



INTERNATIONAL JOURNAL OF MULTIDISCIPLINARY RESEARCH

IN SCIENCE, ENGINEERING, TECHNOLOGY AND MANAGEMENT

Volume 11, Issue 6, June 2024



INTERNATIONAL
STANDARD
SERIAL
NUMBER
INDIA

Impact Factor: 7.802



+91 99405 72462



+9163819 07438



ijmrsetm@gmail.com



www.ijmrsetm.com

The Trauma of Slavery and Toni Morrison

Dr. Neeta Pandey

Assistant Professor, Department of English, K.S. Saket P.G. College, Faizabad, Uttar Pradesh, India

ABSTRACT: This research paper explores the issue of slavery in Toni Morrison's novel, *Beloved*. In her novel, Morrison depicts the African-American experience chiefly by shedding light on slavery within a historical context. Meantime, Morrison illuminates many dark aspects of this issue and how it leads to horrible impacts on enslaved individuals through the embodiment of the hardships and suffering in the experience lived. In *Beloved*, Morrison demonstrates that slavery is responsible for destroying familial ties and the whole maternal system, precisely as it results in a distorted mother, Sethe, who is haunted between her own guilt and the harsh past of slavery she has experienced. Slavery also distorts the male identity of men and makes them victims who are degraded by slave masters. Such negative, humiliating environment within slavery ultimately leads to the traumatic experience that neither can be forgotten nor forgiven by the individuals who lived it during and after being enslaved. Accordingly, the current research paper examines how Morrison represents in this literary text such multiple dimensions tied historically to slavery in order to prove the appalling features of slavery and its dark historical reality within the African-American experience

KEYWORDS: Toni Morrison, slavery, trauma, novel, African-American

I. INTRODUCTION

People have many perceptions about slavery. When they talk about slavery, the first thing that comes to their mind will be African- American slaves in the United States. They will also think of how they were brought to the United States against their own will and unequally exploited. About over one hundred slaves were forced to make themselves fit in the small rooms of the ships for a trip across the Atlantic Ocean. They were not given adequate supply of food and water. Due to starving, some of the slaves died on the trip and were thrown overboard. Those that did survive were compelled to live in the harsh conditions awaiting them. In United States they would either be sold or traded for things, land or other slaves. Throughout the day they were in the chains, if not, then they were always eyed over them with a gun or a whip. [1,2,3]

Morrison's novel vividly illuminates the systemic incentives that ensured the recurring trauma of Black mothers under slavery. American slavery was defined by class hierarchy, which historian E. P. Thompson formulates as a historical phenomenon of relationship, the result of a 3 group of people who share similar experiences articulating their interests as "us" versus "them." These class interests are largely determined by the productive relations of each group and are enshrined in cultural systems (Thompson 9-10). The white slave owning class was the dominant group, on top of the hierarchy. Because of the productive relations of this class with the subjugated class, Black slaves, slave owners' class interests involved profiting off the labor of slaves. The way this occurred centered on land ownership and cotton production. Owning slaves increased the value of land and the capacity for cotton production, so owning slaves and exploiting their labor was integral to the South's economy (Brown). Slave owners, like Morrison's Garners, held a vested financial interest in the labor power of their slaves, whose work growing cotton enabled the slave owners to profit massively off their land. Slave labor became so valuable that slaves began to be unaffordable; the solution was buying young or female slaves (Brown). Slave owners then faced a dilemma, because female slaves, "already beleaguered by a barrage of labor demands," could also have their "parental role forcibly subordinated to the economic interests of slaveholders" (Barclay). They could produce value by labor or by reproduction, in other words, but could not really labor and mother at the same time. This inherent economic tension traumatized Black mothers and warped the mother-child relationship by alienating mothers from their children. Because this trauma was the result of systemic contradictions, as long as the system endured, the trauma recurred and amplified. Only when the system was abolished could Morrison's mothers begin healing. The most obvious traumatizing phenomenon resulting from this economic tension was that because of labor demands, enslaved mothers often had no time to attend to their children and grow the bond that develops over time. Barclay points out that "these 'combined responsibilities 4 of nurturance and work were a source of constant anxiety as slave mothers tried to do their duty to both their children and their masters.'" Bush notes that "Common to all American regimes [4,5,6] was the denigration of the enslaved mother and prioritization of her productive role with serious implications for pregnancy, lactation, childrearing" (70). In *Beloved*, Sethe is the example of this condition—as a daughter, and as a mother herself. Sethe barely remembers her mother. When asked by *Beloved*, Sethe recalls what little she did know: "By the time I woke up in the morning, she was in line. If the moon was bright they worked by its light. Sunday she slept like a stick . . . She never fixed my hair nor nothing. She didn't even sleep in



the same cabin most nights I remember. Too far from the line-up, I guess” (Morrison 72). Under pressure to fulfill labor demands, Sethe’s mother could not develop the natural bond between mother and child; Sethe and her mother were both traumatized as the conflicting economic incentives of labor power and reproductive value warped their relationship. In a fragment of her past at Sweet Home, Sethe recalls how the economic incentives inherent to slavery forced her to repeat the trauma of forced neglect she experienced as a child. This time, Sethe is the mother. She thinks, “if Mrs. Garner didn’t need me right there in the kitchen, I could get a chair and you and me could set out there while I did the vegetables” (Morrison 227). In this instance, ‘you’ refers to her daughter Beloved. Sethe is divided between her labor demands and her children—and labor took priority. She remembers “dashing back and forth between house and quarters—fidgety and frustrated trying to watch over them” (Morrison 263). Clearly, the demands inherent in slavery are interrupting Sethe’s attempts to bond with her children; the system alienates her from her children, traumatizing the next generation.

The inequality and contradictions inherent to American slavery meant that the system was unstable. To uphold the class hierarchy and continue to exploit the labor and reproductive value of Black women, slave owners created methods for upholding and sustaining the system; methods that further traumatized Black mothers and their children. Most egregiously, slave owners denied mothers any legal rights to their children, threatening family units and interrupting deep maternal bonds. Barclay points out that enslaved mothers had no ability to protect their children: “enslaved mothers had little say over slaveholders’ treatment of their children—particularly regarding labor and punishment.” Worse still was the fact that children “were always vulnerable to the prospect of separation through sale” (Barclay). Because children were often torn from their mothers and sold, and mothers had no legal recourse, some chose to give up on mothering: “some slave mothers who rejected motherhood because of a system that allowed no consistent recognition of them as those children’s mothers” (Osaki 22). Having no guarantee of staying with one’s child, and no guarantee of being able to protect them, places enormous pressures on the relationship between mothers and their children. The result is a warped relationship, and Morrison uses both mother characters to demonstrate this traumatizing phenomenon. For all of Baby Suggs’ life, “men and women were moved around like checkers” (Morrison 27). To her shock, “nobody stopped playing checkers just because the pieces included children” (Morrison 28). After Sugg’s two daughters, “neither of whom had their adult teeth, were sold and gone and she had not been able to wave goodbye,” she began to alienate herself from her remaining children. She coupled with a straw boss for four months as a bargain, to keep her third child with her, but that one too was sold. Baby Suggs “could not love” the child she had by the straw boss, and “the rest she would not” (Morrison 28). The cruelty of selling children 8 away from their mother, and the mother having no legal rights to her children, “prevented women from fully exercising the desire which is rooted in the subject-subject bond between mother and child” (Osaki 27). Having her children ripped from her traumatized Baby Suggs. And in freedom, she is still prevented from a full exercise of the mother-child bond, as she remains alienated from her children. While at 124, Baby Suggs wonders if this “dark and coming thing” she feels is her last son Halle’s death. She thinks to herself, “No. She had been prepared for that better than she had for his life. The last of her children, whom she barely glanced at when he was born because it wasn’t worth the trouble to try to learn features you would never see change into adulthood anyway” (Morrison 163). Baby Suggs, freed from slavery but not from the system’s effects, was thoroughly prepared for her own child’s death. Normal, un-traumatized, un-alienated mothers do not feel this way; certainly, Baby Suggs felt alienated from Halle, and it was because “seven times she had done that: held a little foot; examined the fat fingertips with her own—fingers[7,8,9] she never saw become the male or female hands a mother would recognize anywhere” (Morrison 163). Losing her children to sales, having no legal right to them and living with the uncertainty of keeping them, alienated Baby Suggs from Halle; the trauma continued to manifest itself in freedom, as her first thought after a foreboding feeling was the loss of another child. Sethe, by contrast, is relatively lucky. Her children remain with her at Sweet Home, the maternal bond unbroken by sale. However, because Sethe has no control over her children, no legal right to shield them from anything the slaveholder might do, she feels compelled to run away. She remembers thinking about “the thing that woke me up: ‘While the boys is small’” (Morrison 233). Sethe thinks, “they tagged after me the whole day weeding, milking, getting firewood. For now. For now” (Morrison 233). But when they grew a little older, they would 9 become valuable sources of labor and Sethe would lose all her control over them, the maternal bond subsumed in the economic demands of the slaveholding class. After coming to this realization, Sethe starts thinking about getting away. The plan is for her and her children to run together, but when everything goes wrong, her children escape before she does. Sethe is separated from her children just as surely as if they were sold. Though Sethe ends up reuniting with them, her daughter Beloved is traumatized by the separation. Beloved resents her mother; she feels Sethe abandoned her. In fragmented, stream of consciousness prose, what Beloved thinks, “Sethe’s is the face that left me You hurt me You left me” (Morrison 252-56). Beloved argues with Sethe, going round and round: she continues to accuse Sethe of abandoning her, “and Sethe cried, saying she never did, or meant to—that she had to get them out” (Morrison 284). Beloved “wasn’t interested” in Sethe’s explanation, but Sethe tries again: she “pleaded for forgiveness, counting, listing again and again her reasons” (Morrison 284). Beloved simply “denied it,” continuing to assert that “Sethe never came to her, never said a word to her, never smiled and worst of all never waved goodbye or even looked her way before running away from her”



(Morrison 284). In freedom, Beloved's feelings of abandonment, her trauma from the nature of escape from a system that denied Sethe any rights to her children, alienate Sethe and Beloved.[10] Another way the slave owning class traumatized Black mothers and their children in efforts to uphold the system was by elevating Black motherhood to the sole support of enslaved families. The slaveholding class "prioritized the mother-child bond and the matrifocal family headed by a dominant matriarchal female as the only viable social relationship on the plantation" (Bush 84). Though the planter class demanded labor, stripped mothers of their rights to their children and locked enslaved mothers out of breastfeeding, they still expected the maternal bond to sustain the enslaved family and keep it productive. This placed an unnatural strain on the mother-child relationship, traumatizing both and again producing a sense of alienation. Morrison symbolizes how this warping of the mother-child relationship repeats after slavery through Beloved's consuming of Sethe.

II. DISCUSSION

Denver stood "remembering those conversations and her grandmother's last and final words" (Morrison 287). Her trauma on full display, "Denver stood on the porch in the sun and couldn't leave it" (Morrison 287). Trauma traps Denver in the place where it was inflicted, rooting her to the floor, requiring that she listen to Sethe and Beloved argue about their own maternal traumas, about Sethe abandoning Beloved. As she stands rooted to the porch, Denver is reminded what white people can do in service of the slavery system, experiencing her family's trauma secondhand: the trauma recurs. It seems as though Denver will be another victim of slavery's traumatizing phenomena, another Black woman fated to painfully absorb the mental wound inflicted by the system, repeatedly. That is, until Baby Suggs appears, her grandmother returning from the dead, and laughs. Baby Suggs laughs, and Denver hears her speak: "'You mean I never told you nothing about Carolina? About your daddy? You don't remember nothing about how come I walk the way I do and about your mother's feet, not to speak of her back?'" (Morrison 287-288). Denver listens as Baby Suggs lists trauma upon trauma inflicted by white people under the slavery system. If Baby Suggs stopped with listing traumatizing events, it would be but another repetition of trauma, a reinforcement of Denver's fears. But Baby Suggs did not return to scare Denver, to keep her in the house. In the face of such recurrent trauma, Baby Suggs laughed. She appears shocked at Denver's trauma-response paralysis: "Is that why you can't walk down the steps? My Jesus my" (Morrison 288). Baby Suggs seems shocked at her own failure to share the stories of traumatization with Denver: "I never told you all that?" (Morrison 288). Even so, Baby Suggs does not take the time to share a family [6,7,8]history of trauma with Denver. Denver prods her grandmother for more, for a way to move forward even in a world filled with white people: Denver asks, "But you said there was no defense" (Morrison 288). Baby Suggs replies: 14 "There ain't" (Morrison 288). Denver pleads for Baby Suggs to give her something that will set her free from the repetition of trauma: "Then what do I do?" (Morrison 288). Baby Suggs answers: "Know it, and go on out the yard. Go on" (Morrison 288). And Denver does. She faces her fear, looking generations of trauma in the face and braving white people anyway. Morrison, through Baby Suggs and Denver, points toward hope, a way to heal trauma. Trauma, again, is a mental wound "experienced too soon, too unexpectedly, to be fully known and is therefore not available to consciousness until it imposes itself again, repeatedly" (Caruth 4). Denver's own trauma looms over her, recurring as if by fate, set in motion by the slavery system. However, Denver can see the trauma her family experienced. She can hear Baby Suggs give many more examples of family trauma. Through communally experiencing trauma, especially as that trauma is intentionally shared in conversation, Denver's own trauma can become available to her consciousness without recurring in her own life. She can begin to understand her mental wounds, and as she begins to understand them, she can find the courage to assert her agency and move past the cycle of recurring trauma. As Denver heals, she saves her children from taking on her trauma, ensuring that the power of the slavery system to impose recurring trauma is broken for herself and her children. Drawing healing and courage from the communal experience of trauma breaks the power of slavery by empowering a Black daughter, a Black mother-to-be.

III. RESULTS

"This is not a story to pass on" (Morrison, 1987, p.273). This sentence, repeated again and again in the last two pages of the novel, shows the main contradiction in recovering black people's history and cultural heritage. Beloved is the story of the sufferings of slavery not accounted in history books, which is made perennial through the novel, but which Sethe needs to forget in order to make her life bearable. Sethe's recollection of her individual experience is regarded by the author as representative of the way Afro-Americans have negotiated the trauma of being forced to leave their original homelands in Africa and their cultural roots, as well as the horror of being separated from relatives and being sold as slaves. In *Black Women's Writing*, Elaine Jordan argues that Toni Morrison makes her claim for Beloved as the only discourse possible between objective historical discourse and the individual or communal subjectivity. The uninhabited silence that remains is filled [3,4,5]with her novel, "to make those who are outside go through what it was like to live with those things, 3 or at least the memory, the record of them" (Jordan, 1993, p.121). As Morrison's biographers Samuels and Hudson-Weems argue, the author seems to undertake the responsibility for bearing witness to



“the interior life of people” who had no opportunity to tell their stories and “filling the blanks that the slave narrative left” so that these stories, we assume, can become part of Afro-American cultural heritage (Samuels and Hudson-Weems, 1990, p.97). Sethe’s memories of her individual experience, then, if recollected and retold, can re-inhabit collective memory and regain their place in American history. “Sixty million — and more”, the other epitaph in Morrison’s book, anticipates that the book contains more than one story. Changing from oral to written discourse, and shifting from first to third person to omniscient narrator to interior monologue, the narrative is “evocative of an oral literature that shapes and retraces various tellings of the same story” (Peterson, 1997, p.91). The story of Sethe and Paul D Garner, back in time in Sweet Home, Kentucky, is slowly unfolded together with other fragmented stories and memories that complement each other: those of Sethe’s living daughter Denver, her murdered baby Beloved, her lost husband Halle, and her mother-in-law Baby Suggs. Through “many compelling voices and on several time levels”, the novel re-creates and recovers “the historical rape of black American women and . . . the resilient spirit of blacks surviving as a people” (Sumana, 1998, p.118). Beloved, the daughter who died without a name, as Elaine Jordan points out, stands for all those who suffered the horrors of slavery and did not survive to tell their stories: Beloved tells more than one story . . . releasing possibilities for recovering memories which can be pierced together to make some sort of a history: Paul D Garner’s story as well as Sethe’s, together with the difficulties they have in telling even each other. It is not simply a matter of remembering but a painful labour of research and recovery and communication. Beloved acknowledges stories which are beyond recovery

Toni Morrison presumably drew the inspiration for her novel from the account of Margaret Garner’s true story. This episode was recorded in American Baptist in 1856 and bore the title “A Visit to the Slave Mother Who Killed her Child”. It includes an interview with Margaret Garner, who killed her baby daughter and tried to kill her other children to prevent a slave catcher from bringing them back to the plantation after they had run away from him. Similarly, Sethe escaped with her four children from Sweet Home, Kentucky to Cincinnati, Ohio, where her mother-in-law Baby Suggs lived after her son Halle had bought her freedom. When her former master, Schoolteacher, comes to bring them all back to Kentucky, murder is the only alternative she can think of to save her children from the horrors she had lived as a slave. The tragedy that is to take place can be anticipated from the apocalyptic tone in which the scene is described, “When the four horsemen came”: 6 Simple: she was squatting in the garden and when she saw them coming and recognized Schoolteacher’s hat, she heard wings. And if she thought anything it was No. No. Nono. Nonono. Simple. She just flew. Collected every bit of life she had made, all the parts of her that were precious and fine and beautiful, and carried, pushed, dragged them through the veil, out, away, over there where no one could [8,9,10]hurt them. Over there. Outside this place, where they would be safe.

IV. CONCLUSION

According to Susan Willis, and as happens in many of the novels by Toni Morrison, “sexuality converges with history and functions as a register for the experience of change” (Willis, 1984, p.263). The return of Paul D, the last of the Sweet Home men, into Sethe’s life brings back the memories of Kentucky and unveils part of the untold history of Halle, which ended up in his death. The sexual and emotional union between Paul D and Sethe challenges the power of the ghost and threatens to break the isolation in which Sethe and Denver had lived until then, promising a future of family harmony. As the ghost does not succeed in scaring Paul D away as the supernatural presence that inhabits the house, she comes back as the young woman she would have become in order to destroy this union. By having sex with Paul D and forcing him to admit it in front of her mother, she makes his relationship with Sethe impossible. Again in relation to sexuality, Paul D is regarded by Beloved not as a potential stepfather but as a troublesome rival in a Freudian way: the nursing baby she still is demands exclusive attention and complete union with her mother, and her spirit desires nothing less than repossessing her in body and soul. In her sociological and psychoanalytical study *The Reproduction of Mothering*, Nancy Chodorow attests to the importance of the pre-Oedipal mother-daughter relationship in perpetuating the mothering function (Chodorow, 1978, p.127). Although she bears the appearance of a young adult, the ghost is still a baby in a preoedipal stage who desires to merge into oneness with her mother. Deprived of a name, a home and a mother’s love, she craves for the mother-daughter mirroring that shapes a woman’s identity and which has been denied to women under slavery: “I want to be the two of us . . . She smiles at me and it is my own face smiling. I will not lose her again. She is mine” (Morrison, 1987, pp.213-14). Beloved’s voracious desire to recover her lost mother and the life she never had is coupled by Sethe’s longing to repair her crime and to fulfil as a mother what she could not receive as a daughter. In “Redeeming History: Toni Morrison’s *Beloved*”, Helene Moglen argues that Morrison tackles questions about the construction, deconstruction, and reconstruction of a socio-economic, gendered, and racial subject (Moglen, 1993, pp.17-40). The clearly gendered approach of the narrative is reinforced by a strong focus on motherhood as a traumatic experience, while herstory is read and written largely through body marks, as I will illustrate presently. Besides the obvious fact that all the main characters except Paul D are female, the stories recalled by women in the novel define them not only as black and slave, but most noticeably as woman, mother and daughter. The slaveholding system that dehumanised black women turned the mother-daughter relationship into

plain breeding and, as Stephanie Demetrakopoulos asserts, destroyed “the natural cycles of maternal bonding” (Demetrakopoulos, 1992, p.52). Sethe herself remembers her own mother as an absence: as the woman with a mark on her chest and shining earrings whose face she cannot tell, as the distant figure who worked in the fields, or as the disfigured body she could barely recognise after death. While she was being nursed by Nan, another slave, Sethe learned that both women had been repeatedly raped by crew members during the Middle Passage, as well as by other white men. Nan also explained to Sethe that she had been the only child resulting from consensual sex, and that her mother had abandoned (murdered?) all the children born from white men: “without names, she threw them” (Morrison, 1987, p.62). Similarly, Baby Suggs forced herself to refuse feeling any attachment for her children, since all of them but one (Halle) had been sold. When she pleaded with her master to keep her third child, he accepted in exchange for having sex with her for four months. After the child was traded for lumber the following spring, Baby Suggs found herself pregnant with her master’s baby: “That child she could not love and the rest she would not. ‘God take what he would,’ she said. And He did, and He did and He did.” (Morrison, 1987, p.23) Ella delivered the baby that had been born after continual rape by her master and his son when she was a teenager, although she rejected nursing “a hairy white thing” (Morrison, 1987, p.259). Morrison’s focus on the narratives of women under slavery emphasises, as Vickroy has pointed out, that their actions cannot be judged by regular moral standards (Vickroy, 2002, p.181), as characters are confronted with a system that denies them any human dignity. It is this distorted notion of the experience of motherhood as absence, violence, loss and pain that 11 Sethe attempts to break by murdering Beloved, and the ghost returns precisely to claim her rights as a beloved daughter and be loved as such. Sethe’s gendered experience as a black mother under slavery is significantly rewritten through body marks: her narrative is often triggered by a rereading of the scars the past has left on the women characters’ bodies. Laurie Vickroy has aptly noticed that, in Beloved, “connection to the painful past is displayed and replayed through the body, even lashed into her [Sethe’s] flesh”, thus pointing out to the intimate way in which trauma is experienced by the characters (Vickroy, 2002, p.182). She recalls episodes of her life in Sweet Home as she shows the scars resulting from Schoolteacher’s brutal whipping, which are described as a chokecherry tree with trunk, branches and leaves (Morrison 1987, 16), while she recognises her murdered daughter by the scar under her chin. Similarly, the marks on the body of Sethe’s mother identify her as an African and as a slave, therefore inscribing her, as Jean Wyatt notices, “in a social order that systematically denied the subject position to those it defined as objects of exchange” (Wyatt, 1993, p.478). Once Sethe has discovered her murdered daughter in the young mysterious woman, and in her attempt to be forgiven, she is compelled to recall her past and her childhood, as well as Halle’s and Paul D’s stories. Her memory is not only the remembrance of her own identity and her African origins, inscribed by the mark in her mother’s chest: it is also her personal story of guilt and suffering. Those marks are the history of the horrors of slavery and their legacy, personified in the figure of Beloved and signified by the scar under her chin. As Sethe, Denver and Beloved put all the fragments of their past together, the readers also experience the characters’ effort (as well as the pain) involved in reconstructing that past. In her attempt to justify her actions, Sethe engages in an excruciating task of stitching all the bits and pieces of her past and her family history by means of partial recollections and a fragmented narrative, a process that is vital for the survival of the ghost and which slowly leads Sethe to consumption and madness Morrison leaves it to the reader to decide whether this revision of a nineteenth-century slave narrative will result in liberation in the twenty-first century: “Will we pass on it, or will we pass it on?” (1998: 137) The close of the novel, emphasising the sense of absence and presence that pervades the whole novel, suggests that Sethe’s story, as the history of black people under slavery “should neither be forgotten nor repeated” (Peterson, 1997, p.93). Beloved is the emblem of that history, stating the need to be remembered, but oppressive and overwhelming at the same time, just like the girl herself: both positive and negative, past and present, beloved and not-beloved. At times incoherent and full of contradictions, Sethe’s slow and excruciating process of putting together memories into narrative is symbolically constructed through the typically gendered method of quilting and evocatively signified by body marks, and thus stands as a unique rewriting of herstory – even when it is too painful to be told or even remembered[10]

REFERENCES

1. Barclay, Jenifer L. "Mothering the 'useless': black motherhood, disability, and slavery." *Women, Gender, and Families of Color* 2.2 (2014): 115+. Gale Academic OneFile. Web. 16 Nov. 2020.
2. Brown, Tommy. "'Of All the Hardy Sons of Toil': Class and Race in Antebellum Southcentral and Southeastern Alabama." *Alabama Review* 68.3 (July 2015): 213-50. doi:10.1353/ala.2015.0018.
3. Bush, Barbara. "African Caribbean Slave Mothers and Children: Traumas of Dislocation and Enslavement Across the Atlantic World." *Caribbean Quarterly* 56.1 (2010): 69–94. JSTOR. Web. 16 Nov. 2020.
4. Caesar, Terry Paul. "Slavery and Motherhood in Toni Morrison's 'Beloved.'" *Revista De Letras* 34 (1994): 111–120. JSTOR. Web. 16 Nov. 2020.
5. Caruth, Cathy. *Unclaimed Experience: Trauma, Narrative, and History*. Johns Hopkins University Press, 1996.



6. Doyle, Nora. "Good Mothers and Wet Nurses: Breastfeeding and the Fracturing of Sentimental Motherhood." *Maternal Bodies: Redefining Motherhood in Early America*. University of North Carolina Press, Chapel Hill (2018): 115–45. JSTOR. Web. 16 Nov. 2020.
7. Ghasemi, Parvin. "Negotiating Black Motherhood in Toni Morrison's Novels." *CLA Journal* 53.3 (2010): 235–53. JSTOR. Web. 16 Nov. 2020.
8. Morrison, Toni. *Beloved*. New York: Vintage International, 2004. 16 Osaki, Lillian. "Redefining Motherhood in African American Neo-Slave Narratives: 'Beloved', Dessa 'Rose', and 'Corregidora'." *Ahfad Journal* 31.2 (2014): 21–36.
9. Thompson, E. P. *The Making of the English Working Class*. New York: Vintage Books, 1967.
10. West, Emily, and R. J. Knight. "Mothers' Milk: Slavery, Wet-Nursing, and Black and White Women in the Antebellum South." *Journal of Southern History* 83.1 (2017): pp. 37–68. EBSCOhost. Web. 16 Nov. 2020



INTERNATIONAL JOURNAL OF MULTIDISCIPLINARY RESEARCH IN SCIENCE, ENGINEERING, TECHNOLOGY AND MANAGEMENT



+91 99405 72462



+91 63819 07438



ijmrsetm@gmail.com

www.ijmrsetm.com