultures. A ghost is a way for people to use past culture for people with missing historical information to comprehend their present-day identities. In modern African American culture, ghosts are employed to handle inadequate and challenging documentation of their existence. Weinstock argues that "the character of a place is formed by its history and is reflected by its ghosts" (Weinstock, 2007). So, there is an implied belief that ghosts may represent events from the past, but in that literature are usually portrayed as being real and accurate. Accordingly, the role of ghosts in literature is to revive new agents in the types of literature and reinterpret or redefine a community's connection to the past. Thus, this explains the growing number of legends about ghosts that are told in cultures around the world, especially the African Writers who use ghosts to depict the past in unique forms that do not conform to traditional standards.

Many black authors are interested in studying the history of slavery and its impact on the present and the African-American community because slavery has a notable influence on the present and the future of African Americans community. Morrison is one of many African American authors interested in the past slavery and its consequences on the present society and then on the future. It may be of interest to remark the ongoing legacy

of the past in each of Morrison's works. Morrison argues that revisiting the past is necessary in order to survive in the present. She stresses, "actually, it is if we don't keep in touch with the ancestor that we are, in fact, lost." (Morrison, 1984: 344). Thus, Morrison brings in her own unique way a new concept of employing gothicism and ghosts in contemporary writings, especially Afro-American.

American novelists have used gothic to describe the impact of historical events in modern life to show the brutal side of historical events such as racism, slavery, and civil wars. The American gothic novels tend to use gothic elements to show the psychological impact of these elements on the novels' characters, as this influence contributes to the development of the events of the novel's events. In traditional novels, the reappearance of the ghost is used for purposes, including revenge. The effect of this appearance in the novel for a certain period will end in the middle of the story after the reason for appearance is over or removed. In American novels, on the other hand, the appearance of a ghost is used to show the dark side of the human psyche as an expression of historical, political, and societal events. Thus, the ghost's role will work as a principal character in the storyline of the novel.

Ghosts are no longer seen as occult or heavenly manifestations that need to be put to rest elsewhere in order to restore order, but as revealing much of the enigma of daily existence, the way it can no longer be taken for granted, but instead "presents us with a recalcitrant object that does not readily give up its secrets." (Del Pilar Blanco & Peeren, 2010: xiii).

However, Weinstock argues that Ghosts play a critical role in many cultural practices by exposing injustices that contradict the official system. The ghost's tale is frequently one of violence and exclusion, and the narrative that surrounds it frequently serves as a form of cultural criticism, casting doubt on the correctness or honesty of the "official system." Weinstock clarifies that ghost stories have acted as a vital tool in the hands of American ethnic writers. This aims to question the historical record's authenticity and completeness and highlight the various types of violence and oppression faced by minorities in American culture. Among the numerous ethnic Contemporary writers who have established a narrative style, works in which ghosts serve as agents of both "cultural memory and cultural renewal" (Weinstock, n.d.).

Consequently, this study focuses on exposing the role of the ghost in African American novels as the principal character in the events reflecting the dark side of American history. The study explores the concept of the ghost as an active character in *Beloved* novel. In almost all the known literary works, the ghost character usually stops appearing and affect the storyline of the narrative except in a limited and short way like the reappearance of the dead as a ghost to draw the attention of the audience as well as the reader to the critical and pivotal elements in the story like in *Wuthering Heights*. In *Beloved*, the presence of the ghost has an active role in directing as well as affecting the narration of the story and other characters from the start to the end. Thus, the role of the ghost keeps

actively present in the novel. Moreover, the current study tries to prove that the ghost, “especially in *Beloved*,” contributes to reconciliation the present with the past to achieve a better "kind of tomorrow.”

The objective aims to identify the ghost's function in Toni Morrison’s novel “*Beloved*.” This objective will be realized by examining the new function of the ghost in *Beloved*.

As Derrida states that “every period has its ghosts.” It is confirmed that there are differences in the employment and use of the ghost element in traditional gothic novels from their modern counterparts. Relating the role of the ghost, the present study aims to answer the following question in order to meet the objective: In what way does Morrison use the ghost to distinguish it from the traditional use?

Discussion:

Toni Morrison's *Beloved* is generally regarded as representative of gothic novels. It features different gothic elements in African cultures by following the gothic narrative conventions of terror and fear based on supernatural interference. This novel also indicates a fundamental shift in attitudes toward the main gothic element (ghost). Ghosts have existed in literature in all times, genres and cultures. The appearance of most of such ghosts in different stories plays a vital role. Nevertheless, their physical appearance does not always incite the same responses; however, their capacity to wield influence concerning the characters varies. The types and implications of belief in the supernatural vary between these works and the connections between the characters and the social units.

Joan Chasseut asserts that ghosts are not a new element in African literature. They are still well known today throughout the last century. This is a particularly prevalent theme of the diaspora or a topic commonly found in African literature. Thus, this proves the idea that "ghosts return for a reason." This return indicates that ghosts in the literature of the African diaspora over the past years are significant. Chasseut also argues that these are often the result of specific historical and cultural situations evidence of their existence (Chassot, 2018: 3). Therefore, those ghosts are clearly "archetypal embodiment of cultural memory," and they are "culturally specific, behaving according to particular cultural patterns of belief and serving particular cultural (and literary) purposes. Indeed, they may be evoked in order to overcome or escape a particular cultural heritage, that is, evoked in order to exorcise themselves" (Zamora & Faris, 1995: 498-99).

In the African tradition, a person's death does not imply an end of life. That is the term used by John Mbiti in African *Religions and Philosophy* "the living dead.". Mbiti argues that the dead people remain "alive" in the memories, thoughts, and hearts of those who know and love them, and this will not make any borders between them and their community, and there are some acts that may be considered as "symbols of communion, fellowship, and remembrance. They are the mystical ties that bind the living-dead to their surviving relatives." (Mbiti, 1990: 33).

Mbiti believes and agrees that "the continuation of life after death is found in all African societies," and "No line is drawn between the spiritual and the physical [life]." (Ibid, 6). Therefore, the African- dead people are, as Chasseut claims, "Refusing to be forgotten" (Chassot, 2018: 9). Accordingly, the living people try to avoid forgetting dead people because, in addition to providing comfort and emotional support to those who remember them, the dead can also bring misfortune to all those who sentence them to anonymity and ignorance. Newbell Puckett elucidates in *Folk Beliefs of the Southern Negro* that:

The position of the African ghost in the other world depends largely upon the style in which the dead man departs this world... Without a proper burial, the ghost could not go to its final destination but would linger around and wreak fitting vengeance on the survivors. (Puckett, 1975: 90-91).

This has been genuinely explained in *Beloved*, especially by Ella, the lady who assisted Sethe in finding her way into the house of Baby Suggs. Ella believes thoroughly in spirits. "You know as well as I do that people who die bad don't stay in the ground." "He couldn't deny it. Jesus Christ Himself didn't." (Morrison, 1987: 175). Ella's assertion suggests that this is a widely held belief among African Americans. Therefore, the dead will return in the "ghost" figure if some believe that burying the dead will prevent the living from remembering or mourning them.

Since the 1960 s, Bonnie C. Winsbro argues the idea of writing the past in the form of "ethnic ghost" is to motivate "members of such groups to assert their differences, to revitalize and reconstruct their own realities and world views, and to represent and validate these alternative beliefs through literature that, although often written primarily for their own people, asserts to audiences from all cultures that multiple realities do exist." (Winsbro, 1993: 5). The depiction of such ghosts furthermore helps the writers to "[portray] the spoken and unspoken conflicts of being ethnic in the United States, but they present different types of conflicts arising from their ethnicity and different types of resolutions" (Ibid: 9). Juda Bennett expounds that Morrison has encouraged readers to speculate about ghosts throughout her writing career. However, each ghost is made uniquely, fulfilling distinct purposes and defying haunting clichés. Numerous of these apparitions challenge not only the stereotype of the eerie ghost but also the very form, description, and sense of the word "ghost." (Bennett, 2014: 14). Generally speaking, Toni Morrison's fictional characters enact the historical condition of blacks in American society in one way or another. Her fictional narratives are framed and informed by her black experience. Therese E. Higgins points out that "Toni Morrison emerges as an artist consumed by the power of language; her fiction is [a] postmodern discourse on race and culture, for she delves into the ways in which language is covertly racial" (Higgins, 2000: vii). Therefore, most of her novels are united by recurring themes: the transition from innocence to experience,

the search for identity, the paradox of good and evil, isolation and loneliness, the essence of the divided self, and the memories.

Morrison uses the image of *Beloved's* ghost to express the accumulated traumas of slavery, which are transmitted through the generations, and in this way served by the ghost to express shocking historical and societal facts from the history of slavery that almost or have already disappeared. Ellen J. Goldner notes that "*Beloved*, gives so large a scope to the gothic and which draws meaning from the intense and interwoven experiences of the witness." (Goldner, 1999: 77). Therefore, the Ghost figure "serves to belie the reportage that passes for historical records of this era as well as to reconstruct those lives into the spiritual ways that constituted the dimensions of their living." (Ibid: 517). Gabriele Schwab brings the term "haunting legacies" in her book *Haunting Legacies Violent Histories and Transgenerational Trauma* which tries to track the effects of trauma and violent acts and their impact on people, repressed memory, and how suppression affects their personal lives. What she meant by "haunting legacies" is:

Things hard to recount or even to remember, the results of a violence that holds an unrelenting grip on memory yet is deemed unspeakable. The psychic core of violent histories includes what has been repressed or buried in unreachable psychic recesses. The legacies of violence not only haunt the actual victims but also are passed on through the generations
 ware things hard to recount or even to remember, the results of a violence that holds an unrelenting grip on memory yet is deemed unspeakable. The psychic core of violent histories includes what has been repressed or buried in unreachable psychic recesses. The legacies of violence not only haunt the actual victims but also are passed on through the generations (Schwab, 2010: 1).

People perhaps find it challenging to retell or even remember the brutal events in their life because recounting the details is violent yet unable to be erased from memory. While researching a newspaper, Morrison discovered an old slave story. In an article talking about a young woman who tried to kill her children, she killed one and hurt two instead of allowing them to come back to slavery. She was asked if she had decided on this quickly, in a moment of anger or "madness," the woman answered: "I was as cool as I now am, and would much rather kill them at once, and thus end their sufferings than have them taken back to slavery, and be murdered by piece-meal." (Morrison, 2017: 78) It can be argued that writing *Beloved* offered Morrison a motivation to explore this woman's life and tell stories the slave writers could not tell. Therefore, *Beloved* opens up the range of levels previously unavailable to the authors of the slave narratives, and more extensive attention has been given to the troubles of slavery. The narrator of the story in *Beloved* explains the concealed violence in the characters of *Beloved* "It amazed Sethe ... because every mention of her past life hurt. Everything in it was painful or lost. She and Baby Suggs had

agreed without saying so that it was unspeakable; to Denver's inquiries, Sethe gave short replies or rambling incomplete reveries." (*Beloved*, 61). The past was "unspeakable" for Sethe and Baby Suggs, as it was for all slaves and former slaves; their tales, as Morrison asserts, were not "to pass on."

Haunting Legacies deals with what is going on with psychic life after intolerable abuse and concentrates on unlikely losses or refuses to mourn losses in tragic circumstances. The darker psychic sides of violent history include all the things that have been repressed or hidden away. This is a brutality that has a near-constant presence in collective memory and is entirely destructive. The violent concealed, or submerged part of the history of each nation, contains the layers that have been repressed or abandoned in life and anything that has been held or concealed from public view. It is significantly argued that violence's legacies linger not just in the memories of the victims but rather in the minds of survivors, witnesses, and their children from generation to generation. Violent things have a fierce hold on memory, but it is never spoken. This, in turn, leads to the concept of "Transgenerational Trauma." Transgenerational or "intergenerational trauma" is:

a phenomenon in which the descendants of a person who has experienced a terrifying event show adverse emotional and behavioral reactions to the event that are similar to those of the person himself or herself. These reactions vary by generation but often include shame, increased anxiety and guilt, a heightened sense of vulnerability and helplessness, low self-esteem, depression, suicidality, substance abuse, dissociation, hypervigilance, intrusive thoughts, difficulty with relationships and attachment to others, difficulty in regulating aggression, and extreme reactivity to stress. The exact mechanisms of the phenomenon remain unknown but are believed to involve effects on relationship skills, personal behavior, and attitudes and beliefs that affect subsequent generations. The role of parental communication about the event and the nature of family functioning appear to be particularly important in trauma transmission. (Intergenerational Trauma - APA Dictionary of Psychology).

Tihamér Bakó and Katalin Zana use the term "Transgenerational Trauma" to emphasize the large-scale social Trauma's psychological impacts. The immediate psychological effects of the individual Trauma and the impact of cumulative Trauma over generations, and the social environment's role in trauma treatment and inherited trauma transmission. In other words, several social events have a significant effect on culture or the number of individuals causing trans-generative Trauma.

In addition, we must consider those individual thoughts cannot be understood without considering the social setting, meaning, and whether they influence, or whether they include, the earlier stages of his or her social development. Accordingly, past traumatic experiences of an individual cannot be wholly understood except concerning the person's social context. Whether partial or total, exclusion from human culture is an unprocessed

trauma that lingers and haunts subsequent generations. It is traumatic not only for the victims and their descendants but also for the offenders and their descendants, as well as for eyewitnesses, the event's passive observers.

Beloved has a similar message regarding the implications of supernatural belief. The ex-slaves living in and around 124 Bluestone are sustained and consoled by their faith in the afterlife of the human spirit, which gives them a sense of connectedness with those who have died. Morrison affirms that "124 was spiteful. full of a baby's venom. The women in the house knew it, and so did the children." (Morrison, 1987: 5) Since "124" helps evoke the gothic feeling, Toni Morrison will pay particular attention to the supernatural beings' effect on the central characters and their interactions with it. This supernatural element also differs from the acknowledged one in the traditional sense just because it is associated with how Morrison employs it in her writings.

Extreme or traumatic events overwhelm an individual's coping capacity, causing mental disruption or destroying the identity for a shorter or prolonged time. Sethe's mind has been full of fragmented thoughts as her "mind is loaded with spirits." (M. B., 175). This affects Sethe's entire life because she cannot get over the past and cannot cope. Regardless of where it occurs, trauma can shatter an individual's identity: regardless of the duration of the incident. For some individuals, the residual psychological effects of a traumatic event impair their ability to contextualize their experience; for others, who are assisted by a personal injury advocate, rehabilitation and expression of their ordeal can help restore self-esteem and assist them in locating their trauma. Traumatic experience disrupts the roots of personal security. They reach deep into the personality and inflict damage. Since the victim has experienced traumatic stress, he or she believes he or she is in danger of being wiped out or disappearing into a "black hole." (Bakó & Zana, 2020).

In fact, the life that Sethe has experienced is the life of an entire community that has been subjected to the misgivings of a troubled past. As a result, Sethe has been subjected to "Cultural Trauma." This Trauma happens when "members of a community have experienced a horrible incident, such as oppression, which leaves them with traumatic memories and feeling of shame. This may create profound changes in how they see themselves and the culture as a whole" (Alexander et al., 2004: 1). Accordingly, This Trauma has shattered Seth's personality and identity within the Black community because of her infanticide against her daughter; no one can truly understand it as she comes out of "true love." Since Seth was unable to get rid of the traces of the past in a small community "124", because (124) was utterly convinced of submitting to the past and not taking lessons from it to achieve a better future, and this is has presented by Baby Suggs:

What'd be the point? Not a house in the country ain't packed to its rafters with some dead Negro's grief. We lucky this ghost is a baby. My husband's spirit was to come back in here? Or yours? Don't talk to me. You lucky. You got three left. Three pulling at your skirts and just one raising hell

from the other side. Be thankful, why don't you? I had eight. Every one of them gone away from me. Four taken, four chased, and all, I expect, worrying somebody's house into evil. (M., B: 7).

That is why Baby Suggs has wondered why "her grandsons had taken so long to realize that every house wasn't like the one on Bluestone Road." A house which was "Suspended between the nastiness of life and the meanness of the dead." Therefore, "she couldn't get interested in leaving life or living it." As a result, "Her past had been like her present." (M., B., 5).

Another figure of submitting to the past is "Denver." House 142 ultimately has influenced the life of Denver. She has become a fragile and unsteady character with a "different mind," and she has been a "charmed child." She is incapable of maturing into a better individual because she lacked strength, but she has the desire to go outside of the haunting house "I can't no more. I can't no more." Because she can't, as she says, "I can't live here. I don't know where to go or what to do, but I can't live here. Nobody speaks to us. Nobody comes by. Boys don't like me. Girls don't either.", yet Sethe's insistence on keeping her in the haunting house "No moving. No leaving. It's all right the way it is.", trying to put Denver in the same situation she has experienced, claiming that "It's easier than some other things." (M. B, 21) outside. The confusing question of intergenerational memory arises with *Family Frames* and *Haunting Legacies*: how have children from parents who have been through violence "remember" incidents that they have not seen by themselves? Denver explains that the problem within themselves, not the house or the people outside: "It's not! It's not the house. It's us! And it's you!"

Marianne Hirsch has brought the term "postmemory" to denote the transfer of such memory through a second party. Whereas those who directly experience brutality are often filled with gaps, hole, or memory distortions, traumatic memories are received in the second generation differently: "Postmemory characterizes the experience of those who grow up dominated by narratives that preceded their birth...evacuated by the stories of the previous generation shaped by traumatic events that can be neither understood nor recreated" (Hirsch, 1997: 22). This, in turn, leads to "absent memory" or "hole of memory." Therefore, this memory always "obsessive and relentless-need not be absent or evacuated: it is as full and as empty, certainly as constructed, as memory itself." (Ibid: 22). Denver knows that Sethe has a lousy attitude against life when she says, "it is you." This makes Denver unable to "move to open the door because there is no world out there. She decides to stay in the cold house and let the dark swallow her" (137). Memories can be transmitted from generation to generation by stories that are told and written, but more subliminally by the mood of parents that establish a specific culture and aesthetics of care. Denver's feelings move from love to fear of her mother because she could not fully understand her mother killing her sister and the reason behind that act:

I love my mother, but I know she killed one of her own daughters, and tender as she is with me, I'm scared of her because of it. She missed killing my brothers, and they knew it. There sure is something in her that makes it all right to kill her own. All the time, I'm afraid the thing that happened that made it all right for my mother to kill my sister could happen again. I don't know what it is, I don't know who it is, but maybe there is something else terrible enough to make her do it again. I need to know what that thing might be, but I don't want to. Whatever it is, it comes from outside this house, outside the yard, and it can come right on in the yard if it wants to. So, I never leave this house, and I watch over the yard, so it can't happen again, and my mother won't have to kill me too. (M., B., 191).

Sethe has transferred the terror of life into the heart of her daughter because Experiences can be passed from one generation to the next with varying degrees of awareness, which differ depending on the person's experiences in his or her life. These brutal motives lead to soul elimination and social destruction. Sethe creates an atmosphere that collects the horror of both inside and outside the house. This is, in turn, called a "transgenerational atmosphere." Tihamér Bakó and Katalin Zana use that term in their work as:

a form of remembering and of sharing the experience Those who have experienced severe Trauma are able to share the unutterable memories buried in the psychic crypts. The subsequent generations receive as their inheritance uncontainable, unsymbolized emotions, with this form of transmission of the experience replacing narrative. This traumatic experience is thus the history of the family. It is a memory of the people, of the world, that disappeared – disappeared but not without a trace (Bakó & Zana, 2020: 34).

This helps to understand why it is prohibited for Denver to break from their environment, to move outside of that atmosphere. As long as memories of the past are kept within the essence of the environment, any attempt at division is doomed to failure (both the individual and the family). This happens because:

Through the atmosphere, the child enters the parents' life-world, though, at the same time, this life-world will be part of the child's own identity. The atmosphere influences the development of his personality from birth – indeed, right from the moment of conception; The heir is not able to shape a relationship to the external world, with others, in his own right; he perceives everything through the filter of the atmosphere, through the parental life-world.... the sharing of experience, the feeling, and the life-world of the child is not separate from the parents (Ibid: 34).

Thus, *Beloved* is mainly about the horrors that slavery inflicted on both a mother's demand to care deeply for the children and a child's deep

desire for a family. Sethe kills her baby girl rather than allowing her to be re-enslaved. Denver absolutely loves her mother, but she is also terrified because Sethe is a child murderer. These relationships cannot be separated because “the self requires the opportunity to act and have an effect on the other to affirm his existence. In order to exist for oneself, one has to exist for another” (Benjamin, 1988: 54).

One of the most dangerous consequences of trauma is isolation. Such an event and many others like it show how the failure of family relationships is caused by slavery and the ties in one community. It is possible for an individual to recover physically from the effects of trauma, but they will remain psychologically affected.

Beloved deals by highlighting the concept of social relations and their impact on forming the psyche of an individual in society. Sethe and Denver were isolated from the people and their community. They suffered mightily from their isolation. People's perceptions of the house kept them away from (124). Subsequently, this also increased Seth's internal isolation.

Hannah Arendt states that isolation is “the beginning of terror; it certainly is its most fertile ground; it always is its result.” (Arendt, 1985: 466). According to Arendt, isolation is the lack of ability to engage collaboratively with others, which renders people powerless. She associates isolation with “uprootedness and superfluosity”: having no place in the universe, nothing to offer the world. Naturally, social isolation “is often related to people experiencing major life events” (Hortulanus et al., 2006: 27). Sethe killed her daughter for her daughter's own good and to protect her from slavery, Sethe once says "I'll protect her while I'm live and I'll protect her when I ain't." (M., B., 49) but society did not accept that way of protection, causing society's aversion to Sethe because society claim “What's fair ain't necessarily right.” and “You can't just up and kill your children.” (234). Sethe found that her own beliefs prevented her from leaving the house (124), even though others and her perceptions of herself allowed her to stay where she was. The literature indicates that a family is one of the women's major life activities. Therefore, “such events [that cause isolation] are often accompanied by a loss of relationships or a reassessment of the remaining relationships.” (Hortulanus et al., 2006: 27). As a typical result and because social isolation “has also been related to traumatic youth experiences and victimization” (Ibid, 27), this isolation has been inherited to Denver, who also took her share of isolation due to *Beloved* accident. The tragic events in the novel victimized her. This girl has spent all of her childhood years shut out of society because her mother murdered her older sister, which resulted in her being alienated from society at large. Therefore, she lived in continual fear in addition to the fatal societal isolation. Denver knows the difficulty of still living away from the community; she announced that “I can't live here. I don't know where to go or what to do, but I can't live here. Nobody speaks to us. Nobody comes by. Boys don't like me. Girls don't either.” (M., B., 21) and to confirm her saying, Paul D says It's “hard for a young girl living in a haunted house. That can't be easy.” (M, B, 21). Morrison, in her *Paradise*, asserts that “We live in the world, ... The whole

world. Separating us, isolating us—that's always been their weapon. Isolation kills generations. It has no future." (Morrison, 1998: 220).

Thus, Morrison affirms that the future could be vanished or destroyed for people who suffered and practiced isolation in one way or another. Morrison knows the difficulty of remembering the past, but it is more difficult to forget it. She asserts that reentering the past is essential in order to survive in the present because absolutely "if we don't keep in touch with the ancestor that we are, in fact, lost." (Morrison, 1984: 344). She insists on African America's reconnection to its history by emphasizing the cultural effects originating from their ancestors on contemporary life because "The reclamation of history from the slave's perspective is most certainly an act of defiance against the continuing dominant white and racist culture." (Bowers, 1998: 19). Morrison, in this way, tries to show that the most effective way to get rid of the traces of the past in the process of reconciliation with the past itself because from the past, men take lessons for their future. Author Rick Warren believes that "We are products of our past, but we don't have to be prisoners of it" (Warren, 2005: 18).

Morrison thus brings the embodiment of the ghost to link the process of reconciliation of the past with the future. Here, the ghost works as a "healing process" to heal Seth's wounds and take her out of her terrible reality both in the past, present, and unknown future. The ghost here is not only the physical embodiment of Sethe's daughter "Beloved," but she is also a physical embodiment of generations of buried slaves. Morrison justifies using her ghost as "I think of ghosts and haunting as just being alert. If you are really alert, then you see the life that exists beyond the life that is on top. It's not spooky, necessarily. It might be. But it doesn't have to be. It's something I relish, rather than run from" (Bennett, 2014: 8). Beloved has to "fight for her due." She explains her return that she come for Sethe "came back because of me" (231). In this healing process, Sethe trusts her internal resources, such as her true belief that what she did was in the interest of her daughter because "if I hadn't killed her, she would have died, and that is something I could not bear to happen to her." (187). Therefore, Beloved certainly understands that what her mother did was for her benefit because, as Sethe declares, "she understands everything already." (218). This only an internal process that cannot help Sethe heal her wounds and correct society's view of her. Therefore, she needs "external resources" (such as functioning relationships and a supportive social milieu)." Because "The core self and the basic structures that make up identity are established mostly during "healthy development of personality." (Bakó & Zana, 2020: 18).

Denver eventually grasps the mystery at the heart of Sethe's desperate cries. Despite her inability to avoid excusing herself, Sethe insists "that what she had done was right because it came from true love" (230). As she has done nothing to be forgiven for, she admits no wrong, has nothing to ask for "some justification, some bit of clarifying information to Beloved to explain what it had been like, and why, and how come. It was as though Sethe didn't really want forgiveness given; she wanted it refused. And Beloved helped her out" (230). Here, Denver starts to understand her

due and the aim of the returned ghost as “has uncompleted business.” and why the ghost is not “evil” but “Rebuked. Lonely and rebuked.” (19). Denver begins to take her responsibility by going outside to ask for work and telling her mother’s problems to the community. She feels like she becomes an independent woman then. In return, society has become more aware of the issue of the (124). Thus, both the family and society start to take the role to solve the problem of that haunting house. Trudier Harris affirms that “She [Beloved] is finally exorcised not by individuals working in isolation but by a community of effort directed against her presence. And that community of effort comes from a group of women, women who call upon ancient and contemporary messages” (Harris, 1991: 161). Here, it is argued that: Morrison used the digits (124) to refer to the third absent child who haunts the house and then the liberation movement, which has been led by “thirty women” to take their role instead of number three in the house title (124). When the “thirty women” come to expel the ghost from the house, Beloved and Sethe came outside the house hand in hand, and “Beloved is smiling” as Beloved realizes that her mission has done and achieved her goals. Eventually, the people watch her “exploded right before their eyes.” (283). Accordingly, Harris, in this scene, points out that:

What Beloved could not see as a "crawling- already?" baby, she is now able to see as an adult: that her mother's action, many years before and in its current duplicate, was indeed one of love. This reading does not mean that the demon changes her nature but that she achieves her desire: tangible evidence that her mother loved her best of all (Harris, 1991: 163).

Thus, the ghost accomplished the liberation of Seth from the past because she “got more yesterday than anybody” and to start in a new life as she needs “some kind of tomorrow.” (249).

By employing the main elements of the novel, Morrison achieved the ability to combine the ancestral myths about spirits and the dead with the contemporary psychological effects of blacks from the effects of slavery and other ethnic problems. She tackled what was essential in the belief of returning to life from the other world for lofty purposes that those souls carried and adopted in their lives. Although each return has reason either to reveal a particular secret or evoke a vague history, Morrison has shown that the return in her belief complements the shortage that those lives have left and the result if those lives live to the present day. Morrison, in this way, as Maggie Ann Bowers, argues that she has set out to put African Americans back in touch with their forgotten historical predecessors by honoring those who bore the burden of slavery by retelling the tales of those who remained untold or unacknowledged (Bowers, 1998: 2). Bowers identifies that reclaiming history from the viewpoint of slaves is unquestionably an act of rebellion towards the dominant white and colonial society. Also, Henry Louis Gates Jr. proclaims that:

The stories that we tell ourselves and our children function to order our world, serving to create both a foundation upon

which each of us constructs our sense of reality and a filter through which we process each event that confronts us every day. The values that we cherish and wish to preserve, the behavior that we wish to censure, the fears and dread that we can barely confess in ordinary language, the aspirations and goals that we most dearly prize—all of these things are encoded in the stories that each culture invents and preserves for the next generation, stories that, in effect, we live by and through. Moreover, the stories that survive, the stories that manage to resurface under different guises and with marvelous variations, are a culture's canonical tales, the tales containing the cultural codes that are assumed or internalized by members of that culture. For the African-Americans, deprived by law of literacy tools, the narration of these stories in black vernacular forms served to bring together the several colorful fragments of lost African cultures in a spectacularly blended weave that we call African-American culture (Gates, 1989: 17-18).

Conclusion:

The ghost is one of the most prominent features in gothicism. Traditionally, most of the ghosts appear for particular purposes like revealing hidden secrets as in *Hamlet* or demanding revenge as in *The Spanish Tragedy*. The shift from Mythology to psychology in pre-setting gothic themes has moved to the ghost functions.

While the past is a crucial part of African-American life, Morrison tries to inspire lessons. The impact of African myths on the lives of African Americans regarding life after death and the appearance of spirits is essential in establishing the new ghost function in *Beloved*. Although Collective transgenerational trauma, as has been explained in the discussion, moves to the next generation who never test the slavery experiences yet, these generations have taken their role in healing the wounds of slavery because such wounds "that never show on the body that are deeper and more hurtful than anything that bleeds" (Hamilton, 2006: 121).

The modern ghost in *Beloved* becomes safer more than a harmful object. The infanticide of Sethe is a result of protection rather than a process of hate. Therefore, Beloved warmly appreciates this action against her. The relation of the murderer and the murdered cannot be tolerated, but the situation is different here.

William Ronald Fairbairn emphasizes the need for the child to the relationships at the center of growth. Fairbairn believes that the unconscious creates and contains dissociated memories of parental neglect, insensitivity, and outright cruelty that children cannot consciously tolerate in infancy. In Fairbairn's concept, these disassociated memories shield developing children from realizing how terribly they are abused and enable them to stay attached to even physically violent mothers. (Schermer, 2000). *Beloved's* ghost comes back to Sethe not for revenge but because she thinks that she will be safe with her mother and sister as Sethe says, "She comes back to me of her own will ... she had to be safe" as well as Beloved still insist on the relation with her killer mother that "she is mine" "I see her face which is mine."

Moreover, this study concludes that the ghost's main aim is to re-establish the destroyed relationship between Sethe and her community due to the infanticide. Therefore, Beloved rejects Paul D because she thinks that he "didn't come for [her]; he wanted [her] mother" (M, B, 193). Because as Fairbairn notes, human contact and the desire to build relationships are generally seen as the primary motivators of human action in forming personality rather than sexual pleasure.

This study concludes that the ghost comes to heal the wounds that have been caused by its death. The ghost knows that the murder comes to form love and to protect Beloved from slavery; otherwise, she will face death every moment. The murder has isolated Sethe from her community. Here the ghost becomes a savior and a healing power to save Sethe and reunify the black community. The ghost succeeds in bringing Sethe out of her isolation and uniting the black community to support Seth morally as the basis of her work was to protect her children from slavery because no one could see their children die every day, as Sethe explains.

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