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CULTURAL APPROACH IN TONY MORRISON'S "BELOVED"

*Maharramova Sugura Ibrahim**Gəncə Dövlət Universiteti*sugraibrahim85@gmail.com

Abstract: *This article points to investigate Toni Morrison's "Beloved" by a cultural materialistic approach. We have sought to embrace African-American society and history. This story is of enthusiasm as it is founded on a comprehension of contrast. Cultural materialists emphasize on the cultural aspects and components of literary texts.*

They examine topics such as race, gender, sexuality, societal division, and slavery. In other words, they put under investigation the marginalized masses of social club, like black people, females, and slaves. In this regard, Toni Morrison is a great author whose compositions are replete with ethnic events. As Morrison accepts that each show-stopper 'must be political', she strives to uncover force relations in the American civilization through her exceptionally cognizant dialect and fastidiously shaped stories. She intensely opposes the overwhelming Euro American power and its pervasive talk, and overturns a few American myths, for instance, the kindheartedness of the blank and the savagery of the dark – exhibited by the prevailing talk. She likewise portrays force relations inside Afro American groups with no leanings toward the dark, to uncover how cataclysmic supplanting white prejudice with dark closed mindedness would.

Key words: marginalized people, minorities, gender oppression, subjugation

Açar sözlər: marginallaşmış adamlar, azlıqlar, gender zülmü, təbəçilik

Ключевые слова: маргинализированные люди, меньшинства, гендерное угнетение, порабощение

In 1993 Toni Morrison was given the Nobel Prize for Literature. Her books connect with settings and inquiries running from the way of bondage in the frontier period to the poetics and legislative issues of Harlem in the Jazz Age, from investigations of the class contrasts that cut crosswise over relations between African American people also, groups to the physical and mental savagery that constituted isolation and Jim Crow. Certainly, it is difficult to distinguish an "American reality" in which Morrison has not produced an accurate and singing mediation; even as her books concentrate personally on the spirits of African Americans, white Americans are interpellated just as by the courses in which her investigations uncover the operations of whiteness – the repudiations of correspondence and the unsuccessful labors of equity that went into its creation and maintenance. Similarly, as the global point of persuasion of a large percentage of the members in the symposium illustrated, Morrison's record of the history of "race" is not in any case constrained to American Reality.[3,47]

In *Beloved*, gender oppression is not a visible problem that exists between African men and women, but it is one that survives inside the context of the economic relationship between master and slave, and race is alone a later justification for the subjugation of African people. Understandably, then Morrison's choice of setting is germane in crystallizing the nature of African's oppression, for the economic origin of both race and gender oppression is unobscured in slavery. The crucial matter in her exploration of the collective solution to the African's oppression is the slave setting, for it serves to enhance the theme of *Beloved* by pointing up the dialectical relationship between problem and solution: that his solution to the problem arises from the status that makes it. Morrison's setting had to be one in which the

strategy for solving the problem was not only clearly evident but also inevitable.[7,94]

Beloved represents the difficult, conflicting racial inheritance and identity of the blacks, both life affirming and life devouring. It's an inheritance of pain, shame a despair that turns the victim in victimizer, love into killing. Its very beauty and triumph, sharpened by deprivation, is linked with despair and destruction. It's an inheritance, hard to embrace or disown-like the name of the Beloved. The symbolic configuration of Beloved as the racial identity is proposed in the epitaph of the book: "I will call them my people, which were not my people; and her beloved, which was not beloved."

Beloved represents the racial inheritance and identity that its people require both to acknowledge and disown, to love and to love, and it is a difference of opinion arising from the poignant sense that they are the forsaken people of God. The difficult black inheritance is suggested by the paradoxical relationship between Paul D and Beloved, when she makes love to him. Her insistence on him to holler her name elicits in him a torrent of memories that is the core of racial identity, hence that he croaked to himself, "Red Heart, Red Heat, Red Heart." Beloved's mesmerizing effect on Paul D on her sexual advance both attract and repels him. The allusion to Lot's wife hits at danger of looking backward at a hard past. Beloved represented the racial identity embedded in the past memories that all the references in the book try to escape but cannot. Beloved's insistence of Paul D, against his revulsion, to call her the name Beloved externalizes Paul D's inner compulsion to recognize and comprehend the humiliating and life affirming racial past and identity. [10,35]

Morrison makes a more complex Womanist space in the Beloved as characters, in their quests to obtain self-forth, the conflict between controlling and falling prisoner to the places they inhabit. Under schoolteacher's region, Sethe Suggs tries to make Sweet Home her own by gathering flowers in the kitchen; however, she cannot relate safety because school teacher receives the force to turn sweet home into a space that ruptures Sethe's body, mind and family. Furthermore, Morrison initially suggests that 124 Bluestone road, under the Baby Sugg's dominion would offer Sethe the healing and nurturing community necessary to "remember" herself. Yet, even though Baby Suggs tries to eradicate the slavery's presence by remodeling 124, neither she nor Sethe can control this space after schoolteacher invades her yard. 124 threatens to destroy its inhabitants with its eighteen years of spiteful baby venom, and again after Sethe recognizes Beloved. For Sethe, domestic spaces represent sites of crisis and selfdestruction.

In Beloved, Morrison strikes a balance between missing or hostile female community and a healing sisterhood. Beloved helps Sethe recall the painful memory of her birth, her mother's hanging, and her own feelings deprivation from her mother's inability to nurse her.

The cultural importance of Toni Morrison's most popular novel, Beloved, hardly can be overstressed. Beloved, Toni Morrison's fifth Novel is "the book [that] had to exist. For Morrison, this publication was a conscious act towards healing a painful wound: this publication to the great social wrong of the enslavement of Africans. Her powerful words, behalf of millions give voice to a profound lament: the absence of a historical market to remind us never to let his atrocity happen again. In its absence has neither erased nor diminishes its pain; rather, it reminds us only for itself: of what is missing. The author was pleading for the wall or that bench or that tower or that tree when he penned the final words. Morrison told The World. It is too significant, though not surprising, that Toni Morrison took the responsibility for action to correct the negligence. She frequently talks of the role of the black novelist in the world as one to address and explore issues meaningful to the well being of the whole world community. As it responds in kind to her expression of grief, and accepting her offering, Beloved made its way into the New York Time's Bestseller Morrison

wanted to explore the nature of slavery, it's from a rational or the slave narrative perspective, but from within the day-to-day lived experience of the slave themselves. Morrison claims she experienced many more worries in writing *Beloved* than with any of her previous books. Morrison believed that this book is quite different from other books:

The dear was like I'd never a script ahead.... I recognized that I was in the society of people whom I absolutely adored, in a position which I absolutely loathed. To stand in their society, to heed, to imagine, to invent – and not to write – was exhausting. [12,64]

The major difference for Morrison between "*Beloved*" over the other novels was the sense impression of melancholy she felt over the story. For exemplar, in writing the scene in which the minor is killed, she recalls going up periodically to take long walks and feeding back to rewrite, "over and o'er once more," She wanted the fact of infanticide to surface early in the narrative so that the information would be known, the repugnance of the act was equally difficult for her as it is for the readers. She was forced to struggle to find a voice communication in which the violence would not "engorge" her or her readers, or struggle with the language itself. She struggled against producing either obscenity or pronography. (*William, Nelly, 9,10*)

Beloved is a powerful, fully tender romance. Morrison strongly insists that her literary context is essentially African American, and *Beloved* overtly involves slave narratives as it processes. And the style and narrative procedures have more of a literary relationship to William Faulkner and Virginia Woolf, than to any African American Writers. Love is a long perspective, is a child of Faulkner's masterpiece, *As I lay dying*, while the heroine Sethe has more in common with Lene Grove of *Light in August* than with any female character of African American Fiction. This is anything but a limitation, aesthetically considered, but is rejected by Morrison and her critical disciples alike. Ideology aside, Morrison's fierce assertion of independence is the norm for any strong writer, but the author does not believe that this defense of a swerve from indubitable literary origins can be a critical value in itself. *Honey* is a calculated series of shocks; whether the retention of the shock is aesthetically persuasive has to seem secondary in a novel dedicated to the innumerable victim of American Slavery. Morrison, whose earlier novels were not as over-determined by ideological consideration as *Beloved* is, many have sacrificed lots of her art upon the altar of a government, perhaps admirable in itself, but not necessarily in the inspection and repair of high literature. [5,45]

Toni Morrison creates focal characters that don't live in a vacuum in light of the fact that they inhale and come together with others inside the story construction of every book. As they strike all through the novel, these characters uncover layers of feelings that expand the peer user's creative ability. Morrison goes to an affection scene that rattles the spirit. She uncovers an enthusiasm that rises above social and monetary foundations. Morrison emphatically puts stock in structuring an abnormal relationship inside her books; Sula Mae Peav and Nile Wright Greene in *Sula*, Jadine.

Toni Morrison tests profound into the spirits of the dark individuals to trace back the enthusiasm and psychic panics of subjection on their subliminal. The commonwealth of being suppressed, the torment of the reverse of making one's status as a person, have profound consequences for the intimate personality of the individual. These repercussions of the past are so exceptional thus significant that however one gets opportunity in the outdoor universe, yet the intuitive is still captured in the past traumatic world that holds the acknowledgment and genuine representation of the free self. As Seth puts it, "Liberating yourself was one thing; asserting responsibility for liberated self was an alternate".

In a general public that measures "masculinity" basically by one's capacity to give, being denied access to theintends to give can result in some men to look for force through ruling women. For some men, the venting of annoyance turns savage and their accomplices endure the best blows. Dark women likewise confront livelihood differences, procuring not as much as Black men and White men and women. This compensation uniqueness limits accessible alternatives and leaves numerous women, especially moms, feeling caught in awful connections where monetary needs trump all. Spiritual beliefs and negative views about mental health services also factor into why many Black women remain with abusive partners. One in three Black Americans who need mental health treatment, actually receive it, and we are more likely to rely on religious guidance and faith-based practices when working through relationship issues. Religious beliefs often discourage divorce, encourage forgiveness and occasionally condemns those who seek psychiatric services instead of relying on faith.

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TONİ MORİSONUN “SEVGİLİ” ƏSƏRİNDƏ MƏDƏNİ YANAŞMA

Məhərrəmovə Suqurə İbrahim qızı

Xülasə

Deyildi ki kimi, Toni Morrison çox az da olsa sönük qadınların ekstremist yaradıcısı kimi nəzərdən keçirilə bilər. O, qaradərili qadının səsinə hələ də aşağılayan bir dünyada Qara qadın kimi danışır. Onun kitabları cinsi tanışlıq, irq və sinfin sosial normalarına etiraz etdiyi kurslara görə xüsusilə qadınların lobbiçi oxunuşlarında irəliləyir. Darıxdırıcı xanımların fəalları, Qara qadın və Qara qadın yazığının Amerika mədəniyyətində yer almaq və bəstəkarlıq etmək üçün müxtəlif sosial bölgələr təşkil etmələrini təklif edirlər. bütün xanımların dissident sistemlərində yalnız cins və sinfə aid olanlar, üstəlik, irqdə də rast gəlinir. Sonradan, qaradərili qadın yazıçılar həmişə ehtiyac üzündən ağılsızlıq doğuran ağ (ağ qadının) yaradıcılıq sistemindən kənara çıxmağı gözləyirdilər.

КУЛЬТУРНЫЙ ПОДХОД В «ВОЗЛЮБЛЕННОЙ» ТОНИ МОРРИСОНА*Магеррамова Сузура**Резюме*

Как уже говорилось, Тони Моррисон без особого труда можно рассматривать как тусклого создателя женской экстремистской одежды. Она говорит как чернокожая женщина в мире, который до сих пор унижает голос чернокожей женщины. Ее книги особенно популярны среди дамских лоббистских чтений из-за курсов, на которых они бросают вызов социальным нормам сексуального знакомства, расы и класса. Активистки скучных дам предлагают, чтобы чернокожая женщина и чернокожая писательница организовали разные социальные регионы, чтобы обеспечить себе место в американской культуре и сочинительстве.

Во всех женских диссидентских системах присутствуют только те, кто связан с полом и классом, не говоря уже о расе. Впоследствии чернокожие женщины-писатели всегда, по необходимости, рассчитывали выйти за пределы ошеломляющей творческой системы белых (с учетом белой женщины).

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