

## REFLECTION OF HISTORY IN TONI MORRISON'S BELOVED

Elaheh Soofastaei, Hardev Kaur, Sayyed Ali Mirenayat

Department of English, Faculty of Modern Languages and Communication, Universiti Putra Malaysia, Serdang, Selangor, Malaysia. E-mail: [ela.soofastaei@yahoo.com](mailto:ela.soofastaei@yahoo.com)

### ABSTRACT

Slavery as a ruthless possessiveness outlines individuals as their portable possessions, whereas rejecting to identify their distinct identity. Slavery has a very close relationship with slave's memory. *Beloved* portrays the emotional response of each character to unimaginable loss and suffering. Masterfully, Toni Morrison tries to show the Negro characters in the history which their traumatic memories are always with them. This paper tries to shed light on the reflection of history on slavery, memory and discourses in this novel in which characters have tragedy to forget their awful memories concerning the Slavery in the United States. In this way, it uses the critical views by Rigney, Mathieson and Fitzgerald.

Keywords: History, Slavery, Memory, Discourse, Trauma.

### INTRODUCTION

Toni Morrison is the African American novelist, critic and a Nobel Prize winner who was born on in 1931, in Lorain, Ohio. Morrison's fifth novel, *Beloved*, was published in 1987 and is the first novel in her proposed trilogy on Black experience. Narrative fiction has surpassed in the representation of the nature and importance of memory in human life. It has also created the tragedy of forgetting. In this fiction, memory is trapped in a struggle with forgetting. To remember is to shield an event from

encroaching forgetting and the abyss of oblivion. Milan Kundera says that “This is the great private problem of man: death as the loss of self. But what is this self? It is the sum of everything we remember. Thus, what terrifies us about death is not the loss of future but loss of the past. Forgetting is a form of death ever present within life.” (“The Structure of Recollection”, p.49) Memories are not limited to individuals alone. A collection of individual(s) memories become the collective memory of a community.

Toni Morrison's *Beloved* focuses on the horror and sorrow of the Black Slaves and their emotional status after their freedom legally. It vividly shows the emotional reply of every character to unconceivable loss and suffering. The stories by the key characters are in fact substantiated thus making *Beloved* a historical novel intertwining with a fictional plot. The novel is not only merged with the historical and emotional evolution of the Blacks, but Morrison's strong message tribute to ‘Sixty Million and more’. This honor is Morrison's sanctified compulsion to the history of her memory, nation and the race of all who suffered only because they were different – black and disapproved by the values of their enslavers.

## HISTORY, SLAVERY AND MEMORY

As Ashraf H.A.Rushdy says in ‘*Rememory: Primal Scenes and Constructions in Toni Morrison's Novels*’ recollection is a “genuine act of self-presenting (however possible), or a neurotic act of displacement or reconstruction.”(300) Rushdy lists the different outlooks which are held by William Wordsworth and Sigmund Freud on memory. Memory, according to Wordsworth is “yet another agency for revival and rehabilitation” (300). For Freud, is “an agency for constructing fantasies from a phylogenetic plane in order to rid oneself of the residual neuroses of an imagined distress” (300). So Wordsworth's “primal sympathies are Freud's ‘primal scenes’, which later become ‘primal phantasm’ and Rushdy applies Freud's ‘primal scenes’ to Morrison's novels because he feels the narratives are concerned about the role of the recollected self or subject in prime activity, the question of ‘primal scenes’” (302). But

Rushdy proposes a redefinition of the term “prime scenes” before applying the Freudian's one to Morrison's novels in order to demonstrate the inadequacy of the same term used by Lukacher. He argues that a primal scene is “a circumstantial construction that is predicated when there is an... interpret but, at the same time a fundamental concealment or absence of the some evidence that could definitely substantiate a particular interpretation” (Lukacher 300). In Lukacher's explanation of the term, there is no member in the primal scene, but there is “only the verbal construct of the dismembered, ontically displaced individual” (324). So Rushdy restates a Morrison calls, “Rememory”. As Rushdy proves his words by giving an example from *Beloved* by quoting Sethe:

Someday you be walking down the road and you hear something or see something or see something going on so clear. And you think it's you thinking it up... A thought picture... But no... It's when you bump into Rememory that belongs to somebody else. (36)

Recollection is not personal any more, it becomes interpersonal. So Rushdy detects that “self and past” is a collective project and *Beloved* is considered as a Rememory of a subjugated culture of the African slaves (365). In Rushdy's point of view the primal scene is appropriate for Sethe and Paul D and *Beloved* (name of the main character here) in such a novel that ceases haunting when must be said “dismembered” (317). The point is that why Paul D should think of *Beloved*. Rushdy asserts that “Paul D is supposed to remember *Beloved* even though he had no encounter with her before; because Paul D's and Sethe's individual primal scenes are joined by memory” (318).

Another example related to primal scene comes up for Sethe, before the assassination of *Beloved* – where she was raped by her teacher and her breast milk was stolen by him. Sethe remembers this scene at the commencement of the novel and later she tells Paul D about the sexual assault and it is considered as the commencement of the interdependency for Sethe's and Paul D's stories. Paul D tells Sethe about his primal scene related to rape and Halle's meaningless acts at the churn.

"Did you speak to him? Didn't you say anything to him? Something! "

"I couldn't Sethe. I just...couldn't."

"Why!"

"I had a bit in my mouth" (69).

According to Rushdy, *Beloved* follows the interweaving of Sethe's and Paul D "Primal scenes" and "rememories" till they shape one story. These "rememories" make them to remember the past while allowing Paul D to open the rusty lid of the tin buried in his chest where a red heart used to be. (72-73)

As Rebecca Ferguson argues in her essay, *History, Memory and Language in Morrison's Beloved*, that "memory" for many Afro-American writers has become a central anxiety in their writings since they observe that their history has been "disremembered and unaccounted for". Ferguson perceives, "theirs (the Afro-Americans) is a history of oppression, but one that must be remembered has accounted for, and while the language of the dominant culture and the writing itself have all too often been potent instruments in that oppression, not to have made of them is to be rendered impotent in ways that matter greatly" (109). So, primal memory and language are considered essential parts of the works of authors such as Alice Walker and Morrison. Memories are indispensable in order to give a reliable depiction of history, and in order to assemble this suppressed history through memories, it unavoidably requires language. So language becomes an outline which has written history and its parallel memories. This history describes events through the modality of "fabulation" (Scholes 12). Ferguson quotes Bernard Bell on that: "Unlike their writings contemporaries, (these writers) are not merely rejecting the arrogance of western forms and connections, but also rediscovering and reaffirming the wisdom of their own folk tradition: Afro-American ways of seeing, knowing expressing reality" (123). Therefore, leaving the limitations of realism and naturalism does not mean to leave, "such traditional narrative modes as myth and legend; ... does it have to entail the neglect of history". (Bell)

The fundamental anxiety in *Beloved* is history and memory and the part of the story that takes care of the reform of memory arranges in a linear and progressive chronology. Ferguson's slavery is disjointed and devastated by the perpetual entry and re-entry of the past into the present. This Rememory comes out, although it uncertainly happens through the individual remembering.

As Barbara Hill Rigney in *The Disremembered and Unaccounted For: History, Myth and Magic* suggests that Morrison's narratives are historical novels. They are both subjects of and subject to history, i.e. events in "real time" and sequence of antagonistic movements that embrace "slavery, reconstruction, depression and war" (61). Rigney argues that history in Morrison's story is a matter of "time and place" and confirms her declaration by citing place historical importance in Morrison's narratives.

Considering the elements of Myth in this novel, Rigney refers to the connection between slavery in the present and the ancient myths in which the Baby Suggs is magical and prescient, and practical. Sethe in the "African archetype" of the Great Mother who "gives life and wisdom cannot express love for her children" (60) whereas she is captured in the institution of slavery. She is a Great Mother and is "representative of the power of nature" (69), but her power is undermined conditions of or "the political realities of history" (70). Rigney observes that myth of the African Great Mother is also a reminder that history is the adversary which subverts circumstances and dispossesses "the African-American of the crucial link with Africa" (71).

Beloved is murdered at the age of two with no primal memory, but she remembers a "psychic racial memory of capture and transport of ships and the Middle Passage" (73). The unusual phenomenon is continual in Beloved's circumstances when she is capable to designate the inhuman conditions that occurred on the ships carrying the slavery. So, Rigney echoes the Ferguson and Rushdy's vision because the memories are so traumatic and "they have to become universe shared, cosmically experienced" (75).

Morrison does not look at history as a story or record of events chronologically, but as a “recovered time” (75). To Rigney, the aim of such history as recovered time is because Morrison tries to shock the “reader in the political awareness” (76). The reader has to comprehend that, as Eliot Butler argues, “It (this work) must centralize and animate information [and] discredited not because it is not true or useful or even of some racial value, and because it is information described as love or magic or sentiment”. (Mobley)

It is fruitfully and clearly shown by Barbara Offutt Mathieson in her essay “*Memory and Mother love in Morrison's Beloved*” that how *Beloved* remember and states black experience in the United States and also reveals simultaneously how “the issues of motherhood provide a female variant of (general) slave history” and at the same time brightens “the relationship of all the novel's characters, both male and female, to their pain fraught inner worlds of memory” (5).

Mathieson referred to psychoanalytic theory and states that how this love shared by a mother and child can develop into an incapacitating relationship and makes them disable to express their feeling and emotions. For Mathieson, these feelings and emotions on behalf of mother play an important role because *Beloved* charts the explosive intricacies of the preoedipal bond from the simultaneous perspective of mother and child. Morrison explores their mutual hunger for a loving union as well as the inevitable struggle for control. This powerful portrait, in turn serves as the metaphor upon which Morrison grounds her meditation on personal memory and historical self-awareness (1).

The sense of motherhood, daughterhood and sisterhood is shaped between Sethe, *Beloved* and Denver respectively. They form a pleased and content a group of three people as they sing:

I waited for you  
You are mine  
You are mine  
You are mine (217)

But how does Sethe identify and answer herself in accomplishing the growing demands of her reincarnated daughter? Here Mathieson describes her personal view as a mother of a daughter.

Many parents must feel, as I did, an immediate jolt of recognition at Morrison's moment of union and reunion. In the early hours of the morning after my own daughter's birth, fell I into a half-sleep between waves of hospital bustle and routine on the edge of waking consciousness, a vivid image of her sleeping face crystallized on my closed lids, seemingly recalled rather than seen. My daughter's face suddenly melted into the sensations of my own body. In a synesthesia of minds, her face became her face on my body.(1990)

This deeply moving vision reemerges instantly in answer to, Morrison's fictional mother-child relationship; although deformed by extreme circumstances-- slavery and death-- and involving supernatural components of existence, Sethe's bond with Beloved encapsulates common parental experiences. (3)

According to Mathieson, the behavior of both Sethe and Beloved where Sethe provides food, motivation and security for Beloved and Beloved requires Sethe to create her own self and gratify her flourishing wishes are not odd. But where Sethe is seen as a prey and Beloved as a cruel predator, the enraptured love between Sethe and Beloved becomes a nightmare and this is parallel in mother-child relationship in everyday life. Mathieson quotes Freud to authenticate her point (Fitzgerald). Freud argues that,

Childish love knows no bounds, it demands exclusive possession, is satisfied with nothing less than all. But it has a second characteristic: it has, besides, no real aim; it is incapable of complete satisfaction and this is the principal reason why it is doomed to end in disappointment and give place to hostile attitude. (286)

To Mathieson, Sethe “re-tastes and 'rememorizes' the traumas of both motherhood and slave heritage” (5). The Legacy of the slaves heritage is narrated by Sethe because *Beloved* is “locked in the past herself... demands to be told stories about the old life, Sweet Home, and her mother's crystal earrings that she played with as a baby” (9). *Beloved* comes back to regain whatsoever legally belongs to her but which was deprived of because of her murder. It is supposed that Sethe, Denver and *Beloved* reach to a perfect mutual understanding from each other and such a relationship leads to maturation but only Denver was successful while *Beloved* was not. As Mathieson illuminates,

Morrison explores the dangers of retreat into the past by examining the destructiveness of a prolonged mutual dependence of mother and child. Intimate union becomes a struggle for domination Sethe, in fact, obliterates the present and the possibility of development by reentering and recreating *Beloved's* aborted infancy (11).

*Beloved* constantly lives on her past which also embraces the history of the slaves, the “middle passage” and its concurrent repulsions. Sethe's mother tolerated the struggles of the “middle passage” in which *Beloved* experienced too. Therefore, *Beloved's* experience moves into that of her grandmother's where Mathieson remarks on:

Is the ultimate nightmare of memory; one child's particular death leaves open a wound so deep that it reaches back to the moment of enslavement. Like the spirit realm across the bridge which envelopes Morrison's world of the living, a complexly woven fabric of history enshrouds each separate new hurt and injustice. (12)

Just like finding a complete satisfaction in the mother-infant bond that is impossible, Sethe's wish “to find a full life within the past” (14) is impossible too. Regarding such struggles, Mathieson argues relate to stepping stones towards a complete life and not as a complete world in themselves because “both maternal bonding and rememory are essential for human survival yet either, if unrestrained, devours the agent” (ibid). Concerning this sentence, Mathieson believes that Morrison is offered as a path to develop individuation, maturation and eventually liberation in *Beloved*.



This view is illustrated by Morrison that narrates the separation of Howard and Buglar from their mother. Ultimately, Denver comes out from her loneliness and starts communal bonds and finally the ghost of Beloved is casted out by her and other women of her community. Since, she starts new life outside, without the help of her mother and sister, Mathieson asserts, “Denver rediscovers what is perhaps the most successful strategy for adult development: she replaces the solitary maternal bond with a large community of adults and opens herself to an emphatic network of fellows” (16). Paul D also stops his dependency emotionally and physically to Sethe by integrating into the community. Both Paul D and Denver realizes the worth of a community and therefore they respond the feelings of the members of the community. Both Denver and Paul, as Mathieson argues, “discover the comfort and enhanced strength of existence provided by that (community) fabric” (16). In the following, the strategies assumed by Morrison related to the past is summed up by Mathieson clearly and concisely.

To comprehend that past, Morrison invokes the complex range of maternal emotion. This most deep-seated of human feelings must have been violently stretched, tested and deformed in the lives which preceded our own. At the same time, mother love serves as a metaphor for the memory of the past. The alternatives of preoedipal suffocation and reciprocal adult relations also suggest the preoccupation and submergence, or a tenacious awareness which carries remembrance into the present as an essential component of an emancipated future (19).

To Jennifer Fitzgerald, “Selfhood and Community: Psychoanalysis and Discourse in Beloved” commences by describing Paul D as a psychotherapist because he invites Sethe to “work through” her past traumas whereas impelled her to “go as far inside as you need to. I'll hold your ankles. Make sure you get back out.” (46) Fitzgerald looks at Paul D from a Freudian vision like other critics' point of views. But she feels that Freud and any other critics like him have tried to generalize too due to assuming, A model which is both, normative and universalized. As a result, psychoanalysis isolates

psychic experience from the diversities of ethnicity and class ... as if this existed as a free standing relation independent of the economic, political or social conditions which affect the circumstances of parenting (699).

Such universalized theory or model related to African Americans where family history has been formed in a different way problematizes the whole issue rather than illumination the Afro-American history. Fitzgerald argues, "At the same time, how not to draw on psychoanalysis in discussing a novel which explores the aftermath of appalling hints, the psychic as well as material damage inflicted by slavery" (670). She suggests the contrast theory where "the psyche is constructed within a wide system of relationships, offering a model of how social, cultural and political forces become internalized" (ibid). Such a tactic to *Beloved* looks contrast to Freud's relation theory, especially between the mother and child.

Slavery in *Beloved*'s character meaning is interpreted and considered as one of a series of positions. Consequently, the main attention to psychoanalysis and the discourse on slavery become one and this is not just coincidence as she feels when she says to Henriques, "the systematic character of a discourse includes its systematic articulation within other discourses" (148-149) Therefore, Fitzgerald looks at the story through many discourses involving the repressed pre-Oedipal discourse.

#### DISCOURSES IN *BELOVED*

According to classical psychoanalysis, a mother and child finally accept each other's autonomous identity under a normal condition. But such universalizing declaration should be kept critically at a distance as Fitzgerald states,

Ultimately, then, the responsibility for Seth's confusion lies in slavery, which positioned her as object and denied her the experience of bonding with her on mother through which she could arrive at a separate subjectivity and which precipitated her entry into good motherhood, whose practices equally denied a sense of self (678).

Fitzgerald surveys the similarities between the discourse of slavery and classic psychoanalysis when she argues that just as pre-Oedipal requirement which rejects the independence of others. Slavery in ruthless possessiveness outlines a group of individuals as the portable possessions of another, whereas rejecting to identify their separate identity. Accordingly Morrison states, “Slavery’s greediness – like the pre-oedipal child’s – is all consuming” (684). Moreover, White functions as a metaphor for indiscriminate uniting as one observes in the confusion of Sethe and Beloved. Fitzgerald states, neither the Whites nor Sethe, who unified herself into Beloved, do not know where to stop.

By comparing a psychoanalytic discourse with other discourses of slavery, masculinity and good mother, Fitzgerald has persuasively “highlighted their shared significations” (685). Her reading demonstrates that *Beloved* shapes a mixture of various discourses which impact on each other in order to construct influential framework which helps to make easy a meaningful reading of Afro-American history. There are some discourses in which Fitzgerald highlights them in short such as, the dominant discourse of slavery that rejects the meaning of humanity, autonomy and familial relationships. In the discourse of *Beloved*’s slavery, the protagonists are objects and attempt to become the subject in other discourses, they experience “the return of the repressed: as each protagonist confronts a crisis which evokes psychic trauma, he or she articulates infantile reactions in the practices of this discourse, projecting emotions onto others as external objects and introjecting the resultant images as part of themselves” (672).

The next discourse is the discourse of the good mother, “conceives of the (usually biological) mother as so instrumental to the child’s well-being as to allow her no separate interest” (671). Therefore, Sethe’s anxiety is “for the life of her children’s mother” (30). Fitzgerald proposes an interesting clarification for Sethe’s behavior. All good mothers, according to classic psychoanalysis, learn to depart from their children’s lives to teach them how to form themselves to the standards of expected behavior. Fitzgerald feels that Sethe’s mind is preoccupied with Beloved “because,

slavery denies parental claims, Sethe insists upon her role as mother.... Practices which signify motherly devotion active memories of her own babyhood” (Fitzgerald 200). Accordingly, she “refutes her position as object in the discourse of slavery by asserting her position as subject in the discourse of good mother” (677). Fitzgerald steps into a new phase when she asserts that Sethe's maternal discourse results in another set of meanings. Memories of her own babyhood are stimulated by Sethe's maternal discourse and “a psychic trauma of infantile abandonment” (ibid). Fitzgerald also argues that “the discourse becomes hopelessly entangled; her excessive investment in mothering is an impossible attempt to make up for her own loss as a daughter” (ibid).

The other discourse is known for discourse of masculinity. Fitzgerald refers to Paul D's subject position which is threatened by *Beloved's* seduction. In this case, Paul D decided to show his desire to Sethe by offering her to make her pregnant to “document his manhood” (128). Paul D, as a discourse of masculinity, indicates “practices of free will and self-control” (679), because such a discourse integrated into self-control as Fitzgerald suggests, “positions him as a subject, contradicting his dehumanizing position as object in the discourse of slavery” (679). Paul D portrays a huge amount of self-control when he suppresses torments into a “tobacco tin” embedded in his heart. But *Beloved*, through her temptation of Paul D, subverts his masculinity when she destroys his fortifications of self-control and free will. *Beloved* also undermines Paul D's identity and leads him in the discourse of slavery, i.e. he becomes the object once again. He feels himself falling apart as his unified subjectivity fragments. “His tobacco tin, blown open, spilled contents that floated freely and made him their play and prey” (218).

The last but not least discourse is the discourse of black solidarity in which slaves and ex-slaves put themselves in peril for each other. Baby Suggs plays a key role in forming member's identity. She encourages both a collective sense of self-appreciation on people who scarred and mother tendencies among the Blacks. The meaning of other discourses such as masculinity and Sethe's discourse are challenged by Baby Suggs' discourses of communal self-love. The discourse of masculinity is changed into the

discourse of family when Suggs says, “A man ain't nothing but a man ... But a son? Well, now, that's somebody” (23).

Fitzgerald argues that Sethe's “good mother discourse makes pretension to an overweening responsibility, which includes overreacting rights” (682). Sethe separates herself from her community and by this force upon herself and keeps herself away the care and support of the community and “self-love by means of which individuals in the African American community receive the mothering of which politics or circumstances may have deprived him or herself” (683). The next discourse is the good mothers who learn to depart from their children's lives to teach them how to form themselves to the standards of expected behavior.

## CONCLUSION

Morrison's *Beloved* centers on the fear and sorrow of the Negro slaves and also their expressive status after their freedom legally. This fear is writer's blessed urge to her memory, nation and the black race who disapproved by the values of their enslavers. Memories are not limited to individuals alone. Memories are essential in order to give a trustworthy portrayal of history, and in order to bring together this suppressed history of Blacks through their memories. Rigney knows that Morrison's historical novels are both subjects of and subject to history that embrace slavery, reconstruction, depression and war. The writer does not see history as a story or series of events, but as a recovered time, and Rigney claims that the purpose of such history is because the writer makes an attempt to shock us in the political awareness.

Mathieson mentions that Sethe tries to re-taste and rememorize two traumas: trauma of motherhood and trauma of slave heritage. He says that Morrison in order to comprehend that past invokes the maternal emotion; a mother and child finally accept each other's self-sufficient identity under a normal condition. Another critic is Fitzgerald who says that the psyche is created within relationships of the characters.

She reviews the similarities between slavery and classic psychoanalysis through pre-Oedipal requirement which rejects the independence of others.

Fitzgerald highlights some discourses such as, the dominant of slavery that rejects the meaning of humanity, autonomy and familial relationships. In the discourse of *Beloved's* slavery, the main characters are objects and try to become the subject in other discourses, and each protagonist experiences a crisis which evokes psychic trauma in the story. Another one is maternal discourse in which memories of Seth's babyhood are stimulated by her maternal discourse and a psychic trauma. Next is the discourse of masculinity which Fitzgerald refers to Paul D's subject position that is endangered by *Beloved's* temptation. The last one is the discourse of black solidarity in which slaves put themselves in danger for each other.

## REFERENCES

- Bell, Bernard W. 1987, *The Afro-American Novel and Its Tradition*, Massachusetts University Press, Amherst, Mass.
- Ferguson, Rebecca 1991, *History, Memory and Language in Toni Morrison's Beloved*, in *Feminist Criticism: Theory and Practice*, ed. Susan Selers, University of Toronto Press, Toronto.
- Fitzgerald, Jennifer 1993, "Selfhood and community: psychoanalysis and discourse in *Beloved*", *Modern Fiction Studies*, vol. 39, no. 3, pp. 669-687.
- Holloway, Karla F.C. & Demetrakopoulous, Stephanie A. (eds) 1987, *New Dimensions of Spirituality : A Biracial and Bicultural Reading of the Novels of Toni Morrison*, Greenwood Press, Westport CT.
- Kundera, Milan. (1986). "The Structure of Recollection". Parabola.
- Lukacher, Ned 1986, *Primal Scenes: Literature, Philosophy, Psychoanalysis*, Cornell University Press, Ithaca.
- Mathieson, Barbara Offutt 1990, "Memory and mother love in Morrison's *Beloved*", *American Imago*, vol. 47, no. 1.

- Mobley, Marilyn Sanders 1993, *A Different Remembering: Memory, Perspective, past and present*, eds. Henry Louis Gates Jr. and K.A. Appiah, Amistad, New York.
- Morrison, Toni 1987, *Beloved*, Vintage, New York.
- Rigney, Barbara Hill 1991, "The Disremembered and Unaccounted For: History, Myth and Magic" in *The voices of Toni Morrison*, Ohio State University Press, Columbia, pp. 61-81.
- Ashraf, H.A.R. 1990, "'Rememory': Primal scenes and constructions in Toni Morrison's novels", *Contemporary Literature*, vol. 31, no. 3, pp. 300-323.
- Winnicott, D.W. 1960, "The theory of the parent infant relationship", *International Journal of Psychoanalysis*, vol. 41, pp. 585-595.

#### ABOUT THE AUTHORS

Elaheh Soofastaei graduated in BA in English Language and Translation at IAU, Shahreza, in Iran. She finished her MA in English Literature at English and Foreign Languages University (EFLU) in Hyderabad, India. At the present time, she is PhD candidate in English Literature at the University Putra Malaysia. Her research interests include Science Fiction, Cyberpunk and Post-Cyberpunk Literature, Cyberspace and Cyberculture in Literature, (Post-) Apocalypse, Dystopian Literature, Fiction in Movie, and Contemporary English Literature.

Hardev Kaur, PhD is currently senior lecturer attached to University Putra Malaysia. She is the Post-graduate Course Coordinator of English Literature in the English Department. She is graduated from the Islamic International University Malaysia (IIUM). Her research interests include African and Caribbean Literature, Contemporary World Literature, and Trauma Literature.

Sayyed Ali Mirenayat finished his BA in English Language and Translation at Shahreza Islamic Azad University in Iran. After, he completed his MA in English Literature at English and Foreign Languages University (EFLU) in Hyderabad, India. At the present time, he is PhD candidate in English Literature at the University Putra Malaysia. His

research interests include Science Fiction, Posthuman and Cyborg in Literature, Transhumanism in Fiction, Humanity and Technology in Literature, (Post-) Apocalypse, Dystopia and Utopia, Contemporary English Literature, and Fiction in Film.