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**Denouncing Racism through Gothic Literature:
Jesmyn Ward's *Sing, Unburied, Sing* 2017 as Case Study**

A dissertation submitted in partial fulfillment of the requirements for the
Master degree in Literature and Civilization

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DEDICATIONS

DJEKIDEL ADLANE

To my precious parents.

To all my family members.

To my closest friends and colleagues during all of these years.

I dedicate this work to you.

BY KHALED

This work is dedicated to our beloved family and true friends.

Acknowledgments

Great thanks go to my supervisor, Mrs. Djihad Afaf Selt, for her support, guidance and encouragement through the accomplishment of this work.

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Abstract

In the sphere of literary analysis, numerous scholarly studies engaged in the research regarding the metaphorical expression of psychological and social conflicts in Gothic Literature, signifying fear, horror, and haunted architecture. Southern Gothic's rise in the United States created a perplexing question about how these conflicts were represented within another social unit, such as the margin group. This study exhibits the social conflict encircled by racial strife in the south. It investigates the issues of people of color through Jesmyn Ward's novel *sing,unburied,sing*. By employing a sociological approach, the present dissertation aims to discuss the depiction of racism through Gothic Literature. Following descriptive and analytical methods, this research is quantitatively based on Jesmyn Ward's novel *Sing, Unburied, Sing* aiming to highlight the influence of racial discrimination on the social spectrum in the Southern states, the effect of racial biases on mixed-race communities and the unity of families. The dissertation concludes with the possibility of racial conflict as the representation of horror in Southern Gothic Literature. And the employment of color can be considered a footnote to the issue of race.

Keywords: Gothic Literature; Jesmyn Ward; Racism; Southern Gothic; *Sing, Unburied, Sing*.

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General Introduction

General introduction

After the Civil War, America was no longer naive. The American people's thinking was altered by the Civil War, which caused them to lose faith in virtue and the beauty of nature; therefore, this made them wiser. In addition, the brutality of the American Civil War and what its participants endured gave rise to the Gothic movement. This study will attempt to analyze Racism in light of Southern Gothicism. It depicts the negative aspect of the world, particularly human nature and their reactions to it. Gothicism began to expand its roots, exposing Southern Gothicism to the literary sphere. Racism has frequently been depicted in fiction as dramatic tragedy, mystery, or even horror; this research will attempt to investigate it regarding Southern Gothic. For decades, Writers in the Southern Gothic genre have attempted to comprehend and explain Racism on various levels. Most Southern Gothic writers were interested in and shed light on this type of tyranny. Leading to a greater appreciation and understanding of people of color today, as opposed to misinterpretation of their behaviors, it is regarded as aggressive and unpleasant outcomes.

A thorough search of sources and books revealed many literary works dealing with Racism through Southern Gothic Literature. Not only did Jesmyn Ward deal with the subject, but many other writers have explored Racism through different genres, particularly Southern Gothic. They have investigated issues such as death; a substantial amount of academic Literature includes reflections on the maturity of death and an inquiry into the afterlife.

The significance of this study lies in the fact that it may add to the representation of racial oppression through literary works rather than political matters and reports. It also depicts Racism through this genre by emphasizing the picture of difficulties that people of color have to overcome, and it may have greater involvement in the literary field.

General introduction

Jesmyn Ward appears to have many motives behind the use of Gothic settings to reveal Racism; hence the main focus of the investigation is the following questions: to what extent the novel *Sing, Unburied, Sing* can be regarded an exhibition of the Southern Gothic? And can the characters in *Sing, Unburied, Sing*, signify Southern Gothic themes? How can they socially interact? How can the employment of color in the Gothic era be regarded? Last but not least, what range can Jesmyn Ward help discuss Gothicism?

What is hypothesized is that, firstly, this novel portrays aspects and themes of Southern Gothicism, as it is shown in chapters two and three. It includes and employs violence, horror, lunacy, and supernatural elements to examine the paradoxes and riddles of loss and guilt. Moreover, social barriers, age, gender and race generate the ambiguous course behavior of the characters in the gothic more effectively, not the outcome of having to face the supernatural to enable horror and question its mysterious aspects. Secondly, the employment of color in the gothic can be regarded as a reliable footnote to the eternal presence of the racial element in gothic writings.

The novelist Ellen Glasgow coined the term "Southern Gothicism" in 1935 to describe Southern Literature, which she regarded as riddled with "aimless violence" and incapable of relating to the modern world. She denounced the dark Southern past and preached the incurably romantic distortion of reality (Heroes and monsters) to escape the dark Southern past.

Flannery O'Connor and Eudora Welty, frequently classified as Southern Gothic writers, object to reviewers and readers associating the south with the macabre. Welty even claims that such a name is improper for her Literature since the gothic has no basis in "actual life." A search of scholarly publications in the MLA International bibliography finds that the

General introduction

the phrase has been associated with works by Harper Lee, William Faulkner, Flannery O'Connor, Eudora Welty, and Jesmyn Ward since 1960.

Recent book collections, such as Jesmyn Ward's "*Sing, Unburied, Sing*", are examples of a Southern gothic oeuvre. Relatively little work has been done to theorize Southern Gothic as a literary form. After a thorough search of the web, the majority of research and studies on *Sing, Unburied, Sing* have been articles or book chapters; however, no investigation, in particular, has debated the issue of Racism through Gothic Literature and focused on Southern Gothic in general; thus, this study attempts to denounce Racism and Gothicism through the examination of *Sing, Unburied, Sing* characters. As a result, this study seeks to address the gap mentioned earlier by interpreting the symbolic meanings of the characters and surrounding settings.

This research is a descriptive-analytical assessment of the *Sing, unburied Sing* to condemn Racism via Gothic Literature by analyzing selected material based on an application of Southern gothic themes and components to Racism and attempting to demonstrate it. This study relied on qualitative data. This research is divided into three chapters. The first chapter presents an overview of Racism's history and origins, offering several forms and definitions of Racism. The second chapter delves into the literary genre of Gothicism, namely the features of Southern Gothicism in Jesmyn's writings, as well as the background on the ward's biographical and literally style. The third and final chapter investigates Ward's book *Sing, Unburied, Sing* to use Gothic elements

Chapter I

Representation and definition of the notion Racism through different perspectives

Introduction

This chapter is an attempt to provide a sufficient definition of Racism and its different aspects of it. Racism is defined as a specific course of action towards a particular group of people within the social spectrum. This can include violence, racial discrimination and transgression. These acts are usually based on ideologies and beliefs of superiority among races. However, throughout history, Racism has evolved. Recognizing these acts became tremendously complicated. It is now more subtle and institutionalized, making it harder to identify and address. Racism is still a significant problem in society today and needs to be addressed to create a more equal and just world.

1.1 What is Racism?

“In the United States, Whites make up the majority while people of color are a minority. In this context. Racism is a way of oppression in which one racial group disproportionately impacts others. Racism is defined as white racial and cultural prejudice and differentiation, on the help or assisted by institutional power and authority, and its exploitation in favor of whites at the expense of people of color” (Hillyard). Racism did not just stop at the idea or concept of culture only; it also went through economic, political and social beliefs, which led to massive chaos for the whites taking advantage and unequal priorities over people of color. Racism is prejudice, oppression and discrimination directed at a person of a different race, under the concept of one's race being superior to the other. Any treatment under the belief of race differences is unfair. Thus, it may lead to numerous consequences such as trauma, stress and physical injuries in cases of racially motivated violence. (David Wellman) Summing up, Racism as a system of race-based advantage is referred to as white privilege (McIntosh). Since it is more than merely someone calling a person of terrible color names, it is in the form of payment differences, housing

Discrimination, mortgage lending, school segregation, and rate of policing and incarceration.

Racism is a set of beliefs, practices and institutions that support the idea that race is the primary determinant of human traits and abilities and that a particular race is superior to others. Racism manifests in many ways, from the most obvious (e.g., racial slurs) to the subtle (e.g., grading patterns in school).

Racism can manifest in many ways, such as discrimination, stereotyping, prejudice, prejudice-based discrimination, cultural appropriation, and verbal and physical violence. Racism can be learned and inherited from parents, communities, and society. Racism can also be fought through education, activism, and love. Moreover, it believes that all race members possess specific traits, abilities, or qualities that make them better than all other races. Many white people are antiracists; it is essential to note that Racism is a form of power and privilege based on race. Not all racists are white.

1.1.2 Racism According to James C Jones

The author of *Racism without Racists*, James Jones, is a professor of philosophy at the University of Connecticut: *Institutional Racism in the Era of Obama*. In his book, Jones argues that although institutional Racism is alive and well in the United States, it is no longer as apparent as it once was. Specifically, Jones argues that institutional Racism in the United States today is more subtle and complex for the average person to detect. As Jones observes, we have moved beyond the stage of overt Racism and have instead arrived at the stage of subtle Racism. He argues that while the government has made great strides in equality, there are still many instances of Racism that go unnoticed. He believes that by continuing to have these conversations and fighting for equality, the country can eventually move past Racism altogether.

The founder of the modern-day civil rights movement, Dr. James C. Jones, was a man of many passions, and one of his most remarkable was the cause for racial equality. He was a man of many accomplishments, but he is best known for his leadership in the Civil Rights Movement. He was a man who embodied the actions and ideas of Martin Luther King, Jr., and was a crucial figure in the struggle for racial equality. He was a man of great determination, and his actions changed the course of history.

1.2 Xenophobia

"Xenophobia" is derived from the Greek word "Xenos, which means stranger or foreigner. Xenophobia is a common emotion today, the fear of people or things that are different or not aligned with one's beliefs or values, therefore, xenophobia is a powerful tool for protecting one's culture and can be valuable for preserving other cultures. (Haekwon 27).

Moreover, from the subtle to the overt, it has been displayed in various ways by many people in many different places. Others often view it as a negative and irrational emotion. However, Xenophobia can be good when used to preserve one's culture and heritage. Most xenophobes are not consciously aware of their own beliefs, but they often show signs of prejudice. These include stereotypes, prejudice, and discrimination (Mikael37). However, the concerns are focused on the history of Racism, which has a generality that obscures important characteristics of specific types of Racism: taking, for example, Racism against Native Americans differs from slavery-based Racism against African- Americans. in particular nations. Racism is more closely related to its status than is often acknowledged, and these contexts are mainly national, if not unique, to specific countries.

This dramatically affects immigrants and those seen as outsiders in this age of interest in multiculturalism and global migration. Racism and hostility towards immigrants or foreigners are sometimes purposely buried in the histories of nationally recognized Racism. What is picked up by Xenophobia is not only fear or necessarily the dominant effect (Shazeen et al 407).

1.2.1 Xenophobia as Civic Ostracism :

Xenophobia's normative background is the political system's moral relations. The social life built and shaped is strongly influenced by the people in it, even when its aspects and influence go unnoticed in the subjective perception of the actor. Living in groups and institutions is deeply embedded in the evolution of the individual, with all its cultural, political and economic complexities. (Garber 420).

Indeed, much modern individualism is possible because of the social arrangements, like some privileges, that facilitate it--for better or worse. When the system disregards civil rights protection, it also builds carelessness toward particular identities, which undermines effective citizenship. Thus, Xenophobia is important because collective life, Civic exclusion and subordination generate a kind of permanent poverty (Rutkow 422).

The battle between democratic and republican values, on the one hand, and white supremacist aspirations, on the other, has shaped many modern Western political systems, like the United States. This fight can exist viewed in terms of the demand for one's blood and one mind. One Blood is meant to cleanse the body politic of anyone who would stain it with racial disabilities. The purpose of One Blood is to cleanse the body politic of people tainted with racial disabilities. The central underlying meaning of Xenophobia is civil

Ostracism, or, as it will be referred to in the future, Civic Ostracism (Steenkamp 477).

The idea that some social goods (including officially recognized and approved social relations) are good and that their denial through Ostracism, whether intentional or negligent, is condemned morally is centered on the idea that inclusion in the Civic trend is a prerequisite for these social goods. Having Civic inclusion gives a person a kind of agency that fits life in a modern system of government and allows realization within it, which is a social benefit. (Everatt 37).

Most importantly, the possibilities for work, identity and relationships should be equal for all residents, regardless of social status. This sentence can be rewritten as: The political agency will be improved when people have equitable access to the same opportunities as their peers. Hannah Arendt is famous for asserting that a criminal has more rights than a refugee, implying a sense of legitimacy in demanding the full integration of rights that safeguard or allow fulfillment within a democracy. Much depends on the type of criminals, refugees and the country being considered when analyzing her proposal. A criminal has some rights by being a member of a particular nation-state, but a refugee lacks concrete rights by being stateless, even though it is against the law. The predicament of the criminal may, in one way or another, constitute an abdication by the state, and the ideologies of the state may mask it. However, her statement highlights how a form of vulnerability comes from a lack of entitlement resulting from statelessness (Sundstrom 20- 22).

1.2.2 Xenophobia V.S. Racism:

There is much overlap between these different kinds of prejudice because they are all related and have interacted throughout history. However, there are essential differences

between the types of structural bias and exclusion must be addressed for important historical, social, scientific, and practical reasons.

The current intellectual discussion regarding Racism focuses on behavior, beliefs, and attitudes that focus on perceived racial differences rather than estrangement. Although the perception of racial disparity can be off-putting, it does not necessarily mean that the person perceiving the difference feels alienated. (Solomon 10).

One-sided motives are often obfuscated, as exemplified by the lack of references to patriotism and Xenophobia in philosophical investigations of Racism in the United States. I found the philosophical analyzes of Racism refreshing and valuable because they provided conceptual clarity and moral insight, and the lack of focus on Xenophobia and citizenship does not take away from the usefulness of this work. (Hitomi 25).

However, analytical philosophical interpretations of Racism have embraced the general assumption, alive in popular culture and some sectors of academia, that Racism has combined nationalism and Xenophobia. There is such a historical overlap between racist, Nativism and xenophobic ideas and events in the United States that these ideas are interconnected and sometimes blend. Xenos, and the others who were also racially excluded, were this racial difference. One measure that has been put forward is to exclude them. Some argue that there is no genuine distinction because the mixing was so extensive, and the varied words only explain the variances in emphasis. (Tella 147).

It creates a prejudiced and exclusive view by blending Racism, Xenophobia and immigrants. Prejudice toward ethnic outsiders, civilian outsiders, the pursuit of chauvinistic morality and the interests of ethnic groups based on indigenous claims are

fundamentally different. We need to conceptually label Xenophobia to explore the relevant beliefs, attitudes, and implications of such Civic Ostracism. (Tella 147).

The idea of Racism, even complex philosophical explanations of Racism, will not help, to a great extent, because Civic Ostracism is different from Racism. It might easily be seen as someone considered a racist because they have negative views of a group, view them with contempt or belittle them, but recognize them as citizens of the United States.

Incorporating Xenophobia into the definition of Racism would obscure the latter's distinctiveness. Moreover, the specificity of Civic ostracism and alienation judgments and how these processes affect different groups are lost in discussions of Racism because Americans prefer to focus on the history of Racism between blacks and whites and the historical treatments of that Racism. This is due to the duality of black and white and how this duo controls the American social imagination of race and Racism (Tella 147)

1.3Nativism:

As a result of these manifestations, people of color are underrepresented in positions of power, prestige, and influence. One of the most detrimental manifestations of Racism in education is Nativism. It is the belief that the values, customs, and traditions of one's cultural group are superior to those of other cultural groups. Nativists believe that the children of immigrants are stealing jobs and college spots from people born and bred in the country.

1.3.1The Distinction between Xenophobia and Nativism:

No period or society seems utterly free from evil thoughts about outsiders, from the Garden of Eden to 1984. Immigrant nationalism is hostile towards people from the outside,

their institutions, and their beliefs. From the first Indian resistance to the white conquistadors, American history began. This interpretation, which reduces Nativism to little more than a general ethnocentric habit of thinking, obscures its historical significance.

Nativism was a technical term used systematically/cautiously to single out American chauvinistic, chauvinistic, racial and ethnic nationalism. The methodological concerns influenced the discussion of Xenophobia and patriotism in the United States, but this does not mean that the basic premise of widespread Xenophobia is not worth returning to.

Nativism is a helpful concept that refers to the point at which Xenophobia is elevated to a national political project that turns into the exclusion of groups perceived as foreign and perhaps even the selfish promotion of the perceived interests of a purified nation. Indigenous is based on Xenophobia, but it is also distinct from it because it focuses on maintaining the political system and its unique relationship to the national environment. (Ndlovu-Gatsheni 69).

Higham's recognition of Civic Ostracism as often reflecting the more primitive concept can be summarized by the term xenophobia or Nativism. One language is chosen over another, subordinating it to the common language. And Nativism without Xenophobia.

Given Nativism's associations with the contemporary nation-state, it might envision examples of Xenophobia without Nativism and Nativism without Xenophobia. For instance, Xenophobia may exist among a diaspora or a nomadic community (who like to think of themselves as a civic and cultural unit). However, the political focus on Nativism may not make sense in such cases. This means that the group may civically ostracize non-

members without being able to make an original claim about hoarding national resources (Hervik 801)

1.3.2 Apartheid: The Struggles Of People Of Color

The Jim Crow era was when the rights of many people of color were not correctly recognized. This era was marked by racial segregation and discrimination. Many African-Americans were denied fundamental rights, such as voting and owning land. The Civil Rights movement began as a protest against these injustices and became a way to help African-Americans gain their rights. People of color have been historically oppressed. They have been subjected to slavery, segregation, and systemic Racism(Bernal 169).

Racism has been celebrated in official policy that goes along with the controversial euphemism of apartheid. Not only is racial discrimination enshrined in the republican constitution, but the entire fabric of South African society is also present. Too often, the scale of racial terrorism in South Africa has been lost in the minor characteristics of small apartheid, such as segregation of sports facilities, discrimination in hotels, trains, buses, schools, etc... While Racism is not acceptable in these sites, the crux of the situation is that Racism was used by colonialism, fully endorsed and maintained by imperialism as an effective tool for reaping maximum profits at minimum cost. The indigenous people, all black, became hand tools to achieve this goal. The settler community, all white, was the direct beneficiary of this brutal tactic of racial exploitation. Effectively, Racism had to create a society in which whites claimed complete power over African and other races. Apartheid and Racism the phrase apartheid was developed by Afrikaans ideologists about thirty years ago. Racism has existed since the first contact between black and white occurred in South Africa. After achieving an armed victory, the whites worked on a planned scheme to impoverish Africans, exploit their labor and exercise strict control over their lives(Octavio 181)

. The old way of life has ceased. The African was forced to make a living by selling his workers to serve his white employer, and the African's freedom of movement from one place to another was severely restricted. After the endless battles of conquests, the Europeans quickly advanced and confiscated the lands from their African owners. This was the first significant step by the Europeans towards consolidating and asserting their control over the indigenous population. As a result, total economic dependency was imposed on Africans, who were forced to work for whites. Africans were pushed into reserves - desolate and degraded lands devoid of any sense of growth. There they were forced to dispose of a pitiful existence that would have put them at the mercy of and invited white employers into the mines, fields, and industries. It is now a known fact that the land allotted to Africans constitutes 13.7 percent of the total land area in South Africa. This area is expected to accommodate nearly fifteen million Africans, 2 percent of the South African population. The fascist South African government identified these same regions as potential Bantustans. Moreover, none of these deserted parts of the land are considered continuous entities. A town, a port, or sometimes a rich agricultural area is immediately separated from its occupation and exploitation by the whites. It must be emphasized that apartheid, in its essence, has nothing to do with the division of the races. In the modern and complex economy of South Africa, such a case simply would not work. Apartheid brings blacks together and impoverishes them, and then uses them as a source of cheap labor for the so-called white areas. Blacks in South Africa suddenly became strangers or foreigners in the rest of the country allotted to whites. The white man considers it quite normal now to enjoy these expatriates' political and economic privileges. Political writer Stanley Aweys writes that even if all the eight black states (Bantustan) became independent, their 'citizens' would still make up two-thirds of

the labor force in South Africa's mines, industries, commercial enterprises, etc. Thus, the African economy would be blocked to a certain extent. With the stroke of the pen of apartheid, two-thirds of the South African workforce become foreigners! Reduced to a state of abject poverty, the African has no choice but to seek employment from the white state institution. However, the rules of the land state that the African is not seen as a laborer or employee. This definition limits his freedom of association and, most important human rights. Specific jobs were assigned to and restricted to skilled workers. Laws such as the Industrial Conciliation Act, Bantu (Dispute Resolution) Act, Suppression of Communism Act, and Terrorism Act give the government effective measures to deal with strikes or anti-government actions by African employees(Ramutsindela 3).

Apartheid is the so-called white way of life in South Africa. It has been built and consolidated through generations. It is a purposeful policy crafted calculatedly to benefit the white community and the wider imperial world. Experience has shown that the creators of this system do not see their position of excellence as negotiable (Checker 403).

1.4New Racism :

The new Racism is often a subset of the old Racism, which is not a recent phenomenon (Lang AG 105-132). The ways characterize the new Racism it is deployed, the people it targets and the ideologies it uses to justify its actions. The new Racism is a more subtle form of Racism that is often more difficult to identify because it is often disguised as a policy designed to protect people from discrimination. The new Racism is also harder to combat because it is usually wrapped in the language of protectionism, national identity and even the preservation of culture. Critics declared after the election of the United States' first biracial president. So it was assumed that Racism was a thing of the past and that race no longer mattered. This is the standard dominant narrative when there is a significant shift in group dynamics

On the other hand, repression has a long history and can evolve to meet new challenges. Many of these milestones enable society to obscure and deny oppression, with individuals from minority groups who succeed publicly being taken as evidence that the system is open. However, those who focus on issues of inequality do not believe that the system is immutable (Lang AG 105-132).

It is written that: It is much less flexible than popular ideology admits and that the collective effect of oppression - the unjust distribution of resources between dominant and minority groups - persists, albeit in new forms. On reflection, it is absurd to suppose that the success of one individual from a marginalized group proves that there are no longer any barriers for anyone from that group to succeed. On the day of Barack Obama's election, the entire social system did not change. Whites, for example, might inquire about whiteness 106: What is it? How did his election affect the actual experiences and relationships with people of color? There is no end to the persistent segregation and uneven distribution of resources on the ground. This is known as new Racism: how Racism has evolved to produce racial outcomes similar to those in the past while appearing overtly non-racist (Lang AG 105-132).

1.4.1 Racism in the Public Eye and Behind the Scenes

Research shows that many white youths believe they have learned to see everyone as equals, despite their assertions to the contrary. In 2007, Picca and Feagin published a

critical study. Students at 28 colleges across the United States were tasked with keeping a notebook for six to eight weeks. They documented all the issues, photographs, and racial understandings they witnessed or participated in. The white people in their lives have racially abused them. More than 7,500 incidents (friends, families, acquaintances, strangers) belong to the generation most likely to say they have learned to treat everyone equally. The results of this study show that whites, even those who profess to be progressive and young, continue to use racist language. The journals revealed that white students exhibited a range of racially conscious behaviors in front-stage settings, those in which people of color were present, including: “Acting overly nice” (Mills 39).

Racism in the New Age is to avoid using racist terms or labels in speeches and behavior. Use of racial insults and disparaging codes of people of color; White students often used humor to reinforce racial stereotypes about people of color, especially black people, sometimes making blatantly racist comments in behind-the-scenes places where there was no person of color. Picca and Feagin believe these behind-the-scenes demonstrations reinforce white group solidarity while promoting white supremacy. Racism is still alive and well, albeit in a less formal and perhaps more potent form than in the past, thanks to this behavior. People's current cultural habits require that Racism should be hidden from people of color and deny it but not challenge it. Indeed, people penalize it for questioning it in a social context (Mills 40)

1.4.2The study of Colorblind Racism:

Many social researchers such as Douglas Hartmann, Paul Croll, and Ryan Parsing generally theorized colorblind beliefs as studying person's necessitates taking a variety of factors into account. Ways in which individuals make sense of the situations they live and how activity-based learning might

help. Depending on the context in which it is used, its meaning may be used to support bigger repressive or libratory behaviors repercussions resulting from the actions taken (Bonilla-Silva and burke 106).

Hartmann et al. tackle this issue of individual subjectivity head-on. In Their study, they focus on a crucial distinction between the identification of a colorblind person as an individual and that of group principles and conventionally accepted colorblind ideology. Colorblind philosophy is commonly referred to as a reflection of the common idea among researchers that the language used to describe colorblind views reflects Racism being defended. There is no denying the widespread nature of this practice. However, some evidence shows that separating implicit ideological sentiments from explicit, purposeful manifestations of colorblindness is a worthwhile idea or even from people's self-declared colorblind identities, which are expressed with sincerity and intention (Doane, Hughey et al. 16).

Many people hold the ideal of colorblindness in high regard. An ambitious and essential component of one's identity and politics should be actively claimed. If someone claims to be colorblind, what might happen if they are? What can they teach us about the current state of racial dynamics and systems of Racism in the United States? In the past few decades, Feminist epistemologies have employed this method; it does not rule out the possible criticism of those expressions or ideas and activities that may be linked to them. By following this path, Hartmann et al. (part of an upcoming special issue of Sociological Perspectives) accomplish this colorblind ideology's link to measures of affinity as well as its variation in inter- and intra-racial relations. The results are varied but should serve as a starting point for further investigation. A platform for further exploration of these issues Not only does is what they write. It is feasible that a strong colorblind identification can

The impact of colorblind ideology is not the same as the negative impact of race; individual identities can therefore shape institutions in a variety of ways, rather than just one in a negative light, as is often suggested by focusing on ideology alone (VanAusdale and Feagin).

1.4.3 Identities, ideologies and shifting subjective:

The ideologies, identities, and shifting subjective of the new Racism are often difficult to pin down. They are expressed in colloquialisms, euphemisms, and often through coded language. This vagueness is by design. The new Racism is not a single ideology but a collection of loosely related ideas, some contradictory. The new Racism is a complex and contested phenomenon with various meanings and definitions. It is a set of ideologies, discourses, and practices that reduce human beings to crude racial categories and ascribe statistically defined attributes to those categories. The new Racism has been used to describe the ideologies, identities and shifting subjective of the far right, white nationalists and the alt-right. It has also been used to describe how white people are understood as a racialized group in contemporary society (Embrick 56)

1.4.4 Identity and Colorblind Racism :

Hartmann and colleagues' work shows that Racism can be justified by claiming to be color blind in many ways; it has been welcomed by a large number of anti-Racism activists, for example, those with a diverse ethnic background. There are so many ways that racial ideas can change or dissociate. People cannot deny the importance of their identities and aspirations that defines and dissect basic assumptions and philosophies. Ashley Woody Doan's article emphasizes Racism's ideology against colorblind ideology to the point that it perpetuates the Racism of racist social systems that may be a misunderstanding. He argues

those beliefs can change over time because they are so dynamic. In general, they are just part of the system that perpetuates prejudice. He even goes so far as to say that because ideologies are adaptive, they survive. In their article, Mayorga-Gallow, Sarah and Candice Smith build on previous work on the doctrine of diversity to demonstrate that diversity is just word of mouth and not implemented in a natural way to improve the living conditions of those who remain marginalized.

Although a wide range of ideologies assumes that people's worldviews and cultural behaviors are shaped by their race and that interactions across racial divisions are vital (Warikoo and de Novais 861), it is also essential to be used to further the goal of apartheid. Smith and Mayorga-Gallo believe that it is possible to embrace the principles of totalitarianism while not supporting whites because of the politics of diversity ideology that aligns with these values. This was negotiated, however, and the race was captured and co-opted rather than ignored in this case. When force dynamics come into play, this happens. Behaviors that make white people feel better or enrich their lives are not being recognized. Jayakumar and Adamian's article addresses this issue in more detail. Such findings are not new, but their research points in a new direction.

To understand the many identities and beliefs, we must consider their interrelationships. Which is assigned to color blindness and its many branches? These indications are clear. Essays in this spectrum appear to be inevitably subjective, and Racism can be subverted or preserved through the use of these concepts. Crucial for the next step is for researchers to understand better how people perceive and perform the world around them, what color blindness means as identity and strategic ideological meanings and how these meanings are used to produce material outcomes (Michael Omi and Howard Winant 123).

1.4.5 Racism and Ideology

Relations. According to Duane's main argument, color blindness is only one of several racial ideologies that set beliefs and understandings about racial identity, including ideas about, as a consequence, race in social interaction, which is used to stress the importance of a pre-existing social existence. Opinions are honest and should never be forgotten in the study of race and ethnicity. Always rooted in the physical world, part of well-established institutions and everyday social customs, give them purpose and make a difference. It is important to expand beyond merely defining the framework and tracing Racism in contemporary scholarship; we must also comprehensively explore how the dynamics of Racism related to the physical world while still allowing the subject to navigate the social world as such. The terms of the social world will always reflect varying degrees of the colonial power you wield regarding race and ethnicity; people are all different. Therefore, Doane reaffirms that ideas can only be racist insofar as they are: 'racial social systems' are maintained by them (Bonilla-Silva). Confusing color blindness with low vision, Doane's advice to avoid bias is evident in examining the people he is discussing. As in Gonlin's, they use color blindness in the same racially stratified social system(Rogers 1817).

Furthermore, in Campbell's article, in Hartmann et al., color blindness can be isolated. Ideologies and identities can be separated, allowing people to understand how each influences attitudes and activities that support or challenge a racist social order. More and more aware of how he perpetuates Racism. As Doane points out, it also helped people understand how color blindness affects everyone. This dynamic process changes over time based on the specific social context and the broader societal context. Embry, Warikoo and de Novais compound this by enhancing the appearance of embedding with some simple

means of achieving it. Smith and Mayorga-Gallow explained that racially perceptive methods widen the gap between politics and principle. Jayakumar and Adamian proposed the fifth framework for color blindness. The worldview of color blindness suggests a disconnected power analysis, as evidenced by Racism. It took as long as she continued to elude regimes during transformation to accommodate the racial realization of the systemic racist ideology that Doane claims is the root and core of the problem. The doctrine of color blindness may also change, according to Hartmann et al.

According to Michael Omi and Howard Winant, belief in the concept of colorblindness under racial philosophy, essential insight into Racism and white supremacy, is focused on continuing to believe in the existence of colorblindness. There is no way that colorblindness is just a mild form of anti-Racism. However, this is a concept many people of color can relate to and even embrace, not just white people. Numerous students, cultural workers, activists, and other movement people have taken anti-Racism more seriously in recent years. Many people are not colorblind but know that race plays a vital role in society. Regardless of the politics or beliefs, people attach to. The same can be said for ethnic minorities. Receive the same system's violence. These materials are always at the root of colorblindness Reality, but the difference between identities and ideologies (Ursola 1830).

Conclusion :

In conclusion, the aspect of racial conflict does not only accumulate to skin color as how it is portrayed in the mainstream media; however, it is well rooted in the system of beliefs and ideologies and how the identities are perceived in the general public perspective. Furthermore, the interpretation and application surrounding racial conversations, the mechanisms of power that allows this racial knowledge to be navigated by particular subjectivities.

Chapter II

Investigating the Southern Gothic Literature through Jesmyn Ward's fiction

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Introduction

Following the tragic occurrences in the history of the United States, a new period of belief and philosophy has emerged inside people; a new way of life has caused them to adopt many diverse actions toward everything. As a result, the growth of corruption and the absence of justice have gradually ushered in a new period of darkness, sadness, and gloom in every sphere, including art, architecture, and, notably, Literature. Furthermore, a literary trend known as Gothic Literature was introduced during the period; it was described in reaction to the historical, social, psychological, and political frameworks of the late eighteenth and early nineteenth centuries. It was a literary revolution rooted in destruction, degradation, death, and dread and favored irrationality and emotions above reason.

Likewise, Jesmyn Ward is regarded as a Gothic Literary movement contributor since her work employs violence, horror, lunacy, and supernatural aspects to examine the paradoxes and riddles of loss and guilt. As a result, this chapter attempts to provide a quick overview and examination of the literary gothic movement through one of its essential writers. They deal with most of the gothic themes in one of her novels, *Sing, Unburied, Sing*.

2.Introducing Gothicism and Gothic Literature

2.1 Gothic Literature

Early Gothicism is considered Scandinavian; since Scandinavian scholars were the first to embrace Gothicism in the early twentieth. Swedish, in particular, dominated Gothic Literature since their universities insisted that the kingdom was the gothic homeland in the sixties and seventies.

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In general, the concept of Gothic Literature can be represented as a work of Literature that uses a surprising, impressive and melodramatic narrative instrument with dark and remarkable views. The Gothic novels from the first flowering period, written mainly by cheap pirates, found an extensive readership in the United States. The first American writer to print a Gothic novel was Charles Brockden Brown in 1798. It was published as soon as possible for Godwin and Mary Shelley to influence British contemporaries, Although Gothic Literature flourished on American soil, not until the mid-19th century. The Gothic Novel, during the late 18th and early 19th centuries, contains a rich mixture of drama and romantics that tinges with terror in and around medieval or Gothic architecture. In reality, it uses the atmosphere of danger, suspense and terror (Julia).

The Gothic novel does not cope with modern life. Its vivid and expressive hallucinating qualities give the reader an illicit thrill that remains today powerful and satisfying. The writers of these stories try to reshape the traditional notion of Literature in a darker, older and more complex way from the classic framework of the structured novel. The fictional Gothic reflects an enjoyment of intensive physical ecstasy, thrills of terror, gloomy predictability and discovery of the environment. The remains of gothic structures gave birth to many emotions through the invited decline and fall of human inventions. The first generation of gothic novelists is obsessed with this architectural style. (Melissa McFarland Pennell).

Gothic Literature has its core concepts of horror (physical and psychological), suspense, supernaturalism, ghosts, haunted houses and gothic, darkness, tragedy, folly, mysteries and generational curses. Tyrants, peasants, bandits, maniacs, oppressed maids, madwomen, magicians, vampires, witches, perambulatory skeletons and the devil are the usual protagonists in Gothic Literature.

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2.1.2 The Nineteenth Gilded Age:

The late nineteenth century is called the gilded age. The name indicates the hidden truth in those days; the gilded age shone externally, but it was very dark and dim in the middle of greed and corruption. Society has suffered from workplace unrest, injustice and farmers' militancy. The history of America was formed in American Literature in the 19th century. American authors like William Cullen, William Irving, James Fenimore Cooper and Edgar Allan Poe encouraged the development of native Literature. They developed an excellent half-century of literary development in which beliefs and religions were incorporated as the principle of freedom and self-confidence after the revolution.

An artistic, literary and academic movement was formed in the early to mid-1800s as a response to the industrial revolution called Romanticism. It criticized aristocratic society and the rationalization of science. This campaign reinforced a clear sense of a natural source of aesthetics. It highlights fresh feelings like horror, fear, and wild nature's sublimity. In later years, from 1820-1860, a modern ideology evolved through a romantic ideal called Transcendentalism. Romanticism took folk art and old costume beyond logical and classicist values and took in renewed medievalism.

2.1.3 The Significant Influence on the Rise of The Gothic

Many historians and scholars explain the rise of Gothicism as a response to the dominant mode of rational thought and logic. Its peak is related to and affected by many factors. Many researchers and historians clarify that Gothicism is a reaction to formal logical reasoning and rationality. Its increase is associated with and influenced by numerous factors (Julia).

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The scope and level of attention generated by the Gothicism debate may be unmatched. It is also noteworthy for the range of historical writing strategies used by researchers as they competed to create the most substantial arguments possible. Inviting shifting and overlapping versions of the Gothic tale that occasionally track the linguistic legacy of the tribe, occasionally trace the ethnic heritage, and sometimes tie the two together, linguistic, geographical, archaeological, antiquarian, and textual methodologies freely intersected. The fundamental themes of these stories revolved around how old the Goths were and what they left behind in early modern Europe. Different regions and rulers would interpret this differently, but most would wish to grab the power, prestige, and age for themselves (Neville 213-214).

In addition to the historical issues discussed above, there are other issues that are important in examining early modern images of the Goths. They were regularly associated with other tribes, particularly the Vandals, and were generally considered a closely related group in literature and folklore. This kind of mixed approach to identification can take many forms, by arguing that both Gothic and Classical Roman ancestry were not considered contradictory. During his coronation in 1672, Swedish King Carl XI clothed some of his courtiers in ancient Roman attire but referred to them as Goths.³ However, both were distinct aspects of antiquity (Neville 216).

An ideological movement called Enlightenment by subsequent scholars dominated eighteenth-century philosophy and thinking. Thinkers of this movement give rationality and logic greater importance than feelings and impulses. The rising philosophers and authors started to protest against the ideology of Enlightenment as the 18th century began to fade, creating works counter to reason and values. They claim that the truth is drawn by pure intuition but can be found via the senses. Gothic Literature's art and architecture

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protested against the rigid logic of the Enlightenment. Gothic authors motivate their medieval style of art, while scientists claim that Gothicism is a reaction to the Enlightenment. Others argue that it provides a mirror image of the movement. North America and Europe's military and political states influenced the Gothic age's emergence. It is recognized for the colonists' independence in North America at the end of the 18th century as a time of revolt and violence (Melissa McFarland Pennell).

French revolution, however, stunned Europe and brought about a long time of chaos and cultural distress. Critics thus see the cornerstone of the Gothic revival as the French Revolution. For example, in his essay, *Gothic Literature and the French Revolution*, Ronald Paulson suggests that the gothic served as a metaphor for Pre-Romantic and Romantic writers. It is later known as the reign of terror embraced aggression and bloodshed. The horror of this gothic period represents both authors' and readers' anxieties, for it represents uncertainty and the possibility of overwhelming evil good. Gothic Literature attempts to teach readers the emotions to grow their compassion and to examine the psyche of the human being and the roots of evil in him (Melissa McFarland Pennell).

2.1.4 Term Origins

The concept of Gothic is derived from the architecture later developed by the German tribes; it is extended to incorporate medieval architecture. This complicated and well-designed architecture has proved the ideal backdrop for the latest literary genres in both physical and psychological sense, often interested in stories of suspense, mystery, tension, myths and superstition. At the same time, the movement's history shows that this coming of age is associated with Romanticism. Gothic Literature gave the Romantic idea of nature worship and nature imagery a new twist. Gothic writers not only

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gave nature the power of healing but also endowed it with the power of destruction. Frankenstein demonstrates the brutal truth of nature. Many storms are present throughout the novel, including storms during the night when the creature comes to life.

Professor John Mullan explains that the genre emerged centuries before and that gothic elements had to be introduced in popular Victorian Literature. Gothic Literature started, in the beginning, as a joke when Horace Walpole employed a gothic story as a subtitle in Otranto Castle's novel. Critics clarify that the sense of the term is barbarous, as Horace says that the tale is quite old. The story shows a surprisingly dark side of the world, putting readers in a strange reaction even though the novel launched a new genre in Europe. Many American gothic writings, such as "*the Scarlet Letter*" by Nathaniel Hawthorne and "*The Legend of sleepy Hollow*" by Washington Irving.

2.2 Southern Gothic Literature:

2.2.1 What is Southern Gothicism?

As a subgenre of Gothic, Southern Gothic emerged in the 19th century. Although Southern Gothic is related to both the English and American Gothic traditions, it primarily deals with the tragic and dark past of the south, its struggles and distractions. Southern Gothic writers took the bleak and decadent themes from the Romantics and placed them in the American South, creating a distinct literary style (Welty 152). Moreover, this type combines traditional and terrible Southern features. Southern Gothic, like Gothic Literature, relies on gruesome and horrific elements; however, it does not employ them to create suspense or terror. Instead, he uses them to critique societal concerns and emphasize the cultural atmosphere of the American South (Welty 152)

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When Eudora Welty released *A Curtain of Green and Other Stories* in 1941, the word Southern Gothic had become synonymous with modern Southern Literature. Southern Gothic, as Louise Bojan E described her evaluation of Welty's volume. 1 In other reviews of *A Curtain of Green*, Southern Gothic's blanket category has been used interchangeably with a phantom—or, in the words of a *Time* magazine critic, *disordered, distorted, anomalous* (Peterman 107). It is not likely that Carson McCullers' remarks in her 1941 essay, *Russian Realists and Southern Literature*, encouraged these critics in their use of the term *Southern Gothic*, as she asserted that Southern authors shared a sense of *cheapness*.

2.2.2 A Historical Overview of the Genre:

A prominent American literary genre during the twentieth century was Southern Gothic fiction. The writers did an excellent job of exploring Gothic themes that fit well with the historical backdrop of the post-Civil War South. The Civil War was a horrible experience for the people of the south. It lingered with them for a while. Southern Gothic Literature is full of grotesque themes.

2.2.3 Characteristics of the Southern Gothicism:

Although Southern Gothic is influenced by Gothic Literature, it does not focus on suspense or the supernatural. The stories are darkly humorous rather than light-hearted. It continues the premise of exposing societal problems, but it does it via the development of multidimensional characters. As well to investigating the social order of the south, the writers looked into people's frequently unusual behavior. The authors hoped to demonstrate that the social order was fragile through their stories, and the realities behind it were disturbing. The authors work to highlight both the truths and the moral flaws of Southern culture. These objectives revolve around the concepts of this genre. Of course, Southern Gothic tales are set in the south. They may occur on a farm, in historic buildings

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once used as slave quarters or in abandoned villages. Numerous Southern features are present in the stories, such as accent, customs, and characters. The stories' locations depict the south's history.

Many characters are psychologically disturbed, often being complicated. Many of the characters are struggling to reclaim their position in society after being shattered in spirit. The morality of characters is frequently called into doubt. According to the writers' investigation, people's characteristics may harm others. Many innocent individuals, such as the mentally challenged, are fighting for their place in the world. The characters struggle to make sense of their surroundings and the society they inhabit, whether they are mentally disturbed, dark, or innocent. Some Southern Gothic story narratives can be unpleasant and involve supernatural aspects. They frequently include ironic situations as a literary style. Many stories' events are tied to Racism, violence, and poverty. This genre's writers emphasized the south's legacy of slavery, Racism, brutality, and dread of the outside world. Their primary goal was to investigate the subject of moral integrity and raise awareness of current social concerns (Weston 4).

2.2.4 Southern Gothic's Significant Characteristics:

Characters with Freak and Grotesque Features:

Southern Gothic characters are generally bizarre, crippled, convoluted, and often crazy. The grotesque and macabre are embodied in texts by spiritually and physically repulsive human figures. Southern Gothic books offer stories that blend hilarious and frightening aspects to explain and expose South America's deep-seated socioeconomic strife.

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Occasionally, characters leave their otherwise relatively passive roles and forbidden boundaries to test the limits of their identity and sexuality outside the law. Most Southern Gothic books are set in the south. The authors usually place their works on a plantation or in former slave quarters. Some of their stories are set in run-down tiny communities in the American South. More than just creating an atmosphere of horror and terror, the inclusion of supernatural aspects in Southern works serves a purpose. The writers employ magical elements to emphasize social and cultural concerns. The spirits of enslaved people who expose the region's terrible past or buried truths meet the reader. Violence and criminality have always been a part of Southern culture. The authors address an era in Southern history when violence and criminality were widespread. An awareness of death as another character and a feeling of moral and physical deterioration is always present in deteriorating structures and plantation mansions. Slavery and racial injustice were the foundations of Southern society. Southern authors are famous for tackling tough subjects like the political upheaval, class conflict, deep-seated racial tensions and persecution. Gothicism literature from South America is also rich in imagery and symbolism. The abandoned plantation home does not exist to scare readers. It symbolizes the south's obsession with history rather than the North's. The crumbling dwelling also represents the people's physical and moral degradation. Characters in Southern Gothic Literature are frequently locked or imprisoned by their anxieties, society, or even stereotypes, rendering them unable to evolve. Southern Gothic arose from the 'Post-War Reconstruction of the South,' which caused the land's resources to be depleted and the people to be separated and disenfranchised. As a result, another feature of Southern American Literature is the idea of isolation and marginalization.

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minent.

2.3 Famous Authors of Southern Gothic:

The Gothic tradition in America was established by Edgar Allan Poe (1809-1849). Despite his Baltimore birthplace, he had a soft spot for the south, particularly Richmond, Virginia. He was raised in the city and even considered it home. Poe's renowned poems and short tales have all of the qualities that define Southern Gothic, even though they are not situated in the south. As a result, he might be considered an influence on the Gothic genre in the south. The Southern Gothic poets carried on Poe's heritage in American Literature. Instead of being preoccupied with the supernatural, they concentrated on the people, culture, and history of the American South. Their publications also exposed psychological, cultural, and physical risks.

Pioneering a more distinctly Southern version of American gothic, William Faulkner (1897-1962) was a crucial factor in the development of Southern Gothic, even though Poe was influential in its early stages. He sets his novels in Mississippi or ancient Southern towns and plantations. Faulkner's books contain a majority of Southern archetypes, instances, and motifs. He employs a stream-of-consciousness style in his works to depict his characters' sufferings. The themes in his works are mortality, loneliness, and macabre.

The most important of these is Jesmyn Ward (1977-), followed by Flannery O'Connor (1925-1964), Truman Capote (1924-1984), Tennessee Williams (1911-1983), Carson McCullers (1917-1967), and Zora Neale Hurston (1891-1960), and Harper Lee (1926-2016). There are some more well-known authors in this genre. They examine the battles between the Old and New South, repressed racial tensions, and a sense of evil in society.

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2.4 The Role of Women:

William Faulkner was frequently said to be readily applied in the 1930s when critics were baffled by works ranging from *A Rose for Emily* to *As I Lay Dying*. Patricia Yaeger has already begun researching horrific variants in the creation of contemporary Southern women authors. In her works on O'Connor and Welty, as well as her upcoming book *Dirt and Desire*, the goal is to feministically reinterpret the grotesque in Southern Literature (Donaldson 568).

Jesmyn Ward's Biography:

Jesmyn Ward is a Mississippi-based award-winning African-American writer. She has won multiple honors, including the National Book Award, for her novels *Salvage the Bones* (2011) and *Where the Line Bleeds* (2008), as well as her memoir *The Men We Reaped* (2013). Ward was raised in De Lisle, Mississippi, where her novels are set. She and her family rode out Hurricane Katrina in her grandmother's double-wide trailer. She has spoken repeatedly about how her upbringing in a black, middle-class town influenced her writing, notably in the aftermath of Hurricane Katrina.

“I saw an entire town demolished, people fighting over water, breaking open caskets searching for something that could help them survive,”

In an interview with *The Paris Review*, she stated that

I realized that if I was going to assume the responsibility of writing about my home, I needed narrative ruthlessness. I could not dull the edges, fall in love with my characters, and spare them. Life does not spare us.

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Hurricane Katrina slammed the Gulf Coast just before Ward, a first-generation college student, got her MFA at the University of Michigan. She was awarded a two-year Stegner fellowship at Stanford University in 2008 and named the Grisham Writer in Residence at the University of Mississippi in 2010. Ward authored *Salvage the Bones*, released to widespread critical acclaim in 2011, using her experience of the storm's impact on impoverished, black communities on the Gulf Coast. The novel won the National Book Award and an Alex Award from the American Library Association the same year. Ward's second novel, *The Men We Reaped*, was released in 2013 and paid homage to five men in her life, including her brother and cousin, who died of various causes ranging from drugs to suicide over five years (Hans 106-116).

Ward joined the creative writing faculty at Tulane University in New Orleans, Louisiana, in 2014, where she commuted through areas of the city devastated by Hurricane Katrina. Jesmyn Ward's first novel since her National Book Award-winning *Salvage the Bones* is a remarkable story that puts the classic road story into rural twenty-first-century America. Ward's story is an epic tale that draws on Morrison and Faulkner, *The Odyssey* and the Old Testament, told through the lens of Mississippi's past and present. Ward is an American writer who has won multiple awards and is highly acclaimed. She is at the pinnacle of her skills in *Sing, Unburied, Sing* (Hans 106-116).

Conclusion:

The Southern Gothic style of Jesmyn Ward gives readers a new perspective on the nature of people and themselves. As a result, she depends on a Southern Gothic creation to follow the comparable genre writers. However, she intends to affect the readers by investigating this genre using alternative systems, structure, and symbolism. Ward's gothic aesthetic also includes an investigation of racist problems.

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In conclusion, this chapter has provided an understanding of the literary movement that included the influence and impact of Southern Gothicism, as it attempts to explore the darker side of human suffering from Racism, as well as showing the social struggles and insanity that the human mind can go through during the most challenging times, lifting the veil of the great picture that this literary movement explains to people, which has been revealed and explored by some figures.

Chapter III

Gothic Settings And Racism In

Sing, Unburied, Sing

CHAPTER III The Representation of Racism through Gothic Literature

Introduction :

Sing, Unburied, Sing by Jesmyn Ward is regarded as one of the best literary creations of the twenty-first century. Illustrating the state of society in the American United States captures the difficulties the black people in the south are enduring. Racial tensions, poverty, and violent crimes coexist in the Southern state. This chapter aims to thoroughly analyze the work and the depiction of Racism in Gothic Literature by emphasizing the gothic traits and stressing the representation of difficulties that people of color confront.

3.1 General Summary of the Novel :

In *Sing, Unburied, Sing* by Jesmyn Ward, the author portrays the struggles endured by an African American family living in the deep south. The societal discrimination and traumas significantly impacted the characters' upbringing and choices. The first person we meet is a thirteen-year-old kid named Jojo, who describes his daily life with his grandparents, his parents, and his younger sister Kayla. When their addicted mother is not around them, Dojo is in charge of looking after Kayla. Throughout the novel, this addiction breaks through barriers and struggles in the mother-son relationship. After Leonie (the mother) decides to take the children, the events in the novel begin to worsen.

3.1.2 Important Thematic :

The presence of the past in the character's present life is another theme that provides insight into the type of mentality and the choice-making of the characters. It is shown that the past is still and will always be included in their lives; a prime sample is the

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grandmother's mam, who is still alive. The grandmother reminds the characters constantly of the past, and her presence significantly impacts their lives.

Even after being taken into the home of their African American grandparents, our main character and his little sister are still in a never-ending struggle to know themselves . since their white side of the family is ignoring them. People of color, particularly those thought to be biracial, find it extremely difficult to integrate into society in the early stages of Jesmyn Ward's novel.

Racism and race serve as fundamental themes in the book by highlighting the challenges faced by black people in the deep south of America and the racial prejudice projected against people of color and biracial in the Southern community. Characters like Jojo and Kayla are perceived as biracial infants who are neglected and pushed aside by their white race. Embody this point. Moreover, this concept of race as an element of the book serves as the logical conclusion in the explanation of the weird attributes and behaviors and the supernatural course of action, regardless of the fictional aspects of the novel.

3.1.3 Symbolism :

The story includes many symbols that explain the book's setting in an engaging literary manner, drawing the reader in and appealing to their empathic side. For instance, Jesmyn Ward uses symbols like ghosts, water, and birds to show how the characters' pasts are still present in their daily lives and how the deceased is represented. For instance, the word water can be interpreted in three different ways. The first is Jojo's thirst for water and his forced consumption of rainwater while traveling to Parchman. This side of the novel

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indicates the inability to control his life and decisions making, which resulted in his struggles, among other things. The fact that he was born to two unreliable parents, one of whom is considered to be a drug addict. Drug addiction is also symbolized by the element of water in the shape of ice.

Another prime symbol Jesmyn Ward exploited in the novel is the utility of animals for representing the concept of death and supernatural phenomenon. The book is built on the aspect of the cultural system of belief as the groundwork of the settings and the prominent atmosphere throughout the narration of the story reaching its climax. Several ancient cultural beliefs and spiritual myths regard certain animals as a figure of death or vessel of the deceased. In the novel, animals like a bird are the symbol for ghosts of the dead people; Archie is a ghost of a fifteen years old boy who was killed in prison; this character appears later in the story in the shape of a bird in chapter six. to find closure by investigating the causes of his death.

Singing is another symbol that is mentioned heavily in the books. For example, the title indicates a symbol of the spiritual manifestation in animals and land. Moreover, in the end, Kayla starts singing about home.

3.2 The Aspects of Gothic Literature included in the novel

Regarding the genre of the book, we can claim based on specific literary aspects that come in line with gothic fiction. The ideas expressed by Jesmyn Ward within *Sing, Unburied*, *Sing* in a gloomy, mystery, and terrifying setting which most readers gravitate towards, the suspense numbness is an essential element in gothic writings; however, the novel tools these elements to ensure the memorization of the incidents within the book by

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establishing an emotional linkage between reader and story, and aiming to create a sense of criticism for social conduct and issues of race.

One central Gothic Literature concept used in *Sing, Unburied, Sing* is melodrama. This type of language is most common among gothic writers, which is overstressed way of expressing thought to establish the panic and horror deep-rooted in the main characters; we can identify this concept of language in characters such as Jojo and Leonie and pop in the interior monologue about the acts were done in the past and not being able to move those incidents.

Gothic writing such as Southern gothic is frequently used in American writing to describe the conditions and struggles represented in the works of the traditional family, lack of health care, and Racism; Jesmyn Ward chose to display this style of writing in the novel to portray the hardships of the marginalized in the society at the extent the foundation of families, in-depth, systematically the demolish of the nuclear family, which ultimately resulted elimination family values; Jesmyn Ward makes this aspect a great deal in the book by setting the conditions for the characters of Jojo and Kayla to lack advantage and introducing the concept of such as the death of purity. Most writers of the Southern gothic genre depend on this point in the build-up for their writing pieces.

3.2.1 Southern Gothic Features Within The Novel

Sing, Unburied, Sing, like any other gothic piece of writing, track down a pattern of narrating a grotesque situation that people from the south suffer from, especially people of color. Ward constructs the story around characters with unusual attitudes and behaviors. For example, the main lead, such as Jojo, has the supernatural ability to understand

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animals, which later explains his strange acts and his way of thinking. Leonie being able to talk to her dead brother is set as a means for the description complexity of characters. Unbalanced and exhausted psyche with struggles is what makes these characters unique; Struggles like drug addiction, illness, poverty, violence, and racial bigotry are features of Southern gothic and are included in the novel and used as mental challenges.

The death of innocence is a prominent theme in *Sing, Unburied, Sing*, which correlates with Southern gothic doubt of morality in terms of testing the purity of the characters; such substance fails along the way of the book by specific roles, adding to that, the mental dispute to prove the value existing society, for example in chapter one Jojo had an inner thought about the attempt to prove himself of pop.

“I try to look like this is normal and boring, so Pop will think I have earned these thirteen years, so Pop will know I am ready to pull what needs to be pulled, regardless of his age and being a child.

Moreover, the settings of the novel are placed in the south; in fact, the first location we are introduced to is the frame of pop and mam in the south, and that is much helpful for the imagery construction of the area followed by cultural norms, morals, and pattern of livelihood in the south by portraying struggles of living inside Southern society such as starvation and poverty, adding to that racial biases, for example in chapter one, page 18 pop describe the hardship to provide a living. As a result, people started stealing food to survive.

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3.3 Racism as a theme

Over the book's development, as a reader passes the narration of the book's main events, the element of the race gets thrown into the picture. The aim is to create a whole atmosphere of empathy for readers by the writer; Racism as there is no less than a vital component of the completion of the book. The first indication that such a point can be acknowledged is the book's title, *Sing, Unburied Sing* as if the writer asks the characters to speak and voice their actual thoughts. The chapter title holds the names of the characters Jojo, Leonie, and Richie.

The book begins by giving the result caused by Racism. The idea, such as racial dismissal and rejecting the sense of belonging, is revealed in the starting chapter of the novel. In chapter one, this thought process appears to the surface as the reader impersonates the persona of Jojo, the thirteen years old boy who is having melodrama about his father, Michel. The latter refuses to acknowledge him as his son. Jojo said in chapter page twelve that it did not matter at that moment. Michael had not looked back after he jumped off the porch, had not even looked up after he threw his bags into the bed of the pickup truck and got into the front seat.

Racism as a theme has Numerous facades; one of these fronts is the tales of the past. After the civil war and the loss of the south, people did not have the means for survival that comes with having an income, unemployment, and lack of resources which essentially caused food theft purposefully to endure and survive; Parchman is a location mentioned in the book where the people brought to work in the fields, however, poor description for the place as an area for convicts to reconcile for their actions and enslave people because the

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white man refuses the idea of hiring black people and would much rather for them to work accessible .this exact point provides an accurate depiction of the conditions regarding mass incarceration in the United States, which still systematically exploit the labor of people of color and highlight the idea of unannounced aspects slavery. In the past.

The present imagery for Racism is the resurrection of the dead. The death of people who suffered from discrimination, oppression, and racial violence is not an actual death; despite the literal meaning of it, the dead are yet to be dead; however, it hunts the responsible. The Southern states are hunted for inhuman crimes against the minority. Furthermore, the concept of Racism is also perceived in the coming of age in the novel. Racism was widespread in the south even the children noticed the racial prejudice; the book indicates the increased racial tension on the journey Jojo to the meeting with his father, and he starts to see the jeopardy, lack of safety, and well-being, Jesmyn Ward attempt to represent of Racism subtly. Hence the writer within each chapter introduces the concept of Racism in different molds, such as biracial prejudice, gender discrimination, and acts of racial violence; for accurate explanation characters of Jojo, Leonie, and Richie are the perfect example of this point, where every single individual had come across with aspects of the race problem in the signature line of attack; hence each one of them despite facing the same concept each person had a different outcome.

3.3.1 Racism in Gothic Narratives

Representation of race in Gothic Literature is considered a sensitive matter of discussion. Regarding a particular element of fiction and the construction of the thematic build-up of books and novels, such as villains, color, gender, and race are usually considered symbols that are visualized as a source of nervousness, evil, and abnormality.

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The idea of race depiction in Gothic Literature can be considered a sensitive matter to discuss. It reflects the representation of an antiquated system of conviction through a historical, political, and social pattern, regarded as a way of living. Moreover, other forms of living are considered barbaric and backward ways of thinking and deserving of nearly the ground classification in society's social hierarchy. Cultivating the savages is mainly linked to the representation of race in gothic writings. Despite the attempts, the idea of savagery is still imprinted within the heart of the vulgar, which lacks edification. The concept of anti-blackness, more often than not, is related to the villain, meaning that the sense of evil is the depiction of the setting, such as dark alleys and shadows. Dr. Maisha Waster pointed out in her video: that the gothic is attempting to put an emphasis on the disapproval of the ways of living and continuously ridicule, minimize, and make light of other cultural customs and the lack of seriousness of the situation; however, it chooses to provide a surface level disguise of horror, supernatural, abnormality, and source of any bad that is to come.

Furthermore, it describes it as the upbringing of dysfunctional, psychotic attributes and behaviors. However, the cause is missing as to why things turned out to be the way they are. Moreover, even though the racial scheme regarding skin is not established in the gothic text, the racial conviction is still there. The color is the first determiner for the acceptance or rejection, so this is yet subconsciously acquaintance with the sacrifice of anything that is linked to blackness and darkness because it is a symbol of all evil, but on the other spectrum for acceptance and embrace what is bright and white as a symbol of goodness. We can conclude that the presentation of Racism in the gothic text is much more subtle because, in most writings, white supremacy is motivated by the aspects of

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Eurocentric and civilized society is a scheme of perfection that rises, exceeding other cultures.

3.3.2 Racism in Southern Gothic Narrative

As for the Southern gothic text of Racism, much more depiction of struggles based upon the color of skin, Racism in the south narrative is an extension of slavery, meaning that racial depiction in the text is a product of the past. For instance, the setting in most novels in Southern writings includes cotton plantations and former enslaver frames. Racial tension exists as a representation of the past intervening in the present life. For example, in Jesmyn Ward's book *Sing, Unburied, Sing*, Parchman is a prison that used to be a farm where poor people were taken to work, which can be reflected as a scheme for slavery.

Southern gothic is much more explicit for the presentation when dealing with race as a pioneer of expressing the thought process. Social belonging and post are measured very often based on skin tendency. The background of one's birth is determined; the Southern gothic focus intensively on this point, meaning a person's struggles are obedient to the skin. Founded on that element, we can discuss the idea that race is the common denominator that has a complete facility to dictate a person's life.

In Southern gothic writings, Racism is considered to be the reasoning for the struggles of the minor communities in the Southern states. Discrimination and prejudice are the extensions of the dreadful acts which are off-putting factors on the livelihood in the south. Characters associated with struggles; racial acceptance in such an environment tends to be mysterious, which is why the personality behaves abnormally. For instance, the upbringing of core characters in *Sing, Unburied, Sing* is constructed in a gloomy, nerve-wracking, and

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A racist social order tends to fall into that category. However, we come to an understanding of the reasoning behind such acts and mannerisms, as they involve the condition of poverty, aggression, and racial transgression toward these individuals.

Conclusion

The racial thematic in Southern writings serve as the horror itself, the reason for the decline of family unity and structure and the person's entity and subsistence by reaching the extremes, such as a death in the literal sense of the word. The menace for the individual is the white man himself, but rather the generational bigoted beliefs and ideologies that rip the foundation of community and hold it back. In *Sing, Unburied, Sing*, Jesmyn Ward brings to attention this notion as the characters are missing the capacity to move forward. The south is falling behind, and the racial dilemma is still there, refusing to move ahead. Race creates boundaries and limits the progression of the south.

General Conclusion

The main objective of this dissertation was to investigate, explore and explain Jesmyn Ward's Gothic work *Sing, Unburied, Sing*. We have also demonstrated how Jesmyn Ward's personal experiences influenced her work.

In this assignment, we intended to determine and analyze the characters' behavior and symbolism in this work, focusing on how they portrayed Racism traits and aspects via Gothicism.

This dissertation investigated, in great depth, the evil aspect of slavery's previous existence and its massive impact on the literary field through the novel *Sing, Unburied, Sing*. In her work, Jesmyn Ward illustrates Racism through Gothicism, notably Southern Gothicism.

It is concluded from the previous chapters that the racial theme in Southern works serves as the horror itself and generational ideas and ideologies that shred the basis of community and hold it back. In *Sing, Unburied, Sing*, Jesmyn Ward introduces the latter idea, as the characters cannot go forward since the south is slipping behind, and the racial and social division remains. Therefore, both hypotheses are proven to be true.

This research is a descriptive-analytical assessment of the *Sing, Unburied, Sing* to condemn Racism via Gothic Literature by analyzing selected material based on an application of Southern Gothic themes and components to Racism and attempting to demonstrate it. This study relied on qualitative data; this method helped provide a very detailed description of the previously complicated phenomena, which was difficult to analyze because of the changes in the recent events in the world regarding the matter of Racism.

General conclusion

At last, we may claim that Jesmyn Ward's analyses and interpretations may or may not have been intended. However, they provided essential insights into Racism and the dark side of the south via literature.

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