

REVELATION OF IDEOLOGY IN LITERARY DISCOURSE

Farzaneh Haratyan¹

Abstract

Literature as a socio-cultural discourse has historically prepared a fertile land where authors can freely express their experiences and ideologies. It functions as a safe site to struggle, challenge, and resist power relations. Toni Morrison as an acclaimed African American literary figure uses her rhetoric art of negotiation to reveal an authentic image of black womanhood. In this article, I try to manifest Morrison's power of discursive authority in the course of resistance against the hegemonic patriarchal constructions as she challenges the traditionally approved assumptions, ideologies, and discourses regarding the identity of black womanhood. She engages with the socio-cultural, political, and ideological construction of the society to problematize the discourses imposed on black womanhood.

Keywords: Toni Morrison, African American literary figure, black feminist, ideological construction, black womanhood.

Introduction

Literature has historically proved to be a safe site of resistance where authors took refuge to liberate themselves by freely expressing their experiences, feelings and ideologies. It acts as a safe haven to struggle, challenge, resist and ultimately changes that could improve human lives. Literature as a social discourse is open to interrogation, confrontation, and interventions and is a response to other utterances and itself calls for a response in an ongoing conversation with others (R Carter & Simpson 2010; R. Carter 1982, 2010; Fowler 1981; Halliday 1971; Janks 2013; Simpson 2012; Sutherland 2011; Toolan 2011; Zyngier 2008). Fowler (1981) advocates the ideological analysis of literary texts where values and beliefs underlying the texts are discovered and interpreted (Nogaard 2013; Canning 2012; Simpson 2012; Hall 2012). However, the task is very complicated as the text or discourse resonates many various divergent and convergent voices holding their conflicting world-views or ideologies. People can be both informed and manipulated by discourse while simultaneously inform and manipulate others. Theories of language are; therefore, theories of ideology, discourse, and revelation of realities (Kress and Hodge 1979, p.15; Fairclough, Mulderring & Wodak 2012; Olsson 2010). Jaworski and Coupland characterize discourse as "a reaching out beyond the visible or audible forms of language into social context and as exploring the interplay between language and social processes" (1999, p.47). As an integrated form of social behavior, never neutral, objective, and value-free, discourse is bound to a socio-political context impregnated with the ideology of social systems and institutions; therefore, it acts as a specific site of struggle. It encodes particular kinds of knowledge, values,

hierarchical relationships and subjectivities as authoritative and unquestionable (Olsson 2010; Power 2011; Fairclough 2009). Literature cannot be defined in isolation from an expression of discourse and ideology as it is never neutral or objective, and its socio-cultural positioning makes it unavoidably political.

Literary Discourse

Developing critical theoretical and methodological positions and awareness revolutionized literary text analysis from intrinsic to contextual analysis. Birch attempts to expose and resolve the ideologies that lurk within literary discourses. He asserts that in the analysis of language that is a form of social behavior, communication, evaluation, and control, the researcher finds herself in the “analysis of ideologically loaded structures and meanings, not of innocent, arbitrary, random structures” (1989, p.167) as power play rests in literary discourse and makes it political (Foucault 2012; Lassman 2013). Analysis of literary discourse involves history where discursive practices, ideologies and ways of controlling power are negotiated. Engaging with discourses, people not only identify themselves in the contexts of communication by formulating ideologies, beliefs and values in relation with others, but also discover the extent to which their individual agency and creativity are constrained and directed in their everyday choices of language within socio-cultural patterns, standards and expectations. Analysis of any text whether literary or nonliterary should treat text as discourse, saussurean parole-based produced in communicative interaction as a means of showing and doing.

Michael Foucault (1988; 2012; 2013) believes that text meaning does not lie in objective system, but in the discursive formations of ideological structure of a society that is circulated and perpetuated in the individual’s socialization process. He maintains that power relations can determine, circulate, and maintain certain knowledge and truths that benefit them while excluding and marginalizing other ideologies to assure continuity of their power structures. The process of naturalization of discourse blind people and deactivate their awareness of the hierarchical systems that shape their social interaction. Dominant discourses that regulate womanhood are found in different domains such as religion, medicine, politics, and psychology (Baxter 2004; Carey, Graham, Shelley, & Taket 2009; de Saussure 2011; Flax 2012; Ingulsrud & Allen 2013; James 2009; Jones & Collins 2010; Lazar 2009; Lazar & Kramarae 2011; McDonald-Harker 2011; Sarangi 2010; Sunderland 2006; Tannen 1994; Todd & Fisher 1988; Van Dijk 1993, 2009). Dominant ideologies reproduced by language and ingrained in everyday discourse are mediated and naturalized through powerful political and socio-cultural institutions as a mechanism for perpetuating asymmetrical power relations especially over the concept of black womanhood.

Black Feminism and Womanhood

Black women have controlling images attached to them such as “super strong black woman”, “mammy”, “matriarch”, and “welfare mother” as Collins (2000; 2010; 2011; 2012) discusses, and are engaged in a different womanist framework. These intensely controlling images and stereotypes necessitate resistance and replacement with positive self-defined knowledge essential to black women’s survival. This reflects the dialectical nature of oppression and activism of a heterogeneous collectivity that profoundly affects

black women's consciousness and its articulation in a self-defined standpoint. Standing against the negative controlling images, black mothers celebrated their motherhood and perceived it not as a site of oppression but of authority and power.

Black Women Activism encompasses three phases of knowledge, consciousness, and empowerment (Hooks 1985). It necessitates the recognition of the oppressive socio-cultural issues under the horrors of Slavery that manipulated images, symbols, and ideologies (Collins 2009; 2010; 2012). This awareness leads to three-step personal, interpersonal, and political empowerment that ultimately paves the way to a desired social change. As Collins believes, personal power is enacted through the collectively shared values and traditions available in the racial and gender context. These resistant discourses of empowerment, as Patricia Hill Collins asserts, stand against four interdependent and mutually explanatory "structural, disciplinary, hegemonic, and interpersonal" (2000, p.276) dominant discourses that organize, manage, justify, and circulate the oppression in everyday life. If the power of dominant discourse is identified with all its complexities via intersecting oppressions, then resistance with its own nuances, intricacy, and delicacy can be implemented properly to handle that domination.

Nuanced depiction of black womanhood is embedded in the literatures of African American women like Toni Morrison who assert the fallacy of the traditionally approved assumptions, ideologies, and discourses regarding the experience of womanhood. Toni Morrison's narratives discuss black womanhood as victimhood or empowerment, submission or authority, creativity or destructiveness, and repressive or emancipator and aim to resist the hegemonic patriarchal constructions of womanhood (Burman 2008; P.H. Collins 1994; Patricia Hill Collins 1991; Farnum O'Leary 2008; Mazzara 2012; A. O'Reilly 2004; O'reilly 2010; Andrea O'Reilly 2004; Podnieks & O'Reilly 2010; Smiley 2012). Morrison's standpoint on black womanhood enables her to challenge the fallacious controlling images which confine woman in her community. In her literature, Toni Morrison warns the readers of the disguised ideologies that imprisoned black women in the racialized and gendered position of the White male gaze.

Morrison's Literary Texts and Discursive Authority of Resistance

"Being a writer, she [the griot] thinks of language partly as a system, partly as a living thing over which one has control, but mostly as agency – as an act with consequences."

(Toni Morrison, "Nobel Lecture" 1993, p.13)

Many female novelists have participated in the battle of resistance against patriarchal discursive practices through their engagement in writing literary narratives embodying resistant discourses (encompassing their own genuine experience as women that multiply the validity of the experience narrated) that counteract the very fallaciously institutionalized discourse of motherhood. Conceiving "both motherhood and daughterhood as story – as a narrative representation of social and subjective reality and of literary convention," Hirsch asserts that the novel is "the optimal genre in which to study the interplay between hegemony and dissenting voices," and a site in which ideologies are both inscribed and challenged (1989, p.9). With her unique style, language, and discourse, Morrison endeavors to be authentic in her portrayal of dominance and resistance in the concept of black womanhood. Morrison is well conscious of how the power of discourse can enact a certain ideology and behavior,

regulate, and resist it. She is fully aware of the responsibility, political stance, and the power her discourse of resistance can engender. Through her resistant discourse in literary narratives, she creates new knowledge and discourse by disturbing the existing ones. She is not interested in engaging with colonizing discourse that victimizes many black women but instead she puts forwards an inverted discourse that canonizes the colonized and locates her in the center. Her academic credibility allows her to be persuasive, provocative, and polemic and enables her to move the center (with her multi-faceted artworks which have a political bent) from a dominant, White male into a black female mosaic. She challenged the hegemony of White patriarchy in literary world on an international, intergenerational, and intercultural scale that illuminates her conscious attempt to improve the lives of black women by threatening power structures.

Morrison emphasizes on the way in which language, text, and discourse are to shape, reshape, and change the ideologies of social reality. She engages in the language politics toward social criticism with her creative art of narrative writing as an interactive process negotiating inside and outside, the private and the public (Gillespie 2009; Hicks 2011; Jessee 2006; Jinping 2012; June 2010; Kramer 2013; McNeal 2010; Mix 2009; Morrison 2011; Page 2009; Peach 2011; Pereira 2010; Putnam 2011; Reynolds & Noakes 2012; Rice 2011; Roynon 2012; Schreiber 2010; Smith 2009; Vine 2010; Walker 2012; White 2011). Conscious of the colonizing discourse, she stresses on the formation of new dialogues and discourses involving a dynamics of multiple agency that avoids victimization through a plurality of voices behind language motivated by black women. She acknowledges the lexico-syntactic powers of discourse as a problem rather than as an epistemological origin. She regrets the "lethal discourses of exclusion blocking access to cognition for both the excluder and the excluded" (Morrison, Nobel Lecture 2009, p.19). She avoids the monolithic language that lacks the diversity and variety of voices and ideologies. Morrison's power of creativity and imagination helps her register unseen, unspeakable, unheard things of memories, past, and future where various multiple forces over one's experience are identified and negotiated.

Analysis and Discussion

In this part, I have provided an analysis and discussion of an extract from Morrison's *Beloved* to show her art of rhetorical resistance against the assumptions of dominance. In the analysis of this particular extract from *Beloved*, I try to manifest Morrison's power of discursive authority in the course of resistance against the hegemonic patriarchal constructions as she challenges the traditionally approved assumptions, ideologies, and discourses regarding the identity of black womanhood.

"I had milk," she said. **"I was pregnant with Denver but I had milk for my baby girl. I hadn't stopped nursing** her when I sent her on ahead with Howard and Buglar."
"Anybody could smell me long before he saw me. And when he saw me he'd see the drops of it on the front of my dress. Nothing I could do about that. All I knew was I had to get my milk to my baby girl. Nobody was going to nurse her like me. Nobody was going to get it to her fast enough, or take it away when she had enough and didn't know it. Nobody knew that she couldn't pass her air if you held her up on your shoulder, only if she was lying on my knees. Nobody knew that but me and nobody had her milk but me. I told that to the women in the wagon. Told them to

put **sugar** water in cloth to suck from so when I got there in a **few** days **she** wouldn't have **forgot** me. The **milk** would be there and **I** would be there **with** it." (16)

This extract, I think, is one of those influential fragments of the novel that illuminates Morrison's stance of discourse in the way that she is attacking the dominant discourses. For a Black mother denied of every belonging and property, even the ownership of her own progeny, her milk rests in a highly precious status. She is proud of her biological body and her capability to give birth and lactate. To her, milk is all the wealth she owns and she can generously and happily shower her children with this blessing she owns. The repetitive use of *milk* in this extract gives it great value. Milk symbolically stands for nourishment, warmth, nurture, and tenderness. She feels blessed to have abundance of milk to satisfy her children and she believes that her milk only belongs to her own children and no one else. As they are both her emblems and of her essence. She is so possessive of nothing but the essence of her body, her milk and her children as her body produces them. She feels that it is all her rights to have them and decide what she wants to do with them, with her only belonging. "*I had milk for my baby girl.*" The use of subject, the carrier, the agent, the senser, theme, *I*, with the relation verb of *have* brings the strong sense of possession. The frequent use of possessive pronoun *my* in nominal phrases of "*my baby, my daughter, my children*" indicates how possessively she thinks of them as her body pieces, her best things.

Morrison is challenging the dominant discourses of second wave feminism and backlash as they rejected and praised motherhood at both extremes. She is neither overvaluing motherhood nor undervaluing it. She is depicting a safe healthy motherhood by portraying what a Black mother underwent under the constitution of Slavery. She is problematizing patriarchal discourses that regard womanhood as motherhood. These discourses wrongly normalize and naturalize women's assuming heavy task of mothering as they are expected to sacrifice every piece of their selfhood for the better of the children. In "*All I knew was I had to get my milk to my baby girl,*" the use of absolute quantifier *all* indicates that nothing else was expected from her. It implicates all the community teachings for a girl at the time of socialization as *all* is next to *knew* as mental process of cognition. The overtone modulation *had to* with the strong sense of necessity conveys the naturalized patriarchal discourses circulated at the time of socialization. This is *all* she has so far learnt to do as a woman which bases all her mentality. The repeated use of "*Nobody was going to nurse her like me*" implies how oppressively dominant discourses place the whole burden of mothering and nurturing on a woman by claiming that *nobody* as the absolute negated quantifier could do it better than the mother herself with the modal auxiliary of ability *could*.

Cultural feminist idea of essentialist and naturalist mothering is resisted by many later feminists. "*Nobody knew that but me and nobody had her milk but me.*" The later sentences of describing the detailed act of breast feeding shows Black mother's obsession with her imposed duties where no one else is able to do. The conjunction *But* emphasizes the essentialist perspective of motherhood which Morrison tries to attack. The repetitions involved and enormity of focus on *nobody but me* in this extract reveals Morrison's covered ideology regarding the burdens of motherhood. In this specific extract, Sethe is over-obsessed with her daughter's nourishment, milk feeding, and every slightest move. Morrison is delicately describing the preoccupations of Sethe. In "*I hadn't stopped nursing her*" there is only an *I* who is the subject, omnipotent mother, all

caring and devoted and a *her* who is the direct object, complement, receiver, beneficiary, and target in different circumstantial adjuncts. She is so proud of the abundance of milk her body could produce. The use of *anybody* as the indefinite pronoun and mental processes of perception like *smell*, and *see* indicate how she brings evidentials to support her claim of having a lot of milk, fortune, wealth which naturally belonged to her "Nothing I could do about that." She has also thought of her daughter's later milk which precisely informs readers of her delicate attention and care for her daughter. She does not want her daughter to forget her "she wouldn't have forgot me. The milk would be there and I would be there with it." What deeply matters is *the milk and I* which are used in a parallel paratactic clauses of expansion, extension, and addition.

Conclusion

Analysis of literary discourse involves history where discursive practices, ideologies and ways of controlling power are negotiated. Engaging with discourses, people not only identify themselves in the contexts of communication by formulating ideologies, beliefs and values in relation with others, but also discover the extent to which their individual agency and creativity are constrained and directed in their everyday choices of language within socio-cultural patterns, standards and expectations. Power relations can determine, circulate, and maintain certain knowledge and truths that benefit them while excluding and marginalizing other ideologies to assure continuity of their power structures. The process of naturalization of discourse blind people and deactivate their awareness of the hierarchical systems that shape their social interaction. Through her choice of language and style, Morrison seeks empowerment of black women by giving them agency, authority and subjectivity in the course of dialogic interaction in the text where non-neutral ideologies and values are negotiated, encoded and decoded. Through the transarticulation of silence into discourse, she integrates opposing narratives within her novels in order to contextualize the resisting voices of black women as part of a larger historical, social, and cultural story. The double-voiced discourse narrative enables her to highlight the inherent contradictions in hegemonic discourses that can also be appropriated by African American female narratives and refashioned into different social and cultural contexts. It helps her avoid nostalgic past and universalize black experience by imagining the reality that includes the search for a collective memory out of a fractured past, and the interpretations of dominant discourses through their hegemonic voices on the concept of black womanhood.

Morrison engages with the socio-cultural, political, and epistemological of the society through her texts to problematize the discourses imposed on black women. Her positioning of language, narrative techniques, and textual strategies in her literary narratives claim discursive authority to support both literary and beyond-literary objectives with a commitment to advance narrative participation coalescing narratological and ideological representation of black womanhood.

Note

- ¹ Farzaneh Haratyan is a doctoral student at the Department of English, Faculty of Arts and Social Sciences, the University of Malaya, Kuala Lumpur.

References

- Baxter, J., 2004. *Positioning gender in discourse: A feminist methodology*. Palgrave macmillan.
- Burman, E., 2008. Beyond Women vs. Children or WomenandChildren': Engendering Childhood and Reformulating Motherhood. *Int'l J. Child. Rts.*, 16.
- Carey, G. E., Graham, M., Shelley, J., & Taket, A., 2009. Discourse, power and exclusion: The experiences of childless women. *Theorising social exclusion*, 127.
- Carter, R., & Simpson, PW., 2010. *Language, Discourse and Literature: A Reader in Discourse Stylistics*.
- Carter, R., 1982. *Language and literature: an introductory reader in stylistics*: G. Allen & Unwin.
- _____, 2010. Issues in pedagogical stylistics: A coda. *Language and Literature*, 19(1).
- Birch, D., 1989. *Language, literature and critical practice: Ways of analysing text*: Routledge.
- Morrison, T., 1989. *Unspeakable things unspoken: The Afro-American presence in American literature*: University of Michigan
- Collins, P. H., 1994. Shifting the center: Race, class, and feminist theorizing about motherhood. *Mothering: Ideology, experience, and agency*.
- _____, 1998. It's all in the family: Intersections of gender, race, and nation. *Hypatia*, 13(3).
- _____, 2000. *Black feminist thought: Knowledge, consciousness, and the politics of empowerment*: Psychology Press.
- Morrison, T., 2009. *The Nobel lecture in literature, 1993*: Knopf New York.
- Collins, P. H., 2009. Black Feminism, Knowledge, and Power. *Gender inequality: feminist theories and politics*, 200.
- _____, 2010. The new politics of community. *American Sociological Review*, 75(1).
- _____, 2011. What is "Critical" about Critical Racial Theory? *Routledge Handbook of Contemporary Social and Political Theory*, 160.
- _____, 2012. Social Inequality, Power, and Politics: Intersectionality and American Pragmatism in Dialogue. *The Journal of Speculative Philosophy*, 26(2).
- Collins, Patricia Hill., 1991. The meaning of motherhood in Black culture and Black mother-daughter relationships. *Double stitch: Black women write about mothers and daughters*.
- Coupland, N., & Jaworski, A., 2009. *The new sociolinguistics reader*: Palgrave Macmillan.
- de Saussure, L., 2011. Discourse analysis, cognition and evidentials. *Discourse Studies*, 13(6).
- Farnum O'Leary, Christine J., 2008. Motherhood: Portrayals in American literature.
- Flax, Jane., 2012. Can It Come Undone?: Treating Gender Troubles in Psychoanalytic Discourses. *Sex Roles*, 66 (7).
- Fowler, R., 1981. *Literature as social discourse: the practice of linguistic criticism*: Batsford Academic and Educational.
- Gillespie, Carmen., 2009. *Critical Companion to Toni Morrison*: Infobase Publishing.
- Halliday, M. A. K., 1971. *Linguistic function and literary style: An inquiry into the language of William Golding's The Inheritors*. Paper presented at the Literary style: A symposium.
- Hicks, J. R., 2011. "To Tell, to Refine and Tell Again": Orality and Literacy in Toni Morrison's *Beloved*, *Jazz*, and *Song of Solomon*. University of West Georgia.
- Hirsch, Marianne., 1994. Maternity and Rememory: Toni Morrison's *Beloved*. *Representations of motherhood*.

- Hooks, B., 1985. *Feminist Theory from Margin to Center: From Margin to Center*: South End Press, US.
- Ingulsrud, John E, & Allen, Kate., 2013. *Interpretation in Discourse Analysis*. Paper presented at the OITA TEXT FORUM.
- James, H., 2009. Mother Matters: Motherhood as Discourse and Practice. *Journal of the Motherhood Initiative for Research and Community Involvement*, 11(2).
- Janks, H., 2013. Critical Literacy. *The Encyclopedia of Applied Linguistics*.
- Jessee, S., 2006. The “female revealer” in *Beloved*, Jazz and Paradise: Syncretic spirituality in Toni Morrison’s trilogy. *Toni Morrison and the Bible: Contested intertextualities*.
- Jinping, BAO., 2012. On Magic Narrative Technique in Toni Morrison’s *Beloved*. *Cross-Cultural Communication*, 8(3).
- Jones, Peter E, & Collins, Chik., 2010. 1 State Ideology and Oppositional Discourses. *Oppositional Discourses and Democracies*, 67(17).
- June, P. B., 2010. *The Fragmented Female Body and Identity: The Postmodern, Feminist, and Multiethnic Writings of Toni Morrison, Theresa Hak Kyung Cha, Phyllis Alesia Perry, Gayl Jones, Emma Pérez, Paula Gunn Allen, and Kathy Acker* (Vol. 56): Peter Lang Pub Incorporated.
- Kramer, Barbara., 2013. *Toni Morrison: A Biography of a Nobel Prize-Winning Writer*: Enslow Publishers.
- Lazar, Michelle M., 2009. Communicating (post) feminisms in discourse. *Discourse & Communication*, 3(4).
- Lazar, Michelle M, & Kramarae, Cheri., 2011. Gender and Power in Discourse. *Discourse Studies: A Multidisciplinary Introduction*, 217.
- Mazzara, Rosemary., 2012. MOTHERHOOD and Slavery: The sorrowful condition. *Mind Murals*.
- McDonald-Harker, C. B., 2011. “I’m a Good Mother”: Abused Women’s Resistance in the Face of Dominant Mothering Discourses. University of Alberta.
- McNeal, E. O., 2010. ‘Sugarman Done Fly Away’: Kindred Threads of Female Madness and Male Flight in the Novels of Toni Morrison and Classical Greek Myth.
- Mix, D., 2009. Toni Morrison: a selected bibliography. *MFS Modern Fiction Studies*, 39 (3-4).
- Morrison, T., 2011. Nobel Prize in Literature. [online] Available at: http://nobelprize.org/nobel_prizes/literature/laureates/1993/morrison-lecture.html>. Acesso em, 30, 107-124.
- O’Reilly, A., 2004. *From motherhood to mothering: the legacy of Adrienne Rich’s Of woman born*: SUNY Press.
- O’reilly, A., 2010. *Twenty-first-century Motherhood: Experience, Identity, Policy, Agency*: Columbia University Press.
- O’Reilly, Andrea., 2004. *Toni Morrison and motherhood: a politics of the heart*: State University of New York Press.
- Page, Philip., 2009. Morrison’s Novels as Texts, Not Works. *Toni Morrison*, 81.
- Peach, Linden., 2011. Toni Morrison. *The Cambridge Companion to American Fiction After 1945*, 233.
- Pereira, Malin Walther., 2010. The Novels of Toni Morrison *Exploration and Colonization*, 99.
- Podnieks, E., & O’Reilly, A., 2010. *Textual Mothers: Motherhood in Contemporary Women’s Literatures*: Wilfrid Laurier University Press.

- Putnam, Amanda., 2011. Mothering Violence: Ferocious Female Resistance in Toni Morrison's < i> The Bluest Eye, Sula, Beloved, and A Mercy. *Black Women, Gender & Families*, 5(2).
- Reynolds, Margaret, & Noakes, Jonathan., 2012. *Toni Morrison: The Essential Guide* (Vol. 14): Vintage Digital.
- Rice, Alan., 2011. The Cambridge Companion to Toni Morrison. *MELUS: Multi-Ethnic Literature of the US*, 36 (2).
- Roynon, Tessa., 2012. *The Cambridge Introduction to Toni Morrison*: Cambridge University Press.
- Sarangi, S., 2010. Reconfiguring self/identity/status/role: The case of professional role performance in healthcare encounters. *Discourse, Identities and Roles in Specialized Communication*, 125 (33).
- Schreiber, E. J., 2010. *Race, Trauma, and Home in the Novels of Toni Morrison*: LSU Press.
- Simpson, P., 2012. Twenty years of Language and Literature: A reflection. *Language and Literature*, 21(1).
- Smiley, S., 2012. Narrating Motherhood: The Construction of Motherhood in First-Person Narratives Written for a General Audience or a Mostly Female Audience.
- Smith, Brenda R., 2009. James Baldwin and Toni Morrison: Comparative Critical and Theoretical Essays. *African American Review*, 43(1).
- Sunderland, J., 2006. 'Parenting' or 'mothering'? The case of modern childcare magazines. *Discourse & Society*, 17(4).
- Sutherland, J., 2011. *How Literature Works: 50 Key Concepts: 50 Key Concepts*: Oxford University Press, USA.
- Tannen, D., 1994. *Gender and discourse*: Oxford University Press, USA.
- Todd, A. D., & Fisher, S., 1988. *Gender and discourse: The power of talk* (Vol. 30): Ablex Pub.
- Toolan, M., 2011. How does literary language move us? On being 'immersed' and emotionally engaged by literary narratives. *Con/texts of persuasion. Problemata Literaria*, 69.
- Van Dijk, T. A., 1993. *Elite discourse and racism*: Sage Publications, Inc.
- Van Dijk, T. A., 2009. News, discourse, and ideology. *The handbook of journalism studies*.
- Vine, S., 2010. Belated Beloved: Time, Trauma and the Sublime in Toni Morrison's Beloved. *Through a Glass Darkly: Suffering, the Sacred, and the Sublime in Literature and Theory*, Waterloo, ON.
- Walker, Stephanie., 2012. Seeking Freedom through Self-Love in Toni Morrison's A Mercy and Beloved.
- White, Rebecca., 2011. Beloved: Character Studies: Reading Toni Morrison. *MELUS: Multi-Ethnic Literature of the US*, 36(2).
- Zyngier, S., 2008. Radical stylistics: yet another epithet? *Ilha do Desterro A Journal of English Language, Literatures in English and Cultural Studies*(37).