

## Rememory

- Rememory is said to be a subjugated culture in *Beloved*. Rememory is a term created by Toni Morrison. It's a primal scene, which is an outlet and an effective use for self-discovery through re-living a memory. Thus, creating the term called "rememory" (Rushdy 303)
- The rememory is a good psychological and narrative tool, because it helps narrative worlds make recreations of past memories that need to be reiterated for a bigger impact or significance for the story or the character specified (Rushdy 304).
- Rememories are also accessible to anyone who is in the character's world. Specifically, it's interpersonal, which is an important theme in a lot of Morrison's novel (Rushdy 304)
- The theme of rememory is a big one as well: Toni Morrison always associates pain and necessity with everything going on. Rememory does not focus on just individual events or independent memories of events; they relate everything together and explain how it all links in together (Rushdy 304).
- Toni Morrison always likes to understand the self and the past through the community: hopefully situated within the context of rememory (Rushdy 304).
- In *Beloved*, a subjugated culture of slaves is the rememory's context specifics (Rushdy 305).
- Both Paul D and Sethe both have individual primal scenes that are joined together by rememory. The biggest narrative origins until only slavery stands alone as cause and curse (Rushdy 318).
- The primal scene (or rememory scene ) of Sethe is the murder of her baby, which is never narrated because it doesn't go along with the structure of the narrative (Rushdy 318).
- At the setting of Paul D's rememory, Halle at the churn is related to Sethe's by making a narrative together by making a complete picture: that makes a unified narrative (Rushdy 319).
- Sethe's primal scene is from the "perfect death" of her daughter, the entrance of schoolteacher, the nephews, and finally, dehumanization (Rushdy 320)
- Self discovery usually occurs to those who have shared narratives, like Sethe/Paul D/Baby Suggs. (Rushdy 321).
- Discrete scenes become a coherent whole in this interpersonal relationship. The origin of the pain is slavery's right to self; whether it be self-definition or self-discovery (Rushdy 321).
- Because of the two scenes between Sethe and Paul, *Beloved* is able to trace both of the scenes, that are "rememoried" by each other. Because of that, that is both what Paul and Sethe remember together (Rushdy 321).
- Rememory works as a noun and a verb, where she explains her experience of time and memory as something that can enter another part of a rememory somewhere else that complicates consciousness and identity (Rody 101).
- Rememory conjoins the supernatural vision with its aspiration to epic, with collective memories that the act and the process is an active, creative mental function which is a natural phenomenon (Rody 101).
- Rememory transforms memory into a property of consciousness with an imaginative power sufficient to the past, to represent it as best as possible (Rody 102).
- The significant feminization of the narrative is in the understanding of the mothering (Rody 103).