

Toni Morrison: An Annotated Bibliography of Philosophical Theories

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Introduction

Since Toni Morrison's first novel, *The Bluest Eye* (1970), was published, her works have been criticized by several literary theories, such as feminism, post-modernism, mythic criticism, post-colonialism and so on. The contemporary system of literary theories have been influenced by philosophies, especially (post)structuralism. It is no exaggeration to say that today's literary theories are consisted by the effect of Lacan, Foucault, Derrida, Kristeva etc. But, (post)structuralism, which generally was accepted and evaluated as the revolutionary piquant idea, has been entered into a debate on the account of the anti-historical by itself since 1980, and Derrida was compelled to face Marxism. As the problematic of ethics eliminated by (post)structuralism has not been eradicated yet, (post)structuralism has been changing tracks to the metaphysics, against which it cautioned before.

This bibliography focuses on philosophers and aims to collect the materials investigating by two important systems of contemporary

philosophical theories about Toni Morrison's primary sources: One is phenomenology, and the other is (post)structuralism. While, as to phenomenology, the scope is from Edmund Husserl to Jean-Paul Sartre's existentialism and Hans-Georg Gadamer's hermeneutics, the range of (post)structuralism is from a linguist Ferdinand de Saussure to semiology, from Friedrich W. Nietzsche to Michel Foucault and from a psychoanalyst Sigmund Freud to Jacques Lacan etc. So, it can be said that this bibliography covers the wide range of the several elements; such as femininity, power, race, society, discrimination, subjectivity etc involved in Morrison's works, in light of the contemporary theories.

Once seeing through this bibliography, we can find that the critical trend of Toni Morrison's works is nearly by (post)structuralism. Phenomenology is said to be based on ontology, what is called prote-philosophic, which is the metaphysical theory criticized thoroughly by (post)structuralism. But now, (post)structuralism has been on the turning point of its changing tracks, and changing the system of criticism will make the significance of metaphysics restored. Hence, this bibliography is of use to inspect Morrison's works in the light of phenomenology, to compare the critics by phenomenology with the critics by (post)structuralism, and gathering the critics by two theories, we can see the philosophical trend in Toni Morrison's works.

This Bibliography is composed of five sections; **Introduction**, **Contour of the Theories**, **Primary Sources**, **Critical Sources** and **Index of the Theorist's Name**. The resources here number 84; articles, books and dissertations in English from 1970 to present. The main research sources

I used are *Toni Morrison-Shoshi* published by Toshiko Okoso and Toru Kiuchi, *MLA International Bibliography*, *Humanities Index*, and *Dissertation Abstract International*. Keywords for searching are:

Toni Morrison; alterity; ambiguite; Althusser; Bakhtin; Barthes; Bashelard; Bataille; Baudrillard; Beauvoir; cogito; code; dasein; daseinsanalyse; decenter; deconstruction; Deleuze; Derrida; differance; discourse; Dumezil; Umberto Eco; ecriture; epistemology; epoche; existentialism; Foucault; Freud; Gadamer; Godel; Heidegger; Husserl; intersubjectivity; Jaspers; Kilkegarrd; Kenneth Burke; Kristva; Lacan; langage/ langue/parole; Levi Strauss; logos; Lyotard; Merleau Ponty; metaphysic; mythology; naturalistische einstellung; Nietzsche; noesis/noema; oedipus complex; ontologishe differenz; ontology; phenomenology; post-structuralism; reduction; Sartre; Saussure; semiotics; Schuts; significant; signifie; structuralism; transcendence.

The arrangement here is chronological order and there is a contour of the theories and an index arranged by theorist's names in order to make good use of this bibliography.

Contour of the Theories

Phenomenology: It is the Philosophy developed by Edmund Husserl(1859-1938) and some of his fellows in the twentieth century. This term has been used since mid-century and was defined as technical meaning in the works of both Kant and Hegel, however it is not now used to refer to a homogeneous. The influence of phenomenology has been widespread since Husserl put forward his theory. Concepts of phenomenology were developed by Martin Heidegger(1889-1976), Maurice Merleau-Ponty(1908-61), Jean-Paul Sartre(1905-80) and Hans Georg Gadamer(1900-).

Husserl suggests that the proper object of philosophical inquiry is not the objects in the world that are perceivable through the senses but, rather, the *a priori* contents of our consciousness. It has been said that phenomenology consists in an analysis and description of consciousness; it has been claimed also that phenomenology simply blends with existentialism. Phenomenology is a study of essences, but it also attempts to place essences back into existence. It is a transcendental philosophy interested only in what is "left behind" after the phenomenological reduction is performed, but it also considers the world to be already there before reflections begins.

All phenomenologists subscribe to the doctrine of intentionality, though most elaborate this doctrine in their own way. For Husserl, intentionality is a characteristic of conscious phenomena or acts; it is the characteristic of a finite consciousness that originally finds itself without a world. For Heidegger and most existentialists it is the

human reality itself; as Being-in -the-world its essence consists in its *ek-sistence*, i.e., in its standing out toward the world. The most fundamental idea of phenomenology is the basic concern of philosophy, which is to answer the questions concerning the meaning and being of being; *cogito, ergo sum* described by Descartes.

While phenomenologists do share certain insights, the development of theory has nevertheless been such that it is not possible to give a simple definition of what phenomenology is.

Structuralism and Post-structuralism: It is difficult to divide post-structuralism from structuralism, because post-structuralism derives from structuralism and it is for and against structuralism. Speaking generally, post-structuralism complements structuralism by offering alternative models of inquiry, explanation and interpretation.

There are three fundamental principles; Ferdinand de Saussure (1857-1913), Sigmund Freud(1856-1939) and Friedrich W. Nietzsche (1844-1900). Saussure's fundamental distinction between signifier, a distinctive sound elements, and signified, a corresponding meaning, is at the heart of structuralism. He viewed languages as the repository of discursive signs shared by a given linguistic community. The defining relation between the sign's sound and meaning components is held to be arbitrary, based on conventional association, and not due to any function of the speaking subject's personal inclination. Or to any external consideration of reference.

What lends specificity or identity to each particular signifier is

its differential relation to the other signifiers in the greater set; each basic unit of language is itself the product of differences between other elements within the system. Since language is the foremost instance of social sign systems in general, the structural account might serve as an exemplary model for understanding the very intelligibility of social systems as such. Claude Levi-Strauss(1908-) in his extensive analyses in the area of social anthropology.

The structuralist approach tends to be less preoccupied with the more traditional consideration of "subjectivity" and "history". Jacques Derrida(1930-), who is a representative theorist of post-structuralism, criticized metaphysics represented by Husserl. Michel Foucault(1926-84), who was a structuralist but a post-structuralist later, focused on the generation of the "subject" by the various epistemic discourses of imitation representation, as well as on the institutional roles of knowledge and power in producing and conserving particular "disciplines" in the natural and social sciences: disciplines governs our theoretical and practical notions of madness, criminality, punishments, sexuality, etc., notions that collectively serve to "normalize" the individual subject to their determination. Likewise, in the domain of psychoanalysis, Jacques Lacan(1901-81)drew on the work of Saussure and Levi-Strauss to emphasize Freud's concern with language and to argue that, as a set of determining codes, language serves to structure the subject's very conscious.

Post-structuralists were less concerned with the organization of social phenomena than with their initial constitution and dynamics. Hence,

the problematic of the subject and history were again engaged. The debates of the subject and history served as an agency to open up subsequent discussion on deconstruction and post-modernist theory for the philosophical generation of the 1980s and later.

These terms, **phenomenology**, **structuralism** and **post-structuralism**, refer to the following:

"Continental Philosophy, Phenomenology, and Structuralism." *The Cambridge Dictionary of Philosophy*. NY: Cambridge UP, 1995.

"Genshou-Gaku, Posuto-Kouzou-shugi, and Kouzou-Shugi." [Phenomenology, Post-structuralism, and Structuralism] *Tetsugaku-Shisou-Jiten*. Tokyo: Iwanami, 1998.

"Phenomenology, Post-structuralism, and Structuralism." *The Penguin Dictionary of Literary Terms and Literary Theory*. 4th ed. NY: Penguin, 1999.

Primary Sources

- Morrison, Toni. *The Bluest Eye*. NY: Holt, Rinehart and Winston, 1970.
- . *Sula*. NY: Knopf, 1973.
- . *Song of Solomon*. NY: Knopf, 1977.
- . *Tar Baby*. NY: Knopf, 1981.
- . *Beloved*. NY: Knopf, 1987.
- . *Playing in the Dark*. Cambridge: Harvard UP, 1992.
- . *Jazz*. NY: Knopf, 1992.
- . *The Nobel Lecture Literature*. NY: Knopf, 1993.
- . *The Dancing Mind*. NY: Knopf, 1996.
- . *Paradise*. NY: Knopf, 1998.

Critical Sources

1. Davis, Cynthia A. "Self, Society, and Myth in Toni Morrison's Fiction." *Contemporary Literature* 23.3 (1982): 323-42.

Is an analysis of the black-existence coerced by social power from Sartre's ontological view point, and mythical structure in Morrison's fictions is a central theme of the black-existence.
2. Nama, Charles Atangana. "Aesthetics and Ideology in African and Afro-American Fiction: Ngugi Wa Thiong'o, Ayi Kwei Armah, Toni Morrison and Richard Wright." Diss. State U of NY, Binghamton, 1984.

Is two objectives: to devise a critical theory from African, Afro-American oral traditions and cultures and to explore the relationship between aesthetics and ideology in four writers works. *The Bluest Eye*, *Sula*, and *Song of Solomon* are analyzed by psychoanalytic aspects: Du Bois, Fannon, Freud and Lacan.[DAI-A45/04 (Oct. 1984): 1110.]

3. Middleton, Victoria. "Sula: An Experimental Life." *CLA Journal* 28.4 (1985) : 367-81.

Shows Sula's heroism from the view of de Beauvoir's *The Second Sex*: Sula lives an "experimental life" and transcends the racial and sexual stereotype, and social isolation from others but Nel, and culture teaches her the existential truths.

4. Ebert, Teresa Lynn. "Patriarchy, Ideology, Subjectivity: Towards a Theory of Feminist Critical Studies." Diss. U of MN, 1988.

Focuses on the ideological (re)production of gendered subjects in patriarchal capitalism and undertakes a political re-understanding of postmodern theories such as Lacan, Greimas, and Derrida. [DAI-A50/01 (Jul. 1989): 138]

5. Bulter-Evans, Elliott. *Race, Gender, and Desire: Narrative Strategies in the Fiction of Toni Cade Bambara, Toni Morrison, and Alice Walker*. Philadelphia: Temple UP, 1989.

Is a study book exploring the relationship between two discourses,

one is "race" and the other is "gender," about three Afro-American women writers, applying narratology, feminist cultural theory, semiotics and Neo-Marxist concepts of ideology. *The Bluest Eye*, *Sula* and *Song of Solomon* are treated in chapter three and six.

6. Henderson, Mae Gwendolyn. "Speaking in Tongues: Dialectics, and the Black Woman Writer's Literary Tradition." *Changing Our Own Words: Essays on Criticism, Theory, and Writing by Black Women*. Ed. Cheryl Wall. NB: Rutgers UP, 1989: 16-37.

Is a dialogic study in both *Sula* and Sherley Anne William's *Dessa Rose*. It explains the interrelationship between both gender and racial identity, which is concerned with "otherness," applying Bakhtin's "social dialect" and Gadamer's "dialectical model of conversation."

7. Travis, Molly Abel. "Subject on Trial: The Displacement of the Reader in Modern and Postmodern Fiction." Diss. MI State U, 1989.

Constructs a reader-response theory, interrogating established theories, in particular, Kristeva. It also focuses on 20th century texts displacing reader's view of the world from the position of Cartesian subject, and argues how Morrison put the phallogocentric reading subject on trial by confronting reader with the Other.

[DAI-A50/12(Jun. 1990): 3947]

8. Anderson, Linda. "The Re-Imaging of History in Contemporary Women's Fiction." *Plotting Change: Contemporary Women's Fiction*. Ed. Linda Anderson. London: Arnord, 1990: 129-141.

Investigates the meaning for a woman to re-imagine history and searches for the potential of recuperating the unrecorded past of woman. *Beloved's* complex re-imagine of history is an exploration of history's absences.

9. Bryant, Cedric Gale. "The Orderliness of Disorder: Madness and Evil in Toni Morrison's *Sula*." *Black American Literature Forum* 24.4(1990): 731-45.

Is an analysis of the community in *Sula* with reference to Foucault's *Madness and Civilization*. It shows evil and madness become a vital check and balance, gauzing the community's own moral conduct, and *Sula's* death leads community's destruction.

10. Epstein, Grace Ann. "Fluid Bodies: Narrative Disruption and Layering in the Novels of Doris Lessing, Toni Morrison and Margaret Atwood." Diss. OH State U, 1990.

Argues the narrative strategies, adopting the theories of Deleuze, Guattari, Cixous and Irigaray. It develops their novels produce fluid, multi-layered and de-centered narrative structures in response to articulate a prohibitive female experience within culture. [DAI-A51/12(Jun. 1991): 4117]

11. Guerrero, Edward. "Tracking 'The Look' in the Novels of Toni Morrison." *Black American Literature Forum* 24.4 (1990): 761-73. Explores how "the look" of the dominant social order is internalized by characters in Morrison's works; *The Bluest Eye*, *Sula*, *Song of Solomon* and *Tar Baby*. As to *Sula*, Shadrack's establishment of self identity is a mythical figure as Bakhtinian's chronotope [30. July 2003<<http://search.epnet.com/direct.asp?an=9710151824&ab=afh&tg=AN>>]
12. Mobley, Marilyn Sanders. "A Different Remembering: Memory, History and Meaning in Toni Morrison's *Beloved*." *Modern Critical Views: Toni Morrison*. Ed. Harold Bloom. NY: Chelsea House, 1990: 189-99. Is an intertextual study of *Beloved* as the revision of slavery memoirs, utilizing Gates's narrative strategy and Bakhtin's "reemphasized past," which narrative after the abolition of slavery differs from slavery memoirs.
13. Rushdy, Ashraf H.A. "'Rememory': Primary Scenes and Constructions in Toni Morrison's Novels." *Contemporary Literature* 31.3(1990): 300-23. Develops "rememory," applying Freud's "primary scenes" and Wordsworth's "primal sympathies": In *Sula* the context of rememory is that of female friendship; in *Song of Solomon* of familial relations; and in *Beloved* of a subjugated culture of slaves.[30. July 2003<<http://search.epnet.com/direct.asp?an=503597&ab=afh&t>

g=AN>]

14. Ferguson, Rebecca. "History, Memory, and Language in Toni Morrison's *Beloved*." *Feminist Criticism: Theory and Practice*. Ed. Susan Sellers. Toronto: U of Toronto P, 1991: 109-27.

Examines the perceptions on slavery of madness, dissolution and pathology expressed in *Beloved* in light of history, memory and language.

15. Rigney, Barbara Hill. *The Voices of Toni Morrison*. Columbus: OH State UP, 1991.

Is a study book to seek to place Morrison's works within the content of a black feminism/feminist aesthetic and to define the aesthetic in terms of contemporary feminist and African-American critical theory; through language, history, reinscription of identity and articulation of female desire.

16. Wynn, Sherry Lynnette. "Rethinking History and Borders Within Conversation: Narrative and Historiographic Metaphiction in Toni Morrison's *Song of Solomon* and Maxine Hong Kingston's *Tripmaster Monkey: His Fake Book*." Diss. MI State U, 1991.

Is a study of narrative strategies to evidence the postmodern paradox and map out their politics. It is a multifaceted critique adopting the theories of Gadamer, Bakhtin and Hutcheon. [MAI30/02 (Sum. 1992):225]

17. Epstein, Grace A. "Out of Blue Water: Dream Flight and Narrative Construction in the Novels of Toni Morrison." *State of the Fantastic: Studies in the Theory and Practice of Fantastic Literature and Film: Selected Essays from the Eleventh International Conference on the Fantastic in the Arts*. Ed. Nicholas Ruddick. Westport: Greenwood, 1992: 141-47.

Is an interpretation of the narratives of dream flight and the fantastic in *The Bluest Eye*, *Sula* and *Beloved*, quoting from Deleuze, and Cixous. Morrison's mixture of dream and realism pushes and stretches the reader's conception of reality to incorporate not only the empirical but also the fantastic.

18. Foreman, P. Gabrielle. "Past-On Stories: History and Magically Real, Morrison and Allende on Call." *Feminist Studies* 18.2(1992): 369-88.

Discusses the interpretation of history, ontology, and magically real in Morrison's *Song of Solomon* and Isabel Allende's *The House of the Spirits*: it shows how Pilate is sited in these categories; and magically real of *Song of Solomon* is to strengthen generational ties to African-American cosmologies and survival strategies. [30. July 2003<<http://search.epnet.com/direct.asp?an=9301100263&ab=afh&tg=AN>>]

19. Liscio, Lorraine. "*Beloved's* Narrative : Reading Mother's Milk." *Tulsa Studies in Women's Literature* 11.1(1992): 31-46.

Explains *Beloved* speaks the unspeakable process of signification associated with the mother to tell the invisible "unofficial history" of black during slavery, utilizing the figurations of Barthes, Derrida and Saussure's theory and feminist ideology including Kristeva's semiotic and symbolic theory.

20. Coleman, Alisha R. "One and One Make One: A metacritical Psychoanalytic Reading of Friendship in Toni Morrison's *Sula*." *CLA Journal* 37.2(1993): 145-55.

Is an extended psychoanalytic discussion about Nel and Sula's friendship, which incorporates Lacan's "mirror stage" of personality development: Nel is the superego and the conscience, and Sula is the id and the unconscious desire of psyche: together they form the ego, the balance between them make a single identity.

21. Johnson, Barbara. "'Aesthetic' and 'Rapport' in Toni Morrison's *Sula*." *Textual Practice* 7.2(1993): 165-72.

Shows the intersections between *Sula* and Freud's essay on *The Uncanny*. Freud turns the meaning of "homey" into "hidden", "secret", "strange." Morrison demonstrates "Aesthetic" moves from the domain of sense experience to the domain of artistic forms, while "rapport" means connection but simultaneously mesmerism like Freud's "homey."

22. Juan, Rose Hsiu-Li. "Multireality in Narrative Discourse: Employment in Modern Fiction(Virginia Woolf, William Faulkner, Toni

Morrison, D. M. Thomas)." Diss. TX A&M U, 1993.

Studies modern fictions by investigating narrative discourse, its nature, problematic, significance, and its referential reality in light of (1) Ricoeur's narrativity; (2) Bakhtin's "prosaics"; (3) the semiotic vs. the symbolic; and (4) the cultural critique as seen in the modern-postmodern debate. Morrison's *Beloved* turns to explore narrative discourse. [DAI-A54/08 (Feb. 1994): 3041.]

23. Moglen, Helene. "Redeeming History: Toni Morrison's *Beloved*." *Cultural Critique* 24(1993): 17-40.

Analyzes *Beloved* by psychoanalysis of both Lacan and Freud. Morrison reconceptualizes the fantastic (psychological) and realistic (social) factors distinguished in 19th Century, the social and psychological relations of self and other.

24. Stockton, Kathryn Bond. "Heaven's Bottom: Anal Economics and the Critical Debasing of Freud in Toni Morrison's *Sula*." *Cultural Critique* 24(1993): 81-118.

Debases but oppositely values Freud's anal theory by the images of bottom, anal, toilet in *Sula*. It analyzes main characters' allegories embodied by each anal image: Shadrack is "recession," Nel is "sublimation" and Sula is "representation."

25. Waxman, Barbara Frey. "Changing History through a Gendered Perspective: A Postmodern Feminist Reading of Morrison's *Beloved*."

Multicultural Literature through Feminist/Poststructuralist Lenses. Ed. Barbara Frey Waxman. Knoxville: U of TN P, 1993: 57-83.

Is a study of historical and linguistic powers of *Beloved*. It explores Morrison retells history of slavery, which is viewed from white male, through maternal flesh, applying Kristeva's theory of homosexual element in mother/daughter relationship.

26. Enns, Diane Ellen. "Speaking an Embodied Subject: A Phenomenological Ontology of the Fresh." Diss. Carleton U, 1994.

Is a study of *Beloved* by Merleau Ponty's ontological theory and accounts for a black woman's struggle to re-claim ownership of herself. [MAI34/01(Feb. 1996):81]

27. Holton, Robert. "Bearing Witness: Toni Morrison's *Song of Solomon* and *Beloved*." *English Studies in Canada* 20.1(1994):79-90.

Applying Lyotard's definition; a wrong not solely a damage to life or liberty, but as a damage of this nature that is compounded by the loss of the "right to testify to the damage," it shows the way Morrison's works are connected with the judicial and historiographic problem of legitimate and authoritative testimony.

28. Lidinsky, April. "Prophesying Bodies: Calling for a Politics of Collectivity in Toni Morrison's *Beloved*." *The Discourse of Slavery: Aphra Behn to Toni Morrison*. Ed. Carl Plasa, and Betty J. Ring. NY: Routledge, 1994: 191-216.

Discloses the power of discourse in Baby Suggs's sermon, applying Foucault's *Discipline and Punish*. Suggs's Call implies the complementary aspects of AME spiritually and postmodern conception of "subject," and also has power to shift slavery's vertical power to horizontal one.

29. O'Ebrin, Elizabeth Westhafer. "Voicing the Loss, Restoring the Self: Female Journeys of Re-Creation in the Novels of Toni Morrison." Diss. Drew U, 1994.

Traces the journey from losses caused by living in slavery and in a racist society to re-creation of the female self in *the Bluest Eye*, *Sula* and *Beloved*. It focuses on the narrative style, psychological journeys and re-creation of African-American history, adopting the theories of Bakhtin, Kohut and African-American feminist. [DAI-A55/07 (Jun. 1995): 1957.]

30. Reyes, Connel, and Marc Cameron. "The Beautiful and the Sublime in the Postmodern Novel." Diss. Princeton U, 1994.

Suggests that Pynchon, Rushdie and Morrison's works progress from an aesthetic of the sublime; the view of post-structuralism, to that of the beautiful; the view of Habermas and Rorty. [DAI-A55/06(Dec. 1994): 1557]

31. Stokes, Karah Lane. "Breaking the Back of Words: Violence and Storytelling in Twentieth-Century Novels by American Women of Color"

Diss. U of Miami, 1994.

Exposes the complicity in violence of the dominant culture's normative forms and draws on traditional narrative strategies to counter both violence and language. [DAI-A56/02(Aug. 1995): 555.]

32. Warner, Craig Hansen. "The Brier Patch as (Post)modernist Myth: Morrison, Barthes, and *Tar Baby* As-Is." *Plying the Changes from Afro-Modernism to the Jazz Impulse*. Urbana: U of IL P, 1994: 63-83. Analyzes how Morrison remakes the (post) modern myths. It suggests *Tar Baby* highlights the link between Barthes's theory of myth and the Afro-American folk tradition, exploring the complex genealogy in both Afro- and Euro-American culture.
33. Branch, Eleanor. "Through the Maze of the Oedipal: Milkman's Search for Self in *Song of Solomon*." *Literature and Psychology*: 41(1-2), 1995: 52-84. Traces Milkman's Oedipal struggle in the development of Black male identity, applying Freud's psychoanalysis. It explores Milkman managing a reconciliation of the double conscious dilemma; living life of both the African and the American.
34. Brigham, Cathy. "Dissenting Fictions: Identity and Resistance in the Contemporary United States Novel (Russel Banks, Toni Morrison, Leslie Marmon David Bradley, Leslie Feinberg)." Diss. PA State U, 1995.

Focuses on four writers who contribute to contemporary feminist philosophy and gender theory. It shows they apply the genealogical methods associated with Foucault and practiced by feminists to explore the relationship between identity formation and racial and sexual oppression. [DAI-A56/09(Mar. 1996): 3578.]

35. Bulter-Evans, Elliott. "The Politics of Carnival and Heteroglossia in Toni Morrison's *Song of Solomon* and Ralph Ellison's *Invisible Man*." *The Ethnic Canon: Histories, Institutions, and Interventions*. Ed. David Palumbo-Liu. Minneapolis: U of MN P, 1995: 117-39.
- Is a comparative study between *Song of Solomon* and Ellison's *Invisible Man*, utilizing Bakhtin's Carnival theory and narrative strategy.
36. Chen, Chang-Fang. "Bakhtinian Strategies and Ethnic Writers: A Comparative Study of the Novels of Toni Morrison and Maxine Hong Kingston." *ICLA '91 Tokyo: The Forces of the Vision, III: Powers of Narration; Literary Theory*. Ed. Gerald Gillespie, et al. Tokyo: International Comparative Literature Association, 1995: 221-28.
- Is a comparative study of *Beloved* with Maxine Hong Kingston's *The Woman Warrior* in light of Bakhtin's dialogical and polyglot analysis.

37. Cornell, Drucilla. "The Wild Woman and All That Jazz." *Feminism beside Itself*. Ed. Diane Elam, and Robyn Wiegman. NY: Routledge, 1995: 313-21.

explains Jazz is the allegory of the Wild Woman and offers a re-reading of the Wild Woman and wilderness protested by feminism, referring to Kristeva.

38. Elbert, Monika. "Maternal Dialogics in Toni Morrison's Fiction." *Literature Interpretation Theory* 6(1-2), 1995: 73-88.

Shows the potential reciprocity of the relationship as the basis of maternal dialogic in *The Bluest Eye*, *Sula*, *Song of Solomon*, *Tar Baby* and *Beloved*, applying both French and American feminists. Morrison's works have the maternal thinking; the relationship with mothers, daughters and sisters, which has been missed by Bakhtin's dialogical process and other male-centered thinking such as Lacanian, Freudian, Eriksonian.

39. Enns, Diane. "'We Flesh' Re-membering the Body *Beloved*." *Philosophy Today* 39(39), 1995: 263-79.

Discusses Merleau-Ponty's ontology of the flesh in conjunction with *Beloved* and provides a suggestive critique of contemporary eunuciations of the subject as constituted by discourse. Morrison exposes the intertwining of reality and representation, past and present, self and other and subject and object in particular time and place in a history.

40. Galeote, Lesley. "Discourses of Power and Subversion in the Americas (Toni Morrison, Mario Vargas Llosa, Gabriel Garcia Marquez, Leslie Marmon Silko)." Diss. Claremont Graduate U, 1995.

Examines power rhetoric in works by four contemporary American authors, applying that Foucault's discourses of power can shift or undermine power. In Morrison's *Song of Solomon*, it shows that Milkman is shifted by middle class values. [DAI-A56/06(Dec. 1995): 2236.]

41. Henderson, Carol E. "The Body of Evidence-Reading of the Scar as Text: Williams, Morrison, Baldwin, and Petry." Diss. U of CA, Riverside, 1995.

Investigates the ways the body's surface is used to produce speech through the act of scarring, and shows the scarring bodily is not only an external act of production but also an act of internally active production, by analyzing the theories of Bachelard, and African American Voices such as Valerie Smith etc. [DAI-A56/08 (Feb. 1996): 3125]

42. Hirsch, Marianne. "Knowing Their Names: Toni Morrison's *Song of Solomon*." *New Essays on Song of Solomon*. Ed. Valerie Smith. NY: Cambridge UP, 1995: 69-92.

Is a psychoanalytic study about the paternity, the phallicism and Milkman's search for self-identity, which is the process of knowing

his name, in *Song of Solomon*, applying Lacan and Freud.

43. Lubiano, Wahneema. "The Postmodernist Rag: Political Identity and the Vernacular in *Song of Solomon*." *New Essays on Song of Solomon*. NY: Cambridge UP, 1995: 93-116.

Declares *Song of Solomon* as the text of post-structuralism and develops the subtext, investigating the way the Signifier (African-American vernacular) deconstructs the language of dominant culture.

44. Martib, Jerald Malcom. "Race and the Fragmented Self in Twentieth-Century American Literature." Diss. LA State U and A&M Col, 1995.

Inspects the racial role which creates and deconstructs the self in the twentieth century American literature, adopting the theories of Foucault, Lacan and Fannon. [DAI-A56/01(May. 1996): 4399]

45. Mobley, Marilyn Sanders. "Call and Response: Voice, Community, and Dialogic Structures in Toni Morrison's *Song of Solomon*." *New Essays on Song of Solomon*. Ed. Valerie Smith. NY: Cambridge UP, 1995: 41-68.

Is a dialogical study in *Song of Solomon*, utilizing Bakhtin's theory. It explores the deconstruction of the black community in *Song of Solomon* and rereads the novel by the way of the dialogical reading, which is concerned with the interaction between call and response.

46. Page, Philip. "Traces of Derrida in Toni Morrison's *Jazz*." *African American Review* 29(1), 1995: 55-66.

Is an analysis of characters in *Jazz*, applying Derrida's concepts as "difference," "trace" and "breach," which explores the tendency to overemphasize one or the other terms of various binary opposition.

[30.July 2003<<http://search.epnet.com/direct.asp?an=9507100157&ab=afh&tg=AN>>]

47. ---. *Dangerous Freedom: Fusion and Fragmentation in Toni Morrison's Novels*. Jackson: U of MS, 1995.

Is a study book about *The Bluest Eye*, *Sula*, *Song of Solomon*, *Tar Baby* and *Jazz* from the view of post-structuralism. It analyzes "fusion and fragmented" or "plurality-in-unity," which is the context's themes, in light of African culture, African-American culture and deconstruction, and explores the process of achieving African-American identities and character's psyche in the contexts.

48. Schopp, Andrew. "Narrative Control and Subjectivity: Dismantling Safety in Toni Morrison's *Beloved*." *Centennial Review* 9(2), 1995: 355-79.

Analyzes a postmodern narrative practice in *Beloved*. It explores the paradoxical nature of the unspoken, which is spoken about American culture's, applying theorist such as Barthes and Freud.

49. Smith, Amy Elizabeth. "Telling Their Tales: Storytelling Characters in the Novels of American Writers of Color(Ethnicity)." Diss. State U of NY, Buffalo, 1995.
- Is a study of contemporary ethnic American writers emphasizing storytelling. Morrison's works deal with the formation of community through narrative. [DAI-A56/10(Apr. 1995): 3965.]
50. Basu, Biman. "The Black Voice and the Language of the Text: Toni Morrison's *Sula*." *College Literature* 23(3), 1996: 88-103.
- Focuses on the narrative strategies in *Sula*. Quoting from four passages, which Basu defines as "pathos of the Black male", "cosmic grotesque", "orgasmic 'howl'" and "mounting to orgasm", It shows *Sula* communicates an oral/aural and tactile experience through the concern with voice from Bakhtinian grotesque theory. [30. July 2003 <<http://search.epnet.com/direct.asp?an=9611140955&ab=afh&tg=AN>>]
51. Cobb, Cheryl Diane. "The Grotesque Reflections of Suppressed Conflict in Selected Works of Eudora Welty and Toni Morrison." Diss. George Washington U, 1996.
- Views both Morrison and Welty depict the employment of the grotesque by characters who avoid confronting painful truth and traces the violent distortion that such striking of issues has upon love, using existentialism, Bakhtin's carnivalesque interpretation and mythic emphasis. [DAI-A57/04(Oct. 1996): 1616.]

52. Hostetler, Ann Elizabeth. "Telling the Story of the Past: History, Identity, and Community in Fiction by Walter Scott, William Faulkner, Toni Morrison, and Leslie Silko." Diss. U of PA, 1996.

Is an intertextual and historical study between Scott and 20th Century American writers, applying the approaches of Bakhtin, Louis Mink and Hayden White. [DAI-A57/06(Dec. 1996): 2475.]

53. Luckhurst, Roger. "'Impossible Mourning' in Toni Morrison's *Beloved* and Michele Robert's *Daughters of the House*." *Critique* 42(11), 1996: 129.

Examines *Beloved* and Michele Robert's *Daughters of the House* through the frame of psychoanalytic theorizations of mourning, bearing in mind the pressure of the imperative to move beyond the intrapsychic to account for the overdetermination of personal and historical trauma. [30. July 2003 <<http://search.epnet.com/direct.asp?an=9710151824&ab=afh&tg=AN>>]

54. Mckee, Patricia. "Spitting Out the Seed: Ownership of Mother, Child, Breasts, Milk, and Voice in Toni Morrison's *Beloved*." *College Literature* 23, 1996: 117-26.

Is a study of space and place - that is, closing down or opening up distances between things and persons - in *Sula* as components of social and psychological order and as components of historical experience, applying Derrida's deconstruction.

55. Novak, Phillip Paul. "The Nostalgia Writing: Meaning, Mourning, and Commemoration in Twentieth Century Literary Discourse." Diss. U of VA, 1996.

Investigates the relation between meaning and mourning in 20th century literary discourse and traces the historical articulation of an idea in Morrison, Faulkner and Derrida. [DAI-A57/10(Apr. 1997): 4371.]

56. Nwankwo, Chimalum. "It is': Toni Morrison, The Past, and Africa." *Of Dreams Deferred, Dead or Alive: African Perspectives on African-American Writers*. Ed. Femi Ojo-Ade. Westport: Greenwood, 1996: 171-80.

Is a study of the representation, "I is," in light of ontological aspect in *The Bluest Eye*, *Sula*, *Song of Solomon* and *Tar Baby*: "I is" is predetermined by race, class and all kind of political and economic consideration and is the psychological base of solution of all problems.

57. Morelock, Kathleen Elizabeth. "Saints, Spirits, Serpents, and Souls: Amerindian, African, and European myth in the Twentieth Century Novel of the Americas (Jose Maria Arguedas, Leslie Marmon Silko, Wilson Harris, Toni Morrison, Gabriel Garcia Marquez, Walker Percy, Peru, Guyana, Colombia)." Diss. U of AR, 1996.

Is a comparative analysis of the mythopoetic novels of six writers, utilizing four methods; Junqian's mythic symbol, Bakhtin's

chronotope, Wolfgang Iser's reader-response and the functionalist approach. [DAI-A57/08(Feb. 1997): 1997.]

58. Schreiber, Evelyn Jaffe. "Reader, Text, and Subjectivity: Toni Morrison's *Beloved* as Lacan's Gaze qua Object." *Style* 30, 1996: 445-61.

Analyzes how identity component intersects in the maintenance of subjectivity on several levels in *Beloved*, using Lacan's theory: within the text, character's identity alters in the gaze of others. It also suggests that the reader's subject transfers into object as a result of encountering the text.

59. Scott, Lynn. "Beauty, Virtue and Disciplinary Power: A Foucauldian Reading of Toni Morrison's *The Bluest Eye*." *Midwestern Miscellany* 24, 1996: 9-23.

Is an analysis of *The Bluest Eye*, applying Foucault's genealogy and power theory. Morrison's genealogical approach explores how images of physical beauty and moral virtue are disseminated through popular culture and community and how they combine to serve a system of racial and sexual oppression.

60. Bergner, Gwen Susan. "Making a Primal Scene: Race, Psychoanalysis, and Representation." Diss. Princeton U, 1997.

Is a psychoanalytic study in order to examine how race and gender intersect in forming identity in the works of Frederick Douglass,

William Faulkner, Zora Neal Hurston and Morrison.

[DAI-A58/02(Aug. 1997): 454.]

61. Chanter, Tina. "On Not Reading Derrida's Texts: Mistaking Hermeneutics, Misreading Sexual Difference, and Neutralizing Narration." *Derrida and Feminism: Recasting the Question of Woman*. Ed. Ellen K. Feder and Mary C. Rawlinson. NY: Routledge, 1997: 87-113.

Rereads about sexual difference in Derrida's *Eperons: Les Styles de Nietzsche*, comparing with Heiddger's reading Nietzsche, and analyzes *Beloved*. It warns feminism about its excluding other(the gay and the black) within other(female).

62. Schwartz, Gary. "Toni Morrison at the Movies: Theorizing Race through *Imitation of Life*." *Existence in Black: Anthology of Black Existential Philosophy*. Ed. Lewis R. Gordon. NY: Routledge, 1997: 111-28.

Is an essay of the anthology of black existential philosophy. It develops a comparative study of *The Bluest Eye* with a film, *Imitation of Life*, but has little concerns with existentialism.

63. Tobin, Elizabeth. "Imaging the Mother's Text: Toni Morrison's *Beloved* and Contemporary Law." *Beyond Portia: Women, Law, and Literature in the United States*. Ed. Jacqueline Jooan, et al. Boston, MA : Northeastern UP, 1997: 140-74.

Is a comparison of *Beloved* and four legal cases illuminating the problematic nature of representing the experience of motherhood in order to explore the denial of women's voices by the legal process, applying feminist and post-structuralist literary theories to deconstruct legal language.

64. Burton, Angela. "Signifyin(g) Abjection: Strategies in Toni Morrison's *Jazz*." *Toni Morrison*. Ed. Linden Peach. NY: St. Martin's, 1998: 170-93.

Discusses the strategies of Signifyin(g) on abjection in *Jazz*, utilizing "Signifyin(g)" of Henry Loise Gates, Jr.'s identification and Kristeva's "abjection" and reveals Morrison's representation of the mixed-race figure, Golden Gray, as a trope of abjection.

65. Chapin, John Philip. "Transforming Subjects: Reading of Toni Morrison, Judy Grahn, Leslie Feinberg, and Leslie Marmon Silko." U of Nebraska-Lincoln, 1998.

Investigates *Sula* as a way to explore the context of contemporary fiction and thought and defines *Sula* as a prototypical post-modern subject. It turns to look three authors and argues how we can and should conceive of subjectivity, identity and agency in light of post-modernism. [DAI-A59/08(Feb. 1999): 2977.]

66. Merlin, Lara Cassandra. "Body Magic : Witchcraft and Polymorphous Perversity in Women's Postcolonial Literature." Diss. Rutgers

the State U of NJ, New Brunswick, 1998.

Explores the reconfigured body images in *Sula*: Post-colonial women writers denature the dominant Western models of subjectivity, particularly Hegel, Nietzsche and Deleuze, and metaphysical imperialism. [DAI-A59/12(Jun. 1999): 4422.]

67. Milligan, Katherine J. "Exquisite Corpses in America: Ornamented Bodies of the Late Twentieth Century." Diss. U of PA, 1998.

Provides body ornaments represent the relationship between body and subjectivity and shows how the body and its ornaments act upon each other by Derrida's explanation: the ornaments aestheticize the body, and the body politicizes the ornaments in reading of Morrison's *Beloved*, Pynchon's *V* and the film, *The Silence of the Lambs*. [DAI-A59/04(Oct. 1998): 1167.]

68. Plasa, Carl, ed. *Toni Morrison, Beloved*. NY: Columbia UP, 1998.

Is a convenient critical guide for students: it consists full or extracts from reviews, interviews, critics deployed by Bakhtinian, feminist, post-structuralist, post-colonial and psychoanalyst, with constructions.

69. Simpson, Ritashona. "Black Looks and Black Acts: The Language of Toni Morrison in *The Bluest Eye* and *Beloved*." Diss. Rutgers the State U of NJ, New Brunswick, 1999.

Is a linguistic and narrative research in order to explore Morrison's

use for representing language worthy of the Black culture, applying the linguistic theories. [DAI-A60/07(Jan. 2000): 2496.]

70. Sonser, Anna M. "Subversion, Seduction, and the Culture of Consumption: The American Gothic Work of Toni Morrison, Joyce Carol Oates, and Anne Rice." Diss. U of Toronto, 1999.

Revisits American gothic through an examination of three writers. Using the theories of both Lacan and Baudrillard, it also traces a history of social and cultural experience conducted at the level of the commodity-form wherein subjectivity has emerged as contingent signs: through the historica. [DAI-A61/01(Jul. 2000): 186.]

71. Webster, William Sherman. "American Narrative Geography: A Thousand Frontiers(Gilles Deleuze, William Faulkner, Henry Miller, Toni Morrison, Kevin Costner)." Diss. Purdue U, 1999.

Examines the implications of Deuleuze and Guattari's "frontier" conception in five authors' narratives. In *Sula* and *Beloved*, they concerned with the boundaries circumscribing process of interpretation and the formation of historical memory. [DAI-A60/01(May. 2000): 4017.]

72. Young, Robert. "Invisibility and Blue Eyes : African American Subjectivities." *Revista Canaria de Estudios Ingleses* 39, 1999 : 169-90.

Theorizes the relationship between African-American subjectivity

and American identity in both Ellison's *Invisible Man* and Morrison's *The Bluest Eye*. They articulate a post-empiricist and post-positivist account of African-American subjectivity.

73. Weinstock, Jeffery Andrew. "Dead Letters: Ghostly Inscriptions and Theoretical Hauntings (Henry James, Herman Melville Edgar Allan Poe, Edith Wharton, Kate Chopin, Toni Morrison)." Diss. George Washington U, 1999.

Is an examination of post-modern rhetoric conjoining metaphors of spectrality with discussion of language, utilizing the theories of Lacan and Derrida. It focuses on the ghostliness of language and memory, which is embodied by the dead letters. [DAI-A60/09(Mar. 2000): 3368.]

74. Baum, Kathleen E. "Textual Desire: Soliciting the Gaze in 'Popular' Culture (William Shakespeare, Edmund Spenser, Virginia Woolf, Toni Morrison, David E. Kelley)." Diss. CA State U, Long Beach, 2000. Demonstrates the way the texts imitate the cultural codes and behavioral roles prescribed by the dominant social group in the historical context, synthesizing a general theoretical model of Lacan, Derrida and cultural theories. [DAI-A39/06(Dec. 2001): 1483.]

75. Blanco, Angel Otero. "The African Past in American as a Bakhtinian and Levinasian Other. 'Rememory' as a Solution in Toni Morrison."

Miscelanea 22, 2000: 141-58.

Reveals "rememory" in *Beloved* in light of "alterity" and "otherness" of Lveinas's theory of Time and Bakhtin's ideas on the other. Morrison's rememory involves a revised philosophical and literary insight concerning past events and the nightmarish African history in America.

76. Boan, Rudee Devon. "The Black 'I': Author and Audience in African American Literature (Henry Dumas, Jean Toomer, Darryl Pinckney, Toni Morrison, August Wilson)." Diss. U of SC, 2000.

Categorizes four types of literature in light of audience and author, applying the dialogical approach: the literature of inversion; the literature of subversion; the literature of vivification; and the literature of mythification. *Beloved* is categorized as the literature of mythification. [DAI-A61/04(Oct. 2000): 1399.]

77. Cutter Martha J. "The Story must go on and on: The fantastic, narration, and intertextuality in Toni Morrison's *Beloved* and *Jazz*." *African American Review* 34.1, 2000: 61-75.

Is an intertextual study between *Beloved* and *Sula*. It focuses on narrative methods in order to explore the main character's point of view and the point of view of the reader, applying (post)structuralists and reader-response theories of textuality.

78. Blackford, Holly Virginia. "Beyond Identity Politics: Aesthetic Formalism among Adolescents." Diss. U of CA, Berkeley, 2001.
- Analyzes the socially situated nature of response to literary texts and points out the value of regarding the literary texts as the social construction and political representation of identity, utilizing Bakhtin, Foucault and Lacan. [DAI-A63/02(Aug. 2002): 585.]
79. Hinson, D. Scott. "Narrative and Community Crisis in *Beloved*." *Melus* 26(4), 2001: 147-67.
- Is a psychoanalytic and metonymic study in *Beloved's* violence, applying Freud, Fannon and the Gerardian. In light of originary violence and narrative dynamics of repetition of trauma, it exposes slavery as a primary source of violence within contemporary African-American communities.
80. Oberman, Warren Scott. "Existentialism and Postmodernism: Toward a Postmodern Humanism." Diss. U of WI, Madison, 2001.
- Investigates the influence of Sartre's existentialism on the contemporary writers such as Toni Morrison, Alice Walker, Paul Auster etc. [DAI-A62/07 (Jan. 2002): 2425.]
81. Okomkwo, Christopher Ndubuisi. "The Spirit-child as Idiom: Reading Ogbanje Dialogic as a Platform of Conversation among Four Black Women's Novels(Tina McElroy Ansa, Toni Morrison, Gayl Jones, Paule Marshall, Barbados)." Diss. FL State U, 2001.

Suggests the novels of four writers engaging in ogbanje dialogic in their deliberation of issues of black folk epistemology, ontology, resistance and destiny. [DAI-A62/02 (Aug. 2001): 575.]

82. Webster, Williams S. "Toni Morrison's *Sula* as a Case of Delirium." *Tennessee Philological Bulletin* 38, 2001: 49-58.

Argues a certain delirium in *Sula* and explores the delirium at the center of the rational language system by the method of the Deleuzoguattarian process: Morrison finds a degree of freedom as an African-American woman writer in a genderized, sexualized, rationalized world.

83. Fulmer, Jacqueline Marie. "Strategies of Indirection in African American and Irish Contemporary fiction: Zora Neale Hurston to Toni Morrison, and Mary Lavin to Ellis Ni Dhuibhne." Diss. U of CA, Berkley, 2002.

Compares the methods of indirect discourse between African-American writers and Irish contemporary writers. Using Bakhtin's concept of indirect discourse as found in heteroglossia, it reveals the strategies of indirection in order to broach connotational subjects. [DAI-A63/09 (Mar. 2003): 3203.]

84. Noel, Deborah Ann. "The Rhetoric of Authority and the Death Metaphor (James Fenimore Cooper, Nathaniel Hawthorne, William Faulkner, Toni Morrison)." Diss. U of GA, 2003.

Examines the metaphors of death and feature epitaphs symbolized the relationships among death, absence, writing and historiography. *Beloved* is characterized as logocentric assumptions of the realist novel tradition and portrays authoritative discourse as a repressive social force. [DAI-A64/02 (Aug. 2003): 502.]

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