

Makalenin Türü : Araştırma Makalesi
Geliş Tarihi : 15.05.2025
Kabul Tarihi : 25.09.2025

 <https://doi.org/10.29029/busbed.1700399>



TONİ MORRISON'IN *BELOVED* (1987) ADLI ROMANINDA KÖLELİĞİN TRAVMATİK ETKİLERİ

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ÖZ

Toni Morrison'ın 1987 yılında yayımlanan *Beloved* adlı eseri, Afrika Amerikalı tarihini yeni kimliklerin inşası bağlamında ele alan bir travma anlatısı olarak tanımlanabilir ve neo-kölelik anlatılarının önde gelen örneklerinden biridir. Kimlik, travma, tarih ve anlatı arasındaki ilişki yadsınamaz bir gerçekliktir ve bu unsurlar, romanda birbirine sıkı sıkıya bağlı bir şekilde örülmüştür. Bu nedenle, roman boyunca karakterlerin kölelik deneyimlerine dair anıları, hatırlama ve hikâye anlatma eylemleri aracılığıyla ortaya konur. Ne var ki, hatırlama eylemi karakterler için acı verici bir süreçtir; geçmişin dayanılmaz yüküyle yüzleşmek onları sarsar. Ancak yine de, bu işkence dolu geçmiş, köleliğin kurbanları için bir tür çözüm ve arınma sunar. Bu çalışma, romanı birincil kaynak olarak ele alarak nitel bir yaklaşımla incelenecektir. Ayrıca, köleliğin bireyler, aileler ve sonraki kuşaklar üzerindeki derin ve kalıcı etkilerini ortaya koymak amacıyla ikincil kaynaklar ve çeşitli bulgularla desteklenecektir. Çalışma, travma kuramı çerçevesinde, kölelik hikâyesinin anlatılmasının hem bireysel hem de kolektif travmaların iyileşmesinde hayati bir rol oynadığını ileri sürmektedir.

Anahtar Kelimeler: Travma, Kölelik, Afrikan Amerikalılar, Hikâye anlatıcılığı, Edebiyat, Kolektif travma, Bireysel travma

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Article Type : Research Article
Date Received : 15.05.2025
Date Accepted : 25.09.2025



 <https://doi.org/10.29029/busbed.1700399>

TRAUMATIC IMPACTS OF SLAVERY IN TONI MORRISON'S *BELOVED* (1987)

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ABSTRACT

Beloved (1987) by Toni Morrison can be defined as a trauma narrative, focusing on African American history within the context of establishing new identities, and is one of the prominent novels of the neo-slave narrative. The relation among identity, trauma, history, and narrative is an undeniable fact, and they are intricately interwoven. For this reason, throughout the novel, the characters' memories of slavery are illustrated with the help of the act of remembering and storytelling. Nonetheless, the act of remembering is a distressing endeavor for the characters, although the tormenting past provides a resolution for the victims of slavery. Therefore, this study will take a qualitative approach by probing the novel as its primary source. Moreover, the study will be supported by secondary sources and findings to depict the psychological influence of slavery along with its thorough impact on individuals, families, and the next generations. The study suggests that telling the story of slavery is crucial for the healing of collective and personal traumas within the framework of trauma theory.

Keywords: Trauma, Slavery, African American, Storytelling, Literature, Collective trauma, Individual trauma

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1. INTRODUCTION

Toni Morrison stands as a significant and emblematic figure among the contemporary novelists of African American descent, her work resonating deeply within the literary landscape. What makes her unique is her insightful her capacity to narrate silenced histories. She interprets the history of slavery differently from her recent counterparts, since her work resonates with maternal voice. Toni Morrison's *Beloved* (1987) is a rare literary work "that is written in a maternal voice" (Cullinan, 78). Toni Morrison's *Beloved* is a rare literary work that embodies a maternal voice, highlighting the unique challenges of motherhood in slavery.

The distinctiveness of Morrison is further strengthened by her unique talent, which has paved the way for a subsequent generation of writers to follow in her footsteps. Another factor contributing to her remarkable position undoubtedly stems from her achievement as the inaugural African American recipient of the Nobel Prize. Andrews and McKay (1999) suggest that among Morrison's novels, *Beloved* (1987) "is the one most often taught and the one most written about across the world" (4). It is the historical and sociological memory medium to promote the reader in order them to become a part of collective memory to be able to observe the atrocities connected to slavery.

Beloved (1987) is rooted in the true story of Margaret Garner, an enslaved mother who killed her child rather than see her returned to bondage. Morrison acknowledged Garner's history as the novel's inspiration, reshaping it into the fictional life of Sethe. Along with her desire to reflect traumatic events that the victims had gone through, she wanted to address the problem of slavery, giving place to the story of a woman in her eminent novel *Beloved* (1987). In *Beloved* (1987), Morrison mentioned as follows: "The Black Book summarized the story of Margaret Garner, a young mother who, having escaped slavery, was arrested for killing one of her children rather than letting them be returned to the owner's plantation" (xvii). Margaret Garner became a source of inspiration for Morrison; in the preface of the novel, she explicitly mentions the reason that has urged her to write the novel. Margaret Garner was in a tendency to risk everything for the sake of her freedom, and her real-life story was the essential reason for Morrison's dawning point to relate the history of Garner to the fiction of Sethe. Consequently, Morrison chose to explore the life of Margaret Garner in her notable literary work. Through the lens of Margaret Garner's life, Morrison crafted the character Sethe to embody the authentic experiences and struggles faced by Garner. Margaret Garner's narrative is significant for exploring the cultural memory of African Americans by examining the horrors associated with slavery.

Many scholars admit that this novel is a historical narrative that sheds light on the traumatic facet of African American history. According to Caroline Rody (2001), the novel is a historical one, and Morrison reworks the life of Margaret Garner. Morrison, herself, considered the novel as a historical one, and according to Morrison (2008), human intelligence played a significant role in the existence of truth, while facts can exist without people. Then she continued as follows: "I'm looking to find and expose a truth about the interior life of people who didn't write it" (72). With her statement, it can be deduced that she acknowledged the novel as a historical one and with the help of her intelligence, the truth belonging to the past came to the surface with the dreadful story of Margaret Garner. In this way, Morrison bridges fact and fiction to illuminate the lived realities of trauma and survival.

At this point, the importance of literature comes to the surface as an undeniable fact since Morrison wrote about the atrocities that were connected to slavery. Writing about historical facts is one of the denominators of the healing process of the trauma (Bakır and Aldemir, 2025). Hall (1997) claims that history is a necessity for the construction of the self. In other words, narrative modes such as literature and media are very influential in reflecting history in all its aspects. African Americans can use literature to create revitalized identities as a result of this reflection. Morrison took the responsibility to reflect on experiences, and her persuasive book became a global symbol for African American people, and it has been noted that through literature, raising awareness of the traumas of slavery has a constructive influence on the healing process of the trauma along with identity construction. Simultaneously, trauma theory offers the essential lexicon to comprehend how the brutality of slavery disintegrates memory, disturbs identity, and necessitates narrative reconstruction. Academics like Cathy Caruth, Judith Herman, and Dominick LaCapra illustrate how trauma reemerges as "unclaimed experience" and emphasize that healing requires both witness and community. Morrison's work encapsulates these concepts by illustrating the lasting psychological wounds of slavery and the significance of narrative in the healing process.

Within this context, *Beloved* (1987) may be read as both a neo-slave narrative and a trauma narrative.. According to Rushdy (1997), neo-slave narratives are modern or contemporary works, and they deal with depicting the impact of New World slavery. There was a rebirth of slavery novels, which have been addressed differently than ever. Neo slave narratives emerged not primarily as instruments for the abolition of slavery, but rather as poignant expressions aimed at mending the deep-seated wounds inflicted by the horrific experiences endured. *Beloved* (1987) is a part of this concept, which was written to reveal different topics that recent slave novels could not address and to heal wounds that traumatic past experiences have left. The article wants to reveal the traumatic impacts of slavery on people's identity and manifest the suggestions to overcome the trauma. This research examines the characters of Sethe, Denver, Paul D, and *Beloved* (1987) using the framework of trauma theory to

elucidate how Morrison illustrates the psychological and cultural wounds of slavery and the possibility of healing via narrative and collective memory.

2. DISCUSSION

This article primarily explores the fragmentation of the African American community, a phenomenon that has emerged in the wake of the harrowing brutalities associated with slavery. Moreover, the study delves into how fragmentation leads to the disintegration of the self, all within the context of trauma theory. Morrison's work stands as a distinguished piece crafted by a notable author, yet it transcends mere literary acclaim. The novel serves as a profound sociological and historical instrument, illuminating the harrowing effects of the atrocities linked to slavery and fostering a deeper understanding of its enduring scars on society. Thus, the novel undeniably secures its place within the tapestry of collective memory.

The novel unfolds as a poignant exploration of perseverance, centering on the life of Sethe, a woman who bravely fled the shackles of slavery in Kentucky. Her journey leads her to 124, where her mother-in-law, Baby Suggs, has been eagerly awaiting her return. However, soon after she escaped with her children, her former owner arrived to take her back. Indeed, her escape led to the occurrence of a series of irrecoverable events. That is to say, she cut her daughters' throat. By cutting her daughter's throat, she, in a way, eliminated the risk of her daughter's experiencing the same trauma she had gone through. Indeed, according to her, she did it as a maternal instinct. However, in reality, she was under the influence of her trauma caused by the atrocities connected to the horrific slavery and collective traumas.

Before turning to character analysis, it is important to situate the novel within trauma studies. The significance of defining trauma cannot be overstated, as this concept will be explored in depth through the lens of trauma theory. From the 1990s onward, the concept of trauma has emerged with remarkable prominence, shaped by the insights of distinguished theorists including Dori Laub, Cathy Caruth, Judith Herman, and Dominick LaCapra. The intricate tapestry of trauma finds its threads interlaced with the realms of clinical medicine, the art of literature, and the depths of psychology. *Merriam-Webster* (n.d.) defines trauma as follows: "Trauma is the Greek word for wound. Although the Greeks used the term only for physical injuries, nowadays trauma is just as likely to refer to emotional wounds." (Merriam-Webster) Slavoj Žižek (2011) defines trauma as "the violent intrusion of something radically unexpected, something the subject was not ready for, something the subject cannot integrate in any way" (292). His interpretation of trauma places a greater focus on its harsh and unexpected nature. Trauma, as Caruth (1996) defines it, is an "unclaimed experience" that disrupts linear memory and resurfaces unexpectedly. Herman (1997) emphasizes that trauma involves helplessness and terror. These frameworks, alongside LaCapra's (2001) distinction between "acting out" and "working through," guide the following readings of Morrison's characters.

In the case of the novel, the brutalities of slavery are traumatic in terms of the characters' way of perceiving the events. The first character to illustrate the traumatic impacts of slavery is Sethe. Certainly, the profound trauma experienced by Sethe unfolds at the moment of her separation from her mother. To put it differently, her recollections of her mother are scant, and what lingers in her mind is the image of a woman who discards her newborns with an unsettling ease. The separation of Sethe from her mother is exhibited in the novel as follows:

She told Sethe that her mother and Beloved Nan were together from the sea. Both were taken up many times by the crew. "She threw them all away but you. The one from the crew threw away on the island. The others from more whites she also threw away. Without names, she threw them. You she gave the name of the black man." (121-122)

Mounting the argument from the quotation reflected above, the word "threw" evokes the feeling of separation between mother and daughter. The feeling of separation is traumatic for Sethe. Caesar (1994) "Sethe's infanticide is prefigured by that of her own mother" (114). To put it differently, the abandonment of other infants by her mother may have left an indelible mark on Sethe, perhaps even at a subconscious level, leading her to the tragic decision to take her own daughter's life as a means of seeking liberation.

Sethe's infanticide roots back to her traumatic and sudden separation from the mother. Kaptan Tabatabaei Malazi & Turgut (2024) highlights the importance of it as follows: "the abrupt separation from her mother at the age of 12 would likely have had a significant impact on Sethe's psychological well-being and sense of self." (194) In other words, it could be stated that the sudden and unexpected separation from her mother when she was merely twelve years old would undoubtedly have left a profound mark on Sethe's mental health and her understanding of her own identity.

Basing the quotation on the Herman and Zizek's theories is a way to interpret the event as a scar of trauma because of the atrocities of the slavery. As an eminent scholar of the trauma theory Judith Herman (1997) claims that

“traumatic events generally involve threats to life or bodily integrity, or a close personal encounter with violence and death. They confront human beings with the extremities of helplessness and terror and evoke the responses of catastrophe.” (33). As articulated by Zizek and Herman, trauma emerges as a profound emotional reaction to a harrowing and distressing occurrence, which may include the loss of a loved individual, experiences of terror, unforeseen accidents, or the ravages of natural disasters. The experiences of Sethe and her mother, whether in the act of leaving or contemplating the tragic decision to kill their children, can be viewed as a profound response to the looming threat of losing their offspring. In their desperate efforts to safeguard their offspring, they concluded that the act of taking a life or abandoning them might serve as a more favorable option. Sethe’s later act of killing her daughter must therefore be read as both a maternal instinct for protection and a response conditioned by unresolved trauma. The experience is profoundly traumatic, as encountering such a harrowing and distressing event evokes a deep emotional response within them.

In the novel, the ferocities of Sethe's past manifest themselves in her relationships with her daughters so this is named as an emotional response that occurs right after an undesirable event. Hinson (2001) claims that horrors belonging to the past invade the text, and thereby the impact of the past affects the characters of *Beloved* (1987). Since traumatic events dwell on the mind, the impacts of them are not easily erased. In *Beloved* (1987), the removal of the baby from the mother is the first gate to the atrocities connected to slavery. Indeed, the removal of the baby is a traumatic event, yet its impact reaches the unconscious. To truly heal from the wounds of traumatic experiences, one must bravely face them, allowing oneself to navigate the intricate journey of reassembling the fragmented pieces of the self. This clash paves the path toward the restoration and mending of the wounds inflicted by those harrowing experiences. Its purpose is to heal the wounds of the victims through the technique of storytelling. In other words, storytelling is a part of the healing process by recounting memories, and the existence of the technique is discernible in the novel. Further, Susan J. Brison (1999) claims that recounting memories may reinforce the healing process or help victims of trauma reconstruct their sense of self. In other words, remembering makes the traumatized subjects “become free from their burdens, which means a start of the healing process for them” (Baysal, 2019, p. 269).

The scene where the relief of the pain that is repressed is manifested through Paul D, who is a slave and in love with Sethe. When he goes to 124, he helps Sethe confront and process the repressed memories from the past eighteen years. Rody (1995) confirms the positive impact of Paul D on Sethe with the following words: “His arrival changes the climate of repression” (99 In *Beloved* (1987), Morrison makes Paul D central to Sethe’s tentative process of healing. Early in the novel, she describes his effect on her: “to trust things and remember things because the last of the Sweet Home men were there to catch her if she sank” (35). This passage reveals how Paul D is a significant character for Sethe, and thanks to Paul D, she can get access to her memory. Sethe’s will “to trust” and “to remember” is a signal for the breaking from the repression and a bridge to the healing. Since her life was dominated by the repressed traumatic events, she chose to heal from them with the help of Paul D. In La Capra’s (2001) terms, “In acting out, tenses implode, and it is as if one were back there in the past reliving the traumatic scene” (21-22). Sethe has been acting out her trauma where she was trapped in the cycle of repetition of haunting and silence, but Paul D’s presence opens the possibility of working through. “Working through is an articulatory practice; to recall in memory that something happened to one (or one’s people) back ...” (LaCapra, 49). Paul D moves from silence (*acting out*) to tentative relationality (*working through*) as he reenters Sethe’s life, offering a love that acknowledges damage without denying it. His role also widens the frame from maternal trauma to gendered trauma, complicating received scripts of masculine resilience by foregrounding vulnerability. So, Morrison doesn’t see recovery as something that can be done alone; instead, she sees it as a process that needs connection and solidarity. Sethe cannot face her trauma alone; she needs the “last of the Sweet Home me” to act as a witness and provide stability. This is like Judith Herman’s (1997) work on how crucial it is for people who have gone through trauma to have supportive relationships. Recovery begins with feeling safe and trusting others.

Elevating the discourse from the realm of personal healing to that of collective well-being holds profound significance. The process of healing unfolds through the act of storytelling, particularly evident in the experiences of Sethe and Paul D. Writing is another means of facilitating recovery. Andrews and McKay (1999) argue that rewriting the traumatic history of Americans is “a conscious act toward healing a painful wound ... [and] to remind us never to let this atrocity happen again” (3). It can be argued that rewriting the traumatic past is a necessity for revival. Since the institution of slavery harms the African Americans, the past should not be repressed. If the past is repressed, it can be devastating for the victims. In the novel, Morrison interacts with the audience by tapping into their shared recollections and experiences, evoking a sense of familiarity and resonance that transcends individual narratives. The insights offered by scholars are intricately connected to the narrative dimension of human experiences. In essence, the various forms of storytelling allow for the collective memory to be available to both the readers and those who have endured the trauma, thus freeing them from the necessity of repression.

Within the novel’s trauma framework, *Beloved* is not simply a ghost but the embodiment of unworked memory—the past insisting on recognition in the present. With *Beloved*'s arrival, Sethe manages to recover from the past that

she has so far ignored. That is to say, *Beloved's* return is a vehicle for Sethe to recover from the remnants of the past through remembering it along with the sense of security. The given quotation from the novel shows the bliss of *Beloved*. "Now I have found her in this house. She smiles at me, and it is my own face smiling. I will not lose her again. She is mine (408). Moreover, she at the same time gets rid of the particles of slavery. The existence of *Beloved's* spirit becomes the dawning point of Sethe's healing process. After cutting her daughter's throat, she has not spoken for eighteen years. For a while, as a result of her trauma, she repressed her emotions and this situation led her to live a fragmented life, leaving her shattered with the impact of this murder. However, *Beloved's* appearance, which resembles a magic lantern, becomes a glimmer of hope for Sethe to start the healing process. However, rather than remembering her past reasonably and healthily, Sethe cuts herself off from the outside world and does not get an aid from the community. She even detaches herself from the family members. As a result, the physical appearance of Sethe changes while *Beloved* "was getting bigger, plumper by the day" (281).

The recovery process is possible for both Sethe and Denver and this can be achieved through means of communication and sharing of experiences. Therefore, isolation should not be considered among options; rather, it should be eliminated for the sake of their health. Herman (1997) suggests the significance of the empowerment of the victim with the help of other people. That is to say, victims should be in close connection with other people to overcome the challenging process. In the novel, Sethe took responsibility for the healing process. She had to leave 124, where she had spent her entire life. This situation is reflected in *Beloved* (1987) as follows: "She would have to leave the yard; step off the edge of the world, leave the two behind and go ask somebody for help" (286). Indeed, her new contacts from the outside helped her to recover and aid her to face the trauma that her family gets through. Schreiber (2011) writes: "By leaving the house and entering the community, Denver finds a selfhood These caring contacts have reconstituted her subjectivity" (50). Thanks to her connections, she had the chance to recover as well as the chance to build her identity, which was ignored because of the impact of trauma. Schreiber (2011) notes that Paul D and Sethe have a common past and this collective past led to the common burden of healing for Denver. All in all, Denver's new connection with the neighborhood and Paul D's entrance to Sethe's life are common denominators that bring Sethe healing, ultimately leading to recovery.

Baby Suggs counters slavery's dehumanization by building a communal ritual in the Clearing that revalues Black embodiment and authorizes feeling. She gathers the community to laugh, dance, and weep until, as the narrator notes, she "offers up to them her great big heart," and then reframes the body as worthy of tenderness: "Love your hands! Love them" (170). Read through Herman's model, the Clearing enacts recovery's arc from safety to remembrance to reconnection: it turns private pain into shared testimony and provides the relational holding environment that LaCapra (2001) sees as necessary for moving from "acting out" toward "working through." In this space, memory becomes bearable because it is borne together. Yet Morrison also insists on the limits of such repair under systemic violence. Baby Suggs bears losses that ritual cannot reverse, nearly all her children are taken, and maternity itself is fractured by sale and seizure. After the catastrophe at 124 and the town's withdrawal, her faith falters and she retreats from public ministry; the Clearing's sunlit dance cannot restore what slavery destroyed. Baby Suggs thus embodies both possibility and constraint: communal rites can reassert dignity and bind a wounded community, but lasting healing requires ongoing solidarity beyond the rite.

The traumas experienced by Sethe, Denver, Paul D, *Beloved*, and Baby Suggs converge into a larger framework of cultural trauma. Alexander (2004) suggests that cultural trauma "occurs when members collectively feel that they have been subjected to the horrendous event." (1). In the wake of harrowing experiences, they transform into fractured versions of themselves, re-entering a world that has become a mosaic of their internal conflicts and disarray. Alexander (2004) discusses that those traumatic events "leave indelible marks upon their group consciousness, marking their memories forever and changing their future identity" (1). Thus, one could assert that Morrison intricately weaves the threads of trauma and the significant factors of distress encountered in the stories of her characters, portraying them as manifestations of a complex tapestry of disorders that are pervasive within African American society.

Erikson (1995) states the importance of collective memory as follows: "Trauma shared can serve as a source of communality in the same way that common languages and common cultural backgrounds can" (459). Through the character of Sethe, Morrison poignantly illuminates the enduring impact of historical human anguish. Simultaneously, the audience find themselves woven into the fabric of the narrative, as shared cultural memories emerge, inviting them to engage with the unfolding drama on a deeper level. Morrison compels both her actors and audience to confront and recognize the profound suffering and trauma experienced by others. In doing so, she does not shy away from exposing the stark realities and harrowing consequences of slavery's legacy.

The event resonates deeply with the fundamental motifs of fragmentation and emotional upheaval. Morrison intentionally incorporates the event to illustrate the profound impact on individuals who were either directly or indirectly touched by the trauma. Also, it is implied that people were restless, and thus their identities are vulnerable to fragmentation and to being shattered in the event of the traumatic past of slavery. However, through narrating and re-remembering the hidden past, characters can rethink their inaccessible past and thereby they can

create their own identity which has been shattered or fragmented. Indeed, Sethe, and Paul D, who are the protagonists of the novel, have all experienced similar traumas but the impacts of their traumas have been felt differently by each of them. Therefore, it can be said that what they have to experience is cultural trauma.

The absolute influence of communal remembrance is emphasized at the core of the novel. Morrison wanted to reflect on the importance of communal remembering over individual remembering. Since the only way for healing lies under the remembrance of communal. With the help of Denver, the community reconstructs the trauma, and this is the dawning point for the healing. To recover, the first thing to do is to remember. However, remembering all alone does not help victims but leaves them isolated in their depressive world. Therefore, the only solution is to create affective bonds with the community. When this idea is generalized within the concept of literary discourse, it can be argued that Morrison raised awareness throughout the globe with the power of her discourse, which gives place to the atrocities of slavery that have a traumatic impact on the psyche of the victims. This is how literary works represent cultural and ideological domains by highlighting historical injustices.

3. CONCLUSION

This paper shows how Morrison's novel applies trauma theory in practice: it shows the movement from LaCapra's "acting out to working through", links Herman's, recovery with safety and reconnection and presents Caruth; Žižek's the return of the repressed as a foundation of collective ethics by Alexander; Erikson. By adding Turkish work on maternal absence and identity formation, it also expands the discussion beyond Anglo-American context, and addresses the translatability of trauma studies across culturally situated contexts. In the end, *Beloved* says that remembering means not merely repeating; in the right community forms, it can be a way of surviving. Morrison becomes the voice of African Americans through novelties in literary discourse. In an interview titled as *Interview with Toni Morrison*, she highlights the significance of reclaiming the past of African Americans in the United States, seeing it as a profound obligation and both a secular and spiritual endeavor for a writer. She contends that recognizing and invoking her predecessors is but one aspect of her endeavor, since they validate the existence of black people in the nation (142-143).

At the same time, this novel functions as the key that raises awareness for slavery that was experienced in the past. The structure and method of Morrison's literary choices are used to grab the attention of the reader in the face of cruel atrocities. She advocates that recovery from the impacts of brutal slavery is possible through empowerment and literary discourse. It can also be concluded that *Beloved's* discourse is powerful as it not only reflects the cruel traumatic impact of slavery but also provide a solution to the victims of slavery, touching upon their shared traumas, Hidden secrets, dysfunctional familial relationships, distorted and authentic memories of the concealed past, and the psychological and traumatic repercussions of losing a loved one exacerbate the primary wound of psychological traumas from slavery, resulting in fragmentation within each character's identity. The characters, as illuminated by the principles of trauma theory, have forged new identities in the wake of their experiences. The original selves that once defined them prior to the traumatic event have become elusive, no longer fully accessible in the aftermath of their profound transformations. Yet, the adoption of their new identities gives them the resilience needed to navigate the mundane rhythms of everyday existence.

Moreover, communal remembrance is another crucial point that was manifested throughout the novel. Denver's strategy to create affective bonds with the community helps the rest of the family in the phase of recovery. From this perspective, it can be asserted that Morrison took advantage of the literary discourse in order to help African American society in the phase of recovery. The lingering psychological and emotional wounds caused by slavery are vividly depicted in Toni Morrison's *Beloved*, which shows how the agony of slavery permeates every part of the characters' lives. Morrison shows that the pain of slavery is not a thing of the past but rather a live, breathing force that alters relationships, identity, and the very sense of self through the ghostly presence of *Beloved* herself, Paul D's emotional repression, and Sethe's haunting memories. The novel emphasizes how the cruelty of slavery shatters family ties implying that real freedom can only start with the recognition and face of these hidden atrocities. By doing this, Morrison supports the need for recollection as a means of regaining agency and honoring the pain of the oppressed.

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ÇALIŞMANIN ETİK İZİNİ

Yapılan bu çalışmada “Yükseköğretim Kurumları Bilimsel Araştırma ve Yayın Etiği Yönergesi” kapsamında uyulması belirtilen tüm kurallara uyulmuştur. Yönergenin ikinci bölümü olan “Bilimsel Araştırma ve Yayın Etiğine Aykırı Eylemler” başlığı altında belirtilen eylemlerden hiçbiri gerçekleştirilmemiştir.

Etik kurul izin bilgileri

Çalışmamızda etik kurul izin belgesine ihtiyaç duyulmamaktadır.

ARAŞTIRMACILARIN KATKI ORANI

1.yazarın araştırmaya katkı oranı %50, 2. yazarın araştırmaya katkı oranı %50'dir.

ÇATIŞMA BEYANI

Araştırmada herhangi bir kişi ya da kurum ile finansal ya da kişisel yönden bağlantı bulunmamaktadır. Araştırmada herhangi bir çıkar çatışması bulunmamaktadır.