

TITLE: “DECODED SIGNIFIED” AND “NEW CONSCIOUSNESS”: HISTORY, MYTH AND CULTURE IN TONI MORRISON’S *BELOVED*”.

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ABSTRACT

The main object of my paper is to co-relate the decoded signified idea of Henry Louis Gates Jr. and Mestiza Consciousness of Gloria Anzaldua with the referential detail from the text *Beloved* by Toni Morrison. The co-relating factor of both these theories is based on cause and effect issues. The decoded signified ideas of African-American history, myth, folklore, cultural values and moral codes have impacted a lot to shape an inclusive conscious idea which is close enough to the concept of “Third World Consciousness”. European history and theories alone are inadequate to express the true sense of African American culture, literature and its moral values. Toni Morrison’s basic concern “is to move beyond the systematic or structural patterns” of those theories and history (Rigney 7). The African American ethnic community has always suffered from an identity crisis caused by the past slave tradition, racism, sexism, dehumanized moral and cultural values. In *Beloved*, Morrison depicted an indigenous social, cultural, moral and literal value of life which aims for developing a higher consciousness, a kind of wisdom. Morrison attempted to break the boundary of subject-object duality that caged her for a long term. Through the text *Beloved*, Toni Morrison made a universal appeal to restore and re-establish the indigenouness of the African American community. But the sense of restoring and revaluing one’s indigenouness will remain an incomplete guidance unless one comes across with higher consciousness. In developing a sense of higher consciousness or a “new consciousness” the role of “Mestiza Consciousness” theory of Gloria Anzaldua is an interdependent important factor. The most important legacy of an ethnic community is language. Basically racism or color line problems are the root cause behind the traumatic crisis of African American people. Undoubtedly, “there is no racism without language” (Pramod K. Nayar, 224) Morrison assumed the vibrancy of language which is a definite obstruction in reshaping a kind of higher consciousness among the African-American ethnic community. The decoded signified ideas of African American history, culture, myth and folklore develop a higher consciousness of protest literature and culture to reestablish indigenouness in an inclusive environment of lively experiences.

KeyWords

Signifying Monkey, Mestiza Consciousness, Toni Morrison, African-American history, myth and culture, Interdependency, *Beloved*, Higher Consciousness, Third World Consciousness.

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MORRISON’S VIEW OF LANGUAGE AND CONSCIOUSNESS: (INTRODUCTION)

Toni Morrison considers language as potentially suppressive, intellectual, unreceptive, arrogant, pseudo empirical, and incapable of accessing the African American silence, the mystical experiences which are beyond verbal description. “He who talks doesn’t know, he who knows does not talk.” -Laotzu. Morrison believes that language is partly a living exploitative system. Regarding the power which language carries, she claims “We die. That may be the meaning of life. We do language that measures our life” (Morrison

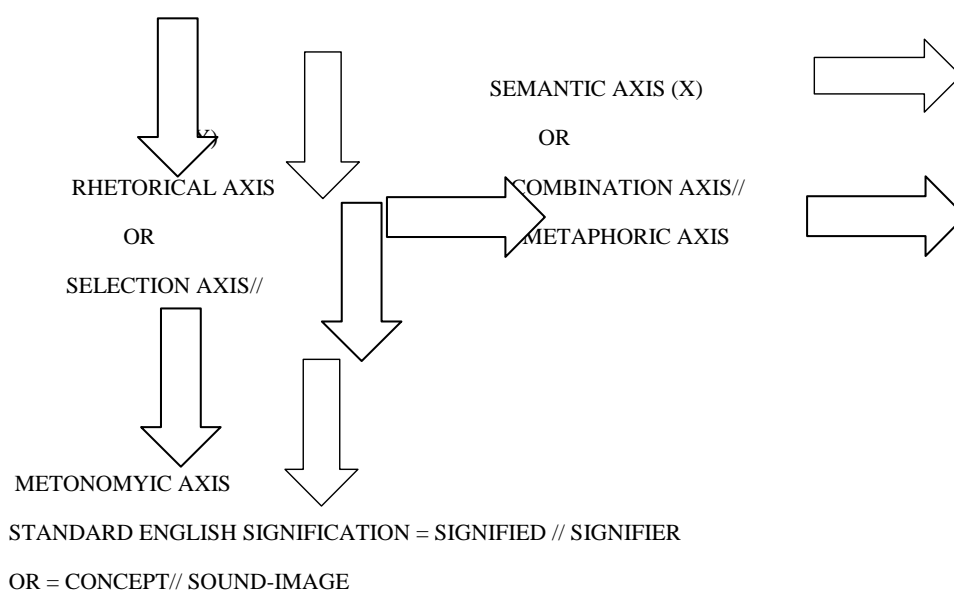
Nobel Lecture1993). While answering a question from a journalist after receiving the Nobel Prize, Toni Morrison presented an anecdotal story of a dead bird where she compared the practice of the systematic use of language to a dead bird which is owned by an authority--- “I do not know anything but what I know is that it (the dead bird) is in your hand, it is in your hand” (Morrison Nobel Lecture 1993). The resulting fact is that Morrison called herself a blind old woman who is full of wisdom. Here comes the ironical twist of Morrison’s statement – how can a blind woman be wise? The very concept of wisdom lies in the amalgamation

of knowledge and experience.

The “Signified” concept of western metaphysics is based on one dimensional logical interpretation of “Logos” which stands for logic, intellect, word and truth. But the decoded “signified” idea of Black-American vernacular is different from the traditional Standard English vernacular because rhetorical tropes in African-American vernacular replace the traditional concept of western “Signified”. In Black vernacular tradition the idea of signification is = $\frac{\text{RHETORICAL FIGURES}}{\text{SIGNIFIER}}$ (Pramod Kumar Nayer, 225/1988:48). But in Standard English vernacular the idea of Signification is = Signified// Signifier. Morrison weaves a fine boundary line in between the concept of intellect and wisdom, in between the logical logos and decoded “Signified”.

In his theory of deconstruction Derrida questioned ‘logocentrism’ or what is called the western metaphysics of presence. Language constructs writing (the written form of narrative) and writing is considered to be the metaphysics of absence where phonocentrism is regarded as a privileged concept because of its focus on the metaphysics of presence. However, the very idea of ‘phonocentrism’ is derived from

(phallogocentrism)--phallus, the male organ which in turn is a code of systematic domination over receptive suppressive, interrogating ideas of language. “Mestiza” develops out of tolerance of contradiction and ambiguity. The very idea of “Mestiza” consciousness is based on a pluralistic overview. “Mestiza Consciousness” in simple terms means adaptation of cultural realization through racial identity of border line. This is a consciousness of separation in terms of its usage from the first and second wave of western consciousness but it incorporates a whole united perspective instead of negotiating any cultural, historical, mythical or moral values and codes of life. So, the natural approach of “Mestiza Consciousness” theory is multi-layered. In his theory book “The Signifyin(g) Monkey” Harvard literary scholar, Henry Louis Gates Jr., said that his desire has been to allow the black tradition to speak for themselves about its nature and variations rather than to read it or analyze it in terms of literary theories borrowed whole from other traditions. Henry Louis Gates Jr. in his theory book “The Signifyin(g) Monkey” functioned the idea of signification in a pluralistic way focusing on its paradigmatic choice of language codes which did the “Signifyin(g).



Black and Standard English axis (Louis Gates Jr 54).

The fact is that language as an instrumental decoded weapon helps to reshape and reinterpret the historical, mythical and most importantly cultural meaning of African-American ethnic community by evaluating its higher consciousness. The consciousness has grown up out of realization of speaking through a silent voice replete with the extensive usage of rhetorical devices. *Beloved* is not at all a slave narrative whose main objective is to depict the slave's progress from slavery to emancipation but an experimental narrative with a philosophical overview and open ended messages. The point of philosophy is rooted in its spiritual ground, as a prophetic narrator Toni Morrison elevated the higher spiritual values and consciousness.

"Mestiza Consciousness" is a product of the transfer of the cultural and spiritual values from a particular group to another. Here, comes the inter linking factor of both the theories as Morrison in her fiction recurrently decoded the Western concept of "Signified" with the help of extensive rhetorical devices like Pun, litotes, epigram, oxymoron in order to produce an uplifted spiritual overview of consciousness and perception of life. The above mentioned quote which she delivered after receiving the Nobel Prize truly justifies her philosophical standpoint of consciousness.

BACKGROUND HISTORY:

"*African-American novel and its tradition* (1987) trace a linear progression from the slave narrative to the heyday of the novel in the 1940s and 50s, symbolized by the work of Richard Wright and Ralph Ellison. According to Ralph Ellison: A novel is a work of art and should not be a disguised piece of sociology as by the anti-communist and cold war sentiments of the period"(Graham, 2). African American literature has both been influenced by the great African diasporic heritage and African American oral culture including spirituals, gospel music, blues and rap. Gloria Anzaldua's concept of 'Mestiza Consciousness' has a lot of similarities with the concept of 'hybridity' developed by Homi Bhaba.

In 'Mestiza Consciousness' Anzaldua shows a blending of race and culture and at the same time traces the adaptation of culture through racial identity. Regarding the cultural adaptation of African American people, Franklin Frazer remarks that "culture passes from Euro Americans to African Americans". All Societies have myths or stories that tell us about who they are. Besides, myth making is clearly more than one culture's attempt to make sense in a senseless world. Myth is one of the best tools through which a particular marginalized or underprivileged community protests against the existential crisis from which they are suffering. The blues including rap, jazz and hip hop signify a low culture in comparison to the high transcendental culture of White American people. Generally, myths are of two types--- "Theo phonic" and "Hierophantic". 'Theo phonic' myths are very static in nature but 'Hierophantic' myths are movable or changeable (kinetic) in making sense out of the existing mythic tradition. "Third world consciousness" plays a pivotal role in overturning the meaning of coded items and values. Culture, myth and history are so interrelated to each other that they merge with each other on several occasions to provide a platform for ambiguity. African American history is greatly impacted by the slave tradition wherein slavery was seen as an institution. Traumatic past experiences and the brutal inhuman torture to their ancestors by slave masters not only affect their psyche but also result in establishing a different culture as a mode of protest and realization. The amount of past experiences one has in his/her life, the height of trauma he/she has to undergo in his/her present condition as psychology is deeply rooted in one's unconscious mind. Textual presentation of history manipulates the power structure be it political, social, cultural or literal. This is the reason why History never reveals the truth. In "*Beloved*" the narrator breaks the chain of linearity to intermingle past, present and future events to provide a space so that Black American common people can retain their power or reclaim their lost heritage and glories considering Africa as a land of joy and redemption. The land of

Africa and its transmissive cultural root is a zone of spiritual bliss for African-American people. The structure of signified "collective identity" depends on its psychological development of consciousness. The Trans Atlantic passage or the "Middle passage", the past history of slavery, color line problem faced by white supremacy are deeply rooted in their unconscious layer of mind. In their memory the events of past, present and future are quite inseparable. The traumatic crisis of their historical and cultural past made them unspeakable or silent because they did not have any coded weapon (Signified) like language, what they only have is a decoded weapon (signified) that helped them to develop an idea of higher consciousness, motivations, beliefs and experiences. In "Mestiza Consciousness" theory among the seven stages of consciousness, the first one is "Conocimiento" where a reader or an interpreter reconsiders and re-adjusts their ideas, motivations and beliefs all in the service of moving forward in their lives. (Anzaldua 101). Developing a higher consciousness as per the demands of society is a much needed progressive concept. Relying on European stereotypical encoded values of life and logic is a cliché idea to interpret an ethnic community in its true sense when European have no direct experience with their lifestyle. Escapement from the challenging existential crisis is a psychological theme in Toni Morrison's *Beloved*. The world of escapement is a progressive world of consciousness. The evaluating degree of that particular world of progression is guided by mode of protest, experience, instinct, indigenusness, an adequacy of inclusiveness and co-existence.

Decoded Myth of Esu-Elegbra and Chicano in order to develop a new consciousness of protest:

"Toni Morrison's novel *Beloved* like her earlier novels resonates with mythic overtones" (A. Stave, 1). Morrison incorporates biblical and African myth to reinterpret the existing coded mythic tradition. By doing that Morrison attempted to empower the marginalized

underprivileged voice of African-American people. The very idea of "Consciousness of Protest" develops out of dynamic change of coded mythic meaning. The "Hierophantic" mythic tradition is kinetic in tone which changes its meaning with the passage of time to reproduce a new consciousness. In the novel *Beloved* Sethe is a mother character that killed her baby Beloved in order to not to watch her baby as a slave in future. Toni Morrison always championed the concept of Motherhood in her fiction. *Beloved* is not an exception of it. Even Sethe, the mother character never regretted for her crime because she believed that she did the murder for the best interest of her child. Motherhood is a stage of experience, sufferings and creation. The characterization of both the mother figures in Toni Morrison's *Beloved*- Sethe and her mother-in-law Baby Suggs promotes the higher value of life. The same kind of higher value of life is noted among the group of chicana feminist, a group of feminists who develop their distinctive identity of protest in the United States against the oppression, inequity and discrimination of gender and race. To some extent they are vocal or in the sense more radical to restore their values, faith and identity. Surely, this new group of feminism is very different from main-stream feminism with an idea of new consciousness. "Mestiza Consciousness" teaches to learn the co-existence value of life. Motherhood stage for a female is the most challenging phase because in that particular stage of life they attempt to cope up with all the problems of life in holding their position and identity as a wife, as a mother, as a female, as a family member. So, the stage is the third stage conscious identity and the most matured and experienced one after girlhood and womanhood.

In African mythology "Esu-Elegbra" is a mythical figure who is the messenger of the God ("Yoruba") and he interprets the will of the god to men and carries the desire of man to God. (Gates Jr, 5). Morrison used the myth of "Esu-Elegbra" in the novel *Beloved* as the trickster figure who knows everything and gets hurt finally as he has no voice of protest. Realization was there but it's

a realization of suppressed voice. The narrator of the text *Beloved* herself is the ultimate trickster in the name of Beloved: "The most common trait among trickster figures is that each is a mode of wit and agents of conformity" (Hallett 354). In the language of Yoruba, Beloved is a spirit child when she reappeared in the novel after her death: "A FULLY DRESSED woman walked out of the water.....She had new skin" (Morrison 50-52). The decoded concept of "new skin" justifies the fact that color determines one's fate to some extent. Actually it's a rebirth of consciousness. The environment of "Sweet Home" is full of instinctual human needs which promote the value of freedom and celebration where "Children laugh, men dance and women cry" (Morrison 103). The presentation of "Sweet Home" atmosphere is close enough to "Third World Consciousness" where the existence of life is measured more in terms of instinct and less in terms of logic. In *Beloved*, Morrison endows "grandmother" character with certain coded ideas where she is epitomized with the coded idea of emotional attachment and caretaking ability. As in most of the cases, parents of Black American children have to engage themselves in daily slave work, they do not have enough time to spend with their children. Equally children of their community were deprived of parental affections and caring. But in Eurocentric code of presentation the 'Grandmother' image is considered as a burden in a family who lacks intellectual quality and potentiality to work hard and produce effective results with the pace of time. The long standing western code always prioritizes intellect over emotion. Thus the decoded African-American code incorporates both the values in order to produce a new consciousness which is much more progressive and lively. The consciousness of protest is the outcome to save their de-humanized, commodified existing self. In one sense their literature is a literature of protest because literature mirrors life at its best. The way, the decoded mythic ideas (signified) of "Yoruba" and "Chicano" are interlinked with each other; it seems that one is

incomplete without another which means if one is the reason of realization then naturally other is the outcome of the reason to incorporate an inclusive consciousness of higher order.

Decoded cultural codes (signified) and a new collective consciousness of experience and motivation

Addison Gayle in his work *The way of the New World* stated that The Black Novel in America (1975) signified a shift in ideological conversion, giving a new dynamism to discuss and express African American culture in an elaborate way" (Graham 18). The supernatural spirits play a predominant role in shaping African-American indigenous pagan 'belief system'. The idea of "belief-system" and "spirit" bear an illogical concept in point of view of western metaphysics. The culture of African-American ethnic community is based on the decoded idea of the combination of "Meso-Paganism" and "Syncretic-Paganism". In "Mestiza Consciousness", especially in border line consciousness cultural values of the border line pass easily from one zone to another zone to develop an inclusive idea of higher consciousness. It is not only the cultural values of an existing community but also the spiritual ideas and beliefs of a dominant culture which cross the border line easily. The pagan "belief-system" of African-American ethnic people is more close to mother earth where supernatural elements possess certain magical power. In the text *Beloved*, the spirit of Beloved reappears but finally did no harm to her family. The return of Beloved's spirit epitomizes the concept of higher consciousness as she made no harm to her family. The journey of achieving higher consciousness is marked by a journey from innocence to experience. The idea of new consciousness develops out of an inclusive cultural background, the culture of the oppressor and the culture of the oppressed. In Christianity, there is a term called "Theodicy" which means co-existence of good and evil. But the question is why a good God permits the manifestation of an

evil? We all know that binaries construct the world. According to William Blake “without contraries there is no progression” (Blake “Marriage of Heaven and Hell”). So, the very idea of higher consciousness is determined over the idea of blending of knowledge and experience. It is proved that to gain higher consciousness one has to live both the metaphorical life of “The Lamb” (Innocence) and the metaphorical life of “The tiger” (experience) as well. The return of Beloved in the form of spirit equalizes the journey of life from innocence to experience. “Anything dead coming to life hurts” (Morrison, 8) ---Dead turns into life hurt. “Hurt” simply means that remaining in the lifeless situation is worthier than coming back to life again. The ironic reversal of the meaning of life and death suggests that death may be the meaning of life. Spiritual death of the self turns a life into a nonliving or an inanimate object. Living without freedom and personal space is quite equivalent to the coded idea of death (death of the self, not of the body). The western metaphysical concept of “Transcendental Signified” and pure logic over the existence of God is replaced by the omnipresence of the African American “belief system”. The decoded cultural representation of the river “Ohio” in Morrison’s “Beloved” generates a meaning of “Emotional Mapping” as the river “Ohio” connects the southern Latino (an African-American and Native American culture) to the north American dominant culture. The very new conscious idea of “Emotional Mapping” is deeply rooted to its psychological layer of unconscious. It is the middle passage river (transatlantic space) for African-American people which not only connects both different cultural values but also raises a sense of past slavery in their mind. Thus history and geography merged with each other to raise a sense of “Collective Consciousness”. The term “Niger” is a slang, while the term “Negro” is used by the colonial master to defame and dehumanize the self/soul of Black people. The repeated use of the word ‘Niger’ in the text *Beloved* by Toni Morrison breaks the systematic boundary and defamiliarizing effect of language

to decode a different cultural meaning which is filled with human quality like closeness and openness in sustaining any relationship. The height of closeness in any relation is well understood by its nakedness, and to sustain any relation for a long term, nakedness is needed be it in the form of mental or physical. The “Niger-Negro” dichotomy proves the fact - deeper the relation is, closer the heart involves; the formal the relationship is, the closer the brain involves. This type of decoded signified idea leads to promote a new consciousness where the formation of consciousness is based on an inclusive idea of separation rather than negotiation. Just like the Mestizians the African-American ethnic people suffer from home-land crisis, a sense of foreigner in the land of their citizenship. The frequent use of slang suggests a degree of closeness and intimacy. There is a Bengali song by the artist Anjan Dutta which is very apt to signify the much decoded idea of “Niger--Negro”--- “Sokolei Jane fire jete hobe sokolei Jane furoche somoi// sokolei jane kache aste gale ulongo hote hoi..... (English Translation of the song--- Everyone knows that time is fleeting// everyone knows that we have to be naked if we want intimacy.....) This particular Bengali song is taken from a Bengali art film “Hemanta”, an adaptation of William Shakespeare’s “Hamlet”. The ironic reversal of coded meaning of the existing culture happens when one believes more on pretension and masking to keep up a relationship for a long term. The extracted line from the text *Beloved*- “I had milk - she said, I was pregnant with Denver, but I had milk for my baby girl.” (Morrison, 19) decodes the cultural signifyin(g) of black female identity which is free from the clutches of white feminism. Surely the term “feminism” is a protest against male oppression and domination but black women of African American culture suffer from double anxiety, firstly for being black and secondly for being a woman. Here the very word ‘milk’ symbolizes motherliness, productivity, and female tenderness but in a deeper sense it means that body production is their (female self), but possession lies in the hands of their male partner.

The male partner uses it, abuses it according to their own will while they (female/I) are the silent victim of emotional and physical oppression. ("They took my milk")-(Morrison, 20) . "Bacon and bread wrapped in a piece of clean sheeting, they never took it from her or did not want her to see them eat. Twice or three times she lingered". (Morrison, 27)-- The "Food" metaphor implies "class consciousness" and the identity of a particular ethnic group where necessity overpowers luxury.

Another instance of ironical reversal of existing code happens with the following line from the text- "Sethe started to turn over on her stomach but changed her mind. She did not want to call Paul D's attention back to her, so she settled for grossing her ankles".(Morrison,28)-- Instinctual desires raise at its height when the degree of love is not taken care of by emotional attachment but by bodily/physical needs. Emotion overpowers intellect. Surely, there is a difference between emotional usage of language and intellectual usage of language. The title of the narrative *Beloved* is an epiphanic decoding of the literal meaning of the title itself. *Beloved* indicates the merged concept of history, myth and culture. The decoded signification of the title term is an instance of "collective consciousness". Another referential example of experiencing life from a different angle is represented with the following extract from the text-- "He never got it right, but they ate those undercooked, over cooked, dried out or raw potatoes anyway, laughing, spitting and giving him advice."(Morrison,25)--- This extended food metaphor from the text "*Beloved*" suggests a hedonistic outlook of life and their longing for it. The coded cheap food items of Black American culture are decoded in the light of an overwhelming concept of taste, pleasure, satisfaction and desire for primary needs over secondary. One relevant referential question from Edward Said's *Orientalism* is very apt in this concern. The analogical question highlights the irony in Western Masters dealing with the fierceness of the tiger in their text without seeing it (tiger) in reality and the oriental people accept

their narration of fierceness without a question though they have seen a tiger in reality. Said blames 'textualization' for implementing this misconception among readers in general. Following Said's path, Toni Morrison also deconstructed the very idea of "textualization" with the help of powerful usage of language especially enhancing its parolitic approach to figure out the reason behind the crisis. (Parole is the specific utterance made by a group of individual speakers or a reader using "language" as the storehouse of words). "The School Teacher" character in the text *Beloved* bears an image of a colonial master who is full of intellect and logic and wants to orient the mind of the family members of sweet home but due to the lack of firsthand experience of their life-circle he fails to mitigate the tension of Sethe's family. The developing idea of "new consciousness" is -- everything can never be resolved with knowledge or with the help of intellect; there is also a different space for experience and magic.

Non-linear programming of history ("Decoded signified") and a "new consciousness" of counter memory.

Over the issue of non-linear programming of historical facts and political events throughout the periods of African-American literature, Toni Morrison considers herself as a passive recipient. Whether historical narration is true or not is a matter of speculation and experimentation but Morrison recognizes herself as a "blind old wise woman" in a situation like a caged bird who actually has no alternative choice apart from accepting the narration of history. The facts and incidents of African-American history of slavery are not linear. This non-linear approach of representation of facts affected a lot not only in their memory but also in their narrative structure as well. The particular novel "*Beloved*" by Toni Morrison is written in a magic-realist narrative technique. The facts and events of the novel "*Beloved*" are not arranged in a linear story-line structure; past incidents merged with present incidents, the present merged with the future, the future merged with the present and past. This type

of non-linear programming of decoded historical codes evoked a new consciousness of counter-memory in their inner-psychology. Counter memory is a practice of memory that runs against the mainstream official representation of historical facts and events. The traumatic past experience of slavery is one of the major reasons which functioned the ground of counter-memory. "124 WAS SPITEFUL" (Morrison,4) . The opening line of the text –"the house number 124" symbolizes Sethe's continually troubled memory as she recalls her murder of her daughter, the memory which is haunting her continuously as these memories are deeply rooted in her subconscious mind and forces her to go back to the past incidents repeatedly. The defected memory of her past history is making a hindrance to adjust her with present events. The concept of "Mestiza Consciousness" teaches how to readjust in this type of situation of life. The cause and effect relation in between the two ideas—"Decoded signified" and "New Consciousness" is vivid now. The very word "SPITEFUL " in capital letters also bears a particular signification that is of an intentional annoyance and welcoming disturbance even when there is no gain. The other two parts-- Part two and Part three begins with "124 WAS LOUD"(Morrison,199) and "124 WAS QUIET". The house no 124 in reality generates an archetypical meaning which is very traumatic and complex indeed. The journey of the particular house no 124 (Beloved's spirit) itself suits the non linear plot construction, an intermingling of both past and present events,(a complex journey within mind from past to present, present to past, past to future and future to present). The following line from the text "Beloved"- "Some things just stay, I used to think it was my re memory" (Morrison,126) suggests that to believe in the present time is thinking about revitalized memory. Memory and counter memory both are used as a vibrant force to reshape the history of African American literature and culture. The programming of language codes in African-American literature and culture is quite advanced enough in comparison to western metaphysics.

The degree of comparison lies in its experience while expressing and communicating their ideas and deeds.(performative codes) .For an example to prove the above understandable statement we can say that realizing the body language of her baby girl, Sethe killed her daughter Beloved. The experienced mother figure of the novel Sethe realizes her daughter's fate and fortune in a pre-linguistic stage, a stage before the formation of language. The certain premonitions of her daughter's body language enforce Sethe to realize the fact that Beloved will have to meet the similar tragic fate and trauma in the near future just like her. The impact of intellectual graphing of historical facts as opposed to the emotional graphing of counter historical facts is definitely a new consciousness. But this kind of development of new consciousness, especially in the ground of history is heavily influenced by colonial economic oppression.

CONCLUSION:

There is a fine differentiating line in between the concept of "Imagination" and "Vision". The concept of "Imagination" is closely allied to the level of creativity and implied thought process but "Vision" in another sense is higher in terms of degree as it is a creation or an innovation with prophetic outlook. Toni Morrison as a visionary artist realized the impending calamity of their culture, history and myth in her time. As a result of that a "New Consciousness" of protest and perception of experiencing life from different angles, almost in an oxymoronic lens develops with the passage of time. Both the theories are interlinked with each other to build up a hypothetical term called "Intersectionality". But the argumentative point lies in its application. At present, the positive application of developed "new consciousness" is visible in the mode of protest: "BLACK LIVES MATTER". Interestingly, both the theories- "Signifyin(g) Monkey" by Henry Louis Gates Jr. and "Mestiza Consciousness" of Gloria Andalzua have different belonging as per the location and specific target group is concerned but the approach of

development of one concept out of another concept is highly marked by an effect of “Interdependency”. The crux of “Interdependency” is a comparative analysis of limitation and openness of both of these theories as per its application is concerned.

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