



**A COMPARATIVE STUDY OF THE HISTORICAL
ASPECTS IN TONI MORRISON'S *BELOVED* AND
JEANETTE WINTERSON'S *THE PASSION***

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THESIS APPROVAL PAGE

I certify that in my opinion, the thesis submitted by Hatem Ghanim Yassen KHALEL AGHA titled “A COMPARATIVE STUDY OF THE HISTORICAL ASPECTS IN TONI MORRISON'S *BELOVED* AND JEANETTE WINTERSON'S *THE PASSION*” is fully adequate in scope and quality as a thesis for the degree of Master in English Literature.

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This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master's Degree thesis. 2022 /01/06

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The degree of Master by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Hasan SOLMAZ
Director of the Institute of Graduate Programs

DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

Name Surname: Hatem KHALEL AGHA

Signature:

FOREWORD

All thanks are to Allah SWT for blessing, guiding, and providing me with health while I was preparing my thesis. I would like to show my gratitude to my supervisor, Assoc Prof. Dr. Özkan KIRMIZI, for his academic supervision, continuous support, invaluable advice, and constant encouragement in reaching my goals, not only in the academic circle but also in my personal life. Other members of the committee, Assoc. Prof. Dr. Harith Ismael TURKI and Assist. Prof. Dr. Hayriye AVARA, deserve special thanks for their efforts and interesting suggestions.

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DEDICATION

This thesis is dedicated to my dear father, Ghanim KHALEL AGHA, and to the memory of my mother late, Mahdiyah KHALEL AGHA, May Allah have mercy and grant her the highest paradise.

ABSTRACT

The primary objective of the present thesis is to compare and contrast two postmodern novels, i.e. *Beloved* and *The Passion*, from the point of view of the historical fiction. The researcher intends to pin down the historical reality and sense of identity in a literal and fictional manner, which is a key as far as historical fictionists are concerned. For that purpose, the historical fiction was utilized as a theoretical framework which is a viable tool to highlight historical events on one hand and the fictional and literal dynamics of history on the other. The findings of this thesis indicate that both novels are the exact essence of historical fiction. The way in which they dealt with history, historical facts, and identities is exceptional and common to them, which aims to offer diverse levels of interpretation and identities that align very much with historical fiction.

Keywords: Historical Fiction, Slavery, War, Identity, Racism.

ÖZ

Mevcut tezin temel amacı, iki postmodern romanı, *Beloved* ve *The Passion* tarihsel açıdan karşılaştırmaktır. Araştırmacı, tarihsel kurgucular açısından bir anahtar olan tarihsel gerçekliği ve kimlik duygusunu gerçek ve kurgusal bir şekilde tespit etmeyi amaçlamaktadır. Bu amaçla, bir yanda tarihi olayları, diğer yanda tarihin kurgusal ve gerçek dinamiklerini öne çıkarmak için uygun bir araç olan tarihsel yön, teorik bir çerçeve olarak kullanılmıştır. Bu tezin bulguları, her iki romanın da tarihi kurgunun özü olduğunu göstermektedir. Tarih, tarihsel gerçekler ve kimlikleri ele alış biçimleri istisnai ve onlar için ortaktır; bu da tarihsel kurguyla çok uyumlu olan farklı yorum düzeyleri ve kimlikler sunmayı amaçlar.

Anahtar kelimeler: Tarihsel Kurgu, Kölelik, Savaş, Kimlik, Irkçılık.

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ARŞİV KAYIT BİLGİLERİ

Tezin Adı	TONI MORRISON'IN BELOVED VE JEANETTE WINTERSON'IN THE PASSION TARİHSEL YÖNLERİN KARŞILAŞTIRMALI BİR ÇALIŞMASI
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SUBJECT OF THE RESEARCH

To understand history through the perspective of ordinary people who lived at that time, such as blacks of African descent and people who lived during the Napoleonic wars, which affected European societies such as England, Russia, and Venice. Also to comprehend the impact of slavery, war, class strife, identity and racism on the lives of Afro American societies as well as Europeans', and the suffering they endured. As a result, the current study was conducted to prove the suffering of silent people who were victims of slavery and wars under the control of white Americans and also during the Napoleonic wars in Europe.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The prime objective of the present study is to evaluate the historical realities through the perspective of literal and fictional points of view. In addition, it aims to make readers aware of the historical events in which African American societies as well as European societies such as Russia, England and Venice were affected by wars, slavery, rape, hunger, class conflict, and sexual abuse.

METHOD OF THE RESEARCH

In order to conduct the study and to achieve the objectives, the researcher utilized a qualitative method of analysis. For this purpose, he selected two novels, i.e. Morrison's *Beloved* and Winterson's *The Passion* as a main source for analysis. These two novels were analyzed by the researcher keeping in view the historical aspects. Comparison is made between two texts by indicating the common features and major differences in historical aspects between them, also shedding light on the major themes such as slavery, war, gender, and class strife. The researcher selected those portions of both the texts and the ideas of the novels for analysis that are related to the objectives of the study, i.e., to unearth the historical features.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

The emphasis will be on the common historical aspects in *Beloved* and *The Passion*, as well as the effect of historical events such as wars and slavery on the lives of Afro-Americans, Russia, England, and Venice during a specific time period. Furthermore, the researcher will concentrate on the themes of war, slavery, gender,

identity, and class strife in both novels that undermined the victims' personal, cultural, and national identities.

SCOPE AND LIMITATIONS

The current study will initially present a hint about the concept of history, its relationship with fiction. Then, the relationship between historical novel and historical fiction will be discussed. Afterward, the distinction between postmodern fiction and historical fiction will be drawn. Followed by the themes of slavery, class and gender strife in *Beloved*, and gender reorientation, history, war and its cruelties will be discussed in *The Passion*. Lastly, history, memory, narration, common features, and major differences between the two novels. Furthermore, there are many thematic connections in both the works under consideration, such as war, slavery, gender roles, and the quest for identity, as well as race and class strife in both *Beloved* and *The Passion*.

The concept of inhumanity, gender, class strife, rape and sexual abuse as an outcome of war and slavery are common and wide-ranging all over the world where there such phenomenon does exist.

CHAPTER ONE

1.1. INTRODUCTION

History appears as a theme in many contemporary works of literature in an unconventional way. Since in these kinds of works, readers no longer see history and historical representation as solid notions, but as something that can constantly be explained differently. Historians of the 18th century, such as Ranke, promoted the concept of history as a science, while subsequent eras criticized history as a difficult subject and historiography as dependent on fictive tactics. The doctrine of Enlightenment, which acknowledges history as science, is rejected by postmodernism, as history, according to postmodernists, is a grand narrative. As a result, postmodernism questions the totalizing force of history as a grand narrative since it is assumed and accepted that it contains factual knowledge about previous events.

Historical fiction is the most common of the fantasy genres. Technically speaking, historical fiction is any story set in the past that includes true characteristics of the period while including fictional characters or events. The role of the author is to write what history has not mentioned by resorting to imagination and inventing marginal characters that allow the reader to deal with the historical period through it. It was meant to reorient the concept of history in historical narrations in a different way than what historians and historical writers have done in their depictions. Literature is the reflection of life, so it cannot avoid depicting the history and reality that are embedded in human life, culture, and society. But what meta-fictionists have done is give a new perspective and dynamic to present history. Instead of making it a sequential record of the events in an objective way, historical fictionists dealt with it subjectively and presented the concept of multiple identities and interpretations subject to the perception each individual derives from them.

Both novelists, i.e., Toni Morrison and Jeanette Winterson in *The Passion* and *Beloved*, respectively linked the events of human society in their novels. The people, events, places and even time is realistic as they dealt with the human conflicts of war, slavery, passion, murder, gender and class strife, murder and killing, conflicts, destruction and desolation of cities and civilization, but their reorientation or innovation is that they dealt it in a literal and fictional way. They represented and

portrayed these events and narration through the lens of fictional characters who are acting on the behalf of real persons, events and places. Hence, they both mingled history, truth, literature and theory which is in line with the traditions of historical fictionists rather than old historical depiction.

Toni Morrison, the illustrious Afro-American writer, is described as “her novels, characterized by visionary force and poetic import, gives life to an essential aspect of American reality” (Morrison, 2004, p. 2), having also adopted and perfected the attributes of historical fiction in *Beloved*. She glorified the role and persona of those women who did heroic deeds in their efforts to assert their identity and tried to make other people of her race and class wake up from slumber. She projected revolt, resistance and resilience against slavery as glorified and worth appreciating deeds. And due to these traits and others, Peterson (1993), stated the following about her “she has become the name around which debates of considerable significance to American literature, culture, and ideology have amassed” (p.465).

On the other hand, Winterson, a prolific English writer, gave a touch of historical fiction in *The Passion*. She attributed all the traits that are key as far as historical fiction is concerned. With her writings and depiction of women, she may be regarded to have become the feminist voice representing society's most marginalized group. The quest for gender identity in Winterson in general and in *The Passion*, in particular, found by Armitt (2005), as “She shifts between centuries, spatiotemporal planes, and sometimes genders in her journeys into and through the mystery of the narrative subject in order to decenter assumptions about character construction, sexuality, and historical causality” (p. 155). In addition, she subverted the concept of history and realistic portrayal into a much refined and reoriented form.

As stated earlier, the present study is meant to comparatively examine two postmodern novels, i.e. *Beloved* and *The Passion* from the perspective of historical fiction. Both the novelists embed historical reality with that of identity from a literal and fictional lens. Historical fiction was used as an instrument that assisted the researcher to unearth historical narration on one hand, and the literal and fictional side of that historical depiction on the other hand. For the analysis, the researcher used the texts of both novels as a prime and primary source and applied a qualitative approach

to analyze both the novels in the light of historical fiction. After the analysis, it is found that both the novels are exactly in line with the traditions of the historical fiction genre.

Historical fiction is either an imaginary account of actual historical events or it can be alternative historical events as an imaginary account. When readers look at historical fiction, they need to take into account the sound, setting, and rich history of the period it depicts. It will not always be completely accurate because it's fictional, but it needs to be somewhere on the playing field to make it look realistic enough for the reader to be convinced.

The topic of who controls history, as well as the truth-value of objective historical representation, are both addressed in historical fiction. The premise that historical "facts" are ideologically produced is therefore particularly highlighted in historical fictions. Hutcheon (1991b), claims that "All past 'events' are potential historical 'facts,' but the ones that become facts are those that are chosen to be narrated. [...] This distinction between brute event and the meaning-granted fact is one with which postmodern fiction seems obsessed" (p.75). One of the central and most important questions of historical fiction is based on the possibility of knowing anything about the events that occurred in the past from a contemporary postmodern perspective.

Hutcheon in her book (1988), clarifies that "what the postmodern writing of both history and literature has taught us is that both history and fiction are discourses, that both constitute systems of signification by which we make sense of the past" (p. 89). Historical evidence could not go beyond mere assertions of facts if the historical context is ignored and the historical figures are allowed to speak for themselves. As a result, pursuing an objective fact, as official evidence suggests, is an ancient impossibility. Transparency of historical referentiality is often abandoned, as is artistic originality. Hutcheon (1988), comes to the following conclusion that "Postmodern fiction suggests that to re-write or to re-present the past in fiction and history is, in both cases, to open it up to the present, to prevent it from being conclusive and teleological" (p.110). Thus, Historical fiction employs the realities and of the historical

record to achieve this re-presentation of history in a literary and fictional attractive form.

1.2. The Relationship Between The historical novel and Historical Fiction

History is a field of study that examines historical facts and explores events' origins, as well as the circumstances of historical settings and their interpretation. The methodology of historical research refers to the collection of procedures and techniques used by historians and researchers to get at the historical truth and reconstruct the past with all of its facts and viewpoints, as it was at the time and location in question. Conscious culture and precise tracking of the passage of time that directly or indirectly influences the historical text are required in the historical curriculum. As a result of its genuine interest in the text as a realistic vision tied to time and age, the curriculum should be linked to the degrees of criticism in all stages reflected in interpretation, revision and judgment.

The historical novel is a literary genre in which the story is situated amid or, in general, among historical events when the time of the action precedes the author's lifetime. In the 19th century, artists categorized as romantics promoted the historical novel. In his Scottish historical books like *Waverley* (1814) and *Rob Roy* (1818), many consider Sir Walter Scott as the first one to employ this method. *His Ivanhoe* (1820), earns loans in the Middle Ages for renewed interest. Another early example of the historic novel is Victor Hugo's *The Hunchback of Notre Dame* (1831).

Throughout reading *Beloved* and *The Passion*, an average reader may notice many significant features of historical aspect. As a result, discussing historical fiction in comparison to historical novels would be more helpful by demonstrating the correlation and any initial distinctions between them.

The historic novel was popular enough to draw various sorts of authors, amongst them are to mention only a number, John Fowles, Charles Dickens, George Eliot, William Thackeray, Thomas Hardy, Walter Peter, Virginia Woolf, William Golding, Robert Graves, Graham Swift and Lawrence Norfolk. Historical fiction may focus on historical people or fiction, but it is often an honest attempt to convey the

story set in the history as understood by the authors' contemporaries based on the extensive study. The improved understanding of later historians cannot stand up to these historical contexts.

Collaboration between fiction and fact in some novels where this type of historical fictional novels is based on actual history, but the author adds a dash of creativity to make it more interesting for readers. In other words, historical fiction is built on the fusion between reality and fantasy, and this mixture makes it a valuable but perhaps the most challenging type of novel from a creative standpoint. Historical novelists have more responsibility in the course of fictionalizing history than social novelists. History's purpose is to portray accurate and straightforward events technically, the author talks of them in his style and portrays fact in the type of fiction. George Lukacs (1962), on the other hand, claims the following:

A writer who deals with history cannot chop and change his materials as he likes..... their natural, objective proportion. If a writer succeeds in producing a story that correctly reproduces these relationships and proportions, then human and an artistic truth will emerge alongside the historical truths and on the other hand, if his history distorts these proportions, then it will distort the artistic picture as well. (P. 290).

The equivalent amount of fact and fantasy is what is required in a historical novel. First of all, the historical novel is mostly a novel and second is a history. Therefore, the craft of the novel should be supreme, and it should still have a historical essence.

Historians and historical novelists are both typically interested in history. They are both looking at actual situations, but there is little distinction, in which the historian looks for events, details and dates, s/he also informs us about the chronology of a certain king, leader or ruler and his approach to his people, when he passed away. The novelist, on the other hand, is not only interested in the leader or other great characters, the novelist presents facts and historical incidents in terms of futility, sentiment and thoughts.

The historical author always tries to inspire the readers to continue reading, he tries fascinatingly to view history and events. For this reason, he offers history in the color of fantasy in order to generate interest. A minor divergence from historical

evidence is often seen in this phase. Readers should also remember that the historical novel is essentially a novel and the first characteristic is that they have to generate interest which is a source of enjoyment. In contrast with the historian, the practice of the historian requires some sacrifices and distractions, which establish an equilibrium between reality and fiction. However, whilst it is very clear that the novelist does not neglect the nature of equilibrium when deviating from the historical facts and events. Thus, the historical novel's viewpoint is more general than the historical perspective. Around the same time, the historical author must make sure that the equilibrium between fact and imagination is not violated.

The historical novelist has a fundamental responsibility, and the writer ought to document the historical facts without changing them, taking into account their chronology, and therefore any change may lead to distorting historical facts and not accepting the novel popularly. The historical novelist can decorate historical facts by using historical fiction with sincerity in showing the historical truth to the public in its basic form and preserving it from distortions. The author's own inclination towards a certain period helps him in deciding about the period of his novel. A historical novelist can present something imaginary in order to reach the deepest interest of the reader. The novelist can freely deviate from historical facts and he can choose to present only fictitious events without considering real, actual events. It is unavoidable for him or her, as a historical author, to visit such a land that is beyond his knowledge and out of reach. In order to present a realistic and vibrant portrait of the time, s/he must emotionally immerse himself in history. It is also worth noting that many reviewers and authors have attempted to define historical fiction, but there is no universal agreement on this. While historical fiction is described as "fiction set in the past," this is not the case. A seemingly straightforward description raises plenty of questions.

Traditional historical fiction, according to critics, recreates historical fact, while contemporary historical novels, they argue, stage a sophisticated postmodern interrogation of history's very essence. They treat the past as a discursive construct, a document, a story, rather than as fact. As a result, Georg Lukacs (1962), argues in his classic study of the traditional historical novel, that historical fiction attempts to offer an "artistic demonstration of historical reality" (p. 50). Recent reviewers, on the other hand, described the contemporary historical novel as cynical, revisionist fiction.

According to Linda Hutcheon (1988), such fiction “questions how we can know real past events today, except through their traces, the facts we construct and to which we grant meaning” (p. 225). Thus, according to Bryan McHale (1987), such novels are remarkable for “debunking the orthodox version of the past” (p. 90). In brief, a contemporary historical novel focuses on where and how historical discourses are built and emphasizes alternate interpretations of the past.

Historians and fiction writers usually hold opposing viewpoints on the historical novel and its intent. Both accept, however, that a writer of historical fiction does not misinterpret past reality or twist historical facts in order to make the story more compelling or entertaining. That is to conclude, the writer should follow real history and portray it in a manner that is true to fact. As a result, strong historical fiction should be both historically accurate and literary.

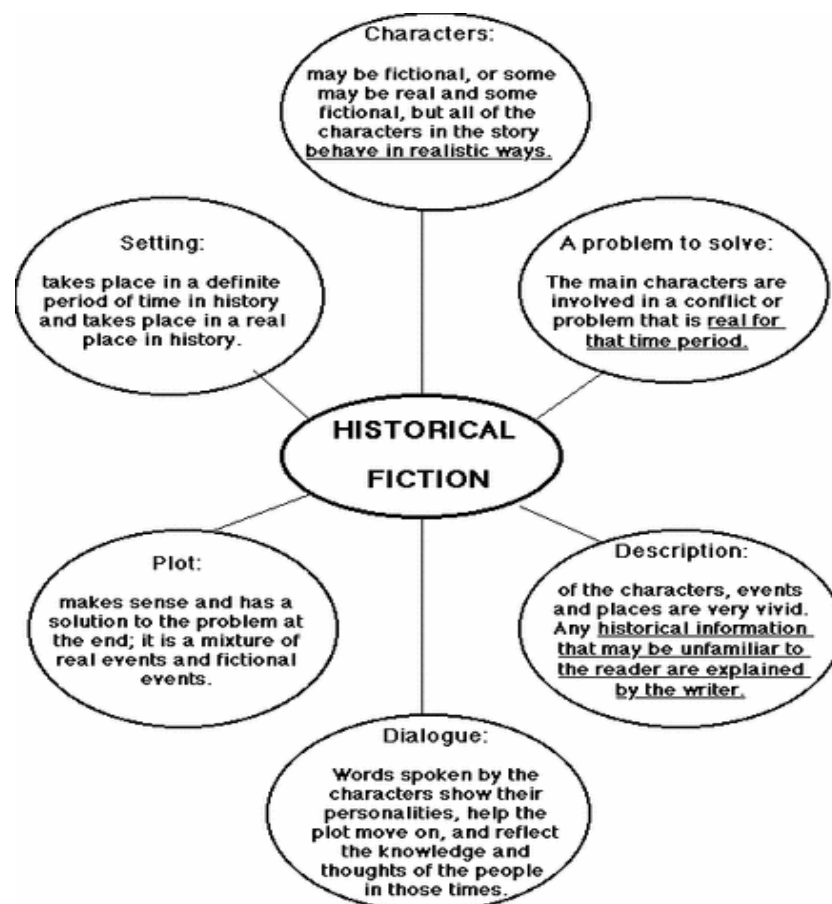
It is possible to argue that, while the content in a novelist's historical novel is based on true events, the manner in which the story is presented is fictitious. This genre of literature, which fictionalizes true events, fulfills the criteria of a historical novel. Georg Lukacs, a key character in historical fiction, connects historicism to "the Enlightenment and the French Revolution, thereby explaining the rise of historical novels" (1962, P.26). Furthermore, Malpas (2006), also outlines historicism as "the practice of interpreting texts based on the idea that their meanings are generated by the historical contexts in which they are located and that these contexts change as history moves on. (p. 57).

As a result, the textuality of history which is a popular subject for debate within contemporary literary criticism is what postmodern fiction retains on the surface of the story and therefore self-awareness and self-reflectivity for this part of the thesis, which focuses on historical fiction in postmodern literary historical writing. These have become excellent fiction instruments to emphasise the textual aspects of history.

1.3. The Differences between Postmodern Fiction and Historical Fiction

Those who are concerned with history construct their truth or reality through the sequences of events, but in the recent past, there was an increasing trend among

novelists who are fictionalizing history and utilizing it for creative and artistic purposes. They can blend two conventionally disintegrated entities “fact and fiction” as one. The inclination of historical events and figures into fiction under the umbrella of post-modernism is strikingly distinctive from the early practice that was adopted in classical works of the 19th century. As is mentioned by Brian McHale (1994), with regard to classical historical fiction as “historical realms – persons, events, specific objects and so on – can only be introduced on condition that the properties and actions attributed to them in the text do not in actuality contradict the official historical record” (p.87) but postmodern historical fiction is “overtly self-conscious”



Source: http://www.k12.hi.us/gfujimur/eschool/historical_fiction/hist_fiction.html (06.04.2007).

In the postmodern theory of fiction, historical fiction was transformed a great deal and went through numerous alterations. Under the umbrella of postmodernism, the status with regard to the trustworthiness of historical events came under heavy inquiry. postmodernism revived the very concept of reinstalling context, which is an essential component of historical events, but by executing this, the entire process has

come under question as far as knowledge of history is concerned. Nicol is of the view that “historiographic metafiction is a self-conscious work of fiction is concerned with the writing of history” (2009, p. 99). Prior to pinpointing the key differences between historical fiction and postmodern fiction, it is relevant, to sum up, the key features of both type of genres.

Historical fiction amalgams fictional elements of the events with that of historical context with gives it a realistic touch. It makes cultural comprehension accessible, sets up the context, concentrates on conciseness and the subsequent elements or traits. While postmodern fiction is known best for its traits like “pastiche” which is the inculcation of the diversity of elements in a single text, intertextuality in which meaning is constructed through the assistance of other texts, meta-fictionality in which readers are made known about the fictional aspect of the text, magical realism in which fantastical elements are combined with realism and so forth.

After having to define history, fiction, and postmodernism in combination let's move towards the differences that are there in historical fiction and postmodern fiction. These can be enlisted as subsequently.

- Historical fiction pays to head to the rule of keeping that fiction as “official record” but postmodernists are least concerned with this notion of “dark areas” they are self-conscious.
- Historical fiction has to keep the events of sequence to reach its concept of truth and reality but postmodern fiction is least concerned about this sequential order of maintaining the events in order that the balance might not get disturbed.
- In historical fiction, the truth is always absolute and fixed and it is inscribed the way human beings perceive it with regard to their comprehension. It is not constructed in the human mind rather it is revealed upon them
- But in contrast, the truth in postmodern fiction is never single and fixed, it is always relative and human beings try to construct their own reality. Here in post-modern fiction facts and disorient of facts can be exchangeable. All the events and things are pertinent that change as the situation changes.

- Historical fiction has great value and regard for its classical or the source from which it is originated. They are tightly connected with culture, norms, values and beliefs but postmodern fiction is a denial of western norms, traditions and beliefs, and they deem ethics and beliefs are merely a small proposition of human bustle.
- Historical fiction is concerned with the significance of revealing depth and profundity that enriches meanings and underlines thoughts that make texts eternal and universal, but in contrast to that, it is the concept of postmodernists who are least concerned with depth and inner connection. They are mostly concerned with the exterior and what is laying on the surface not what is underlying.
- Historical fiction and their theorists have a strong attachment towards the concept of unity, i.e., themes and vision in a single piece of creative art or writing but in contrast to it are the postmodern theorists who are fragmented, disunited and disintegrated. They are often unclear, hesitant and dwindle in ambiguity.
- Despite that irony and humour were present in historical fiction as well, however, the humour was not as abundant as can be found in the work of postmodern writers. These are the main characteristics that were ingrained in the writing style of some postmodern writers.
- Postmodern theorists and followers seemed to be frustrated as disappointed from world wars and conspiracy concepts. But in contrast to them, historical fictionists were very comfortable in war depiction as a sign of their bravery and conspiracy theories are also not alien to such theorists who were in the historical period of fiction to follow.
- Historical fiction evades anachronism and contractional attitude as it has to maintain the decorum of official record but in contrast to it is the postmodern fiction “seeks to foreground this seam by visibly contradicting the public record of official history; by flaunting anachronism; and by integrating history and the fantastic” (McHale, 1990).
- Due to this very dissimilarity between the twos, McHale (1994) termed historical fiction and novels that are written in the postmodern era as “the postmodernist revisionist historical novel.”

- Making that difference even more obvious and clear, McHale (1994), elaborated it in much clearer form as “it revises the content of the historical record, reinterpreting the historical record, often demystifying or debunking the orthodox version of the past [and] it revises, indeed transforms, the conventions and norms of historical fiction itself”. (p. 90)
- Historical writings and fiction are meant to present the mono or single possibility that is official and that monologist discourse is certainly controlled and checked through the specific perspective of ideology but postmodern fiction presents and offers more than one possibility towards the historical incidents inscribed.
- Hayden White (1973), while talking about historical fiction is of the vocalization that it is “the arrangement of selected events [...] into a story” (p.7), under dominant discourse while postmodernism historiographic metafiction is to “rewrite history from the perspectives of groups of people that have been excluded from the making and writing of history [...]. They do not merely foreground groups about which official historiography tends to remain silent but also allot them more power than they actually possessed” (Wesseling, 1997, p. 206).

The entire debate can be summed up by the subsequent remarks of Mustafa Kirca (2009), which will act as a conclusion of the debate with regard to historical fiction and postmodern fiction "Historical novels in the postmodern age present the potential to offer multiple historical possibilities. In contrast to a single possibility sustained through the suppression of alternatives, As such, official history is seen as a monologist discourse, representing only the viewpoints of the dominant ideology which in turn creates history as a monolithic discourse. As we have seen, historiography, while turning real past events into facts, singles out certain real events while omitting some others" (p. 19).

1.4. Definition of Postmodernism and Postmodern Fiction

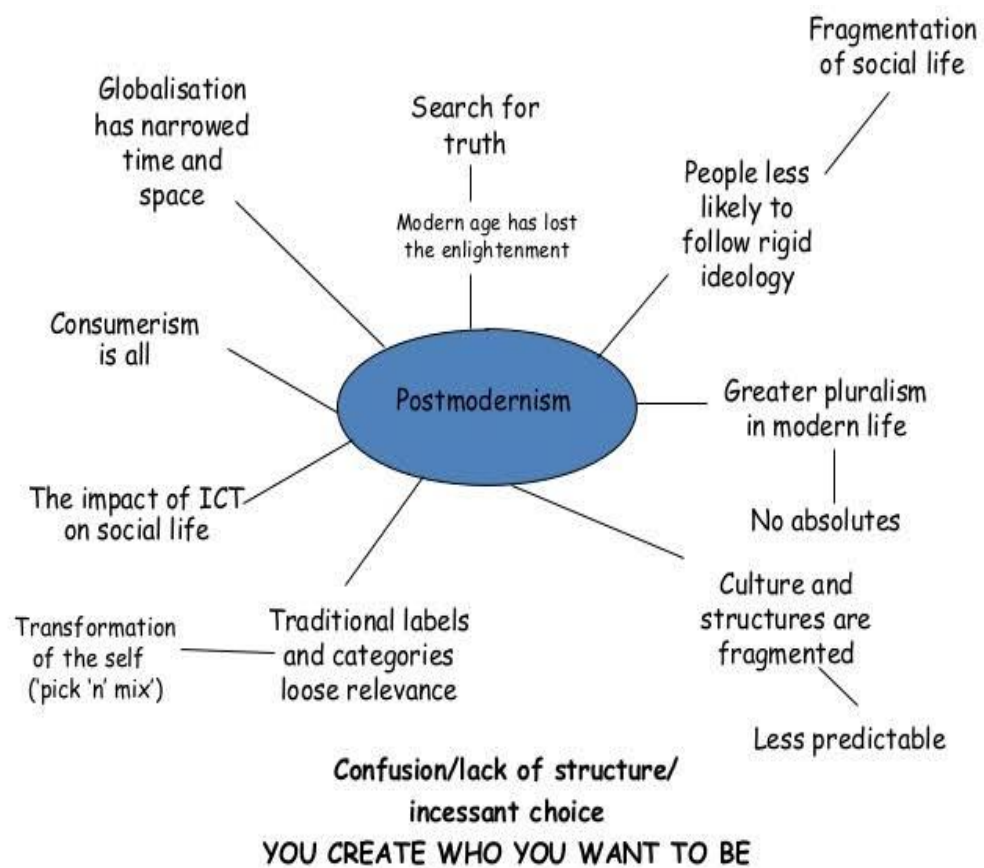
It is agreed upon by scholars and critics that postmodernism has a diversity of meanings and connotations that are attached to it. Due to that diversity and polarity of meanings, the very term postmodernism became complex and ambiguous for common

readers as well as for critics to define. One thing is obvious here and that is the advent of postmodernism in the words of Elaati (2016), is accompanied by “industrialization, market-oriented capitalist economies, new social classes, democracy, and Enlightenment values—reason and progress”(p.1). This contentious theory, Enlightenment theory, may allow for "the establishment of objective facts and universal values."(Heywood, 2012). Postmodernism came into emergence in an intricate political environment right after the culmination of the second world war. It was emerging at the literary horizon when other notable events were also taking place side by side. It was also accompanied by other significant events such as the start of the cold war, a period of nuclear proliferation, the birth of the "human rights movement," and the emergence of the "theatre of the absurd" on the literary horizon.

A postmodern literary text is something that is a form of the literary caliber that is beyond the limitations of the superior and inferior type of art and fiction, it also does not count for diverse genres and other forms of writings. Writers who belong to this school of thought are captivated by other literary theories and schools of thought. These artists are under the impression that knowledge and factual features are always reliant on specific situations and events that contextualize them and denote meanings to them. No fixed or pre-defined semiotic attribute can be attached to it, apart from taking it out of the context and concept.

As far as the origin or base of the term postmodernism is concerned, it is noted that lots of other theories and concepts were developed from the debate about postmodernism itself. That debate was engrossed so many other related disciplines like music, art, photography, films, communicative genre, philosophy, logic and architecture. Its relevance can be noticed in societal, cultural and linguistic patterns at a large scale. This very term was initially coined in the 1930 and 1940s “Latin American” critical studies and “Anglo American” debates, however, this term and theory got to its full bloom no earlier than the 1970s (Preda, 2001). It is closely associated with the concept of modernism and it can never be fully explicit without taking it away from the canvas of modernism. Modernism originated in the 18th century along with the concept of “European enlightenment”.

As regards the definition of the term "post-modernism," it is intricate and confusing due to the attachment of a diversity of meanings. Despite this fact, it can conclusively be defined as under “A number of trends or movements in the arts and literature developing in the 1970s in reaction to or rejection of the dogma, principles, or practices of established modernism, especially a movement in architecture and the decorative arts running counter to the practice and influence of the International Style and encouraging the use of elements from historical vernacular styles and often playful illusion, decoration, and complexity.”(Web, 2016).



While Merriam-Webster which is one of the most popular dictionaries of the world elaborates the term postmodernism as “of, relating to, or being any of various movements in reaction to Modernism that are typically characterized by a return to traditional materials and forms (as in architecture) or by ironic self-reference and absurdity (as in literature)” (Web, 2016). The following flowchart will support the reader to realize the concept and features of postmodernism.

The role of post-modernism can be seen in all walks of life ranging from social to cultural, economic to linguistic patterns of modern life. The context of post-modernism consists of four major phases or perspectives. The first one of these is philosophical which is of the notion that it has come up to fill the vacuum when modernity is lacking. The second one is that of historical that is meant to assert the denial of modernism or at least rejection of a few of its chief traits. The third one is also very significant and that is the political dynamic of post-modernism and it is about the corrosion of delusions of western ideological concepts and notions. Last but not least is the strategic perspective of post-modernism and it is indicated that text is open to interpretation and no fixed or single meaning can be assigned to text as a pre-defined pattern.

Although there is a lot of confusion and complexity as regards the concept of post-modernism is concerned, yet it has offered a distinctive outlook towards the solution of diverse levels of issues at societal as well as factual levels. There is no denying the fact that over a half-century the global settings have modified to a considerable degree and we are breathing a factual as well as the virtual world at the same time. It is due to modern technology and the advancement of mass media. Due to the mass spread of news by means of modern media, the concept of multiculturalism is flourishing.

With regard to the forerunners of the concept post modernism is associated with numerous notable names such as “Jean-Francois Lyotard, Nietzsche, Jacques Derrida, Michel Foucault and Gilles Deleuze”. Lyotard inscribed “Postmodern Condition” in 1979 and Michel Foucault wrote "The Discourse of Language", during that very period techniques such as Pastiche, intertextuality, metafiction, temporal distortion, minimalism, maximalism, magical realism is flourished and perfected. In terms of postmodern fiction's major characteristics, there is a recurring uncertainty, it has clear cut denial as far as scientific truths are concerned, it distorts the role of objectivity in social studies, subjectivity and individualism grew and got prominence in postmodern fiction, postmodern writers discarded the concept of binary opposites, the concept of universalization and multiculturalism got boom during this period and a revolution has encompassed as far as the media and informational mechanisms are concerned.

Postmodern fiction gives challenges to its readers and viewers. They do not merely relish rather they enquire about themselves, their identities and their quest for learning. These aspects have multiplied the role and function of fiction and hence make it more relish able. Although the concept of challenge makes it intricate for common readers to comprehend the text, “it requires its reader to be an active co-creator of meaning rather than a passive consumer” (Nicol, 2009, p. xiv). It flourishes the abilities of questioning and quest among its readers about common sense and common perception which develops critical thinking among the readers at large.

As far as the period of postmodern fiction flourishing is concerned, it has numerous waves but mostly it ranges from the 1950s to the 1990s. Though it is still an essential theory as far as academic scholars and their research is concerned, but it is not as much heated as it was a few decades ago. Hutcheon, who was an influential theorist of postmodern fiction while talking about the persona of postmodern fiction in the 21st century said that it is “a thing of the past because it has become fully institutionalized, it has its canonized texts, its anthologies, primers and readers, its dictionaries and its histories” (2002, p.165). Numerous artists and writers in their diverse fields of artistic forms especially in films, novels and T.V series have been utilizing the tools, devices and techniques that were oriented and perfected by postmodern artistic and fiction.

Nicol in his book “Reading Postmodern Fiction” elaborated the concept of postmodernism in detail at one hand, and postmodern fiction at the other hand. The very definition of postmodern fiction is inscribed by him in the preface of his book which is given exclusively as “Postmodern fiction is far too diverse in style to be a genre. Nor is it a historical label, like Victorian fiction, as to speak of the late twentieth century as the postmodern period would be to misrepresent a great many contemporary writers whose work cannot usefully be related to postmodernism. I would prefer to think of postmodern fiction as a particular aesthetic – a sensibility, a set of principles, or a value-system which unites specific currents in the writing of the latter half of the twentieth century” (2009, p. xvi).

As regards the chief traits of this period of literary artistic skills, the critics enlisted numerous dominant features of the fiction that falls within the time span of

post-modernism. Three most elaborated and dominant patterns of postmodern fiction are enlisted subsequently which are mentioned by Nicol (2009), as follows: "A self-reflexive acknowledgment of a text's own status as constructed, aesthetic artifact... An implicit (or sometimes explicit) critique of realist approaches both to narrative and to representing a fictional world...A tendency to draw the reader's attention to his or her own process of interpretation as he or she reads the text"(p. xvi).

To sum up the discussion with regard to postmodernism and postmodern fiction, it is imperative to indicate that there are certain bases or pillars which have made this theory and its artists distinguished from others. Firstly, it has come to dissolve morality as a specialty which led to the ideological patterns of any text or subject matter being portrayed in either form of literature. Secondly, it has granted new dynamics to historical depiction, temporal evidence and spatial groundings. It has separated history from artistic fields and set it as a separate discipline. In another world, postmodern fictionists were least concerned about history, its witnessing persona and record-keeping abilities. Thirdly, postmodern fictionists asserted that truth is a relevant term and is never a fixed or stagnant phenomenon. Lastly, postmodern fiction has strikingly rejected the notion of representation of others in either form and role (Berlin, 1992, pp 16-33).

CHAPTER TWO

BELOVED & THE PASSION AS HISTORICAL FICTION

2.1. About Toni Morrison

Toni Morrison is one of the illustrious and prolific Afro-American novelists. She earned the noble prize for literature in 1993 as a novelist “who, in novels characterized by visionary force and poetic import, gives life to an essential aspect of American reality” (Morrison, 2004, p. 2). It is perhaps yet another trait of Morrison that she was the first black writer and the only one till now who has attained this accomplishment. She served literary horizon for over 40 years and contributed ten masterpieces. "The Bluest Eye" (1970) being the first and "God Help the Child" (2015) being the tenth.

It was due to her artistic contribution towards African American literary arena that she was awarded numerous awards such as "National Book Critics Circle Award, the American Academy and Institute of Arts and Letters Award, the National Book Award, the Pulitzer Prize for Fiction" other than Noble Prize. To sum up, her literary contribution, Peterson 1993, an American critic vocalized as she “ has become the name around which debates of considerable significance to American literature, culture, and ideology have amassed” (p. 465).

She is deemed as one of the strongest and perhaps most influential literary voices for the black and African American people, especially for black women. Instead of sticking to conventional images of women, she vocalized them with intelligence, courage and persistency to revolt against the traditions. In her writings, Morrison cultivated the images of such rebel women who revolted against the injustice towards women in society and glorified their deeds, courage and inculcated hopes among others to be in the same line of action. Because the majority of her works are centered around Afro American contexts, she interested in past, history, and images of memories, but her concept towards past and history is strikingly diverse from that of conventional historians or historical writers rather she is in line with the notion of historical fictionists concerning her treatment of history.

The novel under discussion *Beloved* is an illustrious instance of her approach towards historical fiction. Being the fifth and perhaps the most valued of Morrison's work about whom Walter Clemon (1987), remarked as "I think we have a masterpiece on our hand here" (p.75) while The New York Times deemed it "the best American fiction in 25 years".

2.2. About *Beloved*

Beloved is best termed as historical fiction, and also a story that deals with the suffering and constraints of black Afro-Americans who are under the heavy burden of slavery on their shoulders. Through her fictional writings, Morrison instilled the spirit of hope and getting up for rights and tried to free the black from slavery which is also indicated in *Beloved* when protagonist Sethe tried to run away from slavery and its chains. After her escape and runaway adventure, she slayed her own daughter Beloved in an attempt to free her from the clutches of enslavement.

As the novel opens, Sethe is seen lining in her house at "124 Bluestone Road" with her daughter Denver. Her two sons, Howard and Bulgar, have fled from the house later because the spirit of her slain daughter "Beloved" haunts it. The readers are told that Denver, however, has a fascination for the ghost. Sethe herself was born to an African woman who never knew. When Sethe was 13 years of age, she was sold to Garners and she lived with other slaves who were all male and always had lustful wishes towards her. Among them, Sethe selected Halle to marry and had children from him. During the period covered by Garner, there was an anticipated escape of slaves, hence, cruelties were drawn upon the slaves. Sethe has the intent to run away and that is why she had already sent her children from there, but she is caught and treated badly. She reported the incident to Mrs. Garner and the treatment she received despite being pregnant at this Mrs. Garner strictly behaved with those who did this, i.e., the Schoolteacher and his nephew.

In the meanwhile, she was able to escape but fell on the way where she was assisted by Amy Denver, a white girl, she later too nurses her to give birth to a baby girl in a boat. That is why she named her newborn daughter after Denver's name. On the way, she is helped by Stamp Paid. She spends 28 days there when again the Schoolteacher came to seize her and her children to put them under the chain of

slavery. In an attempt to escape, she tried to kill her daughters and was able to kill her third child, a girl. They tried to arrest her and put her in jail but was saved by a white man and since then she lived in her “124 house.” And is haunted by the spirit of her slayed daughter on whose name the novel is named after “*Beloved*”.

2.3. BELOVED AS A HISTORICAL FICTION

Beloved, published in 1987, is deemed to be the masterpiece and perhaps regarded as the finest work. Toni Morrison is an Afro-American black Nobel Prize winner. *Beloved* is about the legacy that is maintained with respect to slavery in which the protagonist tried to run away to escape the clutches of slavery. In the novel, Morrison tried to subvert from the white Americans superiority and cultural imperialism over black at one hand, and reoriented the black people’s history embedded with slavery on the other. She, in a unique fashion, put both the facet of history and fiction side by side and has joined rather be among the pioneer of a new historical genre termed “historical fiction”.

The novel *Beloved* is placed in state of "Ohio" while the enslavement was in "state of Kentucky". It is the real storey of Margaret Garner, an infanticide woman who, during the course of the novel, is shown slaying her own daughter instead of letting her become the victim of slavery. Though the events are true as presented, She has not maintained any chronological order to the sequence, rather they dwindle between freedom, slavery, and in between. Though the novel adopted another device of historical fiction with numerous narrators, Sethe Suggs is shown as the main vocalist. In this regard, the entire story and events center around her narration and the checks that are associated with her throbbing tale. The escapism of Sethe Suggs from her home which was a slave house can be taken Morrison escapism from the old historical traditions, and giving birth to Denver can be deemed as a fresh hope among slavery and effort towards the attainment of freedom.

Among factual and historical events, Morrison also delineated the concept of fiction, myth and fantasy which is in line with the convention of historical fiction yet again. When Sethe Suggs kills her daughter rather than making her slave like her, she has to live in isolation as her sons leave the house, because they were tired and cannot bear to live anymore with their sister's ghost, who was slayed through their mother

Sethe. The concept of ghost and living with the ghost is something magical as well as mysterious and does not have any logic and relevance as far as matter and the fact of everyday life is concerned. So here, Morrison has juxtaposed fact and myth to give a magic realist touch as a historical fictionist.

The concept of numerology “124 WAS SPITEFUL” runs through the entire episode of the novel. Apparently, it is the number of the house but it has a much deeper and symbolic meaning instead. Sethe has four children, but she killed the third one, so that 3 is missing in the sequence. The novel too is structured in three parts, which is also a reference towards the missing figure 3 which is symbolic of the third kid of Sethe. Though she is the third kid in the family, the child was excluded from the family, house, and life, but it always haunted them in the form of ghost, unforgettable memory and as a heavy burden of crime. Beloved was smart, so attractive and "had taken the shape of a pregnant woman, naked and smiling in the heat of the afternoon sun. Thunder black and glistening, she stood on long straight legs, Vines of hair twisted all over her head" (Morrison, 1987,p 261).

2.3.1. The Reconstruction of History in *Beloved*

Toni Morrison, an American writer who wrote about history and the lives of African-American slaves, is one of the most well-known literary figures in the United States. She attempted and successfully painted historical images of the nature of society as well as what it signifies to be a black male or a black female. Through her literary writings, highlighting the way of the slaves life under the authority of white Americans and portraying what it's like to be a black slave in a white American culture. She illuminates the experiences of black Africans in America, including murder, persecution, ill-treatment, and sexual assault.

Her novel *Beloved* is closely interlinked with Toni Morrison's concerns with the issue of “fact, history, and fiction”. In her literary work, she attempts to shed light on the themes of slavery, history, identity, sexuality, disintegration, and fragmentation in black societies. "Her themes are often those expected of naturalist fiction – the burdens of history, the determining social effects of race, gender, or class – but they are also the great themes of lyrical modernism: love, death, betrayal, and the burden of the individual's responsibility for her or his own fate" (Ansari, p.105)

Beloved is set up in the historical context of African Americans. Through her skillful artistic abilities, Morrison used storytelling as a mode to achieve her objective in the novel. *Beloved* is presented as a ghost child who has now turned into a woman who projected herself as “untimeliness” as she has no acceptance for the notion of time-based on linear mode. She on the one hand, implied devices that are the key tool of postmodern writers, and on the other hand, derived stylistic tone from the oral tradition of African. Hence, the structure of the novel *Beloved* is unique in the sense that is based on a postmodern fictional tone and reorients the exposure of slavery.

The concept of Toni Morrison, with regard to history, is something for which critics have found new perspectives other than the conventional approach of historical writers before postmodernism. Some critics term this a new historicism, but keeping in view the traits that her novels have, especially the novel *Beloved* under analysis, it can be termed as the historical fiction approach that she used to treat history and historical events. In her view, history is not something that is fixed and that can be recorded, rather it is something that must be reoriented and reconstructed as it is open to diverse interpretations. In a truer sense, *Beloved* is the narration of Margaret Garner’s infanticide, but she reoriented the historical narration through Sethe’s infanticide and hence reoriented the concept of history in the truer sense, as she was ready to slay and even slayed one of her kids in order to spare them from slavery, as she was encompassed by slavery, such as the impact of slavery and its effects on human lives that people deem taking the lives of their dears more preferable as compared to putting them under slavery.

Keeping the traditions of historical fiction refreshed and alive, Morrison also has put history and fiction side by side, unlike historical writers who put only history in sequential order of the events. Peterson (1993), stated the following regarding that:

Morrison has spent her career questioning the very premises of history and historical writing, particularly as they pertain to African Americans and the representation of African-American history. The goal of her fiction... has been not just to recover details of African American history, but to choose which details are useful for the village or the community in the struggle to create a past that can enable African

Americans to have, in the words of *Beloved*, a livable life in the present and future (p. 202).

Morrison questioned the linear and definite concept of history and has come up with an alternative concept of truth and history that is subjective and opens to diverse forms of interpretation based on each one own narrative.

Beloved reorients the historical background into fiction and arisen queries about the entire know-how of history. Hutcheon (2005), while encompassing *Beloved* along with the narrative of Morrison put it like this “show [that] fiction [is] historically conditioned and history [is] discursively structured, and in the process [the author] manages to broaden the debate about the ideological implications of power and knowledge” (p.68). Hence, it must be noted that Morrison is not against history, rather, it is a denial of the definite and objective approach of history, and she encompassed an alternative to this concept of definiteness and that is the subjective approach towards history. Hence, in a sense, she challenges the conventional concept of history and its context and on the other hand, through the utilization of devices like intertextuality, hybridisms of fact and fiction and utilization of more than one narrator keep herself in line with the tradition of historical fictionists.

Toni Morrison holds the belief about history that it is based on the perceiver, not from the perspective of perceived. Facts or truth are not encoded within the events rather these are oriented from the events. History is what largely depends on in terms of cultural and ideological strategies. In contrast to this concept, Morrison projected the concept of the polarity of personal narratives which are subjective and subject to diverse interpretations. In *Beloved*, Morrison reconstructed the notion of 19th century conventional slave’s dynamic of narrative which is influential in terms of its apparently objective view which is determined of the subject in view. Through the utilization of storytelling and folklore tools make and connect the narrative of slaves from the point of view of the past to the current scenario. As is outlined by Perez Torres (1993), “the decentered and residual tradition of storytelling within *Beloved* is mediated through the complex and decentered form of the postmodern novel” (p.108).

In the novel *Beloved*, it is indicated that memories of the past are often reoriented through present events. Reorientation of past suffering in the current

situation enhances the impact of past events manifold. Otten (1989), encapsulated this very re-advent of “beloved” in the novel along with its repression as "*Beloved* is both Sethe’s doomed infant and one of the "Sixty Million and more", a victim both of Sethe’s rough love and the manifest cruelty of slavers. What is more, she becomes a demonic force returned to punish and to redeem Sethe " (p. 84).

Traditional history is dismantled by constructing the past. Where black Africans interrogate the miserable and distorted past they suffered, which was based on the unknown self-determination. In *Beloved*, By remembering the painful past, slaves develop some new ideas for history in order to overcome slavery. This information is useful for them to claim “ownership of that freed self”. (95)

The depiction of the house as "Faded newspaper pictures nailed to the outhouse on a tree" and "dead ivy twines around bean poles and door handles" (Morrison, 1987,p.270), is yet another reference to past memories being haunted continuously. There is another dynamic that too was attached by Morrison behind this memory of redemption associated with the episode of *Beloved*, a ghost, and that is Sethe after wading through this painful past can reclaim her current and future in other way round. As in the conversation of Morrison in an interview, she stated as follows "I thought this has got to be the least read of all the books I’d written because it is about something that the characters don’t want to remember, I don’t want to remember, black people, don’t want to remember,..... I mean, it’s national amnesia". (Angelo 1989, 257).

History and memory are complementary because history relies on memory to fully capture the past. Memory may be used to recover information from the past, preserve it as history, and convey it in the present. There will be no history that connects the past to the present if there is no remembrance of past events. History can be maintained and past events can be conveyed to the present in a realistic and non-marginalized form if there is a strong and autonomous memory that brings the past back in a logical and realistic way

Counter-memory is one of the chief traits of historical fiction that implied by Toni Morrison in the novel under discussion *Beloved*. This notion renders a whimsical concept of history that is intentionally directed by the characters. At the very beginning

of the novel, the factual representation of time and place is given "124 Bluestone Road, Cincinnati, 1874" and historical events "Lincoln's assassination" (1865), "President Grant's administration" (1869, 77), or the "Fifteenth Amendment" (1870) which are typically in line with the traditions of historical writing. However, this is supplied to the readers through a third-person narrator who has given detail about the life of the protagonist Sethe and her daughter Denver along with the enraged spirit of Beloved who is the slayed daughter of Sethe. But soon these voices of time and space are dispersed within the novel's storyline, and that has reoriented the concept of past or historical happening "wrapped in a timeless present" (Morrison, 1987, p.184).

The utilization of memory in historical writing is a key and that too is adopted by historical fictional writers. In *Beloved*, also it acts as a key force which can be seen in terms of spatial rather than a temporal term. In the initial part of the novel, the researcher came across this notion and hint towards the concept of memory that can be seen in relevance towards the historical fiction in Toni Morrison as "It is hard for me to believe in it. Some things go. Pass on. Some things just stay. I used to think it was my re-memory. But it is not. Places, places are still there. I mean, 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" (Morrison, 1987, p.35).

The concept of memory is reoriented, since it is embedded in the vibration of interconnected events, rather than following the subsequent and sequential order of events in conventional historical writing. It is observed that the characters in *Beloved* are not providing us any orderly fashioned sequence of events about their slavery, but reoriented themselves through the vibes of random images which at times becomes incomprehensible incidents. In this context, many critics look at memory, or what Sethe in *Beloved* refers to as "rememory". According to Susan Bowers (1997), Morrison is part of a "long tradition of African American apocalyptic writing" (p.209), that looks back in time, unveiling the horrors of the past in order to transform them. Sethe, for example, is fascinated with the notion of murdering her daughter through the image of a hummingbird that landed on her head. "[Because] the truth was simple ... she was squatting in the garden and when she saw them coming ... she heard wings. Little hummingbirds stuck their needle beaks right through her head cloth into her hair and beat their wings. And if she thought anything, it was No. No She just

flew Outside this place, where they would be safe. And the hummingbird wings beat on" (Morrison, 1987.p.163).

Memory and its role are yet another historical fictionist technique that is found within the text of the novel *Beloved* under analysis. Characters in *Beloved*, such as Paul D and Sethe attempt to disremember their terrible history to escape the anguish they have endured, "Sethe had pushed both awakened emotions and flashbacks, far back into her immense box of dark memories," says one character (Kocabiyik, 2016: 347). Barnett (1997), states that , "rape is the trauma that forces Paul to lock his many painful memories in a tobacco tin," (p.418). Memories of past days, slavery and its consequences such as hunger, thirsty, tough work and psychological suffering prompt Paul D to always try to escape from the memories of his painful past and the memories he experienced, because he does not want them to affect his reality, his life, or his psychological states. He used to keep his painful memories and suffering in a tobacco can since, "He would keep the rest where it belonged: in that tobacco tin buried in his chest where a red heart used to be"(Morrison,1987, P.72). Morrison describes the relationship between Paul D and that of the tobacco tin, she says that" Its lid ha rusted shut" (Morrison, 1987, P.73).

Sethe Suggs tried her best to come out of the memory of the past, but she was unable to do so, she was constantly enslaved with the memories of the crime of slaying her daughter. She is haunted by the memories of the slavery that she used to live along with the sorrowful memory of her crime. She made conscious efforts to come out of that regretful crime but the presence of a very ghost in the house does not let her do and she remained enslaved to both slavery and enslavement to the memory of her crime. And when she gave birth to another baby girl, the memory of that crime was reconstructed and reoriented themselves in her life, she never came out of that painful memory. As a result, Toni Morrison's works serve as a memorial to the suffering and persecution that "African-Americans are still emotionally and psychologically enslaved as a result of the memories of their traumatic history" (Ayomipos, 2014).

2.3.2. Depiction of Slavery in *Beloved*

Many others also have dealt with the theme of slavery, but Toni Morrison was mainly concerned with the slavery of black, i.e. African Americans. On the one hand,

she depicts the darkness and cool blooded facet of slavery and on the other hand, reoriented the very concept of history and put history and fiction side by side rather than a disintegrated phenomenon. Through pain, suffering and mental anguish, those black who go under slavery are so vividly elaborated by Morrison that it made quite evident that she had much know-how of history and the concept of nationality. She was even fully aware of the fact that even in those writing where slavery of the historical events is mentioned the black slavery is missing in them. Hence, through *Beloved*, Morrison filled that gap and crafted black slavery into the literal horizon.

There are several instances of slavery in the novel *Beloved* under analysis. It is slavery and its consequences that led to sexual abuse which later gets up-and-go Halle to become insane. It was due to the far-reaching influence of slavery that Sethe commits infanticide in the novel and slaughters her own daughter so that "Sethe killing Beloved was deemed a peaceful act because Sethe believed that killing her daughter was saving her" (Sitter, Deborah Ayer, 1992). As a race, class, and gender, slavery has an influence on enslaved individuals, it is perhaps the first novel that has underlined such devastating influences of slavery on the part of the mental, societal and emotional sphere of enslaved. Slavery makes enslaved weak and their power of decision becomes instable and inconsistent. They accept slavery as their fate, slaves remain, slaves, even freedom is granted to them as they become used to it as a routine matter inflicted on their veins. The most devastating impact that is noticeable in *Beloved* with regard to slavery is the loss of self-identity and recognition.

Morrison provides readers with evidence that some white American men raped African American women, motivated by power, lust, and desire to control them forever, and those African Americans women cannot react to the violence of this type, as Morrison 1987 mentioned "I looked at the back of her neck. She had a real small neck. I decided to break it. You know, like a twig—just snap it. I been low but that was as low as I ever go" (p.233). Though Morrison presented the pain of Afro-American females, she did not overlook the males who endured under the same situations.

Slavery and racism are used by white American people to establish their supremacy and dominance above American society. White Americans and African-Americans have a master-slave relationship, where white Americans pursue racism

and slavery to legitimize it. In *Beloved*, the nature of the connection between the master and the slave is depicted as the epitome of harsh abuse. To maintain dominance, most white Americans use severe brutality towards African-Americans. Morrison depicts the truth of slavery, loss of identity and racism in America, as well as the methods used by white Americans to benefit from slavery. Slavery and its terrible repercussions, such as continual estrangement, mental and physical pain suffered by African-American figures in the novel, are manifestations of their conflict

The characters become so self-alienated in *Beloved*, due to slavery that they even fail to make the distinction whether the screaming they are hearing is their own or of someone else. Like Paul D who fails to make the distinction between his own scream and that of others. An average reader may notice that Paul D was a victim of slavery and racism inflicted on him by the white Americans in the Sweet Home, where he received the most severe cruelty at the hands of the Schoolteacher. As Larrick (2007), explains that "Paul D has, like Sethe, struggled under the harsh conditions of slavery. He has suffered severe psychological tragedies that have forced him into a state of repression, keeping him from healing properly"(p. 2).

Slaves are being told that they are subhuman and are no more than mere commodities. Hence, Paul D in the novel *Beloved* is unsure if ever he could be a "real" man. Due to very fact, Baby Suggs becomes tired, bored and depressed which hampers her in the novel *Beloved* to be a true mother, sister or even woman. In the word of Stamp Paid, the consequences that are brought about slavery are not merely restricted to slaves or enslaved rather whites also suffered from "changed and altered...made...bloody, silly, worse than they ever wanted to be"(Morrison, p.199). So, Morrison's objective was not merely to awake enslaved but also to ensure the better future of America through self-realization and healing.

Through typical figures, Morrison reorients the depiction of slavery that is mainly of black slaves. So, she was able to instill the spirit of re-memorization among black slaves to identify their identities through their past which is dark historical narration. Due to the unawareness of their history, they moved away from their culture and conventions, especially those new Afro-Americans. Hence, *Beloved* was an attempt to make them conscious of their culture, historical conventions, and most

significantly, their historical identity. The concept of it is that Morrison was a true denial of the notion that any distinction did exist between history and fiction. To her, they coincided side by side and it is concluded by Wang (2007) as “who is telling the story of the past, and how the story confines contemporary understanding of American slavery” (p. 140).

The author of the novel *Beloved* was not the one who dealt with slavery as a theme, but she was perhaps the first and the most influential one who dealt with the slavery of black Afro-Americans. Through the mental anguish, physical pain and sexual troubles, the black went through have vividly depicted by Morrison which filled the gap that was existing between the depiction of slavery and the slavery of black. The impact of slavery is so far-reaching and impactful that Hale becomes insane, and Sethe commits infanticide by slaying her own daughter to protect her from the clutches of enslavement. Apart from personal, mental and physical suffering, there is a loss of identity, culture, language and sense of values under the impact of slavery. Slaves are enslaved from generation to generation and accept their destiny when their mental faculties fail. The characters in the novel *Beloved* under the impact of slavery become so insane that they fail to discern between their own screams and those of others. As a result, Morrison tried to reorient them to the spirit of freedom and awaken them to shun the chains of slavery.

2.3.3. Gender Reorientation in *Beloved*

Gender is a key term as far as reorientation of identity in Morrison’s *Beloved* is concerned. Societal norms determine the status of people in terms of their gender. In *Beloved*, white Americans were the owner and black were slaves irrespective of their gender roles. White women were iconic figures in society but black women were enslaved and suffered sexual, mental and identity burden other than the physical burdens that they share with male members who too are slaves. Women are depicted as an emblem of terror and horror in *Beloved* being enslaved at diverse levels other than acting as a commodity who works as a maid, servant and a toy in the hand of the white Americans. Sexual abuse and rape were something that was deemed as a routine matter on the part of enslaved black women at the hand of their white owner.

The aftermaths of sexual abuse and the stigma that rape brought about can be seen in the novel, when Sethe was raped, it resulted in a pregnancy and giving birth to a baby girl. She was aware of the consequences that Beloved her slaughter daughter had to bear, Sethe slayed her in order to rescue her from the life she is going to have. Here, Sethe's role as a mother and as a foreseer became intricate. Women are used as a toy for producing children and once they are no more fertile, they are treated even worse. Baby Suggs in *Beloved*, is treasured when she is fertile and she is forced to give birth to numerous kids. Except for Halle, her last child, all were taken rather than snatched away from her. Slave owners deemed them as breeder and business escalator that is why the Schoolteacher haunted Sethe when she flew away from the slave house because she "has at least ten breeding years left" (Morrison, p. 149).

Slaves were treated inhumanely by white Americans owners. They beat, abuse and mistreated them with sexual abuse as well on the part of women. Paul D has to suffer so enormously that he was left as is depicted in *Beloved* by Morrison "Shut down a generous portion of the head, operating on the part that helped him walk, eat, sleep, sing" (p. 41). Sethe too has to face even severe mental, physical and emotional traumas. As she undergoes rape, physical exhausts, slaying of her daughter and became an enslave of her conscious "her brain was not interested in the future. loaded with the past and hungry for more... it left her with no room to imagine" (Morrison, 1987.p.70). Consequently, women here in *Beloved*, have to undergo both racial as well as gender oppression from both men i.e. black and white. They have no shelter or safety at either domain. As in the view of Beal (1990) that "to be black and female was to be in Double Jeopardy" (p. 90). While Ahad is of the notion that "the sexism of black men was like pouring salt into the open wounds that racism cut into the soul of black women" (2008, p. 15).

2.3.4. Depiction of War in *Beloved*

Morrison's *Beloved*, 1987 written after the American Civil War (1861-1865), is one of her most well-known works. The novel's reading is dedicated to "Sixty Million and More" and this is a clear reference to "the black Africans and their families who died as a result of the Atlantic slave trade" (Angelo, Bonnie, 1987, P. 4). The context of *Beloved* is much different, and there is war no doubt but that war is a struggle or

fight for civil rights and not for snatching the rights of others. Apart from personal, mental and physical suffering, there is a loss of identity, dignity, culture, language and sense of values under the influence of slavery, and slaves become generation after generation accept this as their destiny due to the collapse of their mental capacity.

In several countries of the world, skin colour and ethnicity are two of the most important factors that impact human behaviour and activities. White Americans, for example, believed persons of colour to be inferior, which led to the enslavement of black Americans. For some, "this may appear to be a psychological assessment in the first place, and it does not go any farther. Others are affected by enmity, war, hatred, and aggressiveness", (Clair & Denis, 2015, p. 857). The characters in the novel *Beloved* under the influence of slavery become so insane that they fail to distinguish between their screams and the screams of others. As a result, Austine (2007), stated that "no one can escape the trauma of slavery, even years after the physical liberation and this is embodied in the protagonist of *Beloved*, Sethe" (p. 1).

The war in *Beloved* may be seen as an internal conflict amongst them, most of the characters in *Beloved* struggled to escape their precarious situation. The battle that is there in *Beloved* is not of killing and bloodshed, rather it was a fight for self-identity and to get rid of slavery through the mechanism of escape and revolt. Hence, the nature of the war or the battle is strikingly different. Tanritanir and Akşak (2008), clarified that "the character who is mostly affected of slavery's severe conditions is Sethe. Sethe gets tortured, raped and mistreated", (p. 250). Sethe escaped and then killed Beloved, her daughter so as to free her from the similar treatment she was undergoing, but she never came out of that torment and guilt. She remained at war with her conscience till her death. Sixo is known as a wild slave who also tried to follow the trademark of Sethe and in an attempt to escape, he is caught and burnt alive. Paul D's heart, for instance, is shaped like a "tobacco tin lodged in his chest," into which his terrible memories are stuffed such that "nothing in the world could pry it open" (Morrison, 1987, P. 113). Because of racism, Paul D's aspirations and goals are so lofty that he will never be able to realize them. Paul D was certain that " his sacrifices and all he had gone through, he had earned the right to achieve each of his objectives and that society would reward him by allowing him to accomplish what he wanted". (Ng, Andrew Hock Soon, 2011).

Last but not least, an average reader can note that the war in Morison's novel *Beloved* is radically different from those traditional wars. The war struggle was for the search of dignity, identity, language, and the elimination of slavery, sectarianism, sexual abuse, and ill-treatment that Afro-Americans received by white Americans. The loss of identity and dignity under slavery is the major cause of the Black people to fight wars and rebel against the so-called "their owners".

2.4.1. About Jeanette Winterson

One of the most famous and influential characters during the 1980s in British literature was Jeanette Winterson (1959), who was born in Manchester. Her biographical narrative is fascinating, and readers may see signs of her lesbian experiences during her semi-autobiographical book *"Oranges are not the only Fruit"*, in which the heroine is an adopted girl named Jeanette. She is well known of breaking the conventional modes, techniques and devices of writing being used at her age. Although the topics or themes on which she wrote were not new, the way she has handled those topics and themes is innovative and superb in her own way. As a writer, she is best known for two dynamics. One, her feminist vista of writing and second, she is a postmodernist who breaks all the barriers and conventions in which grand narrative, historical, grand deeds and conventional beliefs were primly significant.

Winterson is an illustrious writer who is best known for her writing in line with the postmodern writing style. In addition, she is also influential literary writer of her age because she makes experiments as far as her style and manner of narration are concerned. Despite the fact that Winterson supports postmodernist elements such as pastiche, metafiction, fragmentation, parody, and hybridity, intertextuality, and certain postmodern epistemological tenets such as fluidity and instability of self and the ultimate unknown ability of things, but she rejects the lack of metanarratives and the notion that "there is no intrinsic value," (Andermahr 2009,p. 21) which postmodernists believe.

Winterson in her writing, denied having followed the lines that were familiar to realist and historical writers. She subverted from those conventions and reconstructed her own discourse which is characterized by the utilization of fantasy, feminism, parody, intertextual elements, magical realism which at one hand asserted

and secured her position as a postmodern writer and at the other hand as historical fictionist.

As a historical fictionist, Winterson reoriented the concept of history and its narration. Instead of following the already existing narrative tone and convention, she implied innovation and come up with the creation of alternative histories. She even changes the concept of gender role. Armitt (2005), while talking about her postmodern and historical persona remarked that “She shifts between centuries, Spatio-temporal planes, and sometimes genders in her journeys into and through the mystery of the narrative subject in order to decenter assumptions about character construction, sexuality, and historical causality”(p.155).

2.4.2. About *The Passion*

The Passion, 1987 set in the Napoleonic wars period, is narrated by two narrators, i.e. Henri, who is an easy-going French soldier and Villanelle who is a muscular mighty woman. In the novel, the readers encompass numerous recurrent ideas such as love, loss, feminism, history, memory, magic, gambling, risk, fantasy and passion above all. The novel moreover, examines subjects like "passion, constructions of gender and sexuality, and broader themes common to 1980s and 90s British fiction" (Sánchez, 1996, p. 95). It contains four chapters, the first of these is “The Emperor” in which Henri is the central figure who is a French soldier and the cook of Napoleon. He is also the narrator of the initial part of the novel. Through him, the readers are told that army men and he himself have a strong fascination for Napoleon. Through him, also readers are told about the impact of war which is never good ones. The second part is “The Queen of Spades”, which is about the lesbian love affair of the narrator Villanelle, and it is placed in Venice “the city of mazes” (Winterson, p. 109), as is explained by Bilger (1997), "that Parts of the novel are set in Venice, Winterson had yet to visit the city when she wrote about it, instead the depiction was entirely fictional".

The third part of the novel "The Zero Winter" is set on the outskirts of Moscow, where Napoleon was overcome by the Russians, and so the fame and fascination of Napoleon began to lose their marks, at least with regard to Henri. The culminating part of the novel “The Rock” is narrated by both the narrators in their turn.

It is set in a prison asylum known as “San Servelo”, where Henri was blamed for the murder of the husband of Villanelle. The last part is mostly about this event and consists of the comments of both the figures, i.e. Henri and Villanelle about the events under discussion. Due to historical events, figures and actual temporal hints some critics deem *The Passion* as a historical piece of writing. Some consider it as romantic novel because of the excessive love affair going on within the texts, i.e. Henri's love for Napoleon, Henri's affection for Villanelle and Villanelle's adoration for “The Queen of Spades”. In this regard, Özyurt (2005), remarks are best cited, “both Villanelle and Henri transgress the boundaries of ordinary gender roles by assuming the roles of the opposite sex as well as their own” (p.150). Winterson, according to Palmer (1995), likes “putting new wine in old bottles-especially if the pressure of the new wine causes the old bottles to explode” (qtd. in Dowson & Earnshaw, p.199). Therefore, the book can be regarded as one of the greatest instances of historical fiction that incorporates many aspects.

2.5. THE PASSION AS A HISTORICAL FICTION

The interaction between these two facets of history and literature has a long tradition, and they have been coinciding with each other since time unknown. In the 20th century with the advent of postmodernism. In this type or genre history, truth and language are intertwined to make meanings. The novel under analysis *The Passion* by Winterson, is an illustrious instance of this type of literature, due to the fact that it has put together all the elements that are there in historical fiction. Winterson skillfully dealt with fiction and multiple narratives within the texts which are the key ingredients as far as historical fiction is involved. She relied on the fabric of history in order to furnish her manifestation with regard to the “Napoleonic era”. But in contrast to the old historical writing, she is not interested to hint out the historical incidents in a sequential order to make a fixed and absolute concept of truth.

Winterson tried to re-orient the historical happening to exhibit the objectivity of the history which is disputed. Despite the fact that it is essentially a historical novel, *The Passion* is termed historical fiction as Winterson intermingled historical discourse with that of fictional elements such as self-reflectivity, and most influential sketched history from the perspective of feminism.

Another derivation that *The Passion* as a historical piece of writing makes with regard to the monologist discursive practices of the historical writer is the utilization of dual narrators. Though each one is narrating the events in his or her turns, yet there is a diversity being introduced by Winterson in the novel. The first part is being narrated by Henri and the second part is told by Villanelle, while the third and fourth parts are narrated by both of them respectively. On one hand, Napoleon's war affairs are being described by Henri, while Villanelle is interested in the description of lesbian love affairs, so, unlike historical writing, heroic deeds and personal stories are coincided by Winterson in *The Passion*. As a result, mingling of realistic and historical events along with fantasy and magical portrayal is a clear-cut threat to the conventional approach that was there among historical writers.

There are two narrators and locales in the story, and hence two views on the same historical time. As a historical fiction, "*The Passion* stresses the discursive and multiple nature of all narratives, insisting on the idea that reality is nothing more than a verbal construct that may be endlessly rewritten" (Arostegui, 2000, p. 11). Henri, an emotional soldier from France, and Villanelle, a bisexual gambler from Venice, give voice to the suppressed elements of their respective communities. According to Ateş (2013), Winterson not only recreates a significant historical period but she also "undermines the conventional concepts of masculinity and femininity by reversing the roles of women and men as she places Henri in the kitchen of Napoleon's army as a cook and Villanelle, a beautiful red-haired woman, at the casino as a croupier" (p. 46).

Instead of keeping the historical way and maintaining the sequential orders of events, *The Passion* is committed towards the tradition of story-telling. Instead of the heroic and grand style of narration, the narrative tools of Winterson are simple, ordinary and within the reach of the common reader especially through the narration, projection and character traits of Villanelle. Villanelle's mode of story-telling has fascinated more attention than the diary's record of Henri in the novel. That is the marking of line between what is trustworthy fact or truth. Villanelle has encompassed the elements of fantasy like this "Rumor has it that the inhabitants of this city walk on water. That, more bizarre still, their feet are webbed. Not all feet, but the feet of the boatmen whose trade is hereditary" (Winterson, p. 49). Such diversion and subversion from conventional treatment of historical writers are in accordance with the

conventional of historical fiction. The researcher will examine the elements of historical fiction in order to identify *The Passion* as a sample novel of the genre.

2.5.1. The Reconstruction of History in *The Passion*

Winterson's work *The Passion* introduced a new literary vision of history through the eyes of her two fictional characters, Henri and Valenline, whose major objective is to illuminate historical events and rewrite official history. Winterson rejects the premise that history is an unchanging fact that cannot be changed, and she supports the idea of told stories of individuals who were intentionally neglected in history books for various reasons. Winterson, as one of the most significant voices advocating for women's rights in English literature, has a vast imagination and is crucial in portraying the voice of the oppressed woman. She depicts women as the key aspect in her literary work.

Winterson portrays conventional history as twisted and unimportant to the truth in her novel *The Passion*. She aims to reformulate history by relating it to key historical events and individuals by emphasizing the novel's heroes. The memoirs of Henri, a French soldier and chef who adores Napoleon's character, have a unique quality in that they discuss a variety of issues and include meaningless ideas from his point of view. An average reader may see that Valenline was a victim of Napoleon's patriarchal culture, in which she is depicted as a rebellious character against males who produce history and overlook women's primary function. Winterson explores the gender roles. Henry gets hospitalised as a result of the war's events. She presents a redrawing of history from the point of view of the individuals who lived through such historical events through the role of genders, therefore challenging the assumption that conventional history is permanent and undistorted.

Reshaping history is the central theme of Winterson's novel, *The Passion*, by referring to historical figures who have had an important impact on historians. Napoleon's appearance was not intended to encourage autobiography or to pique interest in conventional history; rather, it was intended to situate the story's events in a new historical framework while it was being revised. Where Winterson mentioned Napoleon, the important historical figure and his repeated appearance in the novel was nothing but a reference to an important historical era in order to restore what the

history book did not mention and disclose the past by restoring those important pieces to the current memory instead of being preserved in oblivion.

Winterson is holding the notion that history and historical events are subjective in nature, and are open to multiple interpretations. *The Passion* is a historical piece of writing because it is situated in genuine and true locations such as “Venice, Russia and England”. The period is also factual of the 19th century when Napoleon's wars were fought. The very hint to Napoleon's wars is historical and factual, as is stated by Charles (2001) that "he remains one of the most celebrated and controversial political figures in human history" (p. 391).

In addition, historical figures and references are hinted about “Josephine, Guy Fawkes, General Hoche, Madame Clicquot and Madame de Stael” in the novel *The Passion*. But what Winterson has done distinctively from historical writers is that historical characters are put along with the fictional characters in the novel. In the mid of historical events, she mingles magic and trivial incidents as she is meant to amuse the readers like postmodern writers rather than depicting history in sequential order.

Winterson draws a line in historical fiction by adding petty and insignificant events in the mid of serious events. For example, *The Passion* still has Bonaparte because of “his” time period; however, not always in a way that deserves the passion of his followers but because of his “passion for chicken that he kept his chefs working around the clock” (Winterson, p. 3). Napoleon's liking for the chicken, exaggerated depiction of "The horse he loved was seventeen hands high with a tail that could wrap around a man three times and still make a wig for his mistress". (Winterson, p. 3).

Henri spent almost 8 years in the army, but there is no depiction of army life in the novel, which is yet another innovation and derivation from the historical style of writing. Winterson presents history through the lens of fiction, instead of glorifying the past events and hero, she turned towards the depiction of what is significant to fiction not to history. For example, instead of putting Henri's army life and heroic persona from his mouth, she crafted trivial things from his lips “Most of us that winter got great sores where the salt and wind had rubbed down our skin. Sores between our toes and on our top lips were the most common. A mustache didn't help, the hairs aggravated the rawness” (Winterson, p. 38).

Winterson projected another significant facet of fiction and that the truth especially historical is relevant and subjective, rather than being fixed and absolute as was seen in the writings of historical writers. In the initial chapter of the novel, Henri seems to have a great fascination for the French hero Napoleon and deems him to be "the center of the world"(Winterson, p.13), but in the fourth chapter, he seems to have no liking for him anymore. Villanelle on the other hand, considers Napoleon "monster" right from the beginning. The concept of Henri having a diary to record the events that is a subjective view of history, which is criticized by his own friend, Domino, because he is of the view that truth cannot be kept in a diary like this, rather truth is relevant and changing as time changes, this is what he hints to Henri "The way you see it now is no more real than the way you'll see it then" (Winterson, p. 46). Domino's view is what is the view of historical fiction.

Winterson, through the inclusion of diary episodes, wants to assert the fact, that history is not a truth, rather it is the narration of thought and feelings of a person who acts or deems himself a historian and later the readers deem it too. It is pointed out by critics that she acted like a typical historical writer when she mentions the exact date and number of men "July 20th, 1804. Two thousand men were drowned today" (Winterton, p. 24), which is a purely objective approach, but she, at the very same time, shows her fascination towards emotions rather than fact and figures, which indicates her subjective.

Recalling the past and seeing its effect on the present is clearly important, despite the idea that remembrance can make the entire present appear abundant in accepting the flaws in what the present still has in store for us. Remember that when remembering the past, it can also be present and future. to assert this point, Winterson repeated five times "I am telling you stories. Trust me".(Winterson, p.40). She used this phrase to persuade readers that what she detailed in her narrative was true. During the course of the novel, a declaration is made, previously characterized by Christina Paterson (2004) as a "mantra" for Winterson's work as a writer. Given Winterson's infusion of transcendental and transformative significance into art, literature, and, particularly, storytelling, Paterson's choice of the word "mantra" is attractive. It also asserts the fact that historians never come up with the truth, as there is no exact concept of truth.

Winterson is committed for establishing the fact that history is nothing other than merely an imagined frame of mind, multiple narrations of events and gossip. This is narrated through Henri when he comes out that no one exactly has any idea what actually encompasses all "we relied on gossip"(Winterson, p.16), and these are related to make amusement. He also makes a confession that his narration about the Boulogne camp was planted and based on lies. The historical element can also be traced within the notion of "time". Winterson is of the view that the past is the time that neither no one knows exactly nor the narration of that time is real. It is something in imagination rather than a factual era. Hence what is deemed as history is fabricated and planted by the mind because "Time is a great deadener. People forget, grow old, get bored " (p.32). and "There is only the present and nothing to remember" (Winterson, p. 43).

Winterson not only broke the nexus of conventional historical writing trends with regard to the presentation of history, but also challenges the conventional terms, tones and set beliefs. Villanelle deems a historical heroin who has thousands of followers as "monster", in addition, she used to do a job in a casino, she used to wear the costume of a boy, she gambles and lives according to her passion for life not what the conventions or terms of the society sets for her. "I dressed as a boy because that's what the visitors like to see. It was part of the game" (Winterson, p.54). Her upbeat personality and lively presentation defy social norms.

Another significant facet is that through their narrators, i.e. Henri and Villanelle, the depiction of history and historical events are mere the projection of these characters and their traits which is yet another derivation from historical writing and in line with historical fiction. On one hand, Henri glorifies himself and his adventure in the army "soldiering is a fine life for a boy" (Winterson p. 8), and draws the attention of paradoxical events, and their narration of historical events on the other hand. That is based on what was being told to him earlier and what he comes to realize later. On the other hand, the narration that is related to Villanelle, the second narrator, is highly critical and fabulous in terms of fantastical representation that can be termed as dream like the depiction of the events of the past which is certainly history. When Winterson required Villanellin to interpret the present in historical terms, she confirmed this "The future is foretold from the past and the future is only possible because of the past. Without past and future, the present is partial. All time is eternally

present and so all time is ours. There is no sense in forgetting and every sense in dreaming" (Winterson, p. 62).

Fictional depictions are included, though the novel deals with a specific historical period and events to give it a historical touch rather than making a historical record. Examples of such images are "Villanelle's webbed feet", "walking on the Water", "Villanelle's stolen heart" and "Patrick's telescopic eye." Being one of the illustrious instances of fictional study. *The Passion* marked history and fiction through the utilization of "fantastic images." However, the fantasy is found in the novel under analysis is not merely meant for escapism rather as indicated by Burns (1996), for Winterson, that "fantasy...is the source of belief and often the bread of survival" (p.286). In the novel, it assisted the readers to reorient the history and draw the difference between history and the truth, history is not necessarily the truth, truth can have multiple interpretations remarks.

The reader can note the diary that Henri wrote during his eight-year military journey can certainly be used as a suitable means of reconstructing history, as it contains details of the battle record and the lives of soldiers, as well as the fact that he wrote down everything that Napoleon said and also contains details of his personal life. Henri claimed that the events he describes are true events that occurred on the ground. On the other hand, he did not present the original version of the events, as he considered himself a witness who lived during that historical period. An average reader can note that the main goal of choosing Henri as a war correspondent in that historical period is to confirm the truth on the ground and shed light on the historical truth by including real historical events such as the Boulogne camp and telling the reader about the English Channel.

Throughout reading *The Passion*, it is found that the French soldier Henri has a strong liking for Napoleon and is deemed him as a great hero. In the novel, there are some passages spared for the elaboration of Napoleonic wars as well. But the incidents of the novel are not mere limited to these historical events of Napoleonic wars. During the war, Henri, in order to keep everything safe and recorded, deemed it essential to maintain a diary so that he may have an actual record of the events. It is inscribed in the novel *The Passion* as "This diary, as a tool for redefining history, contains more

than just the minor details of Henri's life or a standard record of battles. He also writes down what Napoleon says. ...This indicates that Henri was a reporter of his time, someone who met Napoleon and listened to him." (Pressler,1997, p. 17)

It is imperative to indicate that the diary of Henri is the reflection of past events which is historically factual to inscribe the events of the past. The presentation of Napoleon as "[Napoleon] was the center of the world" (Winterson, p. 13), is yet another historical reference that is being made by Winterson in *The Passion*. The author reconstructs history via her central characters and she uses Henri's diary as an intertext to reflect the past. Christopher Pressler defines the diary "as a tool for redefining history, contains more than just minor's details of Henri's life or a standard record of battles (1997, p.17). Pressler's accounts clearly give readers an idea that what is written in the diary is far from being credible as it includes trivial details along with Henri's personal memories. The battle events, incidents, victories, defeats and other incidents of the Napoleon wars are described as a part of history consciously. Henri's idea of writing events in the diary is the objective portrayal of history, which would have been an imitation of history if he had managed to do so consistently.

Henry tries with all his might to admit that any historian has fanciful motives for his theme. "I invented Bonaparte as much as he invented himself" (Winterson, P. 158). This form of history helps to encourage the intervention and incorporation of imagination in a form that is very objective and precise. Villanelle is shown in the text who is making critical remarks and depiction of existing norms of the society towards women. Like a typical historical fiction, Villanelle subverts, reorient and deconstruct the entire fabric towards the women when she wears the boyish dress, works in a casino, gambles and has lively and free nature. On the very contrary, the "chivalric romances" has made parodic when Henri is shown taking the heart of Villanelle. In "chivalric romances" Henri can expect a reward in the form of love from his lover but here Henri is left unrewarded and he does not have the love of his darling. Henri's initial intention to bring and maintain a diary to keep record of the events, which would be an objective view of the history like typical historical writing is later retrieval and subversion to it and becomes parodic of the narration of historical writers about the past events.

The concept of factual events and history in *The Passion* is much distinctive than those who belong to the historical genre of writing. Though factual places, figures and events are there, but their treatment is not meant to record history and the sequential order of the happening, rather these are more prone towards self-reflexivity than historical narration. Even keeping a diary on the part of Henri is not hinted towards the objective perspective of history, and this can be supplemented through Henri's own remark about it "I don't care about facts, Domino, I care about how I feel. How I feel will change, I want to remember that" (Winterson, p. 29). Another subversion that Winterson introduces in *The Passion* like a typical historical is the projection of the feminist side of his characters. In conventional history, male and muscular side of characters and figures seemed to be dominated.

2.5.2. Gender Reorientation in *The Passion*

Henri is projected as a character who lacking muscular qualities that are essential for a soldierly figure. In addition, Henri's liking for his own mother and sickness for home is also referring towards the feministic aspect of his character when compared to the role of a soldier is concerned "I was homesick from the start. I missed my mother" (Winterson, p. 6). In addition, Henri is afraid of darkness, which is a feminist trait rather than a muscular one. But on the contrary Villanelle, the leading female figure in the novel, a possess muscular figure. She is shown as the one who breaks the constraints being imposed on women, she instead of being homesick, roams in the street and works in a casino. "I walked the streets, rowed circles around Venice, woke up in the middle of the night with my covers in impossible knots and my muscles rigid. [...] I ate when food was put in front of me and slept when my body was throbbing with exhaustion" (Winterson, p. 62).

Winterson very skillfully adopts another historical aspect of fiction and making subversion from typical historical writing by adding new dynamics to gender roles that determined their identities. Men were presented in history as chivalric figures who indulged in heroic deeds and women are portrayed mere assistance and those who looked after homes. But Winterson depicted the scenario, otherwise, she presented Henri as a figure who is homesick and lack muscular traits despite being a soldier which is a parody of the chivalric deeds of historical figures presented in the historical

writing. On the other hand, cross-dressing, roaming in the street and working in a casino, Villanelle despite being a female in the presentation of “masculine women” which again is mocking at the heroic deeds of muscular historical figures. In addition, both the mother in the novel, i.e. Villanelle’s mother and the mother of Henri are projected as authoritative and vocalized figures rather than being submissive and subjugated.

The very projection of Villanelle's figure in the novel is something not generally observed in the daily lives of women. She is seen by Henri as an extravagant woman who has more of muscular traits than of feministic. She is not like the other women in the novel. Through the image of Villanelle that is fantastic, Winterson presented a historical aspect on one hand, and showed the unconventional and mighty dynamic of a woman on the other. The astonishing image about Villanelle is presented by Henri during boating “I raised my head fully, my knees still drawn up, and saw Villanelle, her back towards me, a rope over her shoulder, walking on the canal and dragging our boats.” (Winterson, p. 129). The image crafted by Villanelle about “Queen of Spades” whom she has lost her heart during gambling, is a married mysterious woman.

2.5.3. Depiction of War in *The Passion*

As a historical novel, *The Passion* is encompassed in the context of the Napoleonic wars. War is a major theme in the novel under discussion. As a natural facet, war has a devastating and destructive influence on the lives of people who become victims in either way, at any level, and the Napoleonic wars are no exception. As in the novel, the readers informed that most of the friends, fellows and co-workers of Henri, who was in the army of Napoleon, were slaughtered in the war, and their families had to suffer incurable and immeasurable loss, which is being the actual loss other than the physical devastations that is estimated and calculated after each war. Through Henri, who is also the recounter of the tale, the readers are made known that whenever their army makes advances, they have to suffer the loss of their soldiers’ lives and the injuries they receive.

Because of the cursed war, which was led by Napoleon, the numbers of people who became a victim of their advances in the war is uncountable. The buildings, fields,

crops and entire civilizations seem to be crumbling as a result of the wars being depicted in the novel *The Passion*, under analysis. To Henri, amid that situation, there was no hope of things getting better or improved in either way. Soldiers who were serving in the armies and common masses to become restless, due to the ever-prevailing phenomenon of war and they lost hope of any betterment. It is due to the very fact that people like Henri, Villanelle and Patrick flee away from the army in Russia and fancy to have improved life in Italy even if the plans of Napoleon collapse either due to army defeat or due to Russian winter that is most likely to kill army.

But that too does not make any difference, as readers informed that Patrick died during that venture on the way. Henri is imprisoned on the island for a lifetime as he commits murder. It was due to the devastating impact of the war that Henri was an admirer of Napoleon, at the beginning of the novel, does not seem to be the same later on in the novel. The very concept of the war is so distressing that in the war everyone is slaughtered other than their own army deeming them as an enemy as in the word of Henri about the enemy that is “someone who is not in our side” (Winterson, p.79). After thousands of killings, Henri realizes the uselessness of that activity of war “if that were true, how could the world go on? How could we ever get up off our knees? How could we recover from the wound of it?” (Winterson, p. 43). The very presentation of Napoleon in the novel *The Passion* is indicative of the theme of war as he is real and actual figure, and one of the most illustrious among very few military commanders in the human history. It is further strengthened through the fact that he has thousands of followers. He led many expeditions and hence is resulted in the slaying of thousands of human beings.

CHAPTER THREE

3.1. BELOVED & THE PASSION: A COMPARISON

The major objective of the present study is to compare two postmodern novels by utilizing historic fictional features. After going over each novel, one by one in the previous chapter and reviewing the key themes of each novel, an average reader may notice that there are common features in narration, history, memory, past, gender, and major differences in both the novels, i.e. *Beloved* and *The Passion*. These common features and major differences were drawn keeping in view historical fiction as a means to comparative study. Furthermore, there are many thematic connections in both works under consideration, such as war, slavery, gender roles, and the quest for identity, as well as race and class strife in both *Beloved* and *The Passion*. In this chapter, such important themes were discussed and analyzed side by side, with comparisons and contrasts described in the framework of historical fiction, which is the theoretical concept on which the researcher based the analysis of the two novels. In this regard, the researcher will have a look at history, memory, narration, the major themes, commonalities and significant differences that are analyzed in this chapter for both novels under discussion in the current study.

3.2. History, Memory and Narration in both Novels

The most common thing among both the novelists is the way they have put history and fiction side by side with the concept. This technique of historical fiction literature was adopted, used and perfected by both these novelists in *Beloved* and *The Passion*. Both of these novelists took up real and actual events of the past, even persons involved are real, their names and where about places and even dates and names are actual, but the innovation of these novelists is that they projected them through fictional characters, and literal fashion instead of mere depicting historical events and narration in the objective and conventional manner. Hence, there is no denying the fact that both the novelists have recreated and reoriented the concept of history and historical narration. To them, historical recounts are not what was there in the minds of historians or historical fictionists, but the interpretation is what was in the minds of those who were reading and feeling it.

Before them, the history and historical narration towards historical events such as war and slavery were objective and meant to present truth that was based on the sequential order of the events, but they gave the history and historical narration a new dynamic. Instead of making history a sequential touch, they deal it with literal and fictional ways. Under them, history and historical narration have become subjective and open to diverse interpretations and identities. The concept is no more fixed limited and objective. Hence, the point of view of both the novelists, i.e. Morrison and Winterson are contrastive as far as historical fictionists are concerned. Although there are hints of actual events, persons, places and even dates and names are real, but still, the treatment towards these actual and historical events is literal, fictional and opposite to what is being taken up before these novelists.

The concept of memory is a key as far as the historical discourse is concerned in historical recounts of events and that too is essential as far as historical fiction is involved. In *Beloved* and *The Passion*, the concept of memory performed an important role. In *Beloved*, the concept is embedded in the act of the protagonist Sethe who slayed Beloved, her daughter so as to free her from the clutches of enslavement, but after slaying her daughter, she never came out of the memories of her daughter, and she remained within the dark shadows of memory, which even haunted the family through the ghost of Beloved which is yet another reminder to memory. Similarly, Henri's intention to keep and maintain a diary in *The Passion*, is a striking example and hints towards the concept of memory in order to keep a record of the historical events. In addition, what he narrates in the novel about Napoleon and his warfare or personal accounts are all related to the concept of memory.

Apart from the above-mutual features, during comparative analysis, an average reader may notice that there are other common features in both novels as well. The chief among them is the historical narration and events that are tied up with the concept of war. In *Beloved*, there is an account of the civil war of the black Afro-Americans who were fighting against the tyranny and ill-treatment they receive due to the slavery they were in, while In *The Passion*, there is an account of Napoleon's war and its cruelties. Again, both Morrison and Winterson treated the theme of war much differently from those historical writers who led it in sequential order of events. They reshaped and retuned the concept of history, the narration of wars, depictions of the

aftermath as their style, tone and treatment is typically that of historical fictionists rather than of historians.

Both novels contain factual events and historical narration with precision and accuracy as far as the historical narration is concerned. For example, in Toni Morrison's novel *Beloved*, there is the actual and real event for "Lincoln's assassination" (1865), "President Grant's administration" (1869-77), or the "Fifteenth Amendment" (1870), and "Margaret Garner's infanticide" but that too was projected and presented through the infanticide of a fictional character in a literal manner and that is through the character of Sethe. That is the moderation which was brought to light by the historical fictionists, which was further renovated and heightened by both Morrison and Winterson. Likewise in Winterson's novel *The Passion*, there are also hints such as "Napoleon, Josephine, Guy Fawkes, General Hoche, Madame Clicquot and Madame de Stael". These are actual and not fictional but still are dealt with in fictional and literal ways instead of sticking to conventional mode.

In order to give authenticity and actuality to their historical narration, both the novelists used the actual and accurate names of places. For example, in *Beloved*, there are the actual and real names of places and the states of America such as Ohio, Kentucky, Cincinnati, Ohio rivers and also the house "124 house." Where Sethe the main character used to reside. Also in *The Passion*, there are hints to "Venice, Russia and England" which are indicative of actual places. In addition, the time span that is depicted is actual and real in both novels, For example, in *Beloved*, it is regard to the time span of Afro-Americans when they were slaves and subject to multi-layered subjugation in the hand of the white Americans, while in *The Passion*, the time is the 19th century, so the novel depicted Napoleon's wars and its impact to the people of "Venice, Russia and England". In the midst of serious events, there is a narration of trivial and ordinary events. For example, Henri was a cook of Napoleon, but instead of mentioning his personal or military attributes, he talks about his passion for chicken which is quite non-conventional as far as the historical depiction is involved.

The inculcation of the polarity of narrators is a common trait shared by both novelists in both *Beloved* and *The Passion*. In *Beloved*, it is done by means of Sethe and the third-person narrator. While In *The Passion*, the narration is done by both

Henri and Villanelle. Both the novelists are more concerned about fiction, fantasy and feelings rather than having any inclination towards history, true sequential recounts of historical events. The titles and the subject matters of both novels are akin to each other, though with some dissimilates that will be discussed in the proceeding passages. Last but not least, both novelists kept the tradition of storytelling alive in their own ways. Through the storytelling mode, they projected their viewpoints before the readers in an applied way. Sethe's recounts are derived from Afro-American folklore traditions while Villanelle's fairy tale about her and her family in *The Passion*.

3.3. Common Features in both Novels

The first commonality between the two books is that they were both written and published within a period of literary studies known as the post-modern period. *Beloved* was written in 1987 and *The Passion* also was written in the same year. Hence, it is natural to have strong common features between them with regard to the trend of the period in which they were both written and published. The most common features that are there in both novels with regard to historical fiction is the use of memory as a tool to revisit history. The second common feature between them is the treatment of history that both the novelists have given. They took up the concept of history in a similar way, which is distinctive as far as historical factionists and the way both of these novelists have taken up

Both the novelists utilized fictional and imaginary depictions which give a fictional and literal touch to their narration. For example, in *The Passion*, there is a recount of depictions such as "Villanelle's webbed feet", "walking on the water", "Villanelle's stolen heart" and "Patrick's telescopic eye", which are placed side by side with historical recounts of the events with regard to the illustration of history in *The Passion*. While the very concept of "The Queen of Spades" is mysterious and fantastical. Similarly, Villanelle's lesbian relation in *The Passion*, and the concept of the ghost of "beloved" is something that is missing in historical recounts of historical writers. These are highly imaginative, fanciful and fictional which is equally found in both *Beloved* and *The Passion*.

Henri's purpose to save a diary is identical to his intends towards life during his army time. Likewise, the entire persona that Winterson illustrated about Villanelle is a

projection of self-assertiveness at one hand and self-projection at the very other hands. She used to wear a boyish dress as it is liked by the clients at the casino. She used to wander in streets, gambles and has a lesbian mindset, only because these things are her passion and psyche projection. In the similar fashion, the escape of Sethe in *Beloved*, is meant to drive life out of slavery, so that she may be able to assert her identity. As a result, both the female recounters and the protagonists of the novels have self-recognition and identification rooted in their fundamental essence, which is crucial when it comes to historical fiction elements.

Another common feature that is found within both the novelists is the way and mean how they depicted and dealt with gender roles in *Beloved* and *The Passion*. As both the novelists are women, so the protagonists and narrators of both the novels are women as well, i.e., Sethe in *Beloved* and Villanelle in *The Passion*, as a result, both novels can be termed as feministic studies. It is further asserted that female narration is done through female recounters about the rights and privileges for women. That is shared features and also their narration mechanism is also feminist. Morrison was perhaps the most influential female vocalist of her time and likewise when Winterson depicts Villanelle in *The Passion* as “I dressed as a boy because that’s what the visitors like to see. It was part of the game” (Winterson, p.54). She seems to be on the same line and cannot be deemed deficient in any way to Morrison.

Projection and glorification of women is yet another common feature that is shared by both novelists. Sethe, though not as liberal and joyous as Villanelle is projected as a warrior who tries to break the shackles of slavery and tries to assert herself, her identity and her class. She glorified by Morrison in a much different and noble way. She projected as an emblem of change, resistance and revolt which is indeed heroic keeping in view the context of slavery. Likewise, the projection of Villanelle is projected as a key and influential figure in *The Passion*. Her traits, liking and activities presented by Winterson as glorified deeds with exertion. Even the mother of Henri and Villanelle is projected in a similar fashion as the authoritative and dominating figures. Henri used to be homesick because he never comes out of the craze of his mother. Hence, a feminist on the one hand, and glorification of women as major characters as well as encounters of the events in both novels is indicative of women glorification on the other.

The concept of murder is yet another shared feature that is found in both novels. In *Beloved*, the murder or slaying of Beloved by the hand of her mother Sethe is followed by lifelong consequences. On the same note, there is the murder of Villanelle's husband in *The Passion* and Henri is alleged that he killed him. Cruelties and inhuman treatment in both the novels either in the form of war as in *The Passion* or through the lens of slavery in *Beloved* are also quite common. Humans are suffering in both novels, either at the hands of war-minded people or under the concept of master and slave, who treat other humans inhumane and mercilessly. The concept of alternate identity is also shared by both novelists. In a state of identity-less, Sethe tries to reorient her personal, national and cultural identity and subverted the current state of identity. While In *The Passion*, Villanelle's passion for lesbians is perhaps a projection of an alternative that can be homosexual in nature.

3.4. Major Differences in both Novels

A comparative study cannot be considered complete until the different characteristics from both novels are brought to light. Hence, it can be demonstrated the major differences between the two novels, i.e. *Beloved* and *The passion*. Through reading both novels, an average reader may notice different elements from both works after deep study. If the researcher took sight of the thematic differences, one may notice that there are major differences regarding both novels. For instance, in *Beloved*, there are slavery, suffering, pain, hungry, anguish and sexual abuse as the major themes, but contrastively in *The Passion*, there are war, love, gambling, happiness, passion and liberalism are the key themes, As regard for structure, *Beloved* is having three sections while *The Passion* consists of four parts. In *The Passion*, there are heroic deeds and feats of bravery in the form of Napoleon's war, but in *Beloved* only slavery, subjugation and imperialism are prevailing which are quite in contrast to each other in thematic and structural grounds.

It can be observed that the major difference is in terms of tone, style, and environment in both works, which are different from one another. The environment in *Beloved* is strikingly different, where there is fear, danger and hazard. Life seems to be staggering under the clutches of slavery. There is no security or peace in the life of Sethe who is the protagonist of *Beloved*. While in *The Passion*, the way Villanelle and

her family are depicted is something out of the daily life and can be termed as a fairy tale atmosphere. She wanders, gambles, works in a casino, wears a boyish dress and has a lesbian mindset. Even the character traits and persona of both the protagonists, i.e. Sethe and Villanelle are totally unlike each other in terms of their nature and the circumstances they are in. Sethe is projected as an emblem of suffering and dilemma, a life full of miseries and suffering, while Villanelle, on the contrary, is projected as joyous and carefree full of life and energy. Also an average reader may notice that Sethe's "ghost of beloved" in *Beloved* is contrastive to that of Villanelle's "The Queen of Spades" in *the passion*.

The very concept towards sex is different in both novels, Villanelle has a liberal and homosexual view, and the hint towards sex and lust is also there in *Beloved*. When Sethe is chained in a slave room, she is surrounded by other male slaves who have lustful casting at her. But the very nature and essence are dissimilar in both the novels. So, the disparity can be observed with regard to sex and gender roles in both novels. In *Beloved* such depictions are replaced by gloom, melancholy, dismay and regret, but In *The Passion*, there are instances of fantastical and fanciful illustrations such as "Villanelle's stolen heart" and "Patrick's telescopic eye". In addition, the role and persona of the mother in both novels are contrastive to each other. In *The Passion*, mothers of both Henri and Villanelle are projected as authoritative while the role of Sethe as a mother is totally different. She slayed her daughter and her sons later left her when the house is haunted by the ghost of their sister Beloved. But in *The Passion*, Henri is always homesick mainly due to his strong fascination and liking for his mother.

As it is encompassed earlier, that both novelists are women and feminists in their approach, and hence have projected and glorified women in their novels. However, the manner in which they have done so is strikingly different. Morrison projected Sethe as a major figure, but she is neither joyous nor carefree, rather she is projected as a heroic figure who acted as an emblem of courage, bravery, resistance and revolt against the clutches of slavery and loss of self. In spite of all the personal miseries and dejection, she acts as a token for those Afro-Americans who are willing to change their fate and life through their efforts rather than accepting their slavery as fate. On the contrary, Villanelle, in *The Passion*, is projected as an emblem of joy,

pleasure, happiness and a woman who is independent and liberal in her outlook. She does whatever pleases her. She is projected as homosexual and having more of muscular traits than of feminine. On the contrary, Even there is a difference in the way gender roles are assigned in both novels. Women in *Beloved* are submissive, humble, sufferers and a tool for sexual abuse while on the contrary, In *The Passion*, women are projected as liberal, independent, authoritative and homosexual.

Sethe as a woman and as a mother is a matter of subjugation and submissive, while women in *The Passion* are joyous, carefree and are full of zeal and zest of life. In addition, characters in *The Passion* are having different roles as compare to their genders. Villanelle is shown to have more traits of men than women. Her habit of cross-dressing, love for "The Queen of Spades", roaming and gambling are entirely masculine traits while Henri is having more of feminine attributes than of masculine. Like women, he is always homesick and having terror of blackness. The alternative roles of gender are a key in *The Passion*, but these are totally absent as far as *Beloved* is concerned. In *The Passion*, women's imperialism and authority are an embedded fact, but in *Beloved* women are more subjugated than men as being slaves. Men are facing mental and physical suffering while women are additionally subject to sexual abuse as well. They are utilized as sex toys or producers of children, and left wretchedly when they are no longer useful for sexual or infernal purposes free people.

3.5. Theme of Slavery in both Novels

Beloved, is the best novel which is written in the context of Afro-American black slaves by Morison, who are living a miserable life under the subjugation of their white masters, who treat them inhumanly. They were deprived of basic human and civil rights. They were mere tools who were used to work and obey and nothing was granted to them in return. Apart from the physical, slavery has brought about mental, emotional and identity crises for the slaves. They were living without home, country, self-esteem and self-identity. This has a devastating and negative impact on their lives, but Morrison instilled the spirit of revolt and resistance against all this in order to give them a move to come out of that slumber and fight for their rights. Though their fight was strikingly different from the fighting that was in *The Passion*.

The most devastating impact of slavery, as is mentioned by Morrison in *Beloved*, is the concept of self-alienation. The characters after carrying the burden of slavery for decades and generation after generation have become insane and alienated. Paul D. is an instance of this dynamic of slavery, he becomes so insane and alienated that at one point of time he was unable to make the distinction whether it is screaming of his or someone else is screaming. He often questions himself whether he is a real man or not, and he has doubts regarding the value of being a person under slavery. As stated by Barnett (1997), that, "rape is the trauma that forces Paul D to lock his many painful memories in a tobacco tin" (p.418). Paul D. represses his memories for the terror of revisiting the psychological repercussions and sufferings that may have created by history linked to slavery and its effects such as rape. Sethe the main protagonist of the novel, is also living under humiliating conditions and the Schoolteacher mentioned to his pupils about her "animal characteristics". When she escaped, she was merely searched so as to take maximum advantage of her fertility period. Women were treated as sex tools and a producer of slaves. Under slavery, no doubts men were cruelly and inhumanly treated but the way women were treated is even more inhuman and wretched.

Sethe, in addition, was so depressed after being unsuccessful in her attempt to escape which was actually a revolt and an attempt to free herself from the clutches of slavery that she slayed her daughter. It was a desperate attempt to save her from the life she herself has spent. When a mother kills her kid that is the extreme stage that cannot even visualize how inhuman and ill-treatment she had gone through her life. Sixo, another character in the novel known as a wild slave, the character of Sixo, can be read as, "Sixty Million and more" (Morrison, p. 274). One of the extreme dynamic of slavery that can be extracted from the very same incident when Sixo tries to justify his breaking the rules, "the Schoolteacher beat him anyway to show him that definitions belong to the definer--not the defined" (Morrison, p.190). It is indicative of the fact that slaves are considered inhuman, low class and even belonging to sub-race.

Morrison pays respect to the number of slaves in America by calling the character Sixo, which is what the dedication alludes to, he also tried to escape, but he was caught in his attempt. When he caught, he was burnt alive. That is another very

miserable and heart-rendering impact that is depicted by Morrison in *Beloved* with regard to the impact of slavery.

Slavery has psychological impacts on the slaves even after they get freedom. The fight for freedom is yet another sort of conflict that is going on in *Beloved*. The movement and moves the slaves make in order to get themselves out of the bandages of slavery. Sethe always tries to leave the Sweet Home of slaves, but she is constantly tormented by memories and experiences of the past, the miserable treatment she received. The consequences of slavery on women are manifold as compared to men. Not only they were sexually abused and raped are committed, but they were also utilized to give birth to kids and after the delivery, they were snatched away from them. Hence, they acted as a tool for sex and the breeders of new slaves. This was very reasonable for Sethe's attempt to murder her daughter, she never wanted Beloved, her daughter to suffer the same fate that she had lived not only physically, but also mentally and emotionally in a state of affairs that are awful, horrible and miserable. But after committing such an act, she becomes the slave of her consciousness as well which added more fuel that burnt her heart rather badly.

Baby Suggs, the mother-in-law of Sethe, is another example who becomes a victim of slavery in a severe way. She was brutally treated, sexually abused and being deprived from maternal affection. In order to depict her tragic life with regard to slavery, Stamp Paid is of the view like this "Sixty years of losing children to the people who chewed up her life... five years of freedom given to her by her last child, who bought her future with his, to acquire a daughter. See that daughter slayed the children (or try to); to belong to a community of... free Negroes. and then have that community step back and hold itself at a distance well, it could wear out even a baby Suggs, holy" (Morrison, p. 177). Sethe on the other hand, was not only deprived of her education in her childhood, but also deprived of human rights in her youth and motherhood when she becomes a mother.

This entire treatment led Sethe to believe that children must be discarded. So that they may be saved from such humiliation. This all culminated in "her brain was not interested in the future. Loaded with the past and hungry for more, it left her no room to imagine, let alone plan for, the next day" (Morrison, p.70). It was due to all

this that she has no hope of the future and any betterment to exist in the time to come, either in her own life or in the lives of her kids. As a result, she informs Denver, that "nothing ever dies and that the pictures and images of things remain" (Morrison, p.36). Sethe becomes socially, mentally, emotionally and spiritually a crippled individual as a woman and as a mother due to the experiences she had in the past, the scenes going in her life at present and what she visualizes about the future "In portraying the capacity of the past to haunt individual and community life in the present, *Beloved* brings into daylight".(Lawrence, D. 1991, p. 231).

Sethe as the protagonist of the novel, is further enslaved to the memories of her past, the physical, mental, emotional and maternal suffering she has gone through. Above all, she is enslaved to the sense of guilt of slaying her daughter. In a desperate action, she slaughtered her daughter, rather than tried to kill all of her kids but later on she is always haunted by the memories of that guilt and she remains a slave to her sense of guilt once she gets freedom from slavery. Her enslavement towards the memories of the past has depicted by Morrison 1987 as

she was not thinking of the atrocity the men committed on her...., but by this negation, the reader has been made aware of the horrible sexual act that she has been physically abused. Suddenly there was Sweet Home rolling. out before her eyes... it made her wonder if hell was a pretty place too... the most innocent occurrence or image has connotations that bring back the horror of what happened at the picturesque Sweet Home. (pp. 6-107).

In contrast to *Beloved*, the theme of slavery is not as much of a dominating theme as was the war in *The Passion*. An average reader, however, could notice that the theme of slavery exists in *The Passion*. This theme can also be observed as having played a historic role in the lives of people. War is a significant subject in *The Passion*, while slavery is a key issue in *Beloved*.

As there are reference towards the war of civil rights in *Beloved*. Likewise, in *The Passion*, there are also hints towards the slavery of Villanelle, the main heroine of the novel, who enslaved herself during gambling, The reader can realize that it is clear slavery was practiced on Villanelle by her husband, the previous cooker of Napoleon.

Villanelle, who loses her freedom and is sold as a prostitute to the commanders by her husband. Therefore, she should work as a prostitute and not enjoy her freedom. That makes her a persecuted woman who was deprived of her rights in wartime and is considered an example for women in that time period during the Napoleonic wars. Villanelle agreed to accept heterosexuality in all its forms, and she even accepted the idea of marrying a French chauvinist chef, as he mentioned to her that, "we could travel the world" .(Winterson, p., 96). She views the notion of marriage as a solution to get away from her consuming relationship. So that she clarifies: "We were married without ceremony and set off straight away to France, to Spain, to Constantinople even. He was as good as his word in that respect, and I drank my coffee in a different place each month"(Winterson, p. 97).

An average reader may note the mistreatment that Villanelle received from her husband, the French cook, who is still her husband. After that, he possessed all the power over her, treated her as his slave, prostituted her by selling her to "an officer of high rank", and decided to make her a purpose and a source for men pleasure, by offering her to the French officer for his sexual pleasure, exposing her as a perversion. For the French General, the pleasure of the masculine look at her strength to disguise as a boy, "This officer looked me up and down in my woman's clothes then asked me to change into my easy disguise. He was all admiration and, turning from me, withdrew a large bag from within his effects and placed it on the table between himself and my husband. This is the price we agreed then, he said. And my husband, his fingers trembling, counted it out" (Winterson, P.99). Her very conduct and way of living as an independent and liberal woman are also indicative of the fact that she is seeking freedom and breaking the shackle of slavery to enjoy life to the fullest irrespective of the norms of society.

Throughout the analysis, an average reader can note that Henri is also enslaved himself to Napoleon. He served and cooked the food for him, despite that the job did not suit him as a French soldier or a diary writer as a journalist. He was also enslaved by the concept of home and his mother during his stay in the army, and there is a reference to his homesickness, "I was homesick from the start. I missed my mother. I missed the hill where the sun slants across the valley. I missed all the everyday things I had hated". (Winterson, p. 6).

Likewise, there are the enslavement of power and dominance that is dominating over the army who is always in the thirst of killing and bloodshed during wars. Also in *The passion*, an ordinary reader can note and consider that slavery was practiced on the soldiers who accompanied Napoleon in his wars between the countries of England, Russia, and Venice, countries that witnessed the wars, where slavery was practiced on them by their leader, Emperor Napoleon. The soldiers were like slaves obedient to their leader, and whoever disobeyed, would receive the most severe punishment. As the power, the word, and the authority were all for their leader, therefore the soldiers only have to obey orders, whatever the price. This is considered another type of slavery that can be observed in the novel, *The Passion*.

Last but not least, the main motive behind war, which is the dominant theme in *The Passion*, is to make people into slaves, to control them and their property, and to seize their lands, apart from the mass destruction, ruin, and inhuman killing that are the other results of war. While the main motive for the war in *Beloved* was to push the blacks to get rid of slavery and sectarianism and to search for their rights, dignity, freedom and identity for which all people search and fight for, and to get rid of white Americans domination and their barbarism that was practiced very harshly against the black Americans.

3.6. Theme of War in both Novels

Being a historical novel, *The Passion* is set in the context of the French revolution and Napoleon warfare's. In this novel, Winterson retold the story of Napoleon's rise and fall from the perspective of two groups or classes, i.e. Henri a soldier and as a cook, and Venetian intersexual adult woman Villanelle. She is the one who gambles away her life and freedom and hence is sold as a prostitute in the army. Although the novel is set in a historical setup and with regard to war yet the treatment of history and war is projected through the fictional and literal way by Winterson. It is related to the actual events of the Napoleon war and is expanded over half the century, set between 1769 to 1821. It is a painful period of mutation from the French revolution towards Napoleon's rise. It was expected that revolution will bring social change in France, but it was in 1793 France declared war against Britain. Conventionally, the expeditions of Napoleon are deemed as the conquests of a great military person but the

perspective of Winterson is conversably different in *The Passion*. To her, it was the desire for power and tyranny that led to these wars and hundreds and hundreds of innocent people become a victim of their wishful thinking.

Henri, a French soldier and cook, has a strong fascination for Napoleon, but later on, after witnessing the side effects of war and killing, he does not remain ardent to him anymore. The prison cage and inhuman treatment to prisoners is another hint towards the theme of war and its outcomes. Like chickens, soldiers are engaged in wooden cages and they become a puppet in the hand of those who captured them. These have dumbled and acted as a war toy as in the words of Henri “July 20th, 1804, two thousand men have drowned away.” Henri recounts in a war journal as, in addition, “in the morning, 2000 new recruits marched into Boulogne” (Winterson, p. 25). The dynamic of war is so cruel and ruthless that it is meant to wipe anyone and everyone “who is not on our side”. This is supported by the narration of Henri, when he is asked by a little girl that does he kills humans in war, and he tells her that he kills the enemy, and when she asks him who is enemy, he replies as “someone who is not on our side” (Winterson, P. 8).

Hundreds and thousands of people as depicted in *The Passion* are the outcomes of war who spares neither foe nor friend, it is just cruel and evil in its mind to carry on. Lust for power, authority and joy of killing led to the killings of thousands of people in the war scenes depicted in *The Passion* in particular and around the world in wars in general. Killings and bloodshed have a far-reaching impact on the lives of those who are injured and in the lives of the families who became victims to these baseless expeditions of killing. The remarks of Henri about the role of the army and the outcomes of the war can be quoted to support the researcher's findings as “It was a mess. Nowadays, he says, people talk about the things he did as though they made sense.... Words like devastation, rape, slaughter, carnage, starvation are lock and keywords to keep the pain at bay. Words about the war that are easy on the eye.”(Winterson, p. 5) It is no denying the fact that wars as depicted in *The Passion*, have consequence upon the killing, injuries and physical miseries at one hand, while destruction of property, starvation, mental torments along with rape and sexual abuse on the other hand which is immeasurable.

In addition, the devastations of war as delineated in *The Passion* are so deeply embedded in the memories of the soldiers who have witnessed themselves the entire devastation and suffering as is depicted by Henri “I longed for feeling though I could not have told you that. Words like passion and ecstasy, we learn them but they stay flat on the page. Sometimes we try and turn them over, find out what’s on the other side” (Winterson, p.155). Henri's words, expressions, memories and depiction of wars are an emblem of understanding the concept of war. When Henri joins the army, he is deemed to serve humanity and just to fight against the enemy but later on, he comes across the notion that “someone who is not on your side”(Winterson, p. 8) is termed as an enemy. The later impression of Henri “I thought I was doing a service to the world,” Henri articulates, a service he later reflects of as “folly” and as “just a pile of dead birds” Which is ended up with the subsequent feelings “The dead are dead, whatever side they fight on,” he says, "Numbers win, not righteousness".(Winterson,p. 134).

Unlike *The Passion*, which is set in a war context, the environment of *Beloved* is much different and there is war no doubt but that war is a struggle or battle for civil rights and not for snatching the rights of others. It was not either meant to kill an enemy or to assert power and dominance over others. Rather, it was a battle that is fought by black slaves of Afro-Americans who are seeking for their basic human rights. This battle is going on at certain levels, i.e. against cruelty, injustice, rape and slavery at one hand, and within one own self and battle for identity at the other hand. Black African slaves lived a miserable life in South America, a life without any personal, cultural or self-identity, inhuman treatment like beasts of burden, breaking off from families, beasts like work under the heating sun, received a severe beating, women were raped and sexually abused, women were used as a sex toy and as a mean to produce children so as to increase the numbers of slaves under subjugation.

The battle that is there in *Beloved* is not of killing and bloodshed, rather it was a fight for self-identity and to get rid of slavery through the mechanism of escape and revolt. Hence, the nature of war or battle is strikingly different from that was in *the Passion*. Instead of fighting and killing, Sethe the main character tries to escape from the prisoner in order to get herself and her children out of the chain. It was made unsuccessful but her attempt is an emblem of hope and a way out provided to other

fellows. Similarly, Sixo is known as a wild slave who also tried to follow the trademark of Sethe and in an attempt to escape, he is caught and burnt alive. Consequently, the war of black is where lives are given, blood is donated, kids are killed, the burden is carried and still being rewarded inhumanly and miserably. But their fight and resistance for their civil rights never come to stop, and it continues till they are able to win the battle and were granted civil and human rights.

The black slaves were fighting a war against social, economic, cultural, lingual, political, community and spiritual maltreatment, they were receiving at the hand of "their owners". They were fighting for their lives, survival and identity which is contrasted to the warfare in Winterson's *The Passion*. In *The Passion*, blood is shed, lives are taken, properties are burnt, women are raped, infrastructure is demolished and civilians are slaughtered to assert power, dominance and authority. But in *Beloved*, war is going on against own self. Sethe, in order to save her daughter from the same treatment she was receiving, slayed her, but she never came out of that torment and guilt. She remained in war with her conscience till her death. Black people as a race were in trauma and looking for their identity, self-respect, human and civil rights, so that they could live as normal human beings with regard, esteem, and as

3.7. The Quest for Gender and Identity in Both Novels

To begin with gender and identity are two interconnected features. It is the gender role in any society that determines the identity or status that will be given to an individual. That is why in order to project and quest for identity takes multiple gender roles in a given context so as to take maximum advantage out of it. In an enslaved society, the concept of self-recognition and identity is intricate and cannot be established so easily. As analyzed, that black people were enslaved in the novel *Beloved*, hence, there is a struggle that was glorified by Morrison with respect to identity and self-worth at the personal, communal, political, cultural, and lingual level that was going on among the black slaves.

As in the words of Schapiro (1994), for Morrison's protagonists African-Americans in a racist, slave society "there is no reliable other to recognize and affirm their existence. The mother, the child's first vital other, is made unreliable or unavailable by a slave system which either separates her from her child "(p.194). As

women are dominated in *Beloved*, hence the identity of women is further associated with their role as mothers. Maternal feelings were deprived from them as they were used as a tool to produce new slaves. Once they give birth, they were snatched from them. The identity of children right from the very beginning is undermined as they were deprived from maternal love, affection and feelings and they are brought up as slaves which totally shattered their self and identity.

As is asserted by Bonnet (1997), that "because the children have been deprived of proper nurturing, they have been unable to develop into real persons, it accounts not only for *Beloved's* crippled and ultimately evil character, but also for Denver's unnatural childishness and inner emptiness"(p.49). Both are places that have become so disintegrated that a mother may fail to recognize her child, and the child may be unaware of his or her mother once he or she has grown up, because the two were unfamiliar with each other. It is perhaps the worst form of slavery, as slaves owns nothing. That is why Morison focused on the very aspect to be highlighted that a sense of identity must be the key that will give strength and courage to Afro-Americans in their attempt to exert in life. Sethe throughout the novel, is unable to define her own "self", her role as a mother and as a woman. She is seen as referring to herself as 3rd person while narrating the birth of Denver.

The slaying of her daughter diminished her concept of self even more, and it is due to her daughter Denver that she managed to restore herself to some extent. Sethe and Sixo's attempt to escape is also a hint towards the struggle and attempt to assert their own self and freed themselves from identity-less to have some identity. Sixo attempts to manipulate the language that does not belong to him and hence is punished by the Schoolteacher, as slaves are not allowed to use the language of masters which is a powerful tool of asserting one's identity. It is also an attempt to self-projection and identity even in a state where there is no identity other than being a slave and a beast of burden. To give a name is also a sense of identity associated with culture and belonging. In *Beloved*, giving a name enabled the opportunity for slaves to assert their identity in spite of all identity loss. *Beloved* though nameless in the novel, yet not only the novel is named after her, but also the entire novel is based upon her. Baby Suggs rejects the Whites' name given to her, and she chooses her own name which is also indicated as an attempt for self-identity.

Paul D fails to alter and finds a substitute name for him as it is given to him by Garner “Garner called them men, but only on Sweet Home, and by his leave. Was he naming what he saw or creating what he did not?” (Morrison, p.220). But still, it implies his resolve to assert the naming feature to establish himself. In addition, language, which is yet another powerful tool utilized by white Americans to enslave blacks, was challenged by Morrison's characters in order to assert their identity, such as Eva, Sixo and Stamp Paid as they reject to use the language and diction of white American. Sethe and Eva give their children own diction and vocabulary so that they can fly on their own identity and self, rather on the footing of white Americans. In all and all, *Beloved* is an attempt to assert and reorient the self of black slaves by revisiting towards their culture, norms and values in order to free themselves from slavery and identity loss in which they were trapped for decades.

In *The Passion*, Villanelle is born with no identity, and she tries throughout her life to seek her identity through diverse actions and activities she crafts. These might be interpreted in another way around as well, but what she is looking for throughout her life is a quest of identity. She even goes beyond the boundaries of gender, sex and nationality to assert her identity and self as is extracted from the novel “you are a Venetian, but you wear your name as a disguise” (Winterson, P. 54). She gained the power which allowed her to change or rather interchange her gender according to the context, whatever was required. It allowed her to carry two faces and two identities in her societal and personal matters, and she is very clever in utilizing and using either of her identities in accordance with the situation “dressing as a boy is part of the game” (Winterson, p. 54). In the given context her cross-dressing decorum is justified as it assists her to please her clients.

Keeping both the identities, she acts in between two genders and hence receives favor from both the genders. In the disguise of costume, she has a connection with many men and through her mysterious character, she has similar linkages with women. That all is meant to assert self and identity. It was summed up by Winterson 1987 as:

I looked at my palms trying to see the other life, the.... The point at which my selves broke away and one married a fat man and one stayed here, in this elegant house ... Perhaps our lives spread out around us like a fan and we

can only know one life, but by mistake sense others ... Sometimes, drinking coffee with friends or walking alone by the salt sea, I have caught myself at that other life, touched it, seen it to be as real as my own (P. 144).

Villanelle's quest for identity through various tactics was explicated and depicted by Winterson as the woman tries to find something that indicates her lost identity, as she searches for it in unreal faces, and tries to find it in painted smiles and in the remains of old clothes, "And what was myself ? Was this breeches and boots self any less real than my garters?" (Winterson, p. 66). But at the end of the novel, she is mature enough and does not resort to search for her lost identity, and she has stooped disguising herself anymore "I don't dress up any more. No borrowed uniforms. Only occasionally do, I feel the touch of that other life, the one in the shadows where I do not choose to live" (Winterson, p.150). It means she got over her craze to identify herself through these tactics, which are projected by a few as a homosexual outlook towards life, as she has a sexual relationship with "The Queen of Spades" early in the story.

Based on the analysis of both novels, it is found that not only the writers of both are women, but their outlook is also feminist. Narrators or recounters of both novels are also women. Hence, there is no denying the fact that women projected and the feminist gender is dominated in both of these novels. Both the novelists conveyed their underlying message through feminist voices. Especially in *Beloved*, what was done to women is amply described by the protagonist, Sethe. The mental, physical, emotional, spiritual, and sexual torments endured by women at the hands of white American men cannot be amply depicted by men. Although both the novelists, their recounters are of feminist in gender and voice, but the outlook or projection of women is strikingly different from each other. Winterson's projection of women's identity is strikingly different from the projection of Morrison's glorification of women.

The first thing that the researcher sees in both novels with regard to women, is that they are glorified and projected. First of all, they projected as women and as mothers. Their role as women as well as mothers is significant in the context of both novels. The role of Sethe as a woman as well as a mother is very submissive and acceptive, while the mother of Henri and Villanelle in *The Passion* is that of

authoritative and dominative. Women in both novels are questing for identity but the nature of their quest is different. Villanelle quested for an identity that is homosexual in nature, she projected herself as liberal, independent, and joyous in nature who does what she like to do in her life. Her actions are more of a man than of a woman. Even her mother and Henri's mother are more of men than women in their nature and attitudes. On the other hand, Henri, in spite of being a military man, has more of a woman's trait than a man's. On the contrary, what Sethe wants is only freedom from the hand of slavery. So that, she and her kids can live a normal human life and nothing else, she projected and she did whatever she can do in order to secure her place in society.

The role of mothers in the absence of men is also very challenging as is seen in *Beloved*. The task even becomes tougher when mothers try to bring up their children, keeping in line with their conventional African norms and traditions alive. Their language, culture, norms and values are undermined by white Americans and it is not easy to keep alive or inculcate them in their children. Serious consequences of such attempts were observed in the novel *Beloved*. However, the future of their kids and their race entirely depends on the role of mothers, how will they bring up their kids. Another difficulty or misery the women face in *Beloved* is that their children are snatched from them soon after their birth. On the contrary, the role of the mother in *The Passion* is different where the mother enjoys a comfortable and authoritative position. Henri never comes out of the craze of his mother, hence, he is always homesick during his stay in the army. Likewise, the role of Villanelle's mother is also very dominating and authoritative. The role of villanelles herself is very much liberal and independent.

The projection of men as a major figure is also absent in both novels. In *Beloved*, the role of the Schoolteacher is of a similar nature to that of the person who was shown as an instrument of torture and cruelties to slaves, especially to women. When Sethe escaped, she is chased merely by the Schoolteacher as she is left with more fertile period. Men in both novels acted as an instrument of making others suffer while women have projected as a glorified manner in both of these narrations. Likewise in *The Passion*, although Henri is there as a co-narrator in *The Passion*, but he was projected as a weak man who has more of a woman traits than of man, i.e. he is

always homesick, he fears the darkness, and in spite of being in the army and participated in war actively though through the trade of cook, but he never kills anyone in the battle field. However, Napoleon and his army men being male have performed feat of bravery and were instrumental in the killing of hundreds and thousands of people in those wars.

Another very striking feature with respect to gender in both novels is the glorification and projection of women which has set tone for the feminist study. Sethe is the main figure in *Beloved*. She glorified as an emblem who revolted and shown resistance against the societal norms of slavery in which she and other black Afro-Americans were living. She tried to escape, which is glorified by Morrison in an attempt to challenge the norms of white American society towards black slaves. Her daughter, who was killed in infancy, is another symbol who was sacrificed in an attempt to save the future generation from the miseries and troubles in which black people were living. Her persona is so powerful that the novel is named after her. Sethe's daughter, Denver also has a key role in pacifying her mother when she is constantly haunted by the thoughts of her guilt of slaying her daughter. Even the white nurse who assisted Sethe on the way when she was escaping is also shown as an angel of mercy.

On the other hand, Villanelle was glorified by Winterson in *The Passion*. She projected as a woman who is liberal, modern and independent. She used to roam in the streets, wears costume of a boy because it pleases her clients in the casino, gambles and has lesbian feelings for "The Queen of Spades". All these things are associated with a goal, and the purpose is to protect the woman who has an emblem that has free will, passion and craze to live life according to her terms and condition. Hence, women in both novels are projected and glorified though for different reasons and for different purposes. Sethe was projected as an emblem of struggle, resistance and courage who faces all un to do circumstances in order to get out of her miseries, while Villanelle was glorified and projected to present the homosexual and liberal persona of women.

Last but not the least, Winterson utilized the interchange of gender roles in *The Passion* in order to project other identities, while the exchange of gender roles in *Beloved* is absent. In *The Passion*, Henri is shown as a military cook having traits that

are more of feminine than of masculine nature. For example, he is always sick for his mother, he is homesick, he fears darkness and never kills a single person in spite of working in the wars. All these attributes are of women rather than of men. Similarly, the projection and depiction of Villanelle are more prone towards males than females. The activities and likings she is having are the pursuits of men rather than of women. Another interesting thing about her is that she takes the role of either gender in the given context which suits her in that context. Winterson did so purposefully in order to articulate an alternate reality that could be, as per the view of a few critics, of a homosexual nature or view of life.

3.8. Race and Class Strife in *Beloved* & *The Passion*

Racism or discriminative attitude of a person or a class against a person or a class can be of different perceptions, i.e. on the basis of color, race, culture, language, beliefs, religion or nationality. Likewise, holding a grudge or hatred against other races can also be due to numerous reasons. For example, in *The Passion*, the French deem the British as their enemy, and they leave no stone unturned to wipe them out of the surface merely, because they were against the French. When Henri is questioned by a young girl about the killing, he is of the view that he kills only the enemy and to a question who is the enemy, he said “ someone who is not on our side” (Winterson, p. 8). Here, the motive behind this discrimination is based on the notion of power and authority even color or language and nationality. For that reason, entire killing and bloodshed is done.

Henri's narration depicts the untold stories of racism, prostitutes, class strife, and soldiers, rather than focusing on the army and combat. He emphasizes the severity and cruelty of military life, particularly how Napoleon handled his troops. "Soldiering is a fine life for a boy" (Winterson, p.8) Henri was told. When he gets his first view of the camp, he is saddened as he discovers the true state of the soldiers' lives. Isolation, mutilation, ignorance, and the stifling feeling of becoming a prisoner in a cage made of wood are among the metaphysical images of Napoleon's treatment of his soldiers. For Napoleon, soldiers were nothing more than toys. This is evident when Henri wrote in his battle notebook, "July 20th, 1804. Two thousand men were drowned today"

(Winterson,p. 24), and "In the morning, 2,000 new recruits marched into Boulogne."
(p. 25)

Rather than recounting the coronation, Henri narrates the hidden narrative of vivandieres (prostitutes) who cater to the sexual desires of the troops. Where Henri depicts the conflict and ethnic sectarianism imposed by Napoleon and his soldiers during his wars in the countries he invaded, as well as the horrifying impact on the poor, the lives of working class, especially the innocent women, who were forced into prostitution by the war for a variety of reasons, including hunger, murder, and devastation. Napoleon personally ordered the Vivandieres to be sent to special camps in order to sexually satisfy his brutal soldiers, often these women were innocent, but they were forced and compelled to do so due to class struggle, abhorrent sectarianism, war, and hunger. In rewriting history, Henri pushes patriarchal standards established by Napoleon to the periphery, highlighting individuals whose voices were ignored and suppressed for far too long. Henri describes the life of prostitutes in the army camp in detail, "The vivandieres were runaways, younger daughters of too-large families, servant girls who'd got tired of giving it away to drunken masters and fat old dames who couldn't ply their trade...the vivants were expected to serve as many men as asked them day or night." (Winterson, p. 38).

Beloved was written in 1987 and set up in the context of Afro Americans after the civil war 1873, there are some hints portrayed with regard to racism and class strife. It can be argued, according to Austine (2007), that "Morrison is one of the writers who dealt with racism, and slavery in American society by showing the devastating effects of class conflict and slavery on African-American society and family" (p.1-59). No one is free from the pain of racism and slavery, as painful memories continue to haunt them even after several years of their freedom, and this can be seen in Sethe, the heroine of the novel. She is the saddest character in the story, as she was an enslaved woman who lived after the Civil War in Cincinnati. Tanritanir and Akşak (2008), went on to say that "the character who is mostly affected of slavery's severe conditions is Sethe. Sethe gets tortured, raped and mistreated "(p. 250). Her acts reflect the sad parts of her life, which occurred when she was enslaved. To protect her baby daughter from prejudice and enslavement, the mother murders her. Baby Suggs recounts how she and every black man and woman is treated as a

commodity rather than of human being. The black were deprived of any rights as slaves have no rights. She remembers that whatever she likes is either sold away or killed. Though she does not have a clear image of her childhood, yet the same situation was there in her childhood. Baby Suggs depicted it in the novel *Beloved* as "Yonder they do not love your flesh. They despise it...And O my people they do not love your hands. Those they only use, tie, bind, chop off and leave empty." (Morrison, p. 88) On the other hand, Sethe though a strong character in the novel, chooses to escape from sweet home along with her kid to avoid slavery and racist behavior. Her self-awareness is deemed to be ironic as white American deemed them as superior and black as inferior and of low status.

Hence, Toni Morrison, through the rationality and logical presentation of her protagonist, tries to decipher the so-called superiority complex that white Americans were having. Paul D. perhaps the most dominating male figure in the novel *Beloved*, and a supporting hand of the protagonist Sethe, also faces racist and discriminative attitudes towards the black race during his venture of escapism from sweet home. As is depicted in *Beloved* "During, before, and after the war [Paul D] had seen Negroes so stunned, or hungry, or tired or bereft it was a wonder they recalled or said anything" (Morrison, p. 66). Paul D. himself narrated his personal exposure to racist and discriminative behavior towards black or Negroes as "Mister was allowed to be and stay what he was. But I wasn't allowed to be and stay what I was." (Morrison, p. 72).

Beloved is predominant among both novels who depicted the effects of racism in the life of sufferers. Nirupama & Laishram (2016), summed up this racism in their study as "*Beloved* typically documents their lives as a struggle to claim back their sense of self, which they have either lost or not yet had. It exposes the inhumanities of the slavery system in America practiced during that time" (p. 212). Even women are more marginalized as compare to men who too were victims under the racist and discriminative attitude of white Americans towards black Afro-Americans. Delago & Stefancic (2001), depicted numerous conflicts that arise between white and black in their book and extract is quoted as "In the semantics of popular culture, whiteness is often associated with innocence and goodness. In contrast, darkness and blackness often carry connotations of evil and menace" (p.75). Last but not the least, a racist and discriminative attitude with regard to women is kept as black women were raped and

used as a toy for sexual purists by white Americans. They were used as slave breeders and children were snatched from them once they give birth to them. So, race bias is combined with gender bias to lead to the miserable and pathetic situation in the lives of black individuals in general and black women's lives in specific, as they cannot receive assistance or support from their male partners.

CONCLUSION

To conclude the discussion on the historical fiction analysis of the two novels, i.e., *Beloved* and *The Passion*, it is assertive to note that after a comparative study of both novels, it is found that they are in line with the traditions of historical fiction. Both novels are having traits and attributes that are quite frequent as far as historical fiction is concerned. Firstly, both the novels reoriented the concept of history, historical depiction of events in the fictional and literal way, instead of following the trail of historians or historical writers who dealt it in sequential order of events of the past. Secondly, both of them have introduced the concept of multiple narrators in the novels under discussion, The prime among them is the female recounters, which is in line with the feminist study on the one hand, and the polarity of the narrators is in line with historical fiction on the other.

Thirdly, it is very aware of the fact that memory and history are closely interconnected, hence, the role and persona of memory in both novels are embedded in the main events and the life of the main characters. Henri keeping a diary depiction of warfare during his cook ship in the army, and Sethe narration of the past especially slaying of her daughter is clear cut hints of the role of memory in both novels. Fourthly, the theme of slavery and war is presented in both novels under analysis. War is the major theme in *The Passion* where there is a depiction of Napoleon's war with hundreds and thousands of people are killed to assert power and dominance. In *Beloved*, there is also a theme of war that is the battle for civil and basic human rights that is fought by black Afro-Americans against their white American cruel masters. On the contrary, the theme of slavery is the major theme in *Beloved*, where blacks are slaved by white Americans, while In *The Passion*, there is a reference to Henri and how he enslaved himself for his commander Napoleon, and Villanelle likewise lost her freedom via gambling. She also enslaved by her husband.

Fifthly, In *The Passion*, it is done through the cross-dressing, gambling, wandering and jolly nature of Villanelle, while it is carried through Sethe's revolt and escape in *Beloved*. These events are projective of their self-projection and assertiveness which is in line with the tradition of historical fiction. Sixthly, both novels are presenting the glorification and projections of feminist feast and culture

which is yet another prime feature that is found among historical fiction. *Beloved* is embedded around the life events of Sethe, while *The Passion* is centered around the character of Villanelle. In addition, the role of Henri, as well as Villanelle's mother in *The Passion*, is also dominated and glorified.

Seventhly, the concept of multiple identities is found in both novels at two layers. At first, multiple interpretations of history, and second there is a concept of multiple or alternate identities in both novels. In *Beloved*, it is represented by Sethe's revolt and escape, which can be of freedom and avoiding slavery, whereas in *The Passion*, the alternate identity is presented through Villanelle's character, and that can be homosexual in nature. Eighthly, there is a quest or search for identity in both novels. Villanelle's entire persona is to identify and project herself to assert herself, while Sethe is also looking to find out the lost tradition, culture, language and conventions of her class and race. Subsequently, these features are discussed in length to give it more broad view based on the analysis done in the previous two sections of the study.

Keeping the objectives of the study in view, both of these novels were written and published in a period that is termed as a post-modern period of literary studies. Hence, the two novels have common features in them with regard to the trend of the period in which both are written and published in the same year. The most common features that are presented in both novels with regard to historical fiction are the use of memory as a tool to revisit history. Instead of making history a sequential touch, they deal with it in literal and fictional ways. Under them, history and historical narration have become subjective and open to diverse interpretations and identities. Although there are hints of actual events, persons, places and even dates and names are real but still, the treatment towards these actual and historical events is literal, fictional and opposite to what is being taken up before these novelists.

Both of these novelists took up real and actual events of the past, even persons involved are real, their names and where about, places and even dates and names are actual, but the innovation of these novelists is that they have projected them through fictional characters and literal fashion. Hence, there is no denying the fact that both the novelists recreated and reoriented the concept of history and historical narration. In

order to give authenticity and actuality to their historical narration, both the novelists used the actual and accurate names of places. But like historical fictionists, there are no sequential order of the events being recounted. Rather, in the midst of serious events, there is a narration of trivial and ordinary events.

During the comparative study, the researcher came across other common features. The chief among them is the historical narration and events that are tied up with the concept of war. In *Beloved*, there is an account of the civil war of Afro-American black who were fighting against the tyranny and ill-treatment they receive due to the slavery they were in, while In *The Passion*, there is a narration of Napoleon's war and its cruelties. Both the novelists utilized fictional and imaginary depictions which give a fictional and literal touch to their narration. These are highly imaginative, fanciful and fictional situations, events and depictions which are equally found in both *Beloved* and *The Passion*. In addition, the concept of memory is key as far as the historical discourse is concerned in historical recounts of events and that also is essential as far as historical fiction is involved. In *Beloved* and *The Passion*, the concept of memory played a key role.

Another common feature that is found within both the novelists is the way and means how they depicted and dealt with gender roles in *Beloved* and *The Passion*. As both the novelists are women, hence, the protagonists and narrators of both novels are women as well, i.e., Sethe in *Beloved* and Villanelle in *The Passion*. Next, In both *Beloved* and *The Passion*, the authors introduce identity as historical fictionists. Henri's aim to have a diary is identical to his intends towards life during his army life. Likewise, the entire persona of Villanelle is a projection of self-assertiveness on one hand, and self-projection on the very other hand. And the escape of Sethe in *Beloved*, is meant to drive her life out of slavery so that she may be able to assert her identity.

Projection and glorification of women is yet another common feature that is shared by both novelists. Villanelle is projected as a key and influential figure in *The Passion*. Likewise, the projection of Sethe, though not as liberal and joyous as that of Villanelle, was projected as a warrior who tries to break the shackles of slavery and tries to assert herself, identity and of her class. She was glorified by Morrison in a much different and noble way. Moreover, the inculcation of the polarity of narrators in

both *Beloved* and *The Passion* is found. In *Beloved*, it is done by means of Sethe and third-person narrator, while in *The Passion*, the narration is done by both Henri and Villanelle.

Apart from similarities among both novels, there are major differences between them. Firstly, it is with regard to the very tone, style and environment that are there in both the novels which are different from each other. Even the character traits and persona of both the protagonists, i.e., Sethe and Villanelle are totally different from each other in terms of their nature and the circumstances they are in. Sethe is projected as an emblem of suffering and dilemma, a life full of miseries and suffering while Villanelle on the contrary is projected as joyous and carefree full of life and energy. In *Beloved*, women are submissive, humble, sufferers, and a tool for sexual abuse, while on the contrary, women in *The Passion* are projected as liberal, independent, authoritative and homosexual. Sethe's "ghost of beloved is contrastive to the" Villanelle's "The Queen of Spades".

In *Beloved*, women are more subjugated than men as being slaves, but in *The Passion*, women's imperialism and authority are an embedded fact. With regard to the thematic session, in *Beloved*, there are suffering, pain, anguish and sexual abuse as major themes, but contrastively in *The Passion*, love, gambling, bliss, passion and liberalism are the key themes. As regard structure, *Beloved* is having three sections, while *The Passion* consists of four parts. In *The Passion*, there are heroic deeds and feasts of bravery in the form of Napoleon's war, but in *Beloved* only slavery, subjugation and imperialism are prevailing which are quite in contrast to each other in thematic and structural grounds.

Being a historical novel, the context of *Beloved* is much different and there is war no doubt, but that war is a battle for civil rights and not for snatching the rights of others. It was not either meant to kill the enemy or to assert power and dominance over others. Rather, it was a battle that is fought by black slaves of Afro-Americans who are seeking for their basic human rights.

Unlike *The Passion*, which is set during the Napoleonic Wars and the French Revolution. In this novel, Winterson reoriented the tale of Napoleon's rise and fall from the viewpoint of two marginalized groups or classes, i.e. Henri, a soldier who

works as a cook, and a lesbian adult woman Villanelle. Hundreds and thousands of people as depicted in *The Passion* are the outcomes of war who spares neither foe nor friend, it is just cruel and evil in its mind to carry on.

The battle that is there in *Beloved* is not of killing and bloodshed, rather it was a fight for self-identity and to get rid of slavery through the mechanism of escape and revolt. This battle is going on at certain levels, i.e. against cruelty, injustice and slavery at one hand and within one own self and battle for identity at the other hand. Black African slaves lived a miserable life in South America, a life without any personal, cultural or self-identity, inhuman treatment. While In *The Passion*, blood is shed, lives are taken, properties are burnt, women are raped, infrastructure is demolished and civilians are slaughtered to assert power, dominance and authority. But in *Beloved*, war is going on against own self. Sethe slayed her daughter but she never came out of that torment and guilt.

Beloved is written in the context of Afro- American black slaves who were living a miserable life under the subjugation of their white masters who treated them inhumanly. They were deprived of basic human and civil rights. In contrast to *Beloved*, the theme of slavery is not as much a dominating theme as was war in *The Passion*. War is the major theme in *The Passion*, while slavery is the central theme in *Beloved*. As there are references to the civil rights war in *Beloved*. Likewise, in *The Passion*, there are hints towards the slavery of Villanelle, the main heroine of the novel, who enslaved herself when during gambling, she was sold to the officers. There, She was to act as a prostitute and could not enjoy her freedom.

Based on the analysis of both novels, it is found that not only the writers of both are women, but their outlook is also feminist. Narrators or recounters of both the novels are also women. Hence, there is no denying the fact that women were projected and the feminist gender is dominated in both of these novels. The projection of men as a major figure is also absent in both novels. Although Henri is there as a co-narrator in *The Passion*, he was projected as a weak man who has more of a woman trait than of man. Winterson utilized the interchange of gender role in *The Passion* in order to project other identities, while the exchange of gender roles in *Beloved* is absent. Henri

has more of feminine traits than of masculine, while Villanelle takes the role of either gender in the given context which suits her in that context.

Racism or prejudice against another individual or group can take many forms, including colour, race, culture, language, beliefs, religion, and country. Similarly, there are a variety of causes for retaining a grudge or animosity against different races. In *The Passion*, for example, the French regard the British as their enemies and go to great lengths to wipe them off the face of the planet merely, because they oppose the French. *Beloved* is predominant among both novels that depict the effects of racism in the lives of sufferers. Even women are more marginalized as compared to men who too were victims under the racist and discriminative attitude of white Americans towards black Afro-Americans. A racist and discriminative attitude with regard to women is kept as black women were raped and used as a toy for sexual purists by white Americans. They were used as slave breeders and children were snatched from them once they give birth to them.

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