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**The Continuity of the Traditional Gothic with the Feminist  
Gothic and the Contemporary Gothic in Toni Morrison's  
*Beloved* (1987)**

**A Thesis submitted in partial fulfilment of the requirements for a Master's  
degree in English Language , Literature ,and Civilization**

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## **Abstract :**

The theme of our dissertation is about the traditional, gothic feminism, and the contemporary gothic in *Beloved* a novel written by a black female author named Toni Morrison in 1987. Our attention is to study the changes that occurred on Gothic as a genre from the eighteenth century to the present day through the use of "Gothic Feminism" as the major theory. This theory indicates knowledge about the slight change, not a radical one on the Gothic from the eighteenth to nowadays, but rather a continuity between the tradition and the contemporary Gothic and we found this in the gothic novel we studied . The interesting events of the novel *Beloved* and its content guided us to discover the changes on this mode of writing, in addition to the relation between the Gothic elements and feminism in *Beloved* by examining the characteristics of Female Gothic in our literary work. To be able to achieve this objective, we chose to refer to " Gothic Feminism" as the major theory since it is the most suitable one, which will facilitate our discovery process about the gothic feminism characteristics that can be found inside the novel *Beloved* referring to the traditional gothic elements despite being in the contemporary period. Our real goal is to prove that there is undeniable relationship between the traditional and the contemporary Gothic which is a complementary relationship.

**Key Words** : gothic, villain ,gothic feminism, victim feminism, southern gothic, sublime, contemporary gothic, hunted memory.

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We dedicate our modest work to:

Our dear parents who stand with us in every step we took in our educational journey; who helped and always inspired us ,who made our life beautiful and colored with love.

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# **General Introduction**

In our dissertation we will work on a comprehensive study of the Nobel laureate novel "*Beloved*", written by the female African American author Toni Morrison using Gothic Feminism as the theory of analysis.

Literature is a huge and a large world, it has a beginning but no end, it is rich of words and full of hidden meanings, taking us up down when reading it and offering us a taste of double feelings; some of confusion and a lot of pleasure. African American people had painful experiences in their lives which took place deep down in their hearts and memories, it became inescapable nightmares, they all share the same sorrow of loneliness, suffered from all sorts of segregation, inferiority, domination and slavery in the American territories. Toni Morrison is set to be a post modern black woman writer who belongs to the South, and one of the most appreciated contemporary black American female novelists. In her works she tackles hard subjects that reveal and explore identity and painful experiences that concern the African world and its forms as slavery, racism and woman's issues. Toni Morrison herself admitted when she said in one of her interviews: "I'm writing for black people". Moreover, Morrison puts a special emphasis on real life of black people, but more especially on the black women. The contempt was on all the Africans whether male or female, However it was stronger on the woman's body, it was that way because women have always been known for their weakness and great feeling more than men. Indeed, woman in the past were despised by the patriarch and the society, her rights were not defined, and so the woman was confined and suffocated from all sides. However, behind every woman's weakness there is a supernatural energy. Black women suffered a lot in their lives, they tasted a pain that a body of a man would never take ; rape, beating, contempt, deprivation, and slavery. But with their power and resistance, they stand stronger through all the bad circumstances. Toni Morrison came



as a storm bringing African American literature to a prominent international position at the end of the twentieth century, through her works that dazzled the world and won many awards such as *The Bluest Eye* (1970), *Sula* (1973), *Song of Solomon* (1977), and *Beloved* (1987) the winner of the 1988 Pulitzer prize for fiction which is our sample of study. This famous literary work which is inspired from a real life story of Margaret Garner won the name of the best book of African American contemporary literature; since it is a reporting of the traumatic events of the Afro American people during the Civil War in the United States of America. Toni Morrison took the burden in presenting the African American hard conditions of life through her book *Beloved* where she portrays a real escaped slave story using Gothicism as the principle literary genre in order to describe the horrific atmosphere that the blacks got through, particularly focused on the horror and the terror in telling the story of *Beloved* a past enslaved black woman in the contemporary period but relaying on the tradition one. Morrison succeeded in using the contemporary Gothic but never breaks down with the traditional Gothic elements. The novel *Beloved* written by Toni Morrison and published in 1987 is widely considered as a Gothic post modern novel with a female touch.

### **Personal Motivation**

The thing that really attracted us in choosing exactly this work is the famous woman Oprah Winfrey who is known for her beautiful words and her touching quotes that lead to vibrate a lot of people around the world especially women. She was inspired by the famous author Toni Morrison and her works that are gifted for the African people since most of all her subjects are about blacks and their history. We as students and women at the same time were interested in all Oprah's works. The book *Beloved*

written by Toni Morrison had been turned into a directed film in 2013 and Oprah was chosen to be the heroine of the movie. We were indeed touched by her performance and by the story of the movie. We had been always fond of Gothic stories and the movie visualized the gothic events and atmosphere. Thus we chose to tackle this work deeply because of the inspiration.

### **The significance of the study**

Many studies have been conducted on this novel about the feminist issues and on the gothic genre, However ,to our knowledge before dealt with the concept of gothic feminism in the case of our work. Our study focuses on the feminist black issues and their gothic experiences in the Southern Era .For that we decided to take this master piece and analyze it to discover whether the same traditional Gothic features can be still found in the contemporary one since the novel *Beloved* is a recent Southern Gothic work.

### **Aims of the study:**

Our work aims to show how Morrison succeeded in joining the feminist issues with the tradition and southern gothic also in fighting against racism. Moreover, the ultimate aim is to prove the continuity that exists between the traditional gothic and the contemporary one.

### **Thesis statement**

In our research as we have previously mentioned , we want to study the concept of gothic feminism in Toni Morrison *Beloved*. We will undertake a thematic and textual analysis of the novel focusing on the traditional gothic elements and how she applied

also the new gothic techniques to voice the issues of women victimization and others.

## **Research Methodology**

*Beloved*, a vast book in term of theories can be studied in many ways. However, we choose to refer to Gothic Feminism as explained by the American literary critic Diane Long Hoeveler .This theory deals with studying the new perspective of gothic genre by taking into consideration the question of gender and giving presence to women's gothic fiction far away from males gothic tradition. In our research we will focus on Hoeveler's explanations in *Gothic Feminism: The Professionalization of Gender from Charlotte Smith to the Bronte's* (1998) as a first material for our analysis because it has the sufficient information to build up our research.

## **Research Questions**

How did Morrison succeeded to join the traditional Gothic elements with Feminist issues to voice out the problem of Southern women living under slavery relying on "Gothic Feminism" as a theory? How do the traditional gothic elements figure out in the contemporary gothic literature?

## **The Literature Review**

*Beloved* by Toni Morrison has received large critical responses from many critics and writers after its first publication in 1987. In the early of 2006, *The New York Times* spoke highly of the novel as "The best American fiction in 25 years."

*Beloved*, Morrison's fifth novel made her the queen of contemporary literature

.Walter Clemon's high assessment in *Newsweek* "I think we have a masterpiece on our hand" (75).

Weng Lehong publishes her paper in *foreign Literature Review* (1999), which shows that Morrison endows *Beloved* with complex characteristics ranging from man and ghost, traditional and reality to spirit an material. These characteristics represent Morrison's strategy in creating her novel (65-72).

Stephanie Powell Watts in her article 'How *Beloved* Unearthed the ghosts of Brutal Past published', published in October 2020, analyzed the story of *Beloved* from a black feminine perspective by defending the rights of black women in the American territories who want to escape from their black past and become a part in the society .

*The Female Gothic New Directions* edited by Diane Wallace and Andrew Smith in 2009 made a comparative study through analyzing various novels of the Classical Gothic and that of the Modern

Gothic written by female authors. This book explores the depiction of women's experience and women's identity in works of fiction that use the tropes of Gothic ( Haunted house, absent of monstrous mothers, women buried alive ) to present a feminist critique of the patriarchal society and question their own identity Unlike , D Wallace and A Smith we will analyze the non-conventional book *Beloved* by Toni Morrison to prove that the classical gothic still alive and that canonical texts still have a lot to offer for the contemporary gothic.

Wang Lili's essay in *Journal of South-Central University for Nationalities, Humanities and Social Sciences* (2004), present that Morrison's feminine writing has brought a new meaning to literature.

After reviewing the existing literature, we see that *Beloved* has received a large criticism from different points of view due to its uniqueness. However, there are some aspects that had not been studied.

So, as far as our research has been done, we didn't find any literary work as our subject of research which centres on continuity of traditional gothic elements in the contemporary gothic literature using "Gothic Feminism" as theory of study.

### **Outline of the Work**

To answer the questions above and to reach results, we will divide our research paper into two chapters. The first chapter is a theoretical part that deals with the introduction of the major literary theories which are: Gothic in literature and its subgenres, feminism and Gothic Feminism through exposing their basic principles and characteristics.

The second chapter is an analytical part of *Beloved*, with the Author's Biography and the summary of the novel. In the second step we will explore the traditional gothic elements in *Beloved* as a Southern Gothic novel. Then, we will apply the principle of "Gothic Feminism" on the characters of the novel throughout the themes, the setting and the plot to show its relevance.

Thus, we will answer the questions we have already asked. We will also show the continuity of the traditional Gothic elements in the contemporary Gothic and how Morrison promoted the feminine issue.

In addition to this, we will show that *Beloved* is a Southern gothic novel that explains the atrocity of slavery using black feminist ideas.



**Chapter I : The Gothic: Historical,  
Literary, Feminism, and  
Theoretical Backgrounds**

## **Introduction**

The first chapter of our research will be exclusively devoted to the study of the traditional gothic genre, in which we will introduce the gothic genre, its progression from the eighteenth century until now days in the first section. In the second section we will focus on stating the different characteristics of Gothic fiction and giving a deep definition for each aspect. In the third section, we will expose the contemporary Gothic Fiction and its characteristics and the southern Gothic and the major features on which it stands. In the fourth section, we will deal with the origins and the historical development of feminist theory by stating the three waves and their beliefs. We will also refer to the most prominent figures who participated in the expansion of this doctrine. Finally, in the last section of our dissertation we will explain the theory of “Gothic Feminism” from all sides and explain it in a detailed and deep way.

### **1. The Traditional Gothic Genre and Its Aspects**

#### **1.1. The Origins of the Gothic Fiction**

The Gothic is a huge literary genre that built up its carrier from the eighteenth century to the present day. Gothic literature generally challenged Enlightenment principles by giving voice to irrational, horrific thoughts and images ; thereby, conjuring an angst violence, terror and death. Thus it is associated with the mystery and intrigue surrounding the supernatural and the unknown as ghost stories, horror stories, tales of terror, and of macabre. However, the term gothic can be applied in many ways and fields. This doctrine has acquired many definitions and this is what made it receive a lot of criticism. According to David Punter, a scholar of gothic studies, in his work *The Literature of Terror* (1980) the term gothic “is a word which



has, even now, a wide variety of meanings , and which has had in the past even more. It is used in a number of different fields; as a literary term, as a historical term, as an artistic term, as an architectural term. And as a literary term in contemporary usage, it has a range of different applications” (1).

The Gothic genre is not only about black images, mysterious buildings, supernatural, and unrealistic events. It is an art that has multiple uses, a way of expressing and crating messages to bring about white changes in society through their black works.

The beginning of Gothic roots goes back to the ancient Goths; the Nomadic Germanic individuals who battled against Roman standard in the late the 300s and early 400s A.D, After the destruction of the Roman Empire these Germanic tribes of Goths separated into two groups. Visigoths was the name of the Western clans of Goths, while those in the East were referred to as Ostroghths. In his book *The literature of terror*, David Punter says :

[T] he original meaning, not unnaturally, was literally to do with the Goths, or with the barbarian northern tribes who played so somewhat unfairly reviled a part in the collapse of the Roman empire, although this apparently literal meaning was less simple that it appears, because the 17th-and 18th century writers who used the term in his sense had very little ideas of who the Goths were or what they were like. One thing was known that they came from northern Europe, and thus the term had a tendency to broaden out, to become virtually synonym for ‘Teutonic’ while retaining its connotation of barbarity (4-5).

By the late 12th century to the 16th century, Architectural gothic style came into prominence and spread to become popular all over Europe during the high and the late Middle Ages. Its first appearance was in the Ile-de- France as a development of the Roman Architecture it refers to the way of building churches and Cathedrals, it is also

the Architecture of many castles, palaces, town halls, and guild halls. Their building style was characterized by cavernous spaces with expanses of walls broken up by overlaid tracery in a clean way it expresses the strangeness and mystery. Chris Baldick in the introduction to his book *The Oxford of Gothic Tales states*:

The term 'Gothic' has become firmly established as the name for one sinister corner of the modern western imagination, but it seems to work by intuitive suggestions rather than by any agreed procession of reference. There are several difficulties of usage involved in the term itself, of which the most obvious today is the incompatibility between the literary and Architectural senses: Whereas 'Gothic' in Architectural contexts refers to a style of European Architecture and ornament that flourished from the late twelfth to the fifteenth century, it is used in its literary and cinematic sense to describe works that appeared in an entirely different medium several hundreds of years later (xi).

## **1.2. Literary Aspects of the Gothic throughout the Eighteenth and Nineteenth Centuries**

Gothic Fiction is a mode of narrative Fiction managing powerful frightening, and supernatural events which are generally possessed of claustrophobic air of oppression or evil. Moreover, we mean everything that is strange, mysterious, and supernatural which give us not a good impression but real frightening feeling.

Gothic Fiction creates strong emotions in the reader like fear and weary, it focuses on Atmospheres using setting and discourses to plant suspense and a sense of unease in the reader's body. Gothic novels take place in Gothic-styled architecture -mainly castles, mansions, and of course abbey which are usually isolated, abundant or shaped mysteriously. It refers also to supernatural beings such as: ghosts, vampires, monsters, and giants walking that are described amazingly.

Gothic Fiction first applied by Horace Walpole's Gothic story *The Castle of*

*Otranto* published in 1764, the word meant something like "barbarous", the tale concerned with the brutality and superstition of Middle Ages. David Punter explains in his book *The Literature of Terror* :

As we have said, however, the literary effects of this change in values were by no means the whole of the picture; the other principal application of the term 'Gothic' was, as it still is, in the field of architecture, where it was used to refer to medieval architecture, principally ecclesiastical, from about the twelfth to the sixteenth centuries. Alongside its taste for 'Ancient' literature, the late eighteenth century acquired a pronounced taste for medieval buildings, and the wealthy even went to the extent of building gothic ruins, ready-made; perhaps the most famous example of gothic building in the period was Horace Walpole's Strawberry Hill, a Gothic castle in miniature, although much the most impressive was William Beckford's Fonthill, which collapsed under the weight of its own grandiosity. The inheritor of this taste, of course, was to be the 'Gothicising' mania of the Victorians (7).

Chris Baldick from the very beginning of his words from his book *The Oxford Book of Gothic Tales* states that:

Gothic Fiction is characteristically obsessed with old buildings as sites of human decay. The Gothic castle or house is not just an old and sinister building; it is a house of degeneration, even of decomposition, its living-space darkening and contracting into the dying-space of the mortuary and the tomb. Although, Gothic Fiction can work with other kinds of unclosed space, if these are sufficiently isolated and introverted - convents, prisons, schools, madhouses, even small villages - it is still the dark mansion that occupies its central grounds. Doubling as both Fictional setting and as dominant symbol, the house reverberates for us with associations which are simultaneously psychological and historical (xx).

Indeed, Terror and horror are the greatest elements that define Gothic Fiction, with the air of supernaturalism, the sublime, mysteriousness, confusion, and isolation which are seen in the depiction of the setting as well as in that of the characters.

Setting in castles that are exotic and isolated in time or space from contemporary

life, usually a ruined mansion or an old and abandoned castle, it can also be dark and gloomy caves, such as , the huge mansion in *The Castle of Otranto* by Walpole Horace, and the haunted castle in *The Mysteries of Udolpho* by Ann Radcliffe. Therefore, it may be an ancient prophecy connected with the castle or its inhabitants; it is usually obscure and partial confusing. This atmosphere serves as an encouragement for the readers to further reading.

An atmosphere of mystery and suspense because of the unknown and the events that are inexplicable, which push the protagonist to question the evidence of his / her senses and the theme confinement or entrapment was also popular in Gothic Fiction, usually the heroine would be trapped, victimized and seen shouting for help .For instance, in Radcliffe's *The Mysteries of Udolpho*, Emily is trapped in her evil uncles castle.

When reading any Gothic Literature you will come face to face with supernatural beings: Monsters, demons, witches, vampires, ghosts, and other supernatural creatures often play parts in Gothic Fiction.

The Villain or the evil man, plays a pivotal role in Gothic Literature and takes the form of autocratic male character, often in authoritative position like that of priests or kings. They are complex and interesting characters in Gothic Fiction, initially sympathetic as to fool the reader of their deception nature David Punter states that:

The villain was always the most complex and interesting character in Gothic Fiction, even when drawn with a clumsy hand: awe-inspiring, endlessly of resourceful in pursuit of his often opaquely evil ends, and yet possessed of a mysterious attractiveness, he stalks from the pages of one Gothic novel to another, manipulating the doom of others while the knowledge of his own eventual fate surrounds him like the monastic habit and cowl which he so often wore. (9-10)

The concept of the sublime developed by Edmund Burke, who Published in 1757 a treatise of aesthetics called *A Philosophical Enquiring into the Origins of Our Ideas of the Sublime and Beautiful*. The sublime deals with how authors described their character's trauma and fear. It is important to look at the sublime in the lens of both the character's experiences and the real world contexts that influence them, it shows elements of romantic reactions to human experiences while utilizing fear as well. According to Edmund Burk "The imagination experiences both thrill and fear through what is dark, uncertain and confuse."

Weather is a part of nature that can be used to affect the characters and the plot. For example: storms, sunlight, rain, mist, and wind. These sorts of weather enhance the atmosphere of suspense, emphasizes the unease, and confuse the characters ; For example, Mist is often used to obscure objects by reducing visibility or to prelude the insertion of a terrifying person or a thing, and sunlight represents goodness and pleasure; it also has the power to bestow these upon characters .Moreover, weather is often used with wild nature where places are savage , unfamiliar ,and unstable .The weather enhance the atmosphere of suspense and sublime.

The Plot is concentrated on suspense and mystery, confusion, unknown parentage, disappearance or some other inexplicable events; people disappear or show up dead inexplicably. The mood is pervaded by threatening feelings enhanced by a howling wind, driving rain, creaking and slamming doors, lights going on and off.

Women in distress is about the female characters faced events that hurt and sorrow them often concentrated on lonely pensive and oppressed heroine inside the book. Their sufferance usually by abandonment either by a purpose or by an accident and becoming lonely without company.

Blood in Gothic can represent both life and death or both guilt (e.g.: murder) and innocence (e.g.: redemptive blood).

Revenge is the return of the dead into life again to settle some score with the living ones and to avenge. This latter is characterized as the act of repaying someone for a harm that the person has caused. It may be performed on a loved one like family members, friends. The most gothic version of revenge in literature is the idea that can be a guiding force in the revenge of the dead.

Romanticism, also referred to as the Romantic era, was a movement that focused on subjectivity, inspiration, and human emotions as expressed in arts, literature and music. This started during the late of the eighteenth century in Europe as a response to the rational views of the Enlightenment era. This latter challenged the dark Middle ages which emphasized superstitions and religion through looking for knowledge and rational reasoning.

Gothic Fiction writing initially showed up in the late 18th century by writers whom we describe as Gothic novelists of Romantic era (1798-1837), that started by Horace Walpole and followed by Clara Reeve, William Beckford, Mathew Lewis, Ann Radcliff and Marry Shelley. This Gothic Fiction is a genre of literature that combines between Horror and Romance with making reference to the Medieval mysterious buildings. Punter argues that:

"In a literary context Gothic ' is most usually applied to a group of novels written between the 1760s and the 1820s. Their authors are now, with few exceptions, not the object of much critical attention, although some names still stand out: Horace Walpole, Ann Radcliffe, Matthew Lewis, C. R. Maturin, and Mary Shelly." (1)

During the Victorian reign (from 1837 to 1901), the prosperity period, where literature knew a rapid progression. Gothic literature reached its pick to become a dominant genre. Although, it had recognizable changes from the Classical Gothic it

didn't prevent the Victorian authors from quoting the eighteenth century's texts such as Ann Radcliffe *The Mysteries of Udolpho* published in 1794, through borrowing the Classical Gothic conventions and recreating them in a more realistic setting to expose and to demonstrate a real social anxieties. Authors such as Charles Dickens use grotesque to create and to provoke shock to his readers while exposing realities and criticizing the imperialistic Victorian society .In all his books Dickens highlights the great Victorian controversies using the Gothic genre to expose the horrific facts of lower-class life and the social inequalities to bring about changes in the society following Karl Marx principles of equality.

Charlotte Bronte, the author of *Jane Eyre* published 1847, was greatly influenced by the Gothic movement .This is obvious for anyone who reads her work *Jane Eyre* is a supernatural story where Gothic elements can be seen clearly in her implication of the setting "Thornfield Hall", the scary " Red Room", and also in term of characters such as "Bertha Mason" laughter. Through her female Gothic language Bronte creates a heroine whose autobiographical mode of writing is used to trace a story of female rebellion and search for identity.

### **1.3. Modern Gothic Fiction of the Twentieth Century**

The Modern Gothic Fiction story of the twenties century took the same black paths of the preceded Victorian period where they managed to concentrate on horror as the major concept to describe the Gothic side.

The modern writers expose their Gothic works relying on Traditional Gothic features. This movement followed the old trail in the development of Gothic Literature, Characterized by a gloomy and mysterious atmosphere surrounded by degeneration and decay. It sets to be continuity for the past Gothic.

The Gothic aspect of the Victorian and also that of the eighteenth century resemble each other. Therefore, Chris Baldick argues that: “the modern time of writing which is set against the Gothic past eventually comes round to being the past of succeeding generations of readers and writers; and so by the 1930s we find F. M. Mayor and Isak Dinesen both setting their stories in the early nineteenth century, now become a ‘Gothic’ period itself, its costumes cruelly repressive in twentieth-century eyes. In principle and in practice it is perfectly to have a Gothic story set in the author's own time, provided that the tale focuses upon a relatively enclosed space in which some antiquated barbaric code still prevails. For instance, Conan Doyle's story *The Adventure of the Speckled Band* is set at a time within the living memory of all its first readers, but within an ancestral mansion locked to an archaic form domestic tyranny. Dislodged from the specific association with the Middle Ages which gave it its name, the Gothic has become in such ways a mobile form, and so has generated significant traditions where there are no medieval castles at all, in Americas. (xv)

Many writers in the modern period refreshed the features of the Traditional Gothic, using the same old elements. Like , the use of a ghost and a supernatural setting. Though this movement made some changes on the level of the theme, it still remained in the same atmosphere which is the horror especially during the two World War periods ; The image of Gothic was presented and explained relying on the effects and the influence of the War and its devastation.

Women, always oppressed by man, remained powerless and dead at the end of the story. The role of women gradually changed as the cultural views. *A Rose for Emily* (1930 ) by William Faulkner in *The Oxford Book of Gothic Tales* by Chris Baldick, Emily satisfies all these Gothic tropes introduced in the twentieth century



Emily starts as a victim, turns into a dark, mysterious dominant woman who displays the Gothic genre with psychological depths throughout the story . This romantic Gothic story, *A Rose for Emily* gave birth to a new image for the feminine character. This transformation of the Gothic Female character from victim to heroine widely occurred in both female and male novels. Unlike the preceding periods, the women were seen and described as the ugliest picture in the story and most of the horrific events are caused by a female character such as Madeline in "The Fall of the House of Usher " 1839 written by Edgar Allan Poe. Madeline was presented as a woman with limited mental abilities and psychological issues.

#### **1.4. The Southern Gothic**

During the twentieth century, the South became the principal region of American Gothic Literature. This term "Southern Gothic" turned to be so common in the modern period. The Southern Gothic exposes the degree to which the idyllic vision of the pastoral, agrarian South rests on massive repressions of the region's historical realities: slavery, racism, and patriarchy.

The Southern Gothic is uniquely rooted in the region's tensions and aberrations. The United States had no longer historical castles in which writers could locate their Gothic Romances. However, after the Civil War, the many regularly ruined or decaying plantations and mansions in the South became uncanny places for Gothic testimonies about sins, secrets, and the haunting stories of the South. This sub genre of Gothic style is characterized by its uniqueness of belonging to the American Literature since it relies on supernatural ,ironic or unusual events to guide the plot while exposing social issues and reveal the cultural character of the American South.

African American writers were largely influenced by these Gothic conventions.

They adopted them in their works while exposing their individual or social experiences in the South American territories. Black life was all about horror, racial discrimination and segregation. Their painful experiences became inescapable nightmares that turned into printed Gothic stories which clarify the terrific reality of slavery and the hardness of being a black point in a white world.

Toni Morrison, one of the most celebrated writers for her dozen novels including *The Bluest Eye* (1970) and *Sula* (1973), is considered as the best Southern Gothic writer for her Gothic novel *Beloved* (1987), where she mastered the coordination between slavery and Gothic. Chris Baldick states that:

By the middle of the twentieth century there even came to be talked of a Southern Gothic movement in the most fertile region of the States a group usually understood to include, among others, William Faulkner and Eudora Welty ( with some writers like Flannery O'Connor whose work inclines more the grotesque than the Gothic proper). So pronounced did this tendency become, in both North and South, that Lislle Fiedler in his provocative critical study *Love and Death in the American Novel* (1960) was tempted to conclude that the central tradition of fiction in the united states had been pre-dominantly Gothic from first to last. And although Fiedler was speaking of the literature of white America, his view would seem to have been confirmed subsequently by the appearance of the most outstanding Gothic work of recent years, the novel *Beloved* (1987) by the African -American writer Toni Morrison. (xix)

After we have studied the Southern Gothic, we find that *Beloved* is a book that carries a lot of southern gothic techniques and it can be studied under this genre. This is what we will see in the next chapter.

## **2. The Contemporary Gothic Fiction and Feminism**

### **2.1 Contemporary Gothic**

Gothic Fiction is yet notable in the Contemporary event, and particularly in lights

of the way that its parts bid emotionally, profoundly, and even spiritually to the readers. The secret approaching dimness of risk and insidiousness, dread, fears, unknown confusion steal the reader's consideration, and mix both the heart and the creative mind. Perusing Gothic records isn't just interesting or pleasurable; it incorporates the inclusion of the reader's own psycho and allurements and the soul. Therefore, the gothic has consistently played sequentially thinking back to crossroads in a imaginary history, longing for a social soundness that never existed, grieving a gallantry that had a place more with the fantasy than reality, and contemporary gothic doesn't break with tradition. Current thinking has overcome an issue by proposing that Gothic is a mode rather than a genre portability and continued capacity for reinvention being two of its defining characteristics. As an already fragment type of literature the contemporary Gothic is set apart by its omnipresence; If a specific literary novel isn't Gothic it will definitely use themes, and motifs that have been associated with the Gothic, from graveyards ruins as essential setting to rapacious monks, monsters, and ghosts as villains. The focal concerns of the old style Gothic are not that not that different from those of the contemporary Gothic: the way that the buildings shaped the scary atmosphere and the unknown... The most idea that portrays the cutting edge contemporary Gothic world is the advancement of innovation and media, that lead to the creation of movies, however corresponding to the practice gothic components and its root. The bouncing from books into pictures and movies with the kind of the old over the new, utilizing the old Gothic components, as horror and dread David Punter in his work *the literature of terror* states that:

A crucial example here, and one to which we shall return, is the horror film, these clearly come in all shapes and sizes, but several of the major sub-genre for instance, the American films of the 1930s and the products of England Hammer studios deal constantly in

settings and characters taken from the late eighteenth and early nineteenth centuries. The reasons for this are difficult to see: there are many films of terror ,Alfred Hitchcock's and Roman Polanski's among them which ably demonstrates that fear is at its fiercest when it is seen to invade the everyday contemporary world, yet alongside these films Hammer has turned out further versions of the staple Gothic fictions, with every appearance of continuing commercial success. (P03)

We opt to a result that says the Gothic elements are still found in contemporary literature but in a new guise that does not really differ from that of the traditional one.

## **2.2. Feminism and Historical Development**

Feminist movement is known as Women's Liberation movement or simply Feminism. Feminism is not taking from men as some believe, it is climbing up and getting the same level as what men have. This term first appeared in the eighteenth century by Mary Wollstonecraft in her book *A Vindication of The Rights of Women* in 1792 . However, in 1910 it became more popular through the Feminist Activities particularly in the United States of America by Margret Sanger and in the United Kingdom and internationally by Marry Stopes .Through these activities they defend their Feminist ideology principals and rights in society such as: having social justice of equality; they believe that both men and women should have their freedom in their human interests, talents, and practice their education rights. Moreover, they call for ending sexual violence and promoting sexual freedom.

Feminism has struggled and is still struggling for equality against oppression, violence and discrimination in every aspect of life. Its historical progression passed through their waves which shared a common goal:

The first wave of Feminist Activities began in the United Kingdom and the United States of America during the 18th century and the early 20th century. It

focused on the promotion of equal contraction and property rights for women.

The second wave of Feminism refers to the activities of the early 1960s and lasting through the late 1980s. The scholar Imelda Whelan suggests that the second wave was a continuation of the earlier phase of Feminism involving the suffragettes in the UK and US concerned also with other issues of equality such ending discrimination.

The third wave of Feminism often focuses on micro-politics. It began in the 1990s in the United States of America and continued to the present. They generate the rights of all women from all genders far away from racial discrimination. (Margaret, *Feminism*, 97)

### **2.3. Gothic Feminism and its characteristics**

"Gothic Feminism", a critical approach that manages to analyze the literary Gothic of women's works from the early 18th and 19th century to now days. It provides with a great interpretation of the feminine character progression in the society in the light of Gothic genre.

This term "Female Gothic" was first introduced by Ellen Moers 1976 in her book *Literary Women* and became widely explained by Diane Long Hoeveler in her book *Gothic Feminism: The Professionalization of Gender from Charlotte Smith to the Brontës* published in 1998 .

At this stage of our research we will conduct a comprehensive study of Gothic Feminism relying on both Ellen Moers and Diane Long Hoeveler explanations.

In her book *Literary Women*, Moers discusses the lives and the works of women writers to show that the term " Gothic Feminism" stands for much more than a single

point of view or a style. It is a new female genre of awareness that came into prominence to dominate the Modern World. However, this term was monitored with a detailed explanation.

In her work *Gothic Feminism: The Professionalization of Gender from Charlotte Smith to the Brontës*, Hoeveler gave a new description of the Gothic genre by taking into consideration the question of gender and giving voice to women's gothic fiction by distancing it from the male traditional gothic fiction. This is widely shown in her opposition for the recent critics who believes that analyzing female gothic novels can't be separated from male gothic novels. In her preface she argues that: "Recent critical approaches to the female gothic novel have tended to problematize the genre and argue, In fact, that women's gothic tradition. I disagree." (xiv)

The female Gothic novel carry within it encrypted messages of women's ideology and graphic presentation of the feminine situation in the patriarchal society. Hoeveler states in her introduction , "But such devices merely encode and proffer the dominant ideology that lies at the heart of the genre, that lies at the heart of women in a patriarchal society: the ideology I have come to recognize and label as "Gothic Feminism". (2)

Women are considered as innocent victims who deserve the award for the injustice that they were subjected to by the patriarchal society. But in spite of that, they managed to reach the top and kill the patriarchal system in societies. their innocence was not a weakness but a strength that destabilized and changed the order in society. Hoeveler in her introduction to Gothic Feminism explains that" The Female Gothic constitutes what I would call a rival Female-created fantasy gothic feminism a version

of "Victim Feminism", an ideology of female power through pretended and staged weakness. Such an ideology positions women as innocent victims who deserve to be rewarded with the ancestral estate because they were unjustly persecuted by the corrupt patriarch. If the heroines manage, inadvertently of course, to cause the death of these patriarchs, so much the better. (06)

This means that Hoeveler argues that women's works are full of weak women in disguise. This means that the suffering of women under patriarchy or their enduring moment, or more their subjection to social norms; are mainly a means to defend themselves and protect their own life --to grow up and achieve their goal to dominate slowly the dominant patriarch.

Hoeveler in fact compared between "Gothic Feminism" ideology and "Double Consciousness" of Du -Bois and the conditions of white women of middle class society with that of the black slaves

Because both of them share the same techniques of fighting and the same goal of liberty and eliminating domination of the patriarchal society and the white masters. She claims in her introduction to her book: "I have come to recognize and label this ideology as gothic feminism, a species of the later phenomenon called double consciousness by W.E.B. Du Bois and expanded upon by Ralph Ellison, both of whom revealed it as the root of black attitudes toward white hegemony. Although it may be frivolous to compare the situation of black slave to white middle-class women, the same enabling strategies and defence mechanisms were used by both groups to survive what each experienced as alienation and objectification.(6)

Hoeveler, also suggests that the female gothic protagonists are heroines that

made a reborn and purified the world by establishing a new class of Bourgeoisie and destroying the Aristocracy to build a new industrialized society. This is shown in their gothic novels where they murdered and eliminated everything that connected them to that enslaving environment with no desire to inherit anything from that black past, as she testifies:

"The female gothic protagonist as cultural heroine triumphs precisely because she has brought to birth a new class-the bourgeoisie-shorn of the excesses that characterized the aristocracy and that made it unfit to preside over a newly industrialized society. But in destroying and supplanting the aristocracy, the gothic feminist accomplishes nothing less than the resacralization of her world. She excavates the buried body of her real or metaphorical mother, and by doing so she reinstates a fictionalized feminist fantasy: the matriarchy. In redeeming her mother, as Ellena does in *The Italian* or as Emily manages to do for her long-murdered aunt in *The Mysteries of Udolpho* or as Julia does for the long-imprisoned mother in *A Sicilian Romance*, the female gothic heroine reasserts her inheritance in a long-lost female-coded tradition. This act is typically represented in the texts as the rediscovery and magical reanimation of the mother's supposedly dead body". (23)

In fact this is our ultimate objective in this study; which is of course to show how Morrison managed to fight patriarchy in a Gothic feminist way. We will focus on the question of inheritance not of the estate but of power, as well as the role of the mother as a weak female heroine in disguise.

Hoeveler states further in her book that "Feminism was self-consciously constructed as a prose of innocent who looks only for protection of their rights[...] Gothic Feminism finally was an ideology that aimed to do nothing less than civilize the world , making Middle-class society safe for women who feared their bodies as much as men did." (246)



Without doubt all these readings, on which Gothic Feminism was built up, widely occurred in *Beloved* whose events progression revolve around weak female characters.

### **Conclusion:**

This chapter is considered as the heart of our research, it contains all the necessary information that we need to fulfil our work. In this chapter we have provided theoretical concepts which are worthy of studying.

We have started by containing the key words of our topic: Gothic and Feminism which gave us a better understanding of the book .Because, accurately it speaks about Gothic genre from the eighteenth century to the Contemporary period with mentioning The Southern Gothic as a sub genre .

Finally, we have explained the theory of "Gothic Feminism ", which is the pillar of our thesis. It made us understand the novel from a gothic female perspective and showed the female progression from the eighteenth century to the present in the gothic novels.

**Chapter II : The Study of the  
Different Types of Gothic  
in Toni Morrison's *Beloved***

## **Introduction**

This chapter is divided into four sections. In the first section we will start by giving a brief introduction to Toni Morrison's life and her major works. Then, we will make a summary of the book.

The second section is a study of the traditional gothic elements by extracting examples from the novel, and providing some ideas of other literary critics to support our views.

In the third section, we will examine *Beloved* as a contemporary novel through analyzing the contemporary gothic elements, we will also extract the similarities and the differences changes that this era brought to Gothic literature.

In the fourth section, we will also analyze *Beloved* as a southern Gothic novel we will state the different aspects and techniques to form a Southern gothic novel.

The last section will be devoted to the application of Hoeweler's theory of " Gothic Feminism" to show the major characteristics of the new female gothic through applying the theory on *Beloved's* female characters.

### **1. The Biography of Toni Morrison**

Toni Morrison was brought into the world on February 18, 1931 in Lorain, Ohio. Morrison's original name was Chloe Anthony Wofford. In spite of the fact that she experienced childhood in a semi-incorporated region, racial separation was a consistent danger. At the point when Morrison was two years of age, the proprietor of her family's high rise set their home ablaze while they were inside the house that they couldn't manage the cost of the lease. Morrison directed her concentration toward her

investigations and turned into an ardent peruser. She learned to read (still a devouring passion easily recognized in her own writing). At the point when she was twelve years of age, she changed over to Catholicism and was absolved under the name Anthony after saint Anthony of Padua. She later passed by the nickname "Toni" after this saint.

In 1949, Morrison chose to go to a generally dark foundation for her advanced degree. She moved to Washington, D.C. to go to Howard College. While in school, Morrison experienced racial isolation in another way. She was a member of the grounds theater organization and saw the south for the clenched hand time while on visit with an understudy workforce bunch.. Also, she saw how racial progressive system isolated minorities dependent on their complexion. In any case, the local area at Howard College likewise permitted her to make associations with different scholars, craftsmen, and activists that impacted her work. Subsequent to graduating with a four year college education in English, Morrison went to Cornell College to acquire the Expert of Expressions in English. At the point when she graduated in 1955, she started showing English at Texas Southern College however got back to Howard College as an educator. While back at the college, Morrison showed the youthful social equality lobbyist Stokely Carmichael, and met her significant other Harold Morrison. The couple had two kids, Harold and Slade.

After teaching at Howard College for a very long time, Morrison moved to Syracuse, New York to turn into a proof-reader for the course reading division of Arbitrary House distributing. Inside two years, she moved to the New York City part of the organization and started to alter fiction and books by African-American writers. In spite of the fact that she worked for a distributing organization, Morrison didn't distribute her first clever called *The Bluest Eye* until she was 39 years of age. After

three years, Morrison distributed her subsequent novel called *Sula*, that was assigned for the national book award. By her third novel in 1977, Toni Morrison turned into an easily recognized name. *Song of Solomon* procured basic praise just as the Public Book Pundits Circle Grant. The accomplishment of her books urged Morrison to turn into an author full time. She left distributing and kept on composing books, articles, and plays. In 1987, Morrison delivered her clever called *Beloved*, in light of the genuine story of an African-American oppressed lady. This book was a Blockbuster for 25 weeks and won incalculable honors including the Pulitzer Prize for Fiction. In 1993, Morrison turned into the principal Person of color to win the Nobel Prize in Writing. After three years, she was likewise picked by the Public Blessing for the Humanities to give the Jefferson Talk, and was respected with the Public Book Establishment's Award of Recognized Commitment to American Letters.

The book *Beloved* was one of Morrison's successful works, she has four previous successful novels to her credit and enjoyed wide national and international fame. By then, for years most readers had considered her one of most significant contemporary American novelists, cultural critics in this century. This famous novel appeared after Morrison had discovered the record of Margaret Garner's story and began considering its adoption for a book. It was an exploration of the nature of slavery, and not from an intellectual or slave narrative perspective, but from within the day to day lived experiences of the slaves themselves.

Morrison's work kept on impacting authors and artists through her emphasis on African American life and her discourse on race relations. In 1998, Oprah Winfrey co-created and featured in the film variation of Morrison's book, *Cherished*. Morrison additionally composed kids' books with her child until his demise at 45 years of age.

After two years, Morrison distributed the last book they were chipping away at together and got the Official Award of Opportunity in that very month. In June 2019, chief Timothy Greenfield-Sanders delivered a narrative of her life called Toni Morrison: *The Pieces I am*. Morrison passed away two months after the fact from complexities of pneumonia in date.

## 2. Summary of *Beloved*

*Beloved* is a haunting and a dark novel, full of Gothic elements and acts of terrible violence. The ghost presence showed all of those elements inside the novel, the ghost represents the power of the legacy of slavery, which continues to threat Sethe's 18 years after she won her freedom. However the novel is based on a genuine story of a dark slave lady called "Margret Garner" who escaped in 1856 from a Kentucky plantation with her better half Robert, and their kids. They looked for asylum in Ohio, but their proprietor and law officials found them. Before their recapture, Margaret killed her young daughter to prevent her from returning to slavery.

In the novel *Beloved* by Toni Morrison, Sethe is a passionately devoted mother who flees with her kids from a harmful proprietor known as a "schoolteacher" but unfortunately they were caught. In the act of huge love and penance, Sethe the mother tried to kill her children to save them from terrible slavery. However she didn't succeed in doing that, she murdered only her two years old child. With the arrival of the schoolteacher and with the analyzing of Sethe act he decided to set them free because according to him the act practiced by Sethe wouldn't come out from a normal human being but an insane one, so he choses not to take her back. Sethe later inscribe the name Beloved inscribed on her daughter's tombstone; the baby that she murdered. Although she had wanted to be "dearly Beloved", she did not have the energy. To

engrave the name of her daughter, every word costs her 10mn of sex with the engraver. These occasions are uncovered in flashbacks, as the novel opens in 1873, with Sethe and her daughter Denver living together in Ohio where their home at 124 Bluestone Street is a haunted house by the angry ghost of the child that Sethe killed. The haunting are lightening by the appearance of Paul D, a man so attacked by his slave past that he keeps his feelings in "Tobacco Bin" of his heart. Paul D used to work on the same plantation as Sethe, and the two started a relationship. Both of them had the same past experience with painful memories from the horror of slavery. Paul D became Sethe's lover and he wanted to be her protector as he always wished and dreamed about when he was in Sweet Home. Unfortunately, a short time of relative quiet, finishes with the presence of a young lady who says that her name was Beloved, this latter set to be the spirit's daughter of Sethe coming back to life in the purpose to revenge and she despises Paul D and tried to divide him from Sethe. The protagonist was always living in a guilty world of what she had done for her daughter, she tried to calm increasingly demanding and manipulative of Beloved. Paul D eventually left once he learned that Sethe was a murderer of her daughter. The situation in 124 Bluestone got worse, as Sethe losed her employment and turned out to be fixated on Beloved care, who was soon revealed to be pregnant, Thus the situation was in decline and Denver begins to grow concerned, and she finally decided to wander outside to ask the local area for help, and she is given food and a job. As the local women attempt to stage an exocrine, Denver's boss shows up to take her to work .Sethe resembles him to the "Schoolteacher ", and she tried to attack him with an ice pick ,but she was stopped by some ladies there. During this disorder Beloved disappeared. Finally, Paul D later reconsidered everything that happened, he came back promising Sethe to focus on her, and Denver kept flourishing in the rest of the world

### **3. The Traditional Gothic Elements in *Beloved***

The Gothic elements in the novel are explicit, the setting, plot, characters, and narration carry various references of the ghost, murder, blood, and soul. Toni Morrison uses these Gothic elements to enhance Gothicism and to understand that it is a particular genre in literature. Therefore, Morrison managed to use these Gothic elements to show how slavery and racism at their cruelest level had a real negative impact, and disfigure the poor black slaves like the protagonist character Sethe. In fact, Toni Morrison enhances the world of *Beloved* by investing it with a supernatural dimension.

### **4. The Supernatural and Spiritual Elements in *Beloved***

The novel depicts the supernatural elements such as the presence of a supernatural being which is a baby ghost whom Sethe had earlier murdered. At the very beginning the ghost's appearance was only invisibly spiritual inside the house. The intervention of the baby ghost creates issues for everyone. Even though the ghost was only a baby managed in causing a real depression for all the members inside the house because of its strength and rage. "The soul of her baby girl. Who would have thought that a little old baby could harbor so much rage?". The baby ghost appears to be breaking and shaking things which causes uneasiness and anxiety. As a result the members of the house were living with the fact of facing frequent disturbances caused by this baby ghost.

The Second appearance of the ghost was in a human disguise under the name of *Beloved* whom seemed to be the reincarnation and the spirit of Sethe's dead



daughter coming back in a human form for the purpose to revenge .The first place where the haunted ghost was depicted from the very beginning of the novel where Buglar and Howard lost control and couldn't stand the terror caused by the ghost, so they decided to flee once and for all, and it set to be their first and last appearance in the novel as the narrative reveals:

124 Was spiteful. Full of baby's venom. The women in the house knew it and so did the children. For years each put up with the spit in his own way [...] Howard and Buglar, had run away by the time they were thirteen years old as soon as merely looking in a mirror shattered it ( that was the signal for Buglar) ; as soon as two tiny hand prints appeared in the cake( that was it for Howard). Neither boy waited to see more; another kettleful of chickpeas smoking in a heap on the floor; soda crackers crumbled and strewn in a line next to the doorsill (01).

All the members inside the haunted house knew that the ghost was the baby killed by Sethe. This made Buglar and Haward unable to stand it, however the other members who are the female characters stood, and treated the supernatural being with indifference and ignorance and this showed when Sethe asked Baby Suggs whether they could move from the house . Baby Suggs considered Sethe much luckier than her due to what she had experienced and the loss of her eight children. She wanted to remind Sethe of her experience to ease her torment and to strengthen her to confront the reality of the ghost. And this showed up when Baby Suggs asserts:

We lucky this ghost is a baby. My husbands' 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 for taking hell from the other side. Be thankful, why don't you? I has eight. Every one of them gone away from me. Four taken, four chased, and all, I expect, worrying somebody's house into evil. " Baby Suggs rubbed her eyebrows." My first- born. All I can remember her is how she loved the burned bottom of bread. Can you beat that? Eight children and that's all I remember" (06).

According to baby Suggs death is a normal thing for the black people, because the majority of the black people and their relatives were killed at that time. And Sethe killed her daughter under the banner of the great love towards her children as being a mother in the purpose of protection from slavery.

In Zora Neale Hurston's *Moses, Man of the Mountain* exactly in a chapter entitled "Death Is Freedom" ,slavery is described as an institution in which only death can give freedom. Sethe killed *Beloved* according to Stamp Paid, because she " was trying to out hurt the hurters." Sethe loved so much her children not only a few like Paul D thought, loving as a slave according to Paul D is loving small, loving in unobvious way so that whatever was loved did not become part of the technique of punishment. Paul D's advice was to "love just a little bit" because it was the best thing he knew so that when the slave owners took whatever or whoever the slave loved and "broke its back ,or shoved it in a cracker sack, well , maybe you'd have a little love left over the next one"(45).When Paul D knows of Sethe's infanticide, he tells her that her love is " too thick". She answered him by saying this words: "Love is or it ain't. Thin love ain't love at all."(164).despite that Paul D lives by his philosophy of loving small and little in the purpose of protection, he understands what Sethe means ."He knew exactly what she meant :to get to a place where you could love anything you chose \_not to need permission for desire\_ well now that, that was freedom ". (162). The blacks have learned to love less so that the amount of pain will be less in case there is a parting. But Sethe, as a mother she loved her children so much and she never taught herself in loving less.

## 5. The Setting

The story of the book untitled *Beloved* set to be in a house full of mystery and horror because it was not a normal house but a haunted one, with flashbacks to tragedies and deeply symbolic delineations of continued emotional and psychological suffering. The house is isolated and no one dared to come to visit the members inside the house or even had the courage to knock on the door."124 Was spiteful. Full of baby's venom."(01). It is the house number of Sethe and her kids. The line present the apparition of the ghost and proves that the house is haunted. As well as the spiteful area because neighbors do not really like and appreciate the African Americas living in their very own place close to them. It appears to be that this house number actually harbors the harsh recollection of her dead little girl and the past of her life in bondage. And this is proved by Jerrold E. Hogle in his book "*The Cambridge Companion To Gothic Fiction*" when he states that:

A Gothic tale usually takes place (at least some of the time) in an antiquated or seemingly antiquated space – be it a castle, a foreign palace, an abbey, a vast prison, a subterranean crypt, a graveyard, a primeval frontier or island, a large old house or theatre, an aging city or urban underworld, a decaying storehouse, factory, laboratory, public building, or some new recreation of an older venue, such as an office with old filing cabinets, an overworked spaceship, or a computer memory. Within this space, or a combination of such spaces, are hidden some secrets from the past (sometimes the recent past) that haunt the characters, psychologically, physically, or otherwise at the main time of the story (02).

The setting uses flashbacks to create gloominess and suspense. It was the case with Sethe and the rest of the residents in the house. The fact that there is a ghost inside the house furthers the idea of the unknown for the readers and helps in understanding

and analyzing Sethe's character. In fact it is the haunting that brings Sethe's story to the field of observation and attention. Eric Savory in his work "*The Rise of American Gothic*" writes: "All Gothic writing seeks to induce in the reader a particular affect from within the spectrum of horror." (181). We cannot deny that the house was haunted by Beloved physically, but the residents inside were haunted by their experiences of the past that are inescapable and still threaten their present.

## **6. The Plot**

The plot is concentrated on an ex-slave named Sethe who murdered her daughter, once she felt that they were captured, she caught a butcher's knife and ran to the children, saying she would kill them rather than have them return to slavery, this cruel act made her pay for her life and her children's life and future. In the world of Gothic literature, David Punter states that: "it is only for the Gothic writers that complexity of plotting was necessary, because it was only for them that the process of suspense and release was an essential mechanism." (14). And this is exactly what we have encountered inside the novel.

*Beloved* is an extraordinary complicated novel whose plot, instructed mostly through flashbacks, extends numerous decades. The flashbacks come generally via storytelling, which is a way for the ex-slaves to deal with their repressed recollection of a painful past. The tales are regularly informed and retold in bits and portions from one character to another, and from distinctive perspectives. The characters additionally consider the tales in their minds, giving an exceptional twist. As a result, it is solely toward the end of the novel that the portions of the puzzle where the events all in shaped collectively into a whole. The plot of *Beloved* has an intentional unfastened structure. This latter never proceeds in a straight line. Instead, it meanders, with flashbacks and storytelling, through forty years, from the delivery of Sethe in

1835 to the shut of the novel in 1875. Most of the novel, however, takes location in 1873, after Paul D arrives at 124 Bluestone; his presence motives many of the flashbacks, for he and Sethe continuously speak about their previous lives. Some of the tales are advised via Sethe; others are informed by means of Denver, Beloved, Paul D, and different characters. Although the novel is now not unified via time, place, character, or factor of view, it is without a doubt developed round its foremost theme of the necessity of dealing with the painful realities of slavery. All of the characters need to deal with their records in order to heal themselves in the present. By the give up of the book, Sethe, Denver, and Paul D have all succeeded in developing their recoveries.

## **7. The role of nature and the weather**

These two elements played an important role in enhancing and emphasizing the text meaning, they helped in rising the actions in both horrific and romantic ways .Water represents escape and symbolizes freedom. Paul D and the group of convicts get away ,when water floods their walled in area. Similarly, Sethe crosses the Ohio river physically distances from her past as a slave and allows for her freedom and a chance to rebirth.. The water (lakes, oceans, rivers ) can function as freedom, birth, death. Denver is brought into the world on the stream after her mom's water breaks. Water seems to both be a threat of death and offer freedom . Not only is the baby being freed from Sethe's womb, but they both have the opportunity to be free if they can cross the river successfully. However, Morrison also narrates that the "River water seeping through my hole it chose, was spreading over Sethe's hips" (99). It does not seem like a welcoming environment to deliver a baby in, nor does it seem likely then river could

safely carry Sethe and the baby to freedom. Yet the river still symbolizes freedom to her. Just as the water fluid, the line between freedom and death is fluid and fragile. In addition to this, Beloved seems to have emerged from the water, since she died as a product of slavery. In fact she is forced into the water that holds all these past memories, trauma and pain. Also it may explain why Sethe's water breaks as soon as she sees Beloved, although she doesn't necessarily realize that is Beloved, this water signifies the resurfacing of all the problems of the past that Sethe thought she had abandoned.

The snow represent the death of Beloved's innocence and this was showed when Beloved asks Denver to make Paul D leave. And she loses a wisdom tooth "Beloved went on probing her mouth with her finger : Make him go away, she said "(67). Meanwhile "all around 124 the snow went on and on and on piling itself, burying itself. Higher. Deeper" (134). Beloved's nature like a child was going away, her innocence is dead. And once her innocence is gone, all that will be left is her malevolent side.

Trees in *Beloved* signify both comfort and evil. Trees are the means of death for Sethe's mother who hanged also Sixo who tied to a tree and burned and numerous other, unnamed slaves, both before and after the war. The "tree" on Sethe's back, scars from whippings, is a symbol of the evils of poundage. However, trees are also a source of comfort, love and protection. Denver retreats to her emerald closet of boxwood trees, where she finds solitude and peace that she don't find inside the house. Paul D follows the flowering trees to the North, as he makes his escape. Both Sethe and Paul D find comfort in remembering the trees at Sweet Home.

## **8. Blood**

Colors represent different things to each character. Red is the most color that dominates the text. It is a symbol of pain, evil, and death. It is also the color of blood which refers to murder inside the book when Sethe cut the throat of Beloved she was covered with blood, "Sethe was aiming a bloody nipple into the baby's mouth" and this happened directly after Sethe committed the crime trying to feed her other daughter who is Denver that is why Denver had never been afraid of the ghost who is her sister, and never thought she would hurt her because she tasted her blood when she was a baby, "And that I shouldn't be afraid of the ghost. It wouldn't harm me because I tasted it's blood." When Paul D first walks through the door of 124, a pool of red light stops him in his tracks. He asks Sethe, "What kind of evil you got in here?" To Paul D, red is also the color of the rooster Mister's comb, which represents the evils of slavery and the freedom he feels he will never have.

Baby Suggs contemplates colors such as yellow and blue, which signify peace for her. She never gets to red, the color of the dead baby's blood. Red would be painful for Baby Suggs, she appreciate this color because it reminds her of things that she wouldn't like and Sethe understands why she never thought about it.

## **9. Revenge**

"124 WAS SPITEFUL. Full of baby's venom."The ghost was only a baby but strong more than anyone in the house ; it has a spirit power full of rage and anger coming back to life in purpose to revenge for the harm that Sethe did years ago. And it was not enough coming back only as an invisible spirit but later on as a normal person in shape of a real human being under the same purpose which is to settle some score with the living ones and hurt them exactly as the way that beloved was hurt by the act of Sethe.

## 10. The Contemporary Gothic in *Beloved*

Toni Morrison has created a new version of gothic in her book *Beloved* through adding a modern feminine touch in the mold of the traditional gothic by the preservation of its original constructions. *Beloved* is a good sample in term of reviving the old and praying for a renewal. To begin, this story belongs to the gothic genre it revolves and grows within a kind of horror and panic.

In his introduction to *Bloom's Modern Critical Interpretations* 2006 Harold Bloom confirms that Toni Morrison was largely influenced by the gothic of Faulkner and Virginia Woolf much more than any African American literature. Although, Morrison denied this criticism she couldn't get rid of anxiety of influence because of the innumerable similarities between her and Faulkner which made Harold nicknamed *Beloved* the child of Faulkner. Without doubt, Sethe has a lot in common with Lena Grove of *Light in August*. In fact, Bloom argues that "Morrison, both in prose style and narrative mode, has a complex and permanent relationship to Faulkner and to Woolf. *Beloved*, in a long perspective, is a child of Faulkner's masterpiece, *As I Lay Dying*, while the heroine, Sethe, has more in common with Lena Grove of *Light in August* than with any female character of African -American fiction." (1-2)

In term of setting Morrison has created a temporal and spatial setting for her gothic story in the real world with protecting the ancient flavor. Like all the other gothic fiction stories that take place in closed places such as churches, castles.....Morrison wove her story in the gray and white house on Bleustone Road (124) as a kind of renovation in compliance with what Horace Walpole left. In addition, Morrison was obliged to create a real environment because she narrates a real events that needs a



real place to locate in .Therefore, she chose winter season to narrate the events for its horror, thunder, cold fog, early sunset and the blackouts to create a frightening and realistic environment. At the same time she made the readers enter unconsciously into the atmosphere of the story for her perfect choice of time "Winter in Ohio was especially rough if you had an appetite for color" (1).

In terms of words selection Morrison did not bother herself to add new gothic words. Thus, she focused on the traditional gothic vocabulary such as Haunted, ghost, black, and blood in order to maintain the dark and stimulated feel that defines the gothic. In order to emphasize her gothic mode, we find that Morrison used a new style of capitalizing all the letters of the word "124 WAS SPITEFUL." (1) This is obviously done to attract reader's attention, create suspense, and a terrifying mood.

Due to our previous studies of the classic gothic novels such as *Jane Eyre* (1847) *Frankenstein* 1818, and "*The Fall of the House of Usher*" (1839) we notice the appearance of the ghost always takes place at the end of the story with a chronological order of the events. However, in modern gothic literature, Morrison relied on the technique of deconstruction in building up her story .At the very beginning of her novel she pulled up the cover off and introduced the ghost and the villain of the story which is the soul of her murdered daughter Beloved. Morrison argues "124 WAS SPITEFUL. Full of baby's venom. The women in the house knew it and so did the children " (1).

Morrison came with a new view for the women who were despised in the old gothic novels especially from male literature who described them like objects under the authority of men. while , Beloved abolished radically the role of the men and killed the patriarch through Sethe's character who showed a great example of

sacrifice, patience, strength, and steadfastness of a woman.

In the old days, women were forcibly married without any consent of them because they were considered as merchandise not human beings. Marriage for them was not a bond of love between two persons to share life on sweet and bitter. It was like a death sentence as soon as she got married she signed the death certificate as Hoeveler states : "It is surely somewhat peculiar that Radcliffe wrote her four major novels all within the first ten years of marriage, and then never wrote anything for publication again. The novels all concern one topic the anxieties that a young woman faces in deciding to marry and leave her parental home"(120).

Despite the struggles that Sethe went through. She and Hall managed to establish a marriage based on love and consent of both of them. Morrison made a deference on the subject of marriage by giving voice for woman in choosing her life's partner. This coming passage we quote from the novel shows Sethe's happiness for getting married and testifies what we argue about:

"That lady I worked for in Kentucky gave them to me when I got married. What they called married hack there and back then. I guess she saw how bad I felt when I found out there wasn't going to be no ceremony, no preacher. Nothing. I thought there should be something-- something to say it was right and true. I didn't want it to be just me moving over a bit of pallet full of corn husks. Or just me bringing my night bucket into his cabin. I thought there should be some ceremony. Dancing maybe. "(58)

After making a comprehensive study of the book we came to a conclusion that proves the new gothic is a continual version of the traditional gothic since it only deals with some additions and slight diversification like David Punter states in his book *The Literature of Terror* :

The beginning of an enterprise has to rest on perceiving the gothic as a way of relating to the real, to historical and psychological facts, which will clearly contain a moment of variation as other aspects of cultural life vary, but which nonetheless has forms of continuity which we can trace right through from the eighteenth-century writers to the contemporary world. Part of the justification for such an approach is that Gothic fiction has, above all, to do with terror; and where we find terror in the literature of the last two centuries, in Britain and in America, from Lewis to Conan Doyle, from Mary Shelley to Ambrose Bierce, from Dickens to J.G. Ballard, we almost always find traces of the Gothic. (p12-13)

Despite the bright illumination of modern world this didn't prevent the writers of contemporary gothic from returning to the classic darkness and creating modern stories.

## **11.Southern Gothic in *Beloved***

*Beloved* focuses on the black female body representation of the traumatic experiences of slavery, alienation, segregation and racial discrimination in the society. This book is set in the latter half of the nineteenth century after the Civil War, concentrating on the inhuman consequences of slavery in the form of fragmented bits of personal memory of the protagonist Sethe, the outsider woman, of the free African-American community.

Morrison sets her novel in Cincinnati which locates on the border between the free State of Ohio and the slave state of Kentucky, it is a prominent location for slaves to escape the slave-owning South. It is also called by the abolitionists " Home" during this period and made a popular stop on the underground Railroad .

*Beloved* describes the horrific reality that blacks went through in the South of America where they were raped and robbed of their lives. Despite the liberation of their bodies from slavery those terrifying nightmares still haunt their present with no

possibility of escaping from them. This was the case of all African-Americans ,talking to her daughter Sethe says:

I was talking about time. It's so hard for me to believe in it. Some things go. Pass on. Some things just stay. I used to think it was my rememory. You know. Some things you forget. Other things you never do. But it's not. Places, places are still there. If a house burns down, it's gone, but the place--the picture of it--stays, and not just in my rememory, but out there, in the world. What I remember is a picture floating around out there outside my head. I mean, even if I don't think it, even if I die, the picture of what I did, or knew, or saw is still out there. Right in the place where it happened (35-36).

Furthermore, from the basic standards of Southern genre we find the domination of black humor which is prevalent in this book even though the bitterness of life didn't eliminate their laughter ,they used humor as a way of escaping and erasing the pain of slavery .

In addition, Morrison represents the darkness of slavery in the South plantations, most of her works are set in the African American history . *Beloved's* villain in southern gothic analysis is the school teacher who destroyed Sethe's life and became inescapable nightmare.

Sethe suffered from all sorts of torture leaving for her incurable psychological and physical scars. White man greed for power crushed and passed on the lives of black people and Sethe is on the top of this list for being exposed to worst things that a woman can face : enslaved, raped, milk stolen and made her a murderer of her daughter and this was showed in Sethe's conversation with Paul D "They beat and you was pregnant?", " And they took my milk".(p17)

Thus, the patriarch white master represents the Villain and the barrier for Southern black people in finding their selves, identity, and freedom.

## **12. Gothic Feminism in *Beloved***

The novel is characterized with gloominess and the unknown, it dressed up the gothic elements successfully and this returns to the presence of the ghost and the haunting past that still haunt the present of the characters and threat their future. The Most characters of the book are female and that what makes it a feminist novel . The book is rolled by the female characters and written by a female author too. It's all about feminism and Gothicism at the same time. Sethe is the principal character, she lived as a slave and run away from her plantation. By believing in her own abilities and strength , valuing her life as a human being rather than just as a slave, by deciding to escape, Sethe is being a feminist. All of the women in the novel, despite their struggles and the difficulties faced, they worked hard to make their life best and better.

The amount of pain that Sethe endured and is still bearing has become a difficult curse to remove and a destroyed weight on her back. This burden was not enough, the worst of that was the ghost that chased after her. In her conversation with Paul D Garner, she described the huge pain that she suffered from and the expensive price that she paid in her life; her frightening past being that she went through as a slave , the loss of her children , and the ghost of her murdered daughter that purchase her the whole of her own life. Despite all these horrible things that happened with her during her journey life, she remained standing stronger on her feet alone just like a warrior without even the help of a man. She did all this because of her remaining daughter Denver who became a veritable hope for Sethe and she would not allow anyone to

intervene between them. Here too, she showed how much strong she was and the extent power that lies with her when telling Paul D about the ghost and gave him the choice whether to stay or to leave . As she states :

I got a tree on my back and a haunt in my house, and nothing in between but the daughter I am holding in my harms; No more running\_ from nothing..I will never run from another thing on this earth. I took one journey and I paid for the ticket, but let me tell you something, Paul D Garner: it cost too much! Do you hear me? It cost too much. Now sit down and eat with us or leave us be (15).

What shows more that Sethe was a brave woman is that she succeeded herself in running away from that slavery plantation, and on top of that, she was pregnant and that is what made the mission of escaping impossible, but she did it anyway and without a help of a man or her husband or any other male character ."All by yourself too". said by Paul D." He was proud of her and annoyed by her. Proud she has done it; annoyed that she had not needed Halle or him in the doing. This indicates the great courage that resides in the soul of this human being, even though she is a woman , she did what the others could not do , she proved herself as a independent strong woman that didn't wait for a man to rescue her, while at that age men were important in society and in women's life . The woman who was judged by circumstances to be without a man, you find her standing in all situations as a million man, and that was the case of Sethe she had been a worrier all her life.

### **13. Victimization of the female bodies in *Beloved***

Toni Morrison's novel "Beloved" is a narrative approach towards the female Gothic body, like a symbol of corporeal violence approaches, as per hypothetical reassessments of sexual orientation, which have generally supplanted the creator's body with female bodies inside the text – spreading over from the prototypical, or as Diane

Long Hoeveler has suggested : ‘ professional victim to the monstrous feminine ’. Nonetheless, as Morrison's own basic methodology shows, there is a pivotal difference between story portrayals of high contrast female heroines in North American abstract history: the white courageous woman's financial worth in the marriage market relies upon the conservation of her temperance/ virginity. In examination, the dark (slave) lady's monetary worth is estimated by her reproduction and an uncontested presumption of the sexual accessibility of dark females ', which cast her in the job of the freak, and deviant .

Sethe is described as an outsider in a free African American community in Ohio. She dramatically escaped slavery, pregnancy, barefoot, and fever from beatings--and giving the birth to her daughter on a sinking ship-establishing the dominant theme of the novel Female physical and physical injuries. Denver's birth was not easy for Sethe , the conditions were not helpful especially in her sensitive position , her body was in pain , but she did it in the end.

The female body in *Beloved* portrays the historical backdrop of the female African American subjugation. Their bodies take on the job of narrators. It is through the female bodies in *Beloved* that we come to think about the bad arrangement of slavery. They are introduced as bestialized, scarred beaten, consumed, consuming, pregnant, maturing, developing, roasted, hindered and fragmented. Their bodies offer voices to the actual aggravation they persevered. Morrison addresses female bodies, appropriately the manner in which the slave framework joined them in their way of life. She presents the bodies as simple articles and items. Their bodies were not

treated as something in flesh, yet just as a showcased object, aware that can be additionally offered to another purchaser. Their relationship with others was only that of purchasers and dealers. The female bodies in *Beloved* were denied astuteness, normal and feeling. They were dealt with just as a showcased item with no sentiments and reasonableness. To different slaves, they were introduced as monsters and creatures, They are put on a standard with animals. Seth was treated as a creature and savage thing by the White slave proprietors. Indeed Hoeveler all along her book theories about the Female body victimization. Morrison shows in *Beloved* the subject of ceaseless injury and brutality. She got assaulted by the white slave proprietors individually.

In fact the Female body in *Beloved* is also presented both in a sensory and in a psychological way. This kind of aspect is show in case of Sethe where it can be observed and presented in both ways of exploitation of human body; the stealing of her milk during the rape. Unfortunately, and it was not just the act of stealing and rapping but also the act of beating, she was beaten brutally on her body. Without a doubt, all this violence and sorts of discrimination and contempt were practiced on a weak body as a pregnant woman. Paul D : " They used cowhide on you?Sethe:" And they took my milk."Paul D:" they beat you and you was pregnant." Sethe:" and they took my milk (17).As a mother it was important for Sethe to nurse her baby, because nobody can do it instead of her. When she narrates to Paul D what happened to her, she seemed like she was hurt much more when they attempted to steal her milk, as a mother she was broken inside because of this act."She has that lump and couldn't speak but her eyes rolled out tears."(p16).It is obvious that this barbaric and



inhuman act left a big scar on her soul and this experience permitted to define her as a woman slave who had no right on her body. However this experience left a psychological trauma for Sethe as a mother who is separated forcibly from her own child . Sethe is destroyed and traumatized by this unforgettable experience that she had, when having her milk stolen, because for her it meant that motherhood would be incomplete, by not being able in succeeding to build the form symbolizes bond between herself and her daughter. The body of Sethe become fragile, and weak, from so much violence, her body shows nothing but suffering; The chokecherry tree scar on her back, this image simply sums up all of her sufferance, and the injustice past that she had as a black victim woman.

Woman's body is considered to be as a threat to men in *Beloved* as well; that is the vantage point from which we see what happens in the novel. Paul D's arrival at Sethe's house carries with it the ancient fear of women which is not present at that time with Denver and her mother. When he enters the house haunted by the baby ghost Beloved , the femininity sets to come out to prove its existence when Paul D feels the physical threat of the house, as soon as the red light of the baby's spirit drains him, makes him feel overwhelming grief , and this feminizes him although he is in the form of a man. For Paul D, the house is immediately his enemy, a veritable threat for him, he perceives that it bodes no good for him, and he senses more than he knows that the contest is between male and female spirits.

Walking through the "pulsing red light," a wave of a grief soaked him so thoroughly he wanted to cry. It seemed a long way to the normal light surrounding the table, but he made it\_ dry eyed lucky"(p.09). The act of crying always symbolized

weakness, fears, and being broken and these kind of fragile qualities generally, and most of the times apply to women so it will diminish Paul D being as a man ,holding himself together against such a feminine breakdown, because he views the house as a threat to his masculinity. Sethe and Denver lived in the house with the spirit of the murdered baby for a long time ,so their psycho adopted the system of fear and the frightening world that is present inside the house, but they had little to fear from it as females. There is evidence that Beloved had been nurturing them into acceptance of her presence as a ghost , they considered it as an invisible strange company , they didn't have any other choice than just close their eyes , airs and accept the reality of the ghost , they are set to be the only female characters victim of this baby spirit.

Denver encounters the best self-improvement in Beloved, and for sure Denver appears to endure incomprehensible conditions and circumstances, she represent the past of Sethe, future and her only left hope. Denver shows knowledge and guarantee as a kid, yet her guiltlessness is obliterated when she found how Sethe dealt with her sister and this had always frightened her , that one day Sethe her mother would be able to do with her exactly, what she did with Beloved years ago. She never enjoyed her childhood, and this is due to the ghost that haunt the house and the loss of her two brothers with whom she used to play . They were her only friends, the day when they disappeared she found herself lonely in that huge strange house. Denver is considered as a victim, she has no income of all the mess that happened with her during her life , because she is stock by the past of her mother . In her lonely withdrawal from the outside world due in part to Sethe's isolation, Denver is as trapped by Sethe's past and Sethe's inability to find psychological freedom with even her own self. Sethe

intentionally keeps Denver in the dark "As for Denver, the job Sethe had of keeping her from the past that was still waiting for her was all that mattered" (42). And the unknown past keeps the innocent girl from moving into the future. "I can't live here. Don't know where to go and 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." (14). Obviously Denver and Sethe were rejected by the society and they were not welcomed in between them as neighbors or even as strangers and this was due to the cruel historical past of Sethe and the fact of being black, they had always the look of contempt and racism upon them. But, despite her harsh childhood and painful past that she shared with her mother, she remained steadfast until the end. She proved herself in that society where she did not really belong too, she always felt herself different, and for her it was so difficult to come out from her painful and dull shell inside that house to the real world, she inherited this courage from her mother, Denver is at long last ready to get out of Sethe's reality into the rest of the world and start her own life. Before the finish of the novel, Denver is a developed young lady who has turned into a piece of a bigger local area and who seems to have a fate of affection and family in front of her. It is a radical change and big transformation that Denver did, she became an independent woman in the society; she broke everything that used to break her inside. From an innocent girl that lived the role of a victim to an independent strong woman.

Beloved is an interesting character inside the novel, she dressed up the demon body successfully and played the role as the evil and the frightening character amazingly, that is why the role of the villain fits her very well more than anyone in the

story. This spark could have been applied on Sethe when she committed the crime, but she had her reason in doing that being a mother and her situation was under the guise so she did what she thought was the right thing to do under the slogan of mother's love and protection for her children. In the other hand nothing justifies what Sethe did in her past , despite her difficult and sensitive situation, because at the end she committed a crime and it is unforgivable, and this act was unfair to her young daughter, thus this is what makes Beloved seen as a victim also just as Sethe and Denver. If we take and dismantle her brutal and frightening spirit, we will find that she is nothing but a victim of the white masters and their authority that have been practiced on blacks.

## **Conclusion**

In this chapter we have introduced Toni Morrison's biography and a summary of *Beloved*. Then, we applied the traditional gothic elements and "Gothic Feminism" as the basis theory in our analysis.

Throughout our study, we have used some famous literary works by critics that share a direct relation with our thesis like David Punter's *The Literature of Terror* and Hoeveler's *Gothic Feminism: The Professionalization of Gender From Charlotte Smith To the Brontës* , Since *Beloved* contains all these features of "Gothic Feminism". We found these books the appropriate ones for our research because both of them revolve around " Gothic" and "Feminist" issues.

The application of "Gothic Feminism" theory, has showed us the progression of the feminine character and also proved that traditional gothic elements still exist in the contemporary gothic literature and still have a lot to give to literature.



# **General Conclusion**

Along this study, we have tried to demonstrate parallels and differences between the traditional gothic elements and the contemporary ones as well as the real nature of the relationship between these two sub genres of the gothic. However, we found they shared a great relationship, even though they are totally from two different periods of time. Throughout our analysis of this work, we found that the Gothic traditional elements still exists in the contemporary gothic.

The aim of our study was to prove that Toni Morrison as a female black southern author was preservative in her writing the novel *Beloved*, where she kept the eighteenth century's gothic features in the contemporary period and Hoeveler's theory "Gothic Feminism" to establish the characteristics of the traditional gothic elements that can be still found in the contemporary through the issues of women victimization and others.

The theory "Gothic Feminism" seemed to be the most suitable theory in conducting our research, and proved its significance. Our aim lies on the purpose to appreciate the characteristics of the traditional gothic elements that still exist in the contemporary period, through the representation of the female characters and their issues as Southern women living under slavery and victimization .Moreover their situations during all this torment and terror that they faced and lived through also how they managed to deal with it despite being a woman with a weak body comparing to that of men.

with the application of the major theory "Gothic Feminism"; which made our work appears too different in bringing things that are new.

We do not deny that we used the old, but on purpose to bring the new and some originality. As the old, we presented the author's biography, its works and its function in literature, also the most subjects that had been tackled by Morrison's works. Furthermore, we tried to define the word Gothic, its characteristics, elements and its development through time. Then we defined both contemporary and southern gothic and its characteristics. After that we tried to define the word feminism and its moves then comes "Gothic Feminism" and its critics as our major theory.

At another step, we came to analyze the traditional gothic elements and characteristics of the eighteenth century in the post modern contemporary novel *Beloved*, using the "Gothic Feminism" as a theory which in turn we applied on the southern female characters inside the book relating to the setting and the plot of course.

Throughout the examination of our work, we came with an answer to our research questions. As an answer to our first question: we can say that Morrison succeeded in joining the traditional gothic elements, with the issues of southern woman living under slavery through the application of gothic feminism on their body referring on the plot and the setting of the traditional one that helped us in the appearance of the female characters as victims under slavery .And that was showed in the case of Sethe while she was under slavery and under the authority of white patriarch while her body was exposed to all kinds of torments. Toni Morrison expressed the female horror and resistance in the southern plantations, and this is what made them victimized. Then we came with an answer the second question: we can say that the contemporary gothic is the continuity of the traditional gothic. Through our examination of *Beloved* we find that the same traditional gothic characteristics of the eighteenth century had been found and applied



inside the book .However we do not deny that it brought slight changes at the level of marriage and feminist representations, but still always under the umbrella of gothic fiction with its ;setting, atmosphere, plot, and themes. Our final note for our research is that the contemporary gothic is a perpetuation and a continuation of what Horace Walpole's book *The Castel of Otranto* left.

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## **Abstract en Français :**

Le thème de notre mémoire est sur le Gothique Traditionnel et Contemporain du Sud dans le roman *Beloved* par l'auteure noir-américaine Toni Morrison et publié en 1987. Notre intention est l'étude des changements que le Gothique comme genre a subi du dix-huitième siècle à nos jours par l'utilisation du « Féminisme Gothique » comme théorie majeure. Cette théorie indique la connaissance du léger changement mais pas radical sur le gothique du dix-huitième siècle à nos jours, mais plutôt une continuité entre le Gothique Traditionnel et Contemporain et nous avons trouvé ça dans le roman gothique que nous avons étudié. Les événements intéressants du roman *Beloved* et son contenu nous mènent à découvrir les changements ou la relation entre les éléments gothiques du dix-huitième siècle et ceux du contemporain. Dans notre étude nous nous sommes accentuées sur la représentation des éléments gothiques et le féminisme dans le roman *Beloved* en examinant les caractéristiques du Gothique Féminin dans notre ouvrage.

Afin d'atteindre cet objectif, nous avons choisi de nous référer au Gothique Féminin comme théorie majeure étant donné que c'est celle qui convient le mieux, celle qui nous facilitera le processus de découverte sur les caractéristiques du Gothique Féminin qui peuvent être trouvés à l'intérieur du roman *Beloved* en nous référant aux éléments du Gothique Traditionnel malgré qu'il se situe dans la période contemporaine.

Notre réel objectif est de prouver qu'il y a une continuité et une relation indéniable entre le gothique traditionnel et le contemporain et qui est une relation complémentaire.

**Mots-clés :** Gothique Traditionnel, vilain, Féminisme Gothique, féminisme de la victime, Gothique du Sud, Gothique Contemporain, sublime, mémoire hantée.