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Angela DiPace
Sacred Heart University, dipacea@sacredheart.edu

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ANGELA DiPACE FRITZ

Toni Morrison's Beloved*:* *"Unspeakable Things Unspoken" Spoken*

In *Beloved* (1987), Toni Morrison powerfully deconstructs the master-slave narrative by speaking about two "unspeakable things unspoken"[1] in the bulk of American literature and hitherto marginalized in American history: the horror of the Middle Passage and the horror of slavery. In one brilliant stroke, Morrison in *Beloved* does away with historical dissemblance and literary dissimulation.

Except for Robert Hayden's pioneering modernist poem "The Middle Passage" (1961) and Charles Johnson's novel *Middle Passage* (1990), a *tour de force* eclipsed by the phenomenal publication of *Beloved*, few American and world writers have confronted the horror of the Middle Passage, "the voyage of death" as Hayden calls it, or the enslavement of Africans and African-Americans.[2]

By recovering these two chapters of American history in *Beloved*, Morrison indelibly establishes the African-American presence in American literature. Compellingly expressed in a series of lectures on the history of American civilization, collected in *Playing in the Dark: Whiteness and the Literary Imagination*, Morrison eradicates the notion of a "traditional, canonical literature . . . free of, uninformed, and unshaped by the four-hundred-year-old presence of first Africans, and then African-Americans in the United States."[3] The centrality of her eloquent argument rests on the premise that "the contemplation of this black presence is central to any understanding of our national literature and should not be permitted to hover at the margins of literary imagination."

Although too painful to express (too full of world-pain and self-pain) and to "rememory" (p. 44 and *passim*), these two tragic events and their dire consequences inform every page of *Beloved*.

Angela DiPace Fritz is Associate Professor of English at Sacred Heart University.

They, moreover, provide irrefutable and irreducible reasons, both as structural interstices within the text and unassailable cultural realities outside the text, for the prevalent degree of racism in contemporary American culture, evinced, for example, in recent national tragedies, such as the mugging and rape of the jogger in Central park, the beating of Rodney King, and the ensuing riots in Los Angeles.

The first tragic cause is rooted in the African diaspora. Historically known as the Middle Passage, the slave trade spanned the expansion of Europe from the sixteenth century, culminating in America in the late nineteenth century. The slave trade effected the death, deracination, and abduction of millions of Africans who, boarded like cattle on numerous slavers, were sold at various ports of call. Morrison mourns them in her first epigraph/epitaph: "Sixty million / and more." Sold, bought, and brought from their homelands to Europe, the Caribbean, and the Americas, many died *en route*. In an interview by Walter Clemons, noted by Elizabeth B. House in "Toni Morrison's Ghost: The Beloved Who Is Not Beloved," Morrison states that "the figure is the best educated guess at the number of black Americans who never made it into slavery — those who died either as captives in Africa or on the slave ships."[4]

This approximate figure (which in the novel also refers to the number of those enslaved prior to and after the Civil War) is substantiated by W.E.B. DuBois in *The Suppression of the African Slave-Trade to the United States of America, 1638-1870.*[5] In this classic study, DuBois records that the Assiento Treaty of 1713 between England and Spain granted and sustained "a monopoly of the Spanish colonial slave trade for thirty years," and that England engaged to supply the colonies within that time with at least 144,000 slaves, at the rate of 4,800 per year." DuBois states that between "1713 and 1733, fifteen thousand slaves were annually imported to America by the English."[6]

While painstakingly providing a catalog of laws that were passed between 1638 and 1870 and that were intended to escalate, decrease, or abolish the slave trade, DuBois demonstrates its resilience. For instance, he states that "from 1680 to 1688, 249 ships sailed to Africa, importing 60,783 Negro slaves, after losing

14,387 on the *middle passage* delivered 47,396 in America.''[7] In addition to legitimate clearances (''146 in 1786''), DuBois discloses various methods of subterfuge and provides evidence for much ''unregistered trade,'' citing that ''in 1864 *The Huntress*, of New York, under the American flag, lands slaves in Cuba.''[8]

In the same interview mentioned above, Morrison knowingly adds that:

> one account describes the Congo as so clogged with bodies that the boat couldn't pass. . . . They packed 800 in a ship if they'd promise to deliver 400. They assumed that half would die. And half did. . . . A few people in my novel remember it. . . . Baby Suggs came here on one of those ships. But mostly, it's not remembered at all.[9]

In addition to Baby Suggs, Nan and Beloved also remember. After decades of suppressing the fact, Sethe also painfully remembers that her mother had come to the New World from Africa on a slaver.

In *Beloved*, Morrison reclaims the presence of African-Americans by retracing and reconstructing ''the symbolic and historical significance'' of the Middle Passage and meditating upon its impact.[10] This moral imperative is clearly articulated in an ''Interview With Toni Morrison'' by Christina Davis. Davis asked: ''When you talk about '*names that bore witness*' in *Song of Solomon*, would they be part of the historical experience of Blacks in the United States?'' Unequivocally, Morrison replied:

> Yes, the reclamation of the history of black people in this country is paramount in its importance because while you can't really blame the conqueror for writing history his own way, you can certainly debate it. There's a great deal of obfuscation and distortion and erasure, so that the presence of the heartbeat of black people has been systematically annihilated in many, many ways and the job of recovery is ours.[11]

In *Beloved*, Morrison grounds this moral imperative in a meditation on the Middle Passage, in a powerful indictment against slavery, and in an evocation of love, thus inviting the reader to undertake and participate in a process toward healing. The first two sentences of the novel — "124 WAS SPITEFUL. Full of a baby's venom." — call forth participation of a "shared experience that might be possible between the reader and the novel's population."[12] Noting that there exists "no native informant here," this "shared experience" will entail "rememory," reclaiming, loving, and accounting for the "disremembered and unaccounted for" (p. 336) in the "novel's population" and in the nation. This engagement is explained by Morrison:

> You have to stake it out and identify those who have preceded you — resummoning them, acknowledging them is just one step in that process of reclamation — so that they are always there as the *confirmation* and the affirmation of that life that I personally have not lived but is the life of that organism to which I belong which is black people in this country.[13]

Thus, the immemorial significance of Morrison's second epigraph/epitaph in *Beloved*:

> I will call them my people,
> which were not my people;
> and her beloved,
> which was not beloved.
> (Romans 9:25)

The narrative's movement toward celebration, healing, and love gains further significance once homage is paid and understanding is attained.

Initiating a long history of displacement, the first phase of the Middle Passage predates Columbus' first voyage to the New World, taking place when the Portuguese colonized the islands off the west coast of Africa and enslaved many of the inhabitants. The second phase coincides with the second voyage made by Columbus, "who, by transporting five hundred Amerindians from the Caribbean to Spain, launched a slave trade from east to west that included many continents and spanned from the early 16th century to the latter half of the 19th century."[14]

In America, the third phase extended beyond the Act of 1807 which proved to be but a feeble attempt to suppress the lucrative and widespread slave trade.[15] Lack of enforcement, the unquestioned dominion of white supremacy, the government's "apathy," the cash nexus, subterfuge, and international complicity, all sustained the expansion of the slave trade, which reached its height between 1850 and 1860.[16] Nor did the Act of 1862 prove effective. Consequently, the slave trade continued until 1866, not collapsing until the confirmation of the Thirteenth Amendment. Not before 1870 was there a "Resolution on the slave-trade submitted to the Senate."[17]

Specifically in the memorable passage, beginning with "I AM BELOVED and she is mine" and ending with "a hot thing" (pp. 259-63), Morrison renders her poetic "in memoriam," dedicated to the "Sixty million / and more," who died on the Middle Passage. As the economic backbone of imperialism and colonialism, the slave trade also served to break up communities and families, and to tear asunder flesh from spirit. In this third epitaph, Morrison compels the reader to confirm the historical reality of "Sixty million / and more" who have remained largely "disremembered and unaccounted for" (p. 336) by the white community.

Enacting and situating the reader within the turbulent thrusts of the storms, the vehement rocking of ships, and the painful crashing of bodies, and as if writing a concrete poem (noted in the typography and spacing of the elliptically fragmented images), Morrison catapults and engulfs him or her. Thus, the reader partakes in an experience that continues to haunt him or her. "The fully realized presence of the haunting" in this passage and throughout the novel, especially when the character Beloved appears, "is both a major incumbent in the novel and sleight of hand," remarks Morrison in "Unspeakable Things Unspoken." "One of its purposes, " she adds, "is to keep the reader preoccupied with the nature of the spirit world while being supplied a controlled diet of the incredible political world.'' It is the working out and the internalization of this ''subliminal'' life of the novel, according to Morrison, that will ''link arms with the reader and facilitate making it one's own.''[18]

As a witness to the murder of innocents of the Middle Passage, brilliantly invoked in the dirge for two voices signifying myriads, ''Tell me the truth. Didn't you come from the other side?,'' Beloved remembers that when ''not crouching and watching other who are crouching too'' there was trashing of bodies although there was ''no room to do it in'' (p. 259). She recollects that, at first, the men and women were separated, but the storms rocked them and mixed them up, thus explaining how she happened to be thrown ''on the back of the man'' (p. 261), her ''own dead man who is pulled away from [her] face'' (p. 260) and tossed into the sea, but not before he sings ''of the place where a woman takes flowers away from their leaves and puts in a round basket'' (p. 261), not before he sings of Africa.

While on the slaver, Beloved loses sight of her mother several times before she remembers how her mother, with an iron collar, threw herself overboard. Spared from death and viewed as a prime commodity for the slave market, Beloved surfaces in the narrative as a twenty-or-so beautiful, young woman. Stamp Paid sums up one version of her story: ''Was a girl locked up in the house with a whiteman over by Deer Creek. Found him dead last summer and the girl gone. Maybe that's her. Folks say he had her in there since she was a pup'' (p. 289). Speaking for all of the anguished, Paul D. asks: ''Tell me this one thing. How much is a nigger supposed to take?'' (p. 289).

To Sethe, however, Beloved is the ghost of the ''crawling-already?'' (p. 114) baby girl she murdered to prevent her from experiencing the horror and aftermath of slavery. ''In the Realm of Responsibility,'' Morrison expresses that both views are viable, suggesting that Beloved is '' 'another is kind of dead which is not spiritual but flesh, which is, a survivor from a true, factual slave ship.' ''[19] Significantly, Morrison adds that Beloved

> Speaks the language, or traumatized language of her own experience. . . . She tells them what it

> was like being where she was on that ship as a child. Both things are possible, and there's evidence in the text so that both things could be approached, because the language of both experiences — death and the Middle Passage — is the same. (pp. 185-86)

This trafficking between the living and the dead, although not unfamiliar in the east or west, also is rooted in African religion, philosophy, art, and tradition.[20] Marsha Jean Darling, in "Ties that Bind," states that

> Black people in *Beloved* constantly negotiate a physical and spirit world. . . . In the African tradition, religion and life were inextricably linked in practical as well as esoteric ways. Sethe's world was deeply inscribed with a concrete understanding of traditional African religion and its beliefs about mother's right, communality and the continuum that linked ancestors and unborn spirits with the incarnate; her consciousness reflects this deeply rooted cultural pattern.[21]

Paying tribute to those who died *en route* during the Middle Passage and confirming this historical reality, Morrison also embarks on a sustained and unparalleled meditation upon slavery. The consequences of the Middle Passage and its ever-present consequences are fully dramatized in the twenty-three year period of American history covered in *Beloved*. Brian Finney, in "Temporal Defamiliarization in Toni Morrison's *Beloved*," provides a lucid historical analysis of this period, pointing out that "part of her narrative strategy, then, is to position the reader within the text in such a way as to invite participation in the (re)construction of the story, one which is usually complicated by an achronological ordering of events."[22] By identifying "the two principal periods between which the novel moves backwards and forwards [as] 1850-1855 and 1873-1874" and marshalling textual evidence, Finney reconstructs the chronology of Morrison's narrative, thus enabling the reader to sequence the events year per year and to identify the months and the number of days.

In 1855, for instance, the following take place: the pregnant Sethe, without Halle, escapes from Sweet Home to join Baby Suggs (her mother-in-law) and her children — Howard, Buglar, and the "crawling-already?" (p. 114) baby girl; running from Kentucky to Ohio, Sethe, with the help of Amy, gives birth to Denver; Sethe and Denver arrive at 124 Bluestone Road, Cincinnati, Ohio; it was twenty-eight days later "WHEN THE four horsemen came — schoolteacher, one nephew, one slave catcher and a sheriff" (p. 182) — to 124 to reclaim Sethe and her children under the terms of the notorious Fugitive Slave Law of 1851";[23] and when Sethe murders the "crawling-already?" baby girl.

It is the apocalypse of slavery in America that empowers Morrison to speak about "unspeakable things unspoken," that unleashes her creative genius to search and find "the right combination, the key, the code, the sound that broke the back of words" (p. 321), and that liberates Sethe to "rememory." Beloved's request of "Tell me your earrings" (p. 78) frees Sethe to recall "something privately shameful that had seeped into a slit in her mind right behind the slap on her face and the circled cross" (p. 77), the mother's slave mark. When the innocent Sethe, then about five years-old, asked her mother for a mark, the mother's deepest anguish surfaced, as it surfaces again in America in the late twentieth century.

Sethe, later, understands the horror of slavery. The "choke-cherry tree" (p. 19) on her back "grows there still" (p. 20). When the horsemen took Sethe milk, she told Mrs. Garner: "Them boys found out I told on em. Schoolteacher made one open by back, and when it closed it made a tree," she recounts to Paul D. For Morrison, the taking of milk, nourishment for the baby to be born and the "crawling-already?" baby girl, is the ultimate act of dehumanization. This is the "sorrow, the roots of it: its wide trunk and intricate branches" (p. 21). These are the "roses of blood [that] blossomed in the blanket covering Sethe's shoulders" (p. 114). "Wordlessly," Baby Suggs "greased the flowering back." This is the balm of Gilead that one can use to begin the healing process that accounts for years of suffering, makeshifts kinds of love, fear, abuse, torture, and separation, separating children from parents, husbands from wives, and breaking up families, a time in American history "when rape seemed the solitary gift of life" (p. 12).

It is Baby Suggs who divines that nothing but healing can begin to undo this "overwhelming legacy of psychological scars . . . terrors and traumas."[24] Needed was and is "some fixing ceremony" (pp. 105-06), encoded in the central passage beginning with "IT WAS TIME to lay it all down" (p. 105) and ending with "Yet it was to the Clearing that Sethe determined to go — to pay tribute to Halle" (p. 109).

Nine years after Baby Suggs's death, Sethe painfully remembers Baby Suggs's words: "Lay em down, Sethe. Sword and Shield. Down. Down. Both of em down. Down by the riverside. Sword and shield. Don't study war no more. Lay all that mess down. Sword and shield" (p. 105). It was then in the Clearing that Baby Suggs "had danced in sunlight" (p. 106) and had preached the sermon the entire world needs to hear and meditate upon, although she was "an unchurched preacher, one who visited pulpits and opened her great heart to those who could use it." "Uncalled, unrobed, unanointed, she let her great heart beat in their presence," and "when warm weather came, Baby Suggs, holy, followed by every black man, woman and child who could make it through, took her great heart to the Clearing," thus establishing the Clearing as a sacred space. "Situating herself on a huge flat-sided rock" (p. 107), Baby Suggs preached her profound sermon:

> "Here," she said, "in this place, we flesh; flesh that weeps, laughs; flesh that dances on bare feet in grass. Love it. Love it hard. Yonder they do not love your flesh. They despise it." (p. 108)

Reaffirming that black is beautiful and that the body is holy, Baby Suggs chants a litany of the flesh, calling for love of the "eyes," the "skin," "hands," "mouth," "back," "shoulders," 'neck," "inside parts" — "the dark, dark liver," "lungs," "womb," the "life-giving private parts," and the "heart" — "For this is the prize" (p. 108). Baby Suggs "told them that the only grace they could have was the grace they could imagine. That if they could not see it, they would not have it'' (p. 107). Spiritually, poetically, and prophetically, the sermon expounds the love of the flesh that had experienced centuries of bondage, mutilation, and sacrilege.

Morrison's superlative incantatory use of metonymy renders the sermon in the Clearing as if a ''flash of the spirit'' through love: ''In the silence that followed, Baby Suggs, holy, offered up to them her great big heart'' (p. 107). In *Flash of the Spirit*, Thompson helps to provide a profound understanding of Baby Suggs. In such inspired people as Baby Suggs, ''a person relies on the accumulated insights of poetic chants of . . . divination of the system called *Ifa* to practice his or her individual problem in perspective.''[25]

Thompson also points out that many survivors of the Middle Passage reconnected to their lost culture by returning to African traditions and beliefs ''precisely because their culture provides them with ample philosophic means for comprehending, and ultimately transcending, the powers that periodically threaten to dissolve them.'' Thompson affirms what Morrison reaffirms in *Beloved*: that African religion, philosophy, and art ''withstood the horrors of the Middle Passage and firmly established themselves in the Americas''; and that the transportation of Africans as slaves into the New World ''reflects the triumph of an inexorable communal will by those destined for total obliteration.''[26]

To the confirmation of the Middle Passage, contemplation of slavery, the transfiguring sermon in the Clearing, rituals of healing, the ''fixing ceremony,'' Morrison adds a communal breaking of the bread. Before ''124 WAS SPITEFUL,'' many had visited and gathered there, so that ''twenty days after Sethe got to 124'' (p. 167), it was ''IN THE BACK of Baby Suggs's mind'' to have ''a whoop.'' She had waited, wanting Halle to be there too and ''not wishing to hurt his chances by thanking God too soon.'' Yet, ''when Sethe arrived — all smashed up and split open . . . the idea of the whoop moved closer to the front of her brain.''

The feast that followed where food kept multiplying, ''enough for ninety'' (p. 168), angered the community, which showed its ''disapproval'' (p. 170) by alienating Baby Suggs and her family. Angry and ''furious'' (p. 169) at Baby Suggs's good fortune and bounty, they shun her: ''Loaves and fishes were His powers — they did not belong to an ex-slave.'' Resenting Baby Suggs's gifts —

''good advice; passing messages; healing the sick, hiding fugitives, loving, cooking, cooking, loving preaching, singing, dancing and loving everybody like it was her job and hers alone'' (p. 168), they turn away from 124.

Again, Thompson provides much insight at this point. Christ-like, Baby Suggs also is not unlike the ancestral deity Eshu, ''Whose outward signs of submission and material bounty were no match for wisdom and humility.''[27] Possessing inner power and vision, Baby Suggs, ''holy'' (p. 106), embodying and transfiguring Eshu,'' instead of arrogantly subordinating everyone to [herself], did the 'cool' (generously appropriate) thing: [she] gave a vast commemorative feast to share [her] newfound prestige, and to honor God for the priceless treasures of *Ashe* (the ability to make all things happen).''[28]

Baby Suggs's ''fixing ceremony'' (pp. 105-06) places *Beloved* at the crossroads of cultural evolution. Morrison poetically and powerfully puts the problems in perspective for the reader and offers viable solutions. Morrison makes one hear ''the voice of the divinities and the wisdom of ancestors.'' The sermon in the Clearing elicits ''powers of restoration'' that emanate from ''a spirituality of the forest,'' based on the belief that ''the knowledge of the leaves must be shared.''[29] The reader is invited to share her accumulated leaves/pages of wisdom.

In 1873, Edward Bodwin, the Abolitionist in *Beloved* and the so-called ''bleached-nigger'' (p. 319) by his enemies, expressed ''dashed hopes and difficulties beyond repair'' that the white community would be there to rock this loneliness: ''A tranquil republic? Well, not in his lifetime.'' Edward Bodwin, in thinking of his father, ''thought him an odd man,'' who ''had one clear directive: human life is holy, all of it'' (p. 320). His ''son still believed, although he had less and less reasons to.'' Morrison still believes by demonstrating that Sethe's ''loneliness can be rocked'' (p. 336). Especially powerful is the community of thirty women who ''assembled outside 124'' (p. 321) to help Sethe exorcise the evils of the past. Led by Ella, who had ''understood Sethe's rage in the shed twenty years ago, but not her reaction to it, which Ella [representing the community that had ostracized Baby Suggs and her family] thought was prideful, misdirected, and Sethe herself too complicated'' (pp. 314-15), the women's voices ''broke over Sethe and she trembled like the baptized in its wash'' (p. 321). It was Ella, who had experienced ''the nastiness of life' '' from ''the lowest yet'' (p. 314), who convinced the others, as Morrison convinces the reader, that ''the past [was] something to leave behind. And if it didn't stay behind, well, you might have to stomp it out,'' because '' 'Sufficient unto the day is the evil thereof' '' (p. 315).[30]

Notes

[1] The title of this paper is taken from Toni Morrison's ''Unspeakable Things Unspoken: The Afro-American Presence in American Literature,'' *Michigan Quarterly Review*, 28, No. 1 (1989), 1-34. All quotations from *Beloved* are taken from Toni Morrison, *Beloved* (New York: Signet, 1991), and are indicated by page numbers in the text of my essay.

[2] Robert Hayden, ''Middle Passage,'' in *Norton Anthology of Modern Poetry*, ed. Richard Ellman and Robert O'Clair (New York: Norton, 1973), pp. 854-59; Charles Johnson, *The Middle Passage* (New York: Penguin Books, 1990). Mentioned by Carl Pedersen in ''Middle Passages: Representations of the Slave Trade in Caribbean and African-American Literature,'' *The Massachusetts Review*, 34, No. 2 (1993), 225-38, are the following: the poems ''Right of Passages'' (1967), ''Masks'' (1968), and ''Islands'' (1969), in *Roots* by the Cuban-African poet Edward Kaman Brathwaite (Havana: Casa de las Americas, 1986); V.S. Naipaul's *The Middle Passage* (New York: Macmillan, 1963); and George Lamming's *Natives of My Person* (London: Allison and Bresby, 1986). Pedersen also quotes from Olaydah Equiano's slave narrative in William L. Andrew's *To Tell a Free Story. The First Century of Afro-American Autobiography, 1760-1865* (Urbana: Univ. of Illinois Press, 1988).

[3] Toni Morrison, *Playing in the Dark: Whiteness and the Literary Imagination* (Cambridge: Harvard Univ. Press, 1992), p. 5.

[4] Elizabeth B. House, ''Toni Morrison's Ghost: The Beloved Who is Not Beloved,'' *Studies in American Fiction*, 18, No. 1 (1990), 25.

[5] W.E.B. DuBois, *The Suppression of the African Slave-Trade to the United States of America, 1638-1870* (New York: Longmans, 1896).

[6] DuBois, p. 3.

[7] DuBois, p. 5; emphasis mine.

[8] DuBois, p. 5.

[9] House, p. 25.

[10] Pederson, p. 231.

[11] Christina Davis, "Interview With Toni Morrison," originally in *Présence Afrikaine, First Quarterly*, 1988; rpt. in *Toni Morrison: Critical Perspectives Past and Present*, ed. Henry Louis Gates, Jr. and K.A. Appiah (New York: Amistad, 1993), p. 413.

[12] Morrison, "Unspeakable Things Unspoken," p. 32.

[13] Davis, p. 413.

[14] Pedersen, p. 228. Pedersen states that the evidence of an African presence in the Americas as early as the thirteenth century has been ascertained by Ivan Van Sertima in *They Came Before Columbus* (New York: Random House, 1976), and that evidence of African presence in Greek civilization is discussed in Martin Bernal, *Black Athena*, 2 volumes, (New Brunswick: Rutgers Univ. Press, 1987 and 1991).

[15] See DuBois, pp. 94-129.

[16] See DuBois, pp. 118-49.

[17] DuBois, p. 312.

[18] Morrison, "Unspeakable Things Unspoken," p. 32.

[19] Quoted in Brenda K. Marshall, "Resisting Closure: Toni Morrison's *Beloved*," in *Teaching the Postmodern* (New York: Routledge, 1992), p. 185.

[20] The nature of this commingling between the spiritual and physical worlds is discussed in two excellent studies: John S. Mbit, *African Religions and Philosophy* (Oxford: N.H. Heinemann, 1969), and Robert Farris Thompson, *Flash of the Spirit: African and Afro-American Art and Philosophy* (New York: Random House, 1983).

[21] Quoted in Marshall, pp. 186-87.

[22] Brian Finney, "Temporal Defamiliarization in Toni Morrison's *Beloved*," *Obsidian II: Black Literature in Review*, 5, No. 1 (1990), 21.

[23] Finney, p. 23.

[24] Barbara Offutt Mathieson, "Memory and Mother Love in Morrison's *Beloved*," *American Images*, 47, No. 1 (1990), p. 1.

[25] Thompson, p. 33.

[26] Thomspon, p. 16.

[27] Thomspon, p. 18.

[28] Thomspon, p. 18.

[29] Thompson, pp. 34, 43, 42, 45.

[30] For the various versions and presentations of this paper, I am especially grateful to Rosalyn Amenta, Beverly Boehmke, Peggy Baker Britz, Jennifer Ciano, Alvin Clinkscales, Barbara Christian, Denise Discepolo, Dylan Fitch, Flora Goodloe, Sid Gottlieb, Carolyn Kyler, Michelle Loris, Judy Miller, Vara Neverow-Turk, Mariann Russell, Wendy Trudeau, Dan Wasser, and Barbara Zuffa.