

Beloved- allows Morrison to bring in a wider collective memory, allows Morrison to depict experiences which none of her standard characters could have had were she sticking to historical fact. The middle passage getting drawn into the text, done very obliquely- narrative in the 1870s manages to incorporate the crossing on the slave ships from Africa to the Americas (North, South and Caribbean), not obvious but dedication of the novel is to '60 million and more'- 60 million is the number of people who were brought across the middle passage.

Morrison claims that there wasn't a great deal of information about slavery, something 'untold, unsaid, that never came down', 'survivalist intention to forget certain things'. - the passage.

No songs or stories about it- one must go to white slave ship captains or owners for information. Nothing came down orally, a few written deathbed confessions.

Beloved's weird description bit- man and the pretty white points- Reading of the distorted prose, on page doesn't have proper punctuation or syntax. Description of crowded slave ship during Atlantic passage, layers of meaning and bleakness, can't be sure what's being described- the world of the dead, limbo, Morrison leaves this very open. Beloved just a general victim of slavery?

Radical attempt to express is inexpressible, to speak the unspeakable- look up Morrison's famous essay *Speaking the Unspeakable*.

Suggestiveness and ambiguity of Beloved herself allows Morrison to incorporate wider historical reference- Beloved being supernatural allows this because she is such an uncertain figure, we can't dispute it because she allows artistic licence.

Non-linear narrative that *Beloved* offers us.

Post-structuralist psychoanalytic reading of the novel- memory as informing the structure of *Beloved*- enactment of remembering.

Remembering after dismemberment- putting things back together.

Different consciousnesses of different characters- Seethe and burning hair, death of her own mother through burning, as readers our path is dictated for us by her thoughts and memories, in this case sparked by sense (smell).

Various focalisers within the novel.

Narrative with Seethe and Paul D- switching back and forth between their perspective as they are lying in bed.

Secrets, suspense, withheld information, delaying of the moment when you realise the meaning of something or recognise a particular image we have been following but do so far understanding.

Seethe attempting to explain what she was doing 'spinning round and round the room'.

Nicholls- Freud's concept of the repressed but we think of the repressed as a lost fact or datum, Freudian experience of memory less to do with repetitions of an event to repetition of a structure.

Great deal of the richness of African American and Black diasporic culture comes from non-literary or in some cases non-literature traditions- storytelling, music, performance, spoken poetry.

Paul D singing with chain gang, Baby Suggs' preaching.

Figure of schoolteacher as representing education, always observing, things he is approaching his project scientifically, we even overhear a taxonomy, Seethe hears dehumanising list of her human and animal qualities, she also realises the dominant view of her. Morrison writing a complicated literary narrative but also very aware of nonliterary tradition and the negative association of 'book learning' with the civilisation that brought slavery into being. Beloved herself as part of an oral tradition from Africa involving children who came back from the dead- google *Abiku child*- Morrison perhaps drawing upon that African belief system and story.

Slavery and gender- many of Paul's memories of Sweet Home are related to how the Sweet Home men were called men rather than 'boys', a special label of being men, they felt that they were adult males, hadn't been infantilised in the way that a lot of male slaves were by the dominant discourse- pulled out from under his feet when Schoolteacher turns up and they learn that actually they're only men at Sweet home, step off the ground they are 'trespassers on the human race'.

Manning and unmaning- slavery at sweet home pretty much the same as everywhere because ultimately he is inferior. Although he thought that within the system he had felt he had had a fairly autonomous life, this is not so- he has been treated better perhaps, but at the end of the day he is still a slave.

Milk motif in the story- slavery disrupts the nurturing function (so she becomes a messed-up mother).