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 (Rudy 103).