

Memory and Catharsis in Octavia E. Butler's *Kindred*

Moussa OUATTARA

Université Péléforo Gon Coulibaly de Korhogo

Abstract: The writer, from the approach of committed literature, should take part in social and political struggles, crises and tragedies of his time. Thus, for the tragedies that have marked the history of mankind, the female American writer Octavia E. Butler thinks that she should not remain indifferent to the traumatic and devastating effects of slavery on mankind, and particularly on the African-Americans today. Therefore, she chooses to present this human tragedy from an angle that is sometimes real and sometimes imaginary. Through *Kindred*, for the duty of remembrance, Butler exposes an America beset by vicissitudes of that tragedy while creating the conditions of both traumatic memory and forgiveness by means of catharsis. This article will apply the theory of new historicism to analyze how Butler narrates the pathetic history of slaves in America through the neo-slave narrative.

Résumé : L'écrivain, dans la perspective de la littérature engagée, devrait prendre part aux luttes, crises, tragédies sociales et politiques de son temps. Ainsi, pour les tragédies qui ont marqué l'histoire de l'humanité, l'écrivaine américaine Octavia Estelle Butler pense qu'elle ne devrait pas rester indifférente aux effets traumatiques et dévastateurs de l'esclavage sur l'humanité et en particulier sur les Africains-Américains aujourd'hui. Par conséquent, elle choisit de présenter cette tragédie humaine à partir d'un angle qui est parfois réel et parfois imaginaire. À travers *Kindred*, par devoir de mémoire, Butler expose une Amérique en proie aux vicissitudes de cette tragédie, tout en créant les conditions à la fois de la mémoire traumatique et du pardon au moyen de la catharsis. Cet article va appliquer la théorie du nouvel historicisme pour analyser la manière dont Butler fait le récit de l'histoire pathétique des esclaves en Amérique à travers le nouveau récit de l'esclave.

Keywords: Memory, catharsis, slavery, trauma, forgetfulness

Introduction

Slavery is so far labeled as the most outstanding tragedy, traumatic and shameful fact in the history of African-Americans and mankind as well. Many centuries after its abolition, there remains the question of whether to remember or not to remember that tragedy in the possible process of forgetfulness. To this question, Octavia E. Butler maintains in an interview that the negative reaction of African-Americans in the 1960s relatively to slavery was an incentive for her writing of *Kindred* when she says: "A reaction to some of the things going on during the 60s when people were feeling ashamed of, or more strongly angry with their parents for not having improved things faster, and I wanted to take a person from today and send that person back to slavery."¹ To achieve her goal of sending a person back to slavery time and for the sake of the

¹ Randall Kenan, "An Interview with Octavia E. Butler," *Callaloo* 14, 2, 1991, p. 496.

collective memory, Butler's neo-slave narrative poses as the writing of a new history of slavery that is supposed to be more realistic, emphasizing the most painful aspect deleted by the official history. This raises firstly, the interest of new historicism in a parallel reading of literary texts and history with the purpose of enhancing literary texts. In this context, the critic Jane Marcus shows the role of history in literary texts through an image as she maintains: "When New Historicism plays with history to enhance the text, its enhancement is like the colorizing of old movies for present consumption."² Colorizing old movies for present needs implies updating and reconsidering the past from a present or even a future perception and vice versa. Secondly, *Kindred* also regarded as a historical fiction raises the concern of a writer like Todorov who wonders how to evoke the memory of the harm inflicted without adding more pain to pain.³ Yet, Butler's style in her fiction reads as catharsis in terms of remedy to the trauma of slavery.

The plot in *Kindred* begins in June 1976, but its protagonist Dana Franklin travels back in time to the eighteenth century in order to find herself repeatedly saving Rufus Weylin, her white ancestor and slaveholder from various situations of dying. The saving trips to an antebellum Maryland plantation owned by Rufus's father Tom Weylin last over a period of many years, but in present time they last only minutes or hours. Eventually, Kevin Franklin, her husband joins her and they become part of a household which includes her great-great-great-grandmother Alice Greenwood. The central storyline revolves around Dana's relationship with Rufus and it describes in detail the conditions of slavery on his plantation.

This paper aims at analyzing the concepts of memory and catharsis, and then secondly showing how, from the literary theory of new historicism, Butler intends to achieve forgetfulness for trauma and loss caused by slavery on the present and future generations of African-Americans. The analysis consists of two main chapters. The first chapter makes a brief analysis of the concept of memory in relation with the literary perception of catharsis. The second chapter deals with catharsis as a healing process in *Kindred* lingering on the physical trauma, traumatic memory of characters, and mainly the cathartic effects on the victimized characters.

I. Analysis of Memory and Catharsis in *Kindred*⁴

1. Brief Analysis of Memory

The term memory refers to the faculty of remembering a past event in humanities and psychology. For example, early in 1932, the psychologist Frederick Bartlett showed that in the process of recollection, humans rely on 'schemes' of the past, when a person 'recollects' what happened, he or she will reconstruct a memory from these schemes, often adding or changing

² Jane Marcus, "The Asylums of Antaeus: Women, War, and Madness-Is there a Feminist Fetishism?" *New Historicism and Cultural Materialism*, ed. John Brannigan, Macmillan Press Ltd, Hampshire, 1998, p. 133

³ Tzvetan Todorov, *Mémoire du bien, tentation du mal: Enquête sur un siècle*, Paris: Robert Lafont, 2000.

⁴ Butler E. Octavia. *Kindred*, Boston: Beacon Press, 1979

details.⁵

In literature and sociology, according to Maurice Halbwachs, memory is generally perceived as the traumatic representation of the past by an individual, in an interaction with the representation of social networks and the larger community.⁶ As such, memory and history have something in common. Nevertheless, if official or conventional history is a discourse about the past produced by the victors who generate evidences at the expense of the defeated, memory, by contrast, must be seen as the repository of knowledge of “people without history or traumatized communities who might remember as an act of faith”.⁷ Interest in memory as a study in social sciences and humanities increased in the 1960s and 1970s, undoubtedly because of the debates on the Holocaust, slavery and the idea of the duty to remember that were emerging topics during that period.

The duty to remember a painful past aroused the question about the representation of African-American history. That question urged by the emerging civil right movements, feminist and the new left activists in the 1960s, led to changes in the production of scholarly and official history of America. In fact, the study of the history of America also became the study of African-American history, and slave testimonials and narratives became new historical sources.⁸ As a result, American scholars according to Rushdy Ashraf “began to appreciate how ‘history’ was made not solely by the imperial powers of a nation but also by those without any discernable institutional power.”⁹ As the concept of memory was at stake, Butler decides to use the concept for the recollection of the traumatic past caused by slavery. However, more than a mere recollection, she sends her female protagonist Dana Franklin and her husband, Kevin Franklin, many centuries back to slavery time. With the neo-slave narrative, through Dana, Butler undertakes time and space travel with the view of experiencing by herself the true hardship and the subsequent trauma of slavery. Yet, as she makes her proper experience of the painful and traumatic condition of slavery, her final objective is to arouse forgiving and even forgetfulness from the descendants of slaves. She resorts to the method of catharsis to fulfil that goal.

2. Literary Perception of Catharsis in the Light of *Kindred*

The term *catharsis* according to *Encyclopædia Britannica*, derives from the Greek *katharsis* meaning “purgation” or “cleansing”. Originally, catharsis is a medical term used by Aristotle in the *Poetics* as a metaphor to describe the effects of dramatic tragedy on the spectator, with the purpose of arousing “terror and pity” and thereby the purge or cleansing of these emotions. In

⁵ Frederic C. Bartlett, *Remembering: A study in experimental and social psychology*, Cambridge: CUP, 1932

⁶ Maurice Halbwachs, *Les cadres sociaux de la mémoire*, Paris: Félix Alcan, 1925.

⁷ Yerushalmi Y. H. Zakhor, *Jewish history and Jewish memory*, Seattle: The University of Washington Press Books, 1982, pp. 27-52. Zakhor has used these words in the context of the Holocaust, but they are applicable to the context of slavery as well.

⁸ Lisa Yasrek “A Grim Fantasy: Remaking American History in Octavia Butler’s *Kindred*” *Signs: Journal of Women in Culture & Society*, University of Chicago Press, 2003, p. 1054

⁹ Rushdy Ashraf. *Neo-Slave Narratives: Studies in the Social Logic of a Literary Form*. Oxford: Oxford University Press, 1999, p. 4

fact, the emotional release and cleansing that spectators experience during and after watching a tragedy has corrective and healing effects.¹⁰

So far, catharsis appears as a healing process from a traumatic experience that exposes the victim or the patient before the origin of his trauma. Initially, catharsis was used in drama, but today, it is used in other literary genres. In literature and in anthropology, the exposure is performed through the process of narration. A concrete example of catharsis is revealed by the anthropologist Lévi-Strauss referring to the shamanistic invocations of ancient myth stories to bring about therapeutic effects. He recounts how a shaman village rehearses a legendary battle between a “hapless mortal” caught in a cave while fierce monsters prowl outside, with a view to healing a woman dying in childbirth due to a blocked birth canal. Having no access to hospital, the “hapless mortal” resorts to myth, the most ancient of therapies. Gathered around the woman in labor, he and the other villagers recite aloud the final scene where the prisoner escapes from the cave and defeats the monsters. Suddenly, a miracle occurs: the woman gives birth to the child.¹¹

From this example of healing process, the woman dying in childbirth is saved from the blocked birth canal thanks to the narration of the last scene by the villagers and the hapless mortal of the fierce battle between the prisoner and the monsters and their subsequent defeat. Similarly, Butler exposes the harsh and inhumane living conditions of African-American slaves during slavery time in America. Reading *Kindred*, the narration of the ill-treatments of slaves arouses anger, shock, revolt, “terror and pity” in the reader’s mind with the aim of purging and cleansing his emotions. *Kindred* as a neo- slave narrative, highlights the most painful aspects of slavery and as such it appears paradoxically as a source of healing through the cathartic process of healing.

II. Catharsis as a Healing Process in *Kindred*

As Aristotle’s approach of catharsis has a healing and corrective effect on the spectators after watching a tragedy, as also Butler’s resort to violent scenes and traumatic stir in *Kindred* aims at having a healing and corrective effect on her readers and descendants of slaves. With scenes of violence, pitiless lynching of slaves, fear and killing in *Kindred*, readers in a controlled situation, become anxious and are therefore directed outward. Then, with sympathetic identification with slaves, the readers’ insight and outlook are enlarged.¹² Physical violence appears in this case, necessary in the healing process of readers and descendants of slaves.

1. Physical Trauma in the Cathartic Process

Physical trauma is one that affects the body of the characters and is caused by physical

¹⁰ <https://www.britannica.com/art/catharsis-criticism>, (Access date: November 29, 2016)

¹¹ Claude Lévi-Strauss, “The Effectiveness of Symbols,” in Claude Lévi-Strauss, *Structural anthropology*, New York: Penguin, 1963, p.186.

¹² This analysis is an adaptation of Aristotle’s approach of catharsis to *Kindred*.

violence and its painful effects on them. In this context, Butler announces the possible progressive sense of violence, as disclosed by the title of each chapter: “The River,” “The Fire,” “The Fall,” “The Fight,” “The Storm” and “The Rope” (7). Each chapter provides scenes of violence. For instance, “The River” opens with Dana informing her audience that “The trouble began long before June 9, 1976, when I became aware of it, but June 9 is the day I remember” (12). The prologue, in turn, also opens with the narrator Dana who loses her arm, and goes back to real life when she returns from her travel to slavery time. This loss has a meaning to Butler, because she could not admit that Dana come back exactly the way she went. In an interview with Randall Kenan, Butler explains how afflicting this trauma has been for African-Americans, as symbolized by the loss of her protagonist’s left arm: “I couldn’t really let [Dana] come all the way back. I couldn’t let her return to what she was, I couldn’t let her come back whole and [losing her arm], I think, really symbolizes her not coming back whole. Antebellum slavery didn’t leave people quite whole.”¹³ For the author, slavery has been devastating for African-American slaves and their descendants as well.

Furthermore, from Dana’s narration of a slave’s lynching, Butler intends to focus on violent scenes never mentioned by the official history. Dana describes the scene:

By now, the man had been securely tied to the tree. One of the whites went to his horse to get what proved to be a whip. He cracked it once in the air, apparently for his own amusement, then brought it down across the back of the black man. The man’s body convulsed, but the only sound he made was a gasp. He took several more blows with no outcry, but I could hear his breathing, hard and quick. Behind him, his child wept noisily against her mother’s legs. [...] I could literary smell his sweat, hear every ragged breath, every cry, every cut of the whip. I could see his body jerking, convulsing, straining against the rope as his screaming went on and on. My stomach heaved and I had to force myself to stay where I was and keep quiet. Why don’t they stop! [...] “Please, Master,” the man begged. “For Godsake. Master, please...” (*Kindred*, 36).

The way this violent scene of beating is reported arouses anger, fear and revolt even though it has a healing effect on the narrator. Dana cannot put up with this traumatic scene of the lynching. As a result, she manifests and expresses her powerlessness:

I shut my eyes and tensed my muscles against the urge to vomit. I had seen people beaten on television and in the movies. I had seen the too-red blood substitute streaked across their backs and heard their well-rehearsed screams. But I hadn’t lain nearby and smelled their sweat or heard them pleading and praying, shamed before their families and themselves. I was probably less prepared than the child crying not far from me (36).

¹³ Kenan, Op.cit.

From this account of pitiless slave lynching, the narrator has a sympathetic identification with that slave hence her emotions of terror. Through her female narrator, Butler exposes many other extreme violent scenes to readers just to stir the flame of those emotions in their mind. But, all this has a cleansing purpose in the same way that the woman of the shaman village gives birth to a child, when listening to the narration of a mythological battle. In the context of violence, Alice and her husband Isaac are caught after four days on the run. Both are severely beaten and Isaac is maimed when both of his ears are cut off before being sold to a trader. Consequently, Isaac and Dana are maimed by slavery, and to a certain extent, Rufus the white master, is marked by scars on his back by his own father. Scenes of physical traumatic violence pervade *Kindred*. The narrator herself is beaten following her attempt to escape and she is whipped until she passes out from her pain. Dana narrates her misadventure: “They took me to the barn and tied my hands and raised whatever they had tied them to high over my head. When I was barely able to touch the floor with my toes, Weylin ripped my clothes off and began to beat me. He beat me until I swung back and forth by my wrists, half-crazy with pain” (176). Here, Dana is beaten by Weylin who is used to beating his fugitive slaves on the basis of a deterrent purpose.

Speaking about Weylin Rufus, Sarah details the idea of deterrence as she says: “He had already found the way to control me – by threatening others. That was safer than threatening me directly and it worked. It was a lesson he had no doubt learned from his father” (169). In fact, like his father, Rufus whips or lynches his slave with the view to teaching the other slaves a bitter lesson in terms of fright that keeps them under control. Dana’s recollection of beating is similar to that of Mary Reynolds, a real former slave who describes her physical trauma in an interview: “One day Turner goes off and don’t come back. Old man Kidd say I knowed ‘bout it, and he tied my wrists together and stripped me. He hanged me by the wrists from a limb on a tree and spraddled my legs around the trunk and tied my feet together. Then he beat me. He beat me worser than I ever been beat before and I faints dead away...I didn’t care so much if I died.”¹⁴

Striking enough, the whip used for lynching slaves on the Weylin plantation symbolizes the white man’s power that operates his capacity of violence and physical trauma. As such, the whip is also a symbol of the black man and woman’s sufferings. The whip holders like patrollers or even the Weylin are narrow-minded and angry people who use violence to get what they want and relieve their own irritation.

However, instead of whipping and lynching slaves, Margaret Weylin chooses to slap the face of her slaves with the purpose of humiliating them. She slaps their faces with no reason. Reporting on the case with one of the slave children living on the plantation, Dana reveals: “I’d seen Margaret Weylin slap one of them hard across the face. The child had done nothing more than toddle into her path” (85). Another situation of face slapping is related to Dana. In fact,

¹⁴ George P. Rawick, *The American Slave: A Composite Autobiography*, Westport, Conn.: Greenwood Press, pp. 1972-79.

when Margaret asks Dana where she slept the night before, she slaps Dana's face when she says that she spent the night in Kevin's room. Margaret calls her "filthy black whore" (93). Reporting a scene of violence where Weylin causes physical trauma to a field hand because he has answered back, Dana's description of the scene is eloquent enough: "Once I was called over to the slave cabins – the quarter – to watch Weylin punish a field hand [...] Weylin ordered the man stripped naked and tied to the trunk of a dead tree. As this way being done – by other slaves – Weylin stood whirling his whip and biting his thin lips. Suddenly, he brought the whip down across the slave's back. The slave's body jerked and strained against its ropes." (91-92).

On the whole, physical trauma is a major theme in *Kindred* and the characters are concerned whether directly or indirectly. Even the two masters Weylin Tom and his son Refus die of their traumatic experiences. The former dies of a disease and the latter is killed by Dana. The evocation of trauma is of interest, because through violence or trauma, the story emphasizes how important the memory of America's dark past is. Butler says: I think most people don't know or don't realize that at least 10 million blacks were killed just on the way to this country, just during the middle passage [...] they don't really want to hear it partly because it makes whites feel guilty."¹⁵ For Butler, it is more than necessary to recollect that dark and traumatic past so as to raise up conditions for forgetfulness and forgiveness.

2. Traumatic Memory of Characters

Trauma alludes to an unexpected shock that causes fear and anger. In *A Critical Dictionary of Psychoanalysis*, it is defined as an "event unexpected, shocking, unassimilated, producing anxiety, neuroses and repetition of the shocking event [...] possibly leading to a traumatic neurosis whose function is to enable the subject to assimilate retrospectively an unexpected experience by [...] working through it."¹⁶ In *Kindred*, the shocking and unassimilated events which produce anxiety are what Orlando Patterson calls in *Slavery and Social Death* "alienation from all ties of natality"¹⁷ during slavery time. It is namely the constant threat to slave women of being forced to bear children by their masters and the subsequent threat of being separated from their children through their sale. In this context, Sarah's plight is an example in the novel. In fact, Sarah, a female slave who occupies a position of authority at the Weylin Plantation in "The Fall," tells Dana that after her husband died, Tom Weylin sold her three oldest children. The only family she has left is her mute daughter Carrie. (*Kindred*, 76).

The next shocking event is moral violence. In the Prologue, Dana, the narrator, shares her bad experience relating to the loss of her arm and the subsequent trauma she goes through during a year: "I lost my arm on my last trip home. My left arm. And I lost about a year of my life and much of the comfort and security I had not valued until it was gone" (*Kindred*, 9). Dana endures a painful physical violence, but worse than the external pain are the moral effects of her traumatic

¹⁵ Frances M. Beal, "Interview with Octavia Butler: Black Women and the Science Fiction Genre," *Black Scholar*, Mar/Apr., 1986, 14-18.

¹⁶ Charles Rycroft, "Trauma." in *A Critical Dictionary of Psychoanalysis*. London: Penguin, 1995. p. 187.

¹⁷ Patterson Orlando, *Slavery and Social Death*, Cambridge: Harvard UP, 1982, p. 26.

experience. Margaret Weylin, the mistress of the household, is also traumatized after the deaths of a pair of newborn twins when Dana travels back to the plantation for the fourth time in the "Fight." A slave who has witnessed the scene says that Margaret "went kind of crazy." The slave adds: "She fought with Marse Tom, got so she'd scream at him every time she saw him – cussin' and goin' on. She was hurtin' most of the time, couldn't get out of bed" (137). Margaret's health concern worsens and she is evacuated from the plantation to Baltimore with her sister's instructions so as to be placed in her care. But, she returns home after the death of Tom Weylin her husband, with a calmer mood as a consequence of her past depression experience.

Rufus, the son of Weylin is equally affected by his traumatic memory. When Dana is drawn back to the past once again, and finds herself in young Rufus's bedroom, she must quickly react in order to save Rufus' life. Dana prevents him from burning down his own house. When she asks Rufus why he set his curtains on fire, he answers that he does so out of revenge against his father. He pulls up his shirt so that she can see "the crisscross of long red welts" and "ugly scars of at least one much worse beating" (26). It is not the first vengeful fire the boy has lit, and Dana is surprised to find the information that "the boy knew more about revenge than [she] did. What kind of man was he going to grow up into?" (25). The physical marks on Rufus's back reflect the trauma he has endured from his own father which he recollects whenever he has to refer to it.

So far, physical trauma and traumatic memory in *Kindred* are part of the cleansing and purgative process of emotions within which the slaves and, to some extent Dana, are the first victims of the slavery system. The painful experience that the victimized characters had conveys cathartic effects on them.

3. Cathartic effects on the Victimized Characters

The first positive effect is linked to the significance of the novel's title namely *Kindred*. In fact, the novel explores the idea of biological ties or kindred family. Yet, the profitable economic context of slavery engenders unstable and dislocated families. However, on Weylin plantation, slaves often create 'chosen' families with one another - as exemplified by Dana with Sarah, Carrie, Nigel, and others. They support one another through daily hardships, and their lives become deeply intertwined. In a way, this reflects Dana's modern-day experience with Kevin: they have become one another's 'chosen' family after their bigoted relatives (black and white) reject their biracial marriage.

Another example of cathartic effect concerns Sarah. Dana cannot explain Sarah's positive attitude towards, Weylin her master. In fact, it is difficult for Dana to reconcile Sarah's grief with the position she has in the household: "I looked away from her...Her husband dead, three children sold, the fourth defective, and her having to thank God for the defect." But, paradoxically, while Weylin has sold her children, she still cooks his meal without any vengeful attitude. Dana expresses her amazement to Sarah's behavior in these words: "She had reason for more than anger. How amazing that Weylin had sold her children and still kept her to cook his meals. How

amazing that he was still alive” (*Kindred*, 76). Dana is not voicing her surprise at the situation, as she did when she first saw the Weylin home. Not only does she feel that Sarah is entitled to take revenge, but she is “amazed” that Sarah has not reacted that way. In other words, Dana marvels at Sarah’s posture. The cook does not simply poison Tom Weylin who has sold off her children. But, it should be noted that Sarah’s forgiveness is proportional to Tom Weylin’s inhumanity.

Conclusion

The issue of slavery is still debated in present days, mostly for the duty of remembrance. However, like many other African-American writers, Butler has rewritten the tragedy of slavery, showing the darkest corner of it. Yet, at the outset of this analysis is the question of how to evoke the memory of a traumatic event without adding more pain to pain, while many voices advocate forgetfulness and forgiveness. With the methodology of the catharsis applied to the neo-slave narrative, namely *Kindred*, this question can be answered. In fact, in reference to Aristotle’s emotional release and cleansing that spectators experience during and after watching a tragedy in drama, the reader of the neo-slave narrative has a similar corrective and healing effect. In fact, being exposed before the source of painful memory or trauma, the victim undergoes a process of strong emotional expressions leading to a positive change. In other words, adding more pain to existing pain brings about more painful effects like anger, revolt, intolerance and scorn. However, the traumatic experience results eventually in positive perception, acceptance, forgiveness and even forgetfulness achieved by the victim. Therefore, as a healing process, catharsis implies a cleansing or purgative effect on the victim. In a nutshell, painful memory can be healed by means of catharsis in the process of forgiveness and forgetfulness.

Definitely, *Kindred* appears as a response to the supposedly inaccurate official account of the tragedy of slavery that aroused shame and anger in the descendants of slaves. Therefore, Butler chooses the genre of the neo-slave narrative with the view to giving an account of a facet of the history of slavery which emphasizes its healing and purgative effects on humanity.

BIBLIOGRAPHY

Aristotle. *The basic works of Aristotle*, New York: McKeon, R, Modern Library, 2001.

Bartlett, Frederic C., *Remembering: A study in Experimental and Social Psychology*, Cambridge: CUP, 1932.

Beal, M. Frances, “Interview with Octavia Butler: Black Women and the Science Fiction Genre,” *Black Scholar*, Mar/Apr., 1986, 14-18.

Butler, E. Octavia, *Kindred*, Boston: Beacon Press, 1979.

Halbwachs, Maurice, *Les cadres sociaux de la mémoire*, Paris, 1925.

Kenan, Randall, "An Interview with Octavia E. Butler," *Callaloo* 14.2, 1991, p. 496. Print.

—————, "An Interview with Octavia E. Butler," *Callaloo* 14, 2, 1991, 495-504. JSTOR. Web. 16 May, 2016.

Lévi-Strauss, Claude, "The Effectiveness of Symbols" in *Structural Anthropology*, New York: Penguin, 1963, p.186.

Marcus, Jane, "The Asylums of Antaeus: Women, War, and Madness-Is there a Feminist Fetishism?" *New Historicism and Cultural Materialism*, ed. John Brannigan, Hampshire: Macmillan Press Ltd, 1998, p. 133

Orlando, Patterson, *Slavery and Social Death*, Cambridge: Harvard UP, 1982, p. 26.

Rawick, P. George, *The American Slave: A Composite Autobiography*, Westport, Conn.: Greenwood Press, pp. 1972-79.

Rushdy, Ashraf. *Neo-Slave Narratives: Studies in the Social Logic of a Literary Form*. Oxford: Oxford University Press, 1999, p. 4

Rycroft Charles, "Trauma." in *A Critical Dictionary of Psychoanalysis*. London: Penguin, 1995. p.187.

Todorov, Tzvetan, *Mémoire du bien, tentation du mal: Enquête sur un siècle*, Paris: Robert Lafont, 2000.

Yasrek, Lisa "A Grim Fantasy: Remaking American History in Octavia Butler's *Kindred*" *Signs: Journal of Women in Culture & Society*, Chicago: University of Chicago Press, 2003, p. 1054

Zakhor, Y. H. Yerushalmi *Jewish history and Jewish memory*, Seattle: The University of Washington Press Books, 1982, pp. 27-52.