

Paradise the Utopian Community

Ahmed Dakhil Abed Alabbas

PhD Scholar

Department of English

Shivaji university, Kolhapur

E-mail ahmeddakhil1991@gmail.com

ABSTRACT

As a main figure of the African American abstract renaissance, Toni Morrison focuses on history whether it is available, past or future. Morrison's composing is a presentation of her longing to acquire the minimized history of Blacks to the middle and others to the edge. Morrison acquires all the chronicled past inside the system of current circumstance. She historicizes the various accounts and settings of dark American battle. Morrison's *Paradise* (1997) presents an interesting point of view on American history through a strange story of a modest community in provincial Oklahoma. Heaven joins genuine and exploratory realities from African American history to develop an obstinate counter memory to public American legends to examine the relationship of truth both to history – the complex of real occasions just as that which turns into the authorized adaptation of the past – and to fantasy – those accounts we educate ourselves regarding what has occurred. In particular, *Paradise* investigates how realities are established, kept up, and enslaved during the time spent mythologizing history; a cycle Morrison proposes is endemic to public local area.

Key words: paradise, African American, Ruby, Civil Rights, ladies,

"They shoot the white young lady first"— with these very much pointed words denoting a summit of racialized and gendered brutality and a disappointment of perfect world the peruser is cleared into the universe of Toni Morrison's 1997 novel *Paradise*. The title, which as of now demonstrates the idealistic topic, doesn't just summon the picture of the scriptural Garden of Eden with every one of its relationship of an ecstatic condition of blamelessness and authenticity, yet additionally, and all the more explicitly, the legend of the New World as a paradisiacal spot. To be sure, the establishment of America is inseparably connected to the Puritans' mission for a natural heaven, for the ideal spot. It is this idealistic component of American patriotism that Morrison returns to in *Paradise*, amending conventional perspectives on what establishes the best sort of local area. By comparing Ruby, an all-dark town in provincial Oklahoma unbendingly organized as per shading, sexual orientation, and age with a gathering of mishandled ladies who take shelter in the close by Convent, Morrison condemns an idea of idealistic flawlessness that is predicated on virtue and avoidance and imagines a superior spot, an elective local area described by arrangement instead of invalidation. Heaven in this way fills in as a fundamental commitment to social study and "speculating" which rises above the clever's Civil Rights and Black Power setting and is relevant to the late 20th and mid twenty-first hundreds of years.

To propel a comprehension of the clever's commitment with 'ideal world' and 'utopianism,' I will initially propose a meaning of these ideas, planning focal attributes of customary idealistic idea. Against the background of this hypothetical structure I will break down and think about the kinds of local area addressed by Ruby and the Convent, zeroing in on their treatment of contrast and 'otherness.' Finally, I will show how the Convent fills in as a foil to both condemn Ruby's support of conventional utopianism and to estimate an extreme option dependent on an update of Ruby's boundaries of flawlessness.

Utopianism, which can by and large be characterized as "longing for or envisioning better social orders" , has a long history in Western idea following back to old style and Christian starting points. Krishan Kumar distinguishes two contradictory customs in the creative mind of option, better social orders: the peaceful practice (the Golden Age, Arcadia, Cockayne and, in its Judeo-Christian variations, the Garden of Eden, Paradise, the Promised Land of Canaan) and the best city custom (Plato's Republic, the New Jerusalem). Both have firmly impacted the idealistic thought of America as 'God's own nation' and its self-recognizable proof as transcendentalist. The Puritans who crossed the Atlantic Ocean viewed themselves as God's picked individuals while heading to the Promised Land and considered their to be as an "task into the wild" to construct a natural heaven, "a City upon a Hill" that would fill in to act as an illustration of good flawlessness to the remainder of the world.

The beginnings of the quest for ideal world in America generally match with the development of the actual term. In what is generally viewed as the prime example of the idealistic class, Concerning the Best State of a Commonwealth and the New Island of Utopia (1516), Thomas More coins the term 'perfect world' by combining the two Greek words εὐτόπος (eu-topos 'great spot') and οὐτόπος (ou-topos 'no spot') to connote "nonexistent great spot" . As the eponymous title of More's book shows, ideal world can be characterized as the ideal society or the best express that exists (at this point) no place. This etymologically determined definition as of now appears to be dangerous and has typically powered wild insightful discussions concerning the idea of perfect world's 'decency' and the subject of its feasibility .

While the term 'ideal world' has progressively gotten conflated with the importance of "a unimaginably ideal plan" and been utilized equivalently with the term 'delusion' since the late nineteenth century , numerous contemporary researchers demand the "verifiable speculative chance" of the ideal as one of perfect world's characterizing attributes . Accordingly, J. C. Davis accentuates the perfect world's "'outline' quality" , Hiltrud Gnüg stresses its "immanente Realisierungstendenz" , Darko Suvin considers it a "this-common other world" , and Miriam Eliav-Feldon characterizes it as "a show of a positive and conceivable option in contrast to the social reality".

In Paradise, the point of making the ideal spot is the establishment of the town of Ruby. Worked by a gathering of WW II veterans and their families trying to recreate their progenitors' declined "dreamtown" of Haven, Ruby before long transformations into a dictator society. Ruby's reality has little to do with either Haven's morals of sharing and mindful or its unique vision of a totally free and safe spot, where a "restless lady" can stroll in and out of town around evening time alone in light of the fact that "[n]othing for ninety miles around [thinks] she [is] prey" . Ruby

depends on a severe chain of command of shading, sexual orientation, and age established by its controlling historiography, which is saved in the "amazing recollections" of the Morgan twins, the relatives of the town's initial architects and its driving patriarchs and rulers. In its lord account, which is projected in scriptural terms and which recreates (white) America's public fantasies of superiority, show predetermination, and the American dream, Ruby is described as an excellent local area predicated on a "bargain" with God ; as a racially unadulterated local area kept up with by an implicit "blood rule" , a racial code dependent on the rejection of every one of those whose skin tone isn't "8-rock" dark ; and as a man centric local area in which the elderly folks 'ensure' the ladies, applying tight command over their sexuality and proliferation to safeguard racial immaculateness and to keep up with the establishing families' blood lines. Around here, all demonstrations and connections are dependent upon the patriarchs' control and discipline, which is exemplified by the patriarchs' arrangement in the interest of Arnette. Every one of the individuals who "threate[n] the town's perspective on itself [are] taken great consideration of" . In their closed minded emphasis on one God, one History, one Power, for example male force, and one Rightful People, for example 8-rock blacks, the Ruby elderly folks project a Manichean perspective setting 'self' in opposition to 'other,' 'dark' against 'white,' and 'great' against 'evil.'

It is the local area's experience of the "Denying" that gives a reasoning to the town's firmly managed common request and its acts of separation and rejection. Ruby's aggregating essential account about a gathering of liberated slaves leaving the post-Reconstruction South to get away from bigotry and to discover opportunity and uniformity of chance in the West is fixated on the transients' dismissal by Fairly, a town of prosperous, lighter looking blacks, of "[b]lue-peered toward, dim looked at yellowmen in great suits" . This experience of prejudice (and inequity) gives the catalyst behind the establishing of their own town, Haven, in light of a severe racial code. Truth be told, it is its dismissal at Fairly that Haven and its 20th century copy Ruby convey "like a projectile in the mind" and that serves to think "why neither the organizers of Haven nor their relatives [can] endure anyone yet themselves" . Be that as it may, there are essential contrasts in the manners in which Haven and Ruby arrangement with this experience of dismissal. While "Asylum inhabitants rejected each other nothing, were careful to any need or lack" , Rubyites live behind "shut entryways and shut windows" . The contrasts among Haven and Ruby are best exemplified by their diverse utilization of the Oven, the towns' focal landmark. While it is a site of life in Haven, filling in as a get-together spot, it turns into a "holy place" in Ruby , a site of reconnaissance and passing, where some nearby men eventually plot murder . In reality, the renaming of the town from Haven to Ruby represents the change from a populist to a tyrant society. The name of Ruby doesn't just honor one of the local area's ladies, yet more significantly reviews the dismissal and the prejudice that lead to her demise (she is denied clinical consideration in a white medical clinic and kicks the bucket while sitting tight for the veterinarian called to take care of her). The name Ruby subsequently mirrors the local area's fanatical distraction with their exploitation, their powerlessness to decipher the experience of refusal into an alternate, more certain self-definition and their inability to move past prejudice. The renaming from Haven to Ruby registers a shift of center in their perspective on themselves. While Haven obviously stresses the parts of salvation and assurance, Ruby is a consistent token of the local area's dismissal, avoidance, and danger and

mirrors its distrustful self-discernment. Yet, by recreating the examples that lead to their own dismissal and to Ruby's demise, that is, by barring every one of the individuals who vary from their self-characterized standards, the Rubyites really propagate "the world they had gotten away" , reinscribing the exceptionally progressive and harsh designs they initially looked to abandon. These acts of rejection even reach out to Ruby's very own portion occupants, specifically to the individuals who disregard the implicit blood rule, prompting some sort of "inward prohibiting" that takes on various structures .

Frequented by the impacts of the Disallowing, Ruby remaining parts transiently and spatially secluded. "[D]eafened by the thunder of its own set of experiences" , it exists in "an ahistorical limbo", as a spot wherein "no one [...] has ever kicked the bucket"). Through the unending reiteration and reenactment of their essential account the residents "transform their own life into a static and constant legend". "[R]ather than kids, they needed copies," Reverend Misner notices . To keep up with flawlessness characterized as far as immaculateness, homogeneity, and changelessness, Ruby's patriarchs smother distinction and battle change, which they think about wellsprings of debasement and insidiousness. A valid example is the elderly folks' brutal response against the more youthful age's idea to change the engraving of the Oven . Ruby's condition of flawlessness blocks any chance of progress: "Ruby, 'eternally' frozen in its own balance, has no governmental issues in light of the fact that the actual origination of progress is a logical inconsistency in wording: the town is ideal since it can't change, and it can't change since it is great".

Ruby's idealistic flawlessness, its racial immaculateness and good prevalence are additionally reflected in a practically complete isolation from the rest of the world. The town's restrictive philosophy is reflected in its geographic separation and in its unfriendly mentality towards outsiders, who are seen as adversaries . Its aggression toward pariahs is conveniently converted into its spatial plan, which is desolate of any offices to oblige guests . Also, despite the fact that it isn't encircled by dividers, Ruby is obviously delimited by an actually characterized limit: "What local people called Central Avenue just halted, and Gigi was at Ruby's edge simultaneously she had arrived at its middle. Brief her heels clicked, the following they were quiet in whirling soil" . The unexpected consummation of the cleared street delineates as far as possible and highlights its separateness.³ The residents consider this spatial disengagement an insurance against the defilement and defect of the "Out There," which figures as an undermining "void where arbitrary and coordinated fiendish emitted when and where it picked".

Furthermore, it is accurately "Out There" that the townsmen in the long run find the Convent and the ladies living in it, whom they consider liable for their own "calamities" . By dehumanizing and defaming the ladies as "expendable individuals" and "witches" and through a manner of speaking of soil and debasement , they effectively develop the Convent as a bad and underhanded space, as a wellspring of wickedness and good peril representing a danger to the town's honesty. Mentally talking, the Rubyites retreat into a steady and bound together personality by locking out contrast and extending it onto the 'other.' Through these cycles of 'othering,' in which they uproot onto the Convent ladies their own shrewd motivations, their insufficiencies and disappointments, the men externalize debasement and keep up with inside

virtue . These distrustful "practices of aversion," which have the twofold impact of "uprooting others into an ethical void" and of "void[ing] the insiders of their interior intricacy" , come full circle in the slaughter of the ladies executed by nine Ruby men.

The Convent addresses an extreme option in contrast to Ruby's utopianism and its illustration of the ideal spot. Initially a thief's chateau worked to coordinate with his proprietor's luxurious preferences and obscene dreams, the Convent was changed into a catholic change school for the digestion of Native American young ladies and, in the clever's present, fills in as a retreat for a little gathering of ladies. Having assorted individual, class, sexual, and racial foundations, the five ladies who structure the fluctuating center of the Convent people group—Connie/Consolata, Mavis, Gigi, Seneca, and Pallas—address a profoundly heterogeneous gathering. However, while their experience is divergent, they share a past filled with abuse and exploitation. They are completely spooky by horrible recollections: Mavis is answerable for the demise of her twin infants, Gigi saw the shooting of a dark kid during a Civil Rights exhibition, Seneca was deserted by her teen mother at five years old, and Pallas was assaulted. Having been abused and untouchable somehow, they all look for asylum and discover cover in the Convent. Furthermore, it is at this site of previous female (and racial) persecution that the ladies start to work through their own abusive accounts.

With Consolata as their otherworldly chief, different ladies progressively recuperate and recover confidence. As opposed to the Ruby men, Consolata has gotten that "[s]cary things not generally outside. Most frightening things is inside" , and she assists the ladies with facing these startling things inside. In a recuperating service that ensnares measurements of both physical and clairvoyant supporting, she shows them the interconnectedness of their physical and mystic aggravation. By underlining that "Eve is Mary's mom. Mary is the girl of Eve" , Consolata causes them to consider their female selves not as far as either/or but rather as far as the body and the brain, the sexual and the profound, great and wickedness and helps them to conjoin parts of character destroyed in the dualistic perspective of the predominant society and of Ruby. During the "noisy dreaming" phase of the service the ladies share their injuries, they pay attention to, enter, and remember the others' encounters, consequently making a "multivocal, dialogic space" in which unique, similarly legitimate (hi)stories (e)merge at the same time. Every one of the ladies figures out how to place herself in the spot of the others, to think and feel diversely and, in Julia Kristeva's words, to "envision and make [herself] other for [herself]" . At last, it is simply the 'permitting' of 'otherness' that works with the ladies' recuperating. As the qualification between inside/outside and self/different breakdowns, the ladies become entirety. By recognizing their own and the others' excruciating encounters, the ladies can move past them. During the time spent this public and intelligent "rememory" the ladies re-part, face, and rise above their injuries.

Regardless of the odd question among the ladies, the Convent, in some measure briefly, addresses a genuinely and mystically safe spot, a "regenerative safe house" closer in soul to Haven than Ruby. As the ladies figure out how to arrange their desires and to acknowledge the others' requirements, wants, and fears, they step by step go through change. Since their local area is based upon "a morals of care, nurturance, and love," intertwined "with thoughts of uniformity and reasonableness" , the Convent arises as a space that is on the double "defensive

and free", "both cozy and totally open" . This extreme receptiveness shows itself on various levels. In a real sense and figuratively, the Convent's entryways are rarely locked. The ladies unequivocally acknowledge every individual looking for cover under their rooftop, including those Rubyites who, as Arnette, Sweetie, or Menus, are burdened by awful insider facts. As each new occupant or guest adds importance to the spot, the Convent is constantly under development as in it is available to re-meaning and redefinition. It addresses a drastically heterogeneous space, where variety and distinction are both esteemed and shared. Essentially, the Convent is a world which is portrayed by a helpful shortfall of bigot and misogynist impediments and pecking orders. Nonetheless, the spot isn't absent to its severe history: The hints of the thief's chauvinist dreams and the nuns' bigoted task remain and are imaginatively put to new utilize. The 'other' isn't ousted, however stays inner, so the Convent exemplifies a "multidimensional space[]" which is "drastically involved [...], with different subjects, articles, existences, and pasts conceded inside any area" . The actual structure, bearing hints of the Convent's significant history and its different ways of life just as its various occupants and guests, fills in as a representation for the ladies' open, comprehensive, mixture, and dynamic local area. Its palimpsestic inside, the chipping paint uncovering past layers of its set of experiences , just as the youngsters' voices that Mavis hears at the Convent propose the presence of the past in the present, delivering the Convent an unhomey, uncanny space, increase crossed by various transiencies. It is definitely in "its capacity to oblige contrasts" and change that the genuine opportunity of the Convent lies.

The Convent's "practices of recompense" and of "numerous occupation" are entirely against Ruby's philosophy of 'prohibiting' and 'othering.' Its way of thinking of 'borderlessness' and 'transitionality' is a thistle in the side of Ruby's chiefs. Because of the unending "highly sensitive situation" brought about by the Disallowing, distinction as a rule, and the Convent's distinction specifically, is enlisted as aberrance and as danger. To the Ruby men, the Convent figures as a space of turmoil and degeneration that is administered by a diverse gathering of ladies who challenge all of Ruby's boundaries of flawlessness and the actual establishments of its personality: its man centric design just as its racial and sexual virtue. Since "they needn't bother with men and they needn't bother with God", the ladies encapsulate a danger to male force and control and to Ruby's transcendentalist mental self portrait. Seen as "bodacious dark Eves unredeemed by Mary" , they address an adaptation of the female Ruby's patriarchs can't acknowledge on the grounds that it repudiates their vision of 'genuine womanhood' and evades their control. What's more, above all, they are a racially incorporated local area, including dark, blended race, and white individuals, disregarding Ruby's standard of plummet. Undermining "the town's perspective on itself" , the ladies are considered answerable for the "unfortunate ways" in which Ruby is changing , for the "crack[s]" and "chink[s]" in its probably flawless construction , connoted, for instance, by the youthful age's "sass" . Since "change implies deviation from flawlessness and in this way debasement", the Ruby men eventually assault and slaughter the Convent ladies to reestablish flawlessness as far as request, virtue, and permanence. They use brutality if all else fails to wipe out the ladies' adulterating impact and to solidify the state of affairs.

The assault on the Convent figures as a finish of racialized and gendered savagery and as a disappointment of Ruby's idealistic great. Significantly, the assault doesn't merge Ruby eventually, yet encourages its deterioration and "splits up the old, encrusted designs of the town" . As Ruby turns out to be unalterably partitioned over the issue of the slaughter, which is maybe best represented by the break that opens up between the Morgan twins , a re-visitation of its previous condition of flawlessness appears to be inconceivable.

Which begins as an undertaking to make the in a perfect world free and safe spot, an asylum from bigotry and bias, transforms into a severe, "passing managing belief system". The limits Ruby raises to give opportunity and insurance come to imply detainment. A people group which vaunts that it "neither had nor required a prison" has transformed into a jail itself. With its various leveled, tyrant structure, its "totalism of discipline and control" , its eugenic way to deal with propagation and its transient and spatial separation, Ruby addresses the ideal epitome of the "ideal world of request" talked about prior. Also, as such it has gotten a "regressive noplance governed by men whose ability to control was crazy and who had the nerve to say who could live and who not and where" . In any case, Ruby's tyranny isn't an issue of certain men abusing power however is intrinsic to the idealistic ideal itself, with the thought of the Promised Land for the Elect predicated on the rejection of the non-choose. Along these lines, Ruby doesn't "end[] up as a traditionalist, male centric, completely racialized, and vicious local area" as opposed to an ideal heaven, as Katrine Dalsgård keeps up with , but since of its adherence to a thought of paradisiacal flawlessness characterized as far as virtue and permanence. In like manner, the assault on the Convent ladies doesn't address "a sad reversal of America's standards" but instead an inescapable outcome of its transcendence . The case of Ruby shows that any endeavor to set up the ideal spot intrinsically involves viciousness and mistreatment in light of the fact that the vision of the best local area is predicated on the avoidance of "the unsaved, the dishonorable and the peculiar". In a meeting with Elizabeth Farnsworth Morrison battles: "The confinement, the separateness, is consistently a piece of any perfect world. What's more, it was my reflection, maybe, and cross examination of the entire thought of heaven, the protected spot, the spot brimming with abundance, where nobody can hurt you. In any case, moreover, it depends on the thought of eliteness. All heavens, all utopias are planned by who isn't there, by individuals who are not permitted in" ("Conversation"). In this way, Morrison, as opposed to the creators of the lamentation who regret men's tumble from a condition of good flawlessness and require a re-visitation of the ideal, doesn't just decry Ruby but instead criticizes the actual best, uncovering its vicious establishments . Heaven hence scrutinizes any "amazing hypothesis of ideal world" and imagines "a more modest, more neighborhood, and more 'sensible' variant" of a superior society exemplified by the Convent.

"To underline the Convent's non-idealistic position," Dalsgård contends, "one of the principal things Morrison shows to occur at the spot is the demise of Consolata's dearest supportive mother" . Dissimilar to Ruby, the Convent is a spot in time that doesn't try flawlessly as far as homogeneity, dependability, and amicability. It is a challenged, dynamic space, an intersection of various, clashing occasions, spots, and personalities. It is neither amicable nor in any sense 'unadulterated,' yet "infrequently administered by disarray, struggle, and 'genuine' enmity" . The inside of the Convent fabricating, the many independently planned rooms, its occupants'

and guests' regular comings and goings all verify this conflictive, open and temporary person. It is this transitionality that makes the Convent a decent spot instead of a 'noplac.' Its open and dynamic person is substantiated by the way that the spot never served the capacity meant by its name, the term accordingly staying a vacant signifier that doesn't highlight any unique or optimal significance of the spot. In an amusing turn, the Convent, conjuring the devout ideal related with the customary perfect world, really references a local area that sabotages this extremely ideal and uncovered its selective and static nature.

The Convent is based on what one may call a morals of limit intersection and "substitution," though Ruby embraces a philosophy of limit erection and "relocation," that is, of avoidance and marginalization.⁸ While distinction and change are valued in the Convent, Ruby battles them to keep up with flawlessness. Rather than Ruby, where the indications of distinction are deleted and the voices of progress forcefully quieted, the Convent is a space wherein the hints of change and time are noticeable and surprisingly perceptible. At the Convent, diverse transient and spatial layers cross and cross-over. The different disjointed phases of the Convent's set of experiences as a delight royal residence, "a position of colonization and influence", and a shelter are all the while present as its palimpsestic inside just as the kids' voices recommend. It is a spot that denies neither the phantoms of its past nor the distinctions of the present.

The Convent's open, temporary, powerful quality is the thing that most recognizes it from Ruby and makes it, in Morrison's terms, a 'home.' "Home," Morrison composes, is "a-world where race-doesn't make any difference", in which distinction is "valued however unprivileged." It is a "third world" past parallel reasoning, a non-various leveled, half breed, and momentary space described by "the internal quality of the outside, the interiority of the 'othered,' [and] the individual that is constantly implanted in general society". It is a spot, where the subject is all the while "free and arranged", a social space that is "both cozy and totally open". By the provisions of this definition, Ruby, as opposed to the Convent, is definitely not a "genuine home," but instead a "fortification [the Rubyites] purchased and constructed and need to keep everyone secured or out". Ruby in this manner typifies Morrison's idea of 'house,' which is developed as a shut space, a "thick-walled, invulnerable compartment," a "austere jail". Controlled by the "all powerful law of the white dad", the 'house' is progressively organized in accordance with race, sexual orientation, and age. It is a local area whose feeling of character is predicated on the possibility of equivalence and subsequently relies upon the rejection of the (racial) 'other.'

Drawing in these various ideas of local area in Paradise, Morrison questions that separation and hierarchization are essential to local area arrangement, condemns America's initial public standards and imagines a "third world" described as far as progressing exchange. Morrison underlines the need of building better places as an option in contrast to "death-managing ideolog[ies]". As far as she might be concerned, "the work of unmaterring race" and making 'home' isn't a "Perfect world" or an "impractical dream", yet a "reasonable, feasible, present day human action". By demanding that her vision of an elective society is intrinsic and feasible, that it is presently here rather than no place, Morrison really shares in the idealistic thought of a "this-common other world" and a "positive and conceivable option in contrast to the social

reality". The essential distinction between customary utopias and Morrison's better spot lies in her redefinition of what comprises its 'decency,' in particular in the dismissal of the possibility of flawlessness as far as request, immaculateness, and unchanging nature. In the event that Thomas More, as per Joyce Hertzler, "portrayed an ideal, and maybe unworkable, society, situated in some no place, cleansed of the inadequacies, the squanders, and the disarray of our own time, and living in wonderful change, loaded with bliss and satisfaction" , Morrison reintegrates the soil, the squanders and disarray into her vision of local area, highlighting the meaning of contrast and flaw. As expressed before, Morrison dismisses any "terrific hypothesis of perfect world" , advancing a sensible venture at human scale, motioned by the change from the upper-to the lower-case 'p' in the word 'heaven' toward the finish of the book. Building this open, momentary, and crossover space of heaven involves "unending work" , an exercise which the Rubyites actually need to learn. As a matter of fact, the clever's closure holds out the possibility of a (superior) future for Ruby. The window Reverend Misner "faculties" after the assault remains as an obvious indicator of expectation for the "austere jail" of Ruby , as an indication of consolation for the town to open itself to the world outside, to other people, and to the 'next' inside itself—and become 'home.'

In this way, in *Paradise* Morrison from one perspective offers an explicitly dark history, highlighting the culpability for it of white America's —failures to distribute essential social liberties similarly, while at the same time praising that set of experiences' accomplishments and recognizing its own failings. In any case, on the other, she is by all accounts offering an overall history of America from the re-calculated viewpoint of dark experience; as she notes in *Playing in the Dark*: —Africanism is inseparable from the meaning of Americanness – from its causes on through its coordinated or breaking down 20th century self. (Morrison, 65) The historical backdrop of dark America more than 200 years, at the end of the day, is the historical backdrop of America over that period – and particularly of the —failure of its establishing standards. Nor is this simply a background marked by the manner in which white America has treated dark Americans: at a more figurative level, it is undoubtedly a past filled with the entire American experience.

REFERENCES

1. Brogan, Kathleen. *Cultural Haunting: Ghosts and Ethnicity in Recent American Literature*. Charlottesville: UP of Virginia, 1998.
2. Carlyle, Thomas. —On History in Alan Sulston (ed.), *Thomas Carlyle: Selected Writings*. Harmondsworth: Penguin Books, [1830],1971.
3. Dennard, Carolyn. —Blacks, Modernism, and the American South: An Interview with Toni Morrison. *Studies in the Literary Imagination*. 31:2 (fall). Georgia State University, 1998.
4. Douglass, Frederick. —What to the Slave Is the Fourth of July? reprinted in Paul Lauter et al. (eds.), *The Heath Anthology of American Literature*. Volpi, 3rd ed. Boston and New York: Houghton Mifflin, [1852], 1998.
5. Kutscher, Missy Dean. *Toni Morrison: A Critical Companion*. Westport, Conn. And London: Greenwood Press.
6. Morrison, Toni. *Paradise*. 1997. Vintage: Random House, 1999.

7. Morrison, Toni. *Playing in the Dark: Whiteness and Literary Imagination*. London: Harvard University Press, 1992.
8. Storage, Patricia. —The Scripture of Utopia [a review of *Paradise*]. *The New York Review of Books*, 11 June, 1998.
9. Sweet, Leonard I. —The Fourth of July and Black Americans in the Nineteenth Century. *Journal of Negro History*, 61:3, 1976.
10. Widdowson, Peter. —The American Dream Refashioned: History, Politics and Gender in Toni Morrison 's *Paradise*. *Journal of American Studies* 35.2, 2001