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***Dialogic Convergences of History and Fiction in The Late
Twentieth Century: Toni Morrison 's "Beloved" and Margaret
Atwood 's "Alias Grace" as a Case Study***

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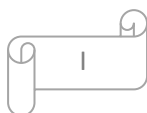
Declaration of Originality

I hereby declare that this submission is my work and that, it contains no material previously published or written by another person nor material which has been accepted for the qualification of any other degree or diploma of a university or other institution.

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Dedication

I dedicate my dissertation work to my family and many friends. A special feeling of gratitude to my loving parents, Ahmed and Naima whose words of encouragement and push for tenacity ring in my ears and who have been my source of inspiration and gave me strength when I thought of giving up, who continually provide their moral, spiritual, emotional, and financial support.

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Abstract

This research study investigates the dialogic convergences of history and fiction in Toni Morrison's "Beloved" and Margaret Atwood's "Alias Grace", focusing on the effects of postmodernism on female writing and the use of Dialogism . The study analyzes the novels in the context of late twentieth-century literature, exploring the ways in which multiple voices and perspectives interact, converge, and contribute to the construction of meaning. The case study method allows for analysis of the two novels. By examining these case studies, the dissertation reveals the transformative power of dialogic techniques in enhancing the reading experience, creating a sense of depth, pleasure, and curiosity. The research findings reveal that both Morrison and Atwood employ dialogic elements to challenge dominant narratives, and deconstruct historical events. The analysis highlights how postmodernism enables these authors to subvert traditional structures, allowing marginalized voices to be heard.

Key words : Postmodernism; Dialogism; "Beloved" by Toni Morrison; "Alias Grace" by Margaret Atwood .

المخلص

الدراسة التحليلية أدناه تقدم بحثاً عن التواصل الحوارى بين التاريخ والخيال، متخذة الرواية بعنوان "محبوبة" للكاتبة تونى موريسون بالإضافة إلى رواية للكاتبة مارغريت أوتود بعنوان "المدعوة غريس" كمثالين لدراسة متعددة تركز على تأثير ما بعد الحداثة على كتابات المرأة بشكل خاص واستخدام الحوار. تقوم الدراسة بتحليل الروايات في سياق خلال فترة نهاية القرن العشرين، وتكشف الطرق التي تتفاعل بها الأصوات والمنظورات المتعددة وكيف تتقاطع الأدب وتساهم في بناء المعنى. تمكنت الدراسة من تحليل الحالتين المدروستين باتباع منهجية تدعى منهجية "دراسة الحالة المتعددة"، ومن خلال هذه الدراسة، تكشف الأطروحة عن القوة التحويلية لتقنيات الحوار في تعزيز تجربة القراءة، وخلق شعور بالعمق والمتعة والفضول. كما تشير نتائج البحث إلى أن كل من الكاتبتين موريسون وأوتود يستخدمان عناصر الحوار لتحدي السرديات السائدة وتفكيك الأحداث التاريخية. يسلط التحليل الضوء على كيفية تمكن فترة ما بعد الحداثة في الأدب هاتين الكاتبتين من تحطيم الهياكل التقليدية، مما يسمح بسماع الأصوات المهمشة.

الكلمات المفتاحية: ما بعد الحداثة ؛ الحوارية "محبوبة" تونى موريسون ؛ "المدعوة نعمة" لمارجريت أوتود.

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General Introduction

In the late twentieth century, postmodernism emerged as a significant literary movement that challenged traditional notions of storytelling and blurred the boundaries between history and fiction. This dissertation explores the dialogic convergences of history and fiction in the works of two influential female writers, Toni Morrison and Margaret Atwood. Specifically, it focuses on Morrison's "Beloved" and Atwood's "Alias Grace" as case studies to examine the use of Dialogism and its effects in the late twentieth-century literature.

The main point of this study is to investigate how postmodernism in literature affects female writers, particularly Toni Morrison and Margaret Atwood, and how Dialogism is employed in their novels, "Beloved" and "Alias Grace". By analyzing these works, we seek to understand the ways in which these authors utilize dialogic elements to navigate the intersections of history and fiction in the late twentieth century.

The primary aim of this research is to explore and analyze the dialogic convergences of history and fiction in both novels as representative works of late twentieth-century literature. By delving into the use of Dialogism in these novels, we aim to gain insights into the broader cultural and literary implications of postmodernism and its impact on female writers during this period.

Postmodern literature emerged as a response to the dominant modernist movement, challenging traditional notions of narrative, representation, and meaning. It is characterized by its self-reflexivity, fragmentation, intertextuality, and an emphasis on the constructed nature of reality. According to Hutcheon (1988), postmodern literature rejects the notion of a single authoritative narrative and instead embraces a plurality of voices and perspectives. Dialogism, a concept popularized by Bakhtin (1981), refers to the presence of multiple voices and perspectives within a text, emphasizing the interactive and dynamic nature of discourse. It highlights the constant interplay and exchange of ideas between different voices, blurring the boundaries between author and characters. In postmodern literature, Dialogism plays a crucial role in deconstructing and challenging dominant narratives (Ryan, 2001). The use of Dialogism in literature allows for a rich exploration of the convergence between history and fiction, as multiple voices and perspectives engage in a dynamic dialogue that reflects the complexities of the late twentieth century (Holland, 1991). In this dissertation, we delve into the works of two distinguished authors, Toni Morrison's "Beloved" and Margaret Atwood's "Alias Grace," to explore the manifestations of Dialogism in their novels during the period of postmodernism.

"Beloved," published in 1987, and "Alias Grace," published in 1996, both exemplify the intricate ways in which dialogic elements are employed within a postmodern framework. Toni Morrison and Margaret Atwood skillfully utilize various narrative techniques to engage readers in a rich tapestry of voices, conflicting viewpoints, and intertextual references. Through a case study methodology, we will closely examine these two novels to unravel the multifaceted manifestations of Dialogism within their respective narratives.

Scholars have explored how postmodernism provides a platform for marginalized voices, including those of female writers. However, there is a gap in the literature when it comes to analyzing the specific effects of postmodernism on the writing of Toni Morrison and Margaret Atwood. Additionally, while Dialogism has been a subject of scholarly inquiry, there is a lack of in-depth analysis on its use in both novels within the context of history and fiction convergence.

This research will be addressing two interconnected problems. Firstly, it investigates how postmodernism affects female writing, specifically examining the works of Toni Morrison and Margaret Atwood. Secondly, this study examines the use of Dialogism in both novels.

This study has several interconnected objectives that aim to provide a comprehensive understanding of the dialogic convergences of history and fiction in Toni Morrison's "Beloved" and Margaret Atwood's "Alias Grace" within the context of late twentieth-century literature. Firstly, it seeks to examine the manifestations of postmodernism in the works of Morrison and Atwood, focusing specifically on the novels "Beloved" and "Alias Grace." By analyzing the narrative techniques. Researcher aim to uncover how postmodernism influences their writing styles. Secondly, this research aims to investigate the use of Dialogism as a narrative tool in these novels. By analyzing the dialogic elements within the texts, researcher aim to understand how multiple voices and perspectives interact, converge, and contribute to the construction of meaning.

There are several significant factors of this study that sheds light on the intricate relationship between postmodernism, female writing, and the use of Dialogism in the late twentieth century. Firstly, this study provides insights into the impact of postmodernism on female writers, specifically through the lens of Morrison and Atwood. By analyzing their works, we gain a deeper understanding of how these authors navigate the complexities of postmodern techniques. Secondly, the exploration of Dialogism as a narrative and thematic device in "Beloved" and "Alias Grace" offers valuable insights into the ways in which multiple voices and perspectives converge within the novels. By analyzing the dialogic elements, we gain a deeper understanding of how these texts engage with history, challenge traditional narratives, and construct meaning through the interplay of voices.

This analysis contributes to the broader understanding of narrative techniques and the possibilities they offer for exploring complex social and historical contexts.

Additionally, this research holds broader cultural significance by providing a lens through which to examine the late twentieth century. The selected novels serve as case studies that reflect the cultural, social, and historical dynamics of the time period. By analyzing the dialogic convergences of history and fiction, we gain insights into the ways in which literature engages with and reflects upon significant events, ideologies, and discourses of the late twentieth century.

The researcher faced limitations in accessing primary sources, such as personal archives and authorial notes, which hindered the depth of analysis and understanding. Subjective interpretation in literary analysis led to potential discrepancies and diverse scholarly perspectives. The study's focus on specific novels, "Beloved" and "Alias Grace," restricted the generalizability of the findings to other works by Morrison, Atwood, or female writers of the late twentieth century.

The dissertation will employ a case study method to analyze the novels "Beloved" and "Alias Grace" as case studies for understanding the use of Dialogism in postmodern literature. The first chapter will examine the impact of postmodernism on female writers, with a focus on Morrison and Atwood. It will explore their writing styles, characteristics of postmodern fiction, and concepts such as trauma and ghost stories, which are integral to their narratives.

The second chapter will provide a literature review of Dialogism, drawing upon Mikhail Bakhtin's theoretical framework. It will be discussing the elements of Dialogism, including intertextuality, multiple narratives, and dialogue, highlighting their significance in the convergence of history and fiction. This theoretical foundation serves as a basis for the subsequent analysis of the novels.

In the third chapter, the dissertation will delve into the specific manifestation of dialogic techniques in "Beloved" and "Alias Grace". It explores how Morrison incorporates intertextuality, multiple narratives, flashbacks, and memories to create a multi-layered narrative that intertwines history and fiction. Additionally, it examines Atwood's use of intertextuality, polyphony, allusion, and dialogue to challenge established narratives and blur the boundaries between history and fiction.

CHAPTER ONE :
INTRODUCING POSTMODERN
LITERATURE

1.1 Introduction

In the realm of literature, postmodernism is a transformative movement emerged in the late twentieth century, challenging traditional narratives and embracing a multifaceted, fragmented perspective of reality. The present chapter provides several key concepts that serve the content of the research such as an overview of postmodern literature and their female writers. It also discusses postmodern writing techniques used in "Beloved" and Alias Grace. In addition to that, it includes several postmodern concepts depicted in both novels.

1.2 Overview of postmodern history and Origins

Overall, postmodernism is a complex and multifaceted movement that continues to shape contemporary culture and thought. It is considered a philosophical and cultural movement that began to emerge in the mid-twentieth century. This philosophy challenges the prevailing modernist worldview. It is also characterized by the rejection of grand narratives, universal truths, and objective reality. Instead, postmodernism emphasizes the natural fragmentation of knowledge and subjective experience of reality. It greatly influences various fields, including art, literature, architecture, and social theory (Smith, 2008).

According to the philosopher Jean-François Lyotard, postmodernism is defined as "a distrust of the metanarrative," meaning that the idea of a single, overarching narrative explaining the world should be questioned. Postmodernism also stresses the importance of language and discourse in shaping our understanding of reality (Lyotard, 1984, p. xxiii). Philosopher Michel Foucault has argued that power relations are inherent in language and discourse, shaping our understanding of truth and knowledge. Postmodernism has been praised because some consider it to have opened up new ways of thinking about power relations and marginalized perspectives. However, others have criticized it for its rejection of objective reality and grand narratives, its relativist vision of truth, and its undermining of the possibility of society (Foucault, 1972, p. 27).

1.3 The philosophy of the postmodern movement in literature

The postmodern movement in literature seeks to challenge established norms and push the boundaries of what counts as the literature it has influenced by challenging traditional literary forms and narrative structures. In postmodern literature, there is often a blurring of the boundaries between fact and fiction, and the use of metafiction to comment on the act of storytelling itself. The postmodern approach to literature emphasizes the subjective nature of experience and the fragmentation of knowledge, which is characterized by a non-linear narrative structure and multiple perspectives, according to postmodern philosophy, there is no objective truth or reality, only subjective experiences and interpretations. This is reflected in postmodern literature through the use of metafiction, which calls attention to the act of telling stories and constructing meaning. Postmodern writers often blur the boundaries between reality and fiction. This approach is embodied in works such as *Beloved* by Toni Morrison and *Alias Grace* by Margaret Atwood (Smith, 2010).

1.4 Female postmodern writing

Many notable female writers have contributed to the postmodern movement in literature. Their pension was by challenging established literary norms and pushing the boundaries of what summed up as literature. Their work often explores themes of gender, sexuality, identity, and power, and uses experimental techniques to disrupt traditional narrative structures such as: Margaret Atwood, Toni Morrison, Jeanette Winterson, Angela Carter, Kathy Acker, Ali Smith, Zadie Smith, Chimamanda Ngozi Adichie, Doris Lessing, Joyce Carol Oates, Leslie Marmon Silko (Smith, 2018).

1.4.1 Toni Morrison's style of writing

One of the most notable postmodern female writers is Toni Morrison, she was an American novelist, editor, and professor who was widely regarded as one of the most important and influential writers of the 20th century. She was the first African-American woman to win the Nobel Prize in Literature, in 1993. Some of her most popular works include: *The Bluest Eye* (1970), *Sula* (1973), *Song of Solomon* (1977), *Tar Baby* (1981), *Beloved* (1987), *Jazz* (1992), *Paradise* (1998), *Love* (2003), *A Mercy* (2008), and *Home* (2012). Morrison's writing often explored themes of race, gender, identity, and the African-American experience, and she was known for her powerful and lyrical prose style. Her work has had a profound impact on literature and on the broader cultural conversation around issues of race and social justice like her novel *"Beloved"* which is characterized by its use of non-linear storytelling, vivid imagery, and poetic language (Morrison, 1987).

1.4.2 Margaret Atwood's style of writing

Other notable postmodern women writers include Margaret Atwood. She is a Canadian author, poet, and literary critic who is known for her feminist and dystopian works. She has won numerous awards, including the Booker Prize, Arthur C. Clarke Award, and the Governor General's Award. Some of her most popular works include: *The Handmaid's Tale* (1985), *Alias Grace* (1996), *Oryx and Crake* (2003), *The Penelopiad* (2005), *The Year of the Flood* (2009), *MaddAddam* (2013), and *Hag-Seed* (2016). Atwood's writing often explores themes of gender, power, and identity, and she is known for her inventive use of language and storytelling techniques. Her work has been adapted into numerous films, TV series, and stage productions, and she continues to be a prominent voice in contemporary literature and social commentary (Atwood, 2012).

Margaret Atwood has made a substantial role in the postmodern movement in literature. One of her most notable works is the novel "*Alias Grace*," which was published in 1996. It is a historical fiction novel that is based on the true story of Grace Marks, a young Irish immigrant who was convicted of murdering her employer and his housekeeper in 1843. The novel explores Grace's life and the events leading up to the murders through a series of flashbacks and conversations with a young doctor who is trying to understand her case. Atwood's writing style in "*Alias Grace*" is characterized by its use of multiple narrators and perspectives, as well as its exploration of themes such as gender, power, and identity. The novel challenges traditional notions of history and truth and raises questions about how women's stories are told and interpreted (Atwood, 1996).

Atwood's writing style is marked by a strong sense of irony and satire, which she uses to critique social norms and conventions. In her novel *The Handmaid's Tale*, for instance, Atwood uses the dystopian setting to comment on gender roles and the oppression of women in society. The novel is narrated by Offred, a handmaid who is forced to bear children for her male owner. Through Offred's narrative, Atwood exposes the absurdity of a society that values women only for their reproductive capabilities (Atwood, 1985).

Another hallmark of Atwood's writing style is her use of multiple perspectives and narrative voices. In her novel *The Blind Assassin*, for instance, Atwood weaves together multiple narratives to create a complex and layered story. The novel is told from the perspective of Iris Chase, an elderly woman reflecting on her past, as well as through excerpts from a novel written by Iris's sister Laura. Through these different voices, Atwood creates a rich and nuanced portrait of a family haunted by secrets and tragedy (Atwood, 2000).

Atwood's writing style is marked by its complexity, its use of irony and satire, and its powerful imagery and symbolism. Through her works, Atwood explores a wide range of themes and issues, from gender roles and identity to memory and storytelling. Her style is both distinctive and influential, inspiring countless writers and readers around the world (Atwood, 2012).

Overall, female postmodern writers have made significant contributions to literature by challenging traditional norms and exploring themes of power, identity, and memory. Their use of language, multiple perspectives, and nonlinear narrative structures have expanded the possibilities of storytelling and enriched our understanding of the world around us. Margaret

Atwood, Toni Morrison, and others are just a few examples of the many female postmodern writers who have left an indelible mark on literature. Their works continue to inspire and challenge readers today, and their legacy will undoubtedly endure for generations to come (Jones,2021).

1.5 Characteristics of Postmodern Fiction

Postmodern fiction is a literary genre that emerged in the late 20th century. It rejects traditional narrative structures and explores the subjective nature of reality. This movement is often associated with the use of non-linear narrative structures, metafiction, and intertextuality (Hassan, 1987).

It is characterized by its experimentation with form and style, intertextuality and self-referentiality, and engagement with political and social issues. Postmodern fiction has had a significant impact on contemporary literature, inspiring new forms of storytelling and challenging readers to question their assumptions about truth and reality. Postmodern writers often experiment with form and style, using techniques such as stream-of-consciousness narration, multiple narrators, and non-linear timelines to disrupt the reader's expectations. For example, in Thomas Pynchon's novel *Gravity's Rainbow*, the narrative jumps between different characters and locations, creating a fragmented and disjointed reading experience. Another key feature of postmodern fiction is its focus on intertextuality and self-referentiality. Postmodern writers often incorporate references to other texts, historical events, or popular culture into their works, blurring the lines between fact and fiction. For example, in Don DeLillo's novel *White Noise*, the characters are constantly bombarded by media messages and advertising slogans, highlighting the ways in which consumer culture shapes our perceptions of reality (Postmodern fiction, n.d.).

Postmodern fiction also often explores the subjective nature of reality and the idea that there are multiple truths. This is reflected in the use of unreliable narrators, who may distort or manipulate the truth for their own purposes. For example, in Vladimir Nabokov's novel *Lolita*, the narrator Humbert. Humbert presents his relationship with a young girl as a love story, while the reader is aware of the abusive nature of their relationship. Finally, postmodern fiction often engages with political and social issues, such as identity, power, and representation. Postmodern writers challenge dominant narratives and question the authority of those in power. For example, in Toni Morrison's novel *Beloved*, the protagonist Sethe grapples with the trauma of slavery and the legacy of racism in America (Postmodern fiction, n.d.).

Since postmodern literature is characterized by departing from traditional narrative structures and rejecting the idea of a single objective truth, it also challenges readers to interact with the text on a deeper level and question their assumptions about reality and truth. There are several ways in which this distinction is evident in the storytelling, including: Non-linear storytelling, Metafiction, Multiple points of view, and Intertextuality.

1.5.1 Non-linear storytelling

Postmodern narrative fiction often jumps back and forth in time, continuing to insert events and characters out of order or at random. This creates a sense of disorientation in the reader that makes him eager to piece the story together and make sense. That is the meaning of non-linear storytelling, which is a narrative technique that does not follow a chronological order, often using flashbacks, flash-forwards, and other nonlinear structures to tell a story (Hutcheon, 2013). This technique is commonly used in postmodern literature to challenge traditional linear narratives (Postmodern fiction, n.d.).

One example of non-linear storytelling is the film "Memento" directed by Christopher Nolan, which tells the story of a man with short-term memory loss who uses tattoos and notes to track down his wife's killer in a non-linear sequence of events (Kolker, 2006).

1.5.2 Metafiction

Most of the time postmodern writers try to show the fact that they are writing something fictional, either through self-referential narratives or by breaking the fourth wall. Which causes a blurring of the line between reality and imagination, and this results in the reader questioning whether the narrator is truthful or not. Metafiction is a literary technique that draws attention to the fictional nature of a story and the act of storytelling itself. It is a self-reflexive form of fiction that often breaks the fourth wall and blurs the line between reality and fiction. Metafictional works often highlight the process of writing and the role of the author, and may even comment on the reader's relationship with the text (Hutcheon, 1980).

One example of metafiction is "If on a winter's night a traveler" by Italo Calvino. The novel is structured as a series of chapters that each begin with a description of a reader attempting to read a book titled "If on a winter's night a traveler." However, each chapter abruptly ends and the reader is forced to start a new book with a different title. The novel explores themes of readerly frustration and the relationship between author, reader, and text (Calvino, 1979).

Another example of metafiction is "The French Lieutenant's Woman" by John Fowles. The novel is set in Victorian England but includes metafictional elements such as footnotes that comment on the historical accuracy of the story, as well as multiple endings that offer different outcomes for the characters. The novel challenges traditional narrative conventions and invites the reader to question their own assumptions about storytelling (Fowles, 1969).

1.5.3 Multiple points of view

In order to create accuracy in ideas and complexity of the topic, postmodern writers rely on several points of view and voices instead of relying on a single narrator or hero in it. Multiple points of view are a literary technique where a story is told from the perspectives of multiple characters. This technique allows for a more complex and nuanced portrayal of events and characters, as well as highlighting the subjectivity of human experience. Multiple points of view can be used to create a sense of empathy and understanding for characters who may be different from the reader or to challenge the reader's assumptions about the world. One example of multiple points of view is "The Sound and the Fury" by William Faulkner. The novel is divided into four sections, each told from the perspective of a different character

in the Compson family. By presenting events from multiple perspectives, Faulkner creates a complex portrait of a family in decline and explores themes of memory, time, and subjectivity (Faulkner, 1929).

Another example of multiple points of view is "Gone Girl" by Gillian Flynn. The novel alternates between the perspectives of Nick and Amy Dunne, a married couple whose relationship is falling apart. By presenting both sides of the story, Flynn creates a suspenseful and twisty narrative that challenges the reader's assumptions about the characters and their motivations (Flynn, 2012).

1.5.4 Intertextuality

Intertextuality is a literary technique where a text references or alludes to other texts, creating a web of interconnected meanings and associations. This technique can be used to enrich a text by adding layers of meaning, to challenge or subvert established ideas, or to pay homage to literary traditions. One example of intertextuality is James Joyce's "Ulysses," which references Homer's "Odyssey" throughout the novel. Joyce uses the structure and themes of the "Odyssey" to create a modernist epic that explores the inner lives of ordinary people in Dublin (Joyce, 1922).

Another example of intertextuality is Margaret Atwood's "The Handmaid's Tale," which references biblical texts such as Genesis and Exodus. Atwood uses these references to critique patriarchal power structures and to explore the themes of oppression and resistance (Atwood, 1985).

1.6 Postmodern concepts in Toni Morrison's and Margaret Atwood's novels

According to Hutcheon (1988), postmodernism is characterized by a rejection of grand narratives and a focus on fragmentation and plurality.

Two examples of postmodern literature are Toni Morrison's "Beloved" and Margaret Atwood's "Alias Grace". Both novels explore themes of trauma and ghost stories, using fragmented narratives and non-linear structures to convey the disorienting experiences of their characters. "Beloved" uses a fragmented narrative structure to convey the trauma experienced by the characters (Morrison & Emerson, 1990).

1.6.1 Ghost Stories in the Novels

Ghost stories have long captivated readers, serving as powerful literary devices that explore the complexities of human experiences and the lingering impact of past traumas. Toni Morrison's "Beloved" and Margaret Atwood's "Alias Grace" are two remarkable works of fiction that delve into the haunting presence of ghosts in the lives of their characters.

1.6.2 Ghost Stories as a Means of Conveying Memory and Trauma

In "Beloved," Morrison employs the ghost of Sethe's deceased daughter as a haunting presence that personifies the painful memories and unresolved traumas of slavery. The ghost, aptly named Beloved, emerges as a spectral reminder of the horrors of the past, disrupting the characters' lives and forcing them to confront their suppressed memories. Morrison writes, "It's gonna hurt, now. So bad, she thought, that [Beloved's] eyes would have no choice but to open" (Morrison, 1987). Through the presence of the ghost, Morrison emphasizes the inescapable nature of history and its enduring impact on individual lives.

Atwood's "Alias Grace" employs ghostly apparitions to unravel the layers of Grace Marks' troubled past and explore the effects of trauma on her psyche. Grace's encounters with the ghost of Nancy Montgomery, her deceased employer, serve as a means for Grace to grapple with her own identity and reconstruct her fragmented memories. Atwood writes, "And then I feel something against my cheek. A kind of whispering. It isn't words, it's feeling" (Atwood, 1996). Here, the ghostly presence represents the inner turmoil and suppressed emotions that Grace struggles to confront.

1.6.3 The Quest for Self-Understanding and Redemption

Both Morrison and Atwood employ ghost stories to explore their characters' journey towards self-understanding and redemption. In "Beloved," Sethe's encounter with the ghost of her daughter becomes a catalyst for her personal transformation. As Sethe confronts the painful truths of her past, she learns to embrace her history and reclaim her identity. Morrison writes, "She is my face, and I will beat her. Have her. Love her. Love her, love her" (Morrison, 1987). The ghostly presence of Beloved ultimately becomes an opportunity for Sethe to confront her guilt and find redemption.

In "Alias Grace," the ghostly manifestations allow Grace Marks to confront her past actions and seek redemption for her perceived sins. As Grace communicates with the ghost of Nancy Montgomery, she grapples with her own complicity in the events leading to the murder. Atwood writes, "She presses her hands against the wall to push herself back. She shuts her eyes and shuts her ears but can still hear [the ghost] coming closer" (Atwood, 1996). Through these encounters, Grace embarks on a journey of self-reflection and seeks to reclaim agency over her own narrative.

In "Beloved" and "Alias Grace," Toni Morrison and Margaret Atwood employ ghost stories as powerful narrative tools to delve into the themes of memory, trauma, and the quest for self-understanding. The spectral figures in both novels embody the haunting leg

1.6.4 The Trauma of Slavery as a Postmodern Concept in the Novels

The legacy of slavery continues to impact societies worldwide, leaving deep emotional and psychological scars on individuals and communities. The novels "Beloved" by Toni

Morrison and "Alias Grace" by Margaret Atwood explore the traumatic experiences endured by enslaved individuals and shed light on the lasting effects of this dark period in history.

In "Beloved," Toni Morrison uses fragmented narratives to capture the complexity of trauma experienced by enslaved individuals. Sethe, the protagonist, is haunted by the memories of her past as a slave, resulting in a fragmented sense of self. The narrative structure mirrors this fragmentation, employing a nonlinear timeline that jumps between past and present, blurring the boundaries of time and memory. Morrison's prose intertwines personal recollections, supernatural elements, and historical accounts to convey the multifaceted nature of trauma.

For instance, in a pivotal scene where Sethe's traumatic past is revealed, Morrison employs fragmented storytelling: "Sethe closed her eyes and tried to think, to make sure she had the facts. Two, four, eight she thought; counting was what she liked best. But no matter how many times she did it, she got a different number. So she rounded the numbers up and got five" (Morrison, 1987). This fragmented narrative reflects Sethe's fragmented memory and the difficulties she faces in reconciling her traumatic experiences.

In "Alias Grace," Margaret Atwood employs subjective perspectives to explore the trauma of slavery from different angles. The novel is based on the true story of Grace Marks, a convicted murderess and former Irish immigrant servant in Canada during the 19th century. Atwood presents the narrative through multiple perspectives, including Grace's own accounts, trial transcripts, and the interpretations of the fictional character Dr. Simon Jordan.

These multiple perspectives contribute to a postmodern understanding of trauma, as they reveal the subjective nature of memory and the limitations of objective truth. By incorporating various narratives, Atwood allows readers to engage with the fragmented and contested nature of the traumatic experiences of both the enslaved and the perpetrators. According to Atwood (1996), "the story is not a story, it is a puzzle. There are missing pieces, and there are extra pieces" (p. 3). This statement by the author emphasizes the fragmented and subjective nature of the narrative, reflecting the postmodern approach to trauma in the novel.

Through their respective novels, Toni Morrison and Margaret Atwood employ postmodern concepts to explore the trauma of slavery. "Beloved" and "Alias Grace" demonstrate the fragmented narratives, nonlinear storytelling, and subjective perspectives as means to depict the lasting effects of slavery on individuals and communities. By employing these postmodern techniques, both authors provide nuanced portrayals of trauma, highlighting its complex nature and its reverberations across time. These novels not only contribute to a deeper understanding of the trauma of slavery but also emphasize the importance of acknowledging and confronting the lasting effects of historical injustices.

Overall, postmodernism is a literary movement that challenges traditional notions of narrative structure, language, and identity. It is characterized by a rejection of grand narratives

and a focus on fragmentation and plurality. *Beloved* and *Alias Grace* are both examples of postmodern literature that use fragmented narratives and ghost stories to explore themes of trauma and identity.

1.7 Conclusion

The present chapter mentioned some background information about postmodern literature, its origins, and history. Additionally, it included postmodern techniques used by female writers such as; Toni Morrison and Margaret Atwood in order to understand the characteristics used in their style of writing

CHAPTER TWO :
THE USE OF DIALOGISM IN LITERATURE

2.1 Introduction

This chapter seeks to delve into the rich landscape of Dialogism, which is a concept that has been explored in various fields, including literature, linguistics, philosophy, and sociology. It refers to the idea that meaning is created through dialogue and interaction between different voices and perspectives. The current chapter explores the definition of Dialogism, its origins and key theorists, its use and its impact on literature, and various elements of the concept.

2.2 Mikhail Bakhtin's concepts of Dialogism

Bakhtin's concept of Dialogism has had a significant impact on literary theory and discourse analysis. His emphasis on the interaction of different voices and perspectives has encouraged a more dynamic and multifaceted understanding of language and meaning. While there are debates surrounding Bakhtin's concept of Dialogism, it is clear that it has opened up new avenues for exploring the complexity and richness of language and culture.

While there are differing opinions on Bakhtin's concept of Dialogism, it is clear that it has had a significant impact on literary theory and has encouraged a more dynamic and multifaceted understanding of language and meaning. According to Kristeva (1980), Bakhtin's concept of Dialogism is closely related to her own idea of intertextuality, as both emphasize the importance of multiple voices and perspectives in creating meaning. Kristeva argues that Dialogism allows for a more complex and nuanced understanding of language and culture, as it acknowledges the influence of other texts and voices on a given text (Kristeva, 1980).

Similarly, Hirsch (1981) critiques Bakhtin's concept of Dialogism, arguing that it can lead to a relativistic view of language and meaning. Hirsch argues that there must be some objective criteria for determining the meaning of a text, and that dialogism can obscure this by emphasizing the importance of subjective interpretation (Hirsch, 1981).

However, Wertsch (1991) offers a more nuanced view of Bakhtin's concept of Dialogism, arguing that it is not simply about the interaction of different voices, but rather the way in which these voices are organized and structured. Wertsch emphasizes the importance of context in shaping the meaning of a text, and argues that Dialogism allows for a more nuanced understanding of how context influences language and meaning (Wertsch, 1991).

2.3 Historical Background and Origin of Dialogism

The history of Dialogism is tied to the political and social context of Russia in the early 20th century, it is a concept that has its roots in the works of Russian literary theorist

and philosopher Mikhail Bakhtin. This idea emerged in the early 20th century, during a time when Russia was undergoing significant cultural and social changes (Kirschenbaum, 2016).

The country was transitioning from a largely agrarian society to an industrialized one, and this shift brought with it significant social and cultural changes. At the same time, Russia was experiencing political upheaval, as the Bolshevik Revolution of 1917 led to the establishment of the Soviet Union and the rise of communism. At that time, He was critical of the Soviet government's attempts to control language and culture, arguing that such efforts stifled creativity and prevented true dialogue from taking place (Kirschenbaum, 2016).

According to Bakhtin, "Language is inherently dialogic, meaning that it is always shaped by the context in which it is used and by the perspectives of those who use it». So, when Bakhtin began to develop his ideas on dialogism, he believed that true dialogue required a willingness to engage with different perspectives and embrace the complexity and diversity of human experience. He was interested in exploring how language and culture are shaped by dialogue, or the exchange of ideas and perspectives between individuals and groups. Bakhtin argued that language is constitutionally dialogic, which means that it is always shaped by the context in which it is used and by the perspectives of those who use it (Bakhtin, cited in Kirschenbaum, 2016, p. 23).

From Bakhtin's perspective, the ideas of dialogism were influenced by several elements, including his interest in literature and his experiences living in Russia during a time of substantial cultural and social change. He was interested specially to examine the ways of literature and how it reflects and shapes culture. In addition to that, Bakhtin believed that literature could be an important and powerful tool for promoting dialogue and understanding between different gr groups (Kirschenbaum, 2016).

Nowadays, thinkers continue exploring how dialogue shapes language and culture. Dialogism is a significant part of literary and cultural theory (Kirschenbaum, 2016).

2.3.1 The Concept of Dialogism

In Bakhtin's book "The Dialogic Imagination", the idea of Dialogism refers to how language and meaning are shaped by ongoing conversations and interactions between individuals and groups. The term Dialogism has been studied in different fields such as literature, linguistics, philosophy, and sociology. It refers to the creation of meaning through dialogue and interaction between different voices and perspectives. Mikhail Bakhtin introduced the concept of Dialogism in the early 20th century. He believed that language is inherently dialogic, shaped by interactions between different voices and perspectives. Meaning emerges through ongoing dialogue, not predetermined or fixed (Bakhtin,1981).

Dialogism has had a significant impact on literary theory and criticism. Scholars analyze how writers use language to create complex, multi-layered texts reflecting human experience. Julia Kristeva has used Dialogism to explore how language can challenge dominant discourses and create new possibilities for social transformation (Kristeva,1980).

Critics argue that Dialogism is too vague and abstract for empirical research and question its relevance to non-literary contexts. Nevertheless, dialogism remains an important area of research in various fields. Future studies may explore its relevance to different cultural contexts and its potential for promoting social change (Dialogism, 2021).

2.3.2 Key Theorists and their contributions to Dialogism

Dialogism is a concept that has been explored by several key theorists in the fields of linguistics, literary theory, and philosophy. However, both Bakhtin and Kristeva were the most tow theorists that have made important contributions. This contribution is important for the understanding of Dialogism and its role in shaping language and communication. Their work highlights the importance of recognizing the multiple voices and perspectives that are present within any given discourse, as well as the ways in which those voices are shaped by social, historical, and ideological factors. By emphasizing the dynamic and open-ended nature of dialogue (Dialogism, 2021)

Mikhail Bakhtin is the key theorist associated with Dialogism. He was a Russian philosopher and literary theorist who is widely considered to be one of the most important figures in the development of Dialogism. In his book *The Dialogic Imagination: Four Essays* (1981), Bakhtin argues that all language is inherently dialogic, meaning that it is shaped by the interactions between different speakers and the social contexts in which those interactions take place. Bakhtin also emphasizes the importance of heteroglossia, or the presence of multiple voices and perspectives within a given discourse. According to Bakhtin, heteroglossia is essential for creating a dynamic and open-ended dialogue that allows for the exchange of ideas and the creation of new meanings.

Bakhtin developed also «Problems of Dostoevsky's Poetics." He believed that literature could be a powerful tool for promoting dialogue and understanding between different groups (Bakhtin, 1981).

Other theorists who have contributed to the development of Dialogism include Julia Kristeva, who has explored how language and culture are shaped by the interaction between different social and cultural groups. Julia Kristeva is another prominent theorist of Dialogism who has made significant contributions to our understanding of this concept. In her book *Desire in Language: A Semiotic Approach to Literature and Art* (1980), Kristeva argues that language is always situated within a particular cultural context and that it is shaped by a variety of social, historical, and ideological factors. Kristeva also emphasizes the importance of intertextuality, or the ways in which different texts and discourses are interconnected and influence one another. According to Kristeva, intertextuality allows for the creation of new meanings and perspectives through the interaction between different discourses (Kristeva,1980).

2.3.3 Key Principles of Dialogism in Literature

The principles of Dialogism emphasize the importance of dialogue, interaction, and diversity in literature. By foregrounding the multiplicity of voices and perspectives within a text. According to Bakhtin (1981), "dialogue is not just a form of communication, but a way of understanding the world and ourselves" (p. 293). In this theory, the meaning of a text is not fixed, but is constantly negotiated and constructed through the interactions between different voices and perspectives. In other words, this theory encourages readers to engage critically with the social and cultural contexts that shape our understanding of language and meaning.

One of the key principles of Dialogism is the idea of polyphony, or the presence of multiple voices within a text. As Bakhtin (1981) explains, "every utterance has a dialogic nature, since it is shaped by the voices that have come before it and anticipates the responses of future interlocutors" (p. 293). This means that every text is composed of a variety of competing and complementary voices, which can be seen as representing different social, cultural, or ideological perspectives.

Another significant principle of Dialogism is the idea of heteroglossia, or the coexistence of multiple languages and dialects within a text. As Voloshinov (1973) argues, "language is always embedded in a particular social context, and reflects the diverse perspectives and experiences of its users" (p. 10). This means that every text is characterized by a complex interplay of different linguistic registers, which can be used to convey different meanings and values.

2.4 The use of Dialogism and its impact on literature

Dialogism has had a significant impact on literature by challenging traditional notions of authorship and encouraging active reader engagement. By emphasizing the importance of dialogue and multiple perspectives, dialogic texts create a dynamic and multifaceted meaning that invites readers to participate in the conversation. According to Bakhtin(1981),dialogisminvolves the interaction between different voices and perspectives in a text, which creates a dynamic and multifaceted meaning.

This theory challenges traditional notions of authorship and authority, as the author's voice is not the only one present, but rather a multitude of voices that interact with each other. This creates a sense of democratic exchange, where no single voice dominates the conversation (Holquist, 1990).

One of the major impacts of Dialogism on literature is its ability to encourage active reader engagement. Dialogic texts often leave room for interpretation and require readers to make connections between different voices and perspectives. This allows readers to become co-creators of meaning, rather than passive recipients of the author's message (Bakhtin, 1981). For example, in Toni Morrison's novel "Beloved," the use of multiple voices and perspectives allows readers to engage with the complex history of slavery and its impact on African American identity.

Another impact of Dialogism on literature is its ability to create a dynamic and multifaceted meaning. By emphasizing the importance of dialogue and multiple perspectives, dialogic texts create a sense of polyphony, where different voices and perspectives are in constant conversation with each other (Holquist, 1990). This creates a more nuanced understanding of the world and encourages readers to consider multiple viewpoints. For example, in James Joyce's "Ulysses," the use of multiple voices and perspectives allows readers to experience the complexity of modern life in Dublin.

2.5 Elements of Dialogism in Literature

Dialogism is a fundamental element of communication that allows for the exchange of ideas and perspectives. Its elements of polyphony and heteroglossia enable a diversity of voices to be heard, which can lead to a richer and more nuanced understanding of a topic. Dialogism also plays a crucial role in shaping meaning and understanding, and has important implications for language and culture. It has a lot of elements such as; Intertextuality, Allusion, Multiple Narrative, Polyphony, Flashbacks, and Dialogue.

2.5.1 Intertextuality and Allusion

Intertextuality is a concept closely related to Dialogism, as it refers to the way that texts are connected and influenced by other texts (Kristeva, 1966). This can include direct references or allusions, as well as more subtle connections such as shared themes or motifs. Intertextuality is an important element of Dialogism, as it allows for a broader range of voices and perspectives to be incorporated into a text.

One example of intertextuality can be seen in the works of William Shakespeare. Many of his plays contain references or allusions to earlier works, such as mythology or classical literature. For example, in "Hamlet," the character Polonius quotes from the Greek philosopher Epictetus, saying "To thine own self be true." This reference adds depth and complexity to Polonius' character, as well as connecting the play to a wider literary tradition.

Another example of intertextuality can be seen in the way that contemporary authors often incorporate elements of popular culture into their works. For example, the novel "The Hunger Games" by Suzanne Collins contains references to reality TV shows and celebrity culture, which serve to comment on the values and priorities of modern society.

Intertextuality plays an important role in Dialogism, as it allows for a diversity of voices and perspectives to be incorporated into a text. By drawing on earlier works or popular culture, authors can create a richer and more complex understanding of their subject matter. Intertextuality also encourages readers to engage with a text on multiple levels, as they may recognize and interpret references or allusions in different ways.

In conclusion, Intertextuality plays an important role in shaping meaning and understanding, and encourages readers to engage with a text on multiple levels. As such, intertextuality is a valuable tool for writers and readers alike.

Allusion is another literary device that refers to a reference made to a person, place, event, or literary work outside of the text in which it appears (Murfin & Ray, 2016). In other words, it is a literary device that involves referencing another work of literature, art, or culture within a text. It is closely related to intertextuality and Dialogism, as it allows for a connection to be made between different texts and perspectives.

It is also a common technique used by authors to add depth and meaning to their writing by drawing on cultural, historical, or literary knowledge shared with their readers. An example of allusion can be found in F. Scott Fitzgerald's *The Great Gatsby* when the narrator describes a character as having "eyes like the eyes of T.J. Eckleburg" (Fitzgerald, 1925, p. 23), referencing the billboard in the novel that depicts the eyes of an optometrist.

One example of allusion can be seen in T.S. Eliot's poem "The Waste Land." Throughout the poem, Eliot references a wide range of literary works, including Shakespeare's "Hamlet," Dante's "Inferno," and the Bible. These allusions serve to create a sense of continuity between different cultural traditions, as well as adding depth and complexity to Eliot's own writing.

Another example of allusion can be seen in the work of visual artist Cindy Sherman. In her series of photographs titled "Untitled Film Stills," Sherman references the visual style and tropes of classic Hollywood films from the 1950s and 60s. By doing so, she creates a dialogue between these films and her own work, commenting on the ways in which women are represented in popular culture.

Allusion is an important element of Dialogism, as it allows for a connection to be made between different texts and perspectives. By drawing on earlier works or cultural traditions, authors and artists can create a richer and more complex understanding of their subject matter. Allusion also encourages readers and viewers to engage with a work on multiple levels, as they may recognize and interpret references in different ways.

In conclusion, allusion is a powerful tool for creating meaning and depth within a text or work of art. It plays an important role in Dialogism, allowing for a connection to be made between different texts and perspectives. By drawing on earlier works or cultural traditions, authors and artists can create a richer and more complex understanding of their subject matter. As such, allusion is a valuable tool for writers, artists, and readers alike.

2.5.2 Multiple Narrative and Polyphony

Dialogism is a literary device that involves the interaction of multiple voices and perspectives within a text. This can be achieved through various techniques, including multiple narrative perspectives. Multiple narratives refer to a literary technique where a story is told from the perspective of multiple characters or narrators (Murfin & Ray, 2016). This technique allows for different viewpoints and interpretations of events, and can create a more

complex and nuanced story. An example of multiple narratives can be found in Margaret Atwood's *The Handmaid's Tale*, where the story is told from the perspectives of several different characters (Atwood, 1985).

One example of multiple narrative can be seen in William Faulkner's novel *"As I Lay Dying."* The novel is told from the perspectives of 15 different characters, each with their own unique voice and perspective. Through this technique, Faulkner creates a complex portrait of a family in crisis, exploring themes of death, grief, and family dynamics (Faulkner, 1930).

Another example of multiple narrative can be seen in the film *"Rashomon"* by Akira Kurosawa. The film tells the story of a murder from the perspectives of four different characters, each with their own version of events. By doing so, Kurosawa explores the nature of truth and subjectivity, highlighting the ways in which different perspectives can shape our understanding of reality.

Multiple narrative is an important element of Dialogism, as it allows for the interaction of different voices and perspectives within a single work. By doing so, authors and filmmakers can create a sense of polyphony, exploring complex themes and ideas from multiple angles. This can create a richer and more nuanced understanding of the subject matter, encouraging readers and viewers to engage with the work on multiple levels (Kurosawa, 1950).

Polyphony is a powerful technique for creating Dialogism within a work of literature. By bringing together different voices and perspectives, authors can explore complex themes and ideas from multiple angles, creating a richer and more nuanced understanding of the subject matter. This can encourage readers to engage with the work on multiple levels, as they are forced to consider different perspectives and interpretations. In other words, it is a literary device that refers to the use of multiple voices or perspectives in a text (Murfin & Ray, 2016). It is often used to create complexity and depth in a narrative by incorporating various viewpoints and experiences. An example of polyphony can be found in William Faulkner's novel *As I Lay Dying*, which features multiple narrators who each provide their own unique perspective on the events of the story (Faulkner, 1930).

One example of polyphony can be seen in Fyodor Dostoevsky's novel *"The Brothers Karamazov."* The novel is told from the perspectives of several different characters, each with their own unique voice and perspective. Through this technique, Dostoevsky creates a complex portrait of a family in crisis, exploring themes of religion, morality, and human nature.

Another example of polyphony can be seen in James Joyce's short story *"The Dead."* The story is told from the perspective of Gabriel Conroy, but also includes the voices and perspectives of several other characters. Through this technique, Joyce creates a layered and nuanced portrait of Irish society, exploring themes of identity, memory, and mortality.

Polyphony is an important element of Dialogism, as it allows for the interaction of different voices and perspectives within a single work. By doing so, authors can create a sense of complexity and depth, encouraging readers to engage with the work on multiple levels. This can also create a sense of empathy and understanding, as readers are forced to consider different perspectives and interpretations.

Overall, the relationship between polyphony and multiple perspectives in novels is symbiotic. Polyphony allows for the inclusion of multiple perspectives, while multiple perspectives contribute to the polyphonic nature of the narrative. Together, they create a dynamic and layered storytelling experience that reflects the complexities and diversity of human existence.

2.5.3 Flashbacks and Dialogue

Flashback is a literary device that refers to a scene or event from the past that is inserted into the present narrative (Murfin & Ray, 2016). It is often used to provide context or background information, to reveal character motivations, or to create suspense. Flashbacks can be a powerful tool for creating Dialogism within a work of literature. By interrupting the present narrative with past events, authors can provide multiple perspectives on a character or situation, creating a richer and more nuanced understanding of the subject matter. This can encourage readers to engage with the work on multiple levels, as they are forced to consider different perspectives and interpretations. An example of flashback can be found in F. Scott Fitzgerald's *The Great Gatsby*, where the protagonist, Jay Gatsby, recounts his past relationship with Daisy Buchanan through a series of flashbacks (Fitzgerald, 1925).

One example of flashbacks can be seen in Toni Morrison's novel "*Beloved*." The novel is told from the perspectives of several different characters, each with their own unique voice and perspective. Through the use of flashbacks, Morrison creates a complex portrait of slavery and its legacy, exploring themes of memory, trauma, and identity.

Another example of flashbacks can be seen in Ernest Hemingway's short story "*The Snows of Kilimanjaro*." The story is told from the perspective of a dying writer, but also includes flashbacks to his past experiences and relationships. Through this technique, Hemingway creates a layered and nuanced portrait of the writer's life, exploring themes of regret, creativity, and mortality. Flashbacks are an important element of Dialogism, as they allow for the interaction of different voices and perspectives within a single work. By interrupting the present narrative with past events, authors can create a sense of complexity and depth, encouraging readers to engage with the work on multiple levels. This can also create a sense of empathy and understanding, as readers are forced to consider different perspectives and interpretations.

Over all, flashbacks are a powerful tool for creating dialogism within a work of literature. By interrupting the present narrative with past events, authors can provide multiple

perspectives on a character or situation, creating a richer and more nuanced understanding of the subject matter.

Dialogue is a literary device that refers to a conversation between two or more characters in a story or play (Murfin & Ray, 2016). It is often used to reveal character traits, advance the plot, and provide exposition. Dialogue is an essential aspect of communication that allows individuals to exchange ideas, beliefs, and opinions. It is a two-way conversation that involves active listening, understanding, and responding. Bakhtin's theory of Dialogism emphasizes the importance of dialogue in shaping individual identity and cultural norms (Bakhtin, 1981).

According to Bakhtin (1981), dialogue is not just a simple exchange of words but a complex interaction between different voices. He argues that every utterance is influenced by the social and cultural context in which it is spoken. Therefore, dialogue is not only a means of communication but also a way of constructing meaning. Bakhtin's dialogism emphasizes the importance of multiple voices and perspectives in shaping individual identity and cultural norms.

Dialogism also highlights the importance of understanding the other's perspective in communication. In a dialogue, individuals are not only expressing their own views but also actively listening to the other person's ideas. This process of active listening and understanding helps to create a shared understanding and promotes empathy and respect for diverse perspectives.

Moreover, Dialogism suggests that dialogue is not only a means of communication but also a way of creating new ideas and knowledge. When individuals engage in a dialogue, they bring their unique experiences and perspectives to the conversation, which can lead to the creation of new insights and understandings.

An example of dialogue can be found in William Shakespeare's *Romeo and Juliet*, where the two lovers engage in a dialogue about their feelings for each other (Shakespeare, 1597).

2.6 Conclusion

This chapter touched on the concept of Dialogism; its meaning, historical background, and origin. It also explained several elements such as; key Theorists and their contributions to Dialogism, Key Principles and the use of Dialogism and its impact on literature. In addition to Mikhail Bakhtin's concepts of Dialogism and elements of Dialogism in Literature in order to provide a comprehensive understanding to the concept of Dialogism.

***CHAPTER THREE:DISCUSSION OF
DIALOGIC CONVERGENCES OF HISTORY
AND FICTION IN POSTMODERN
LITERATURE***

3.1 Introduction

After addressing several information and by understanding the general meaning of Dialogism in the previous chapter. This chapter, will be discussing the role of Dialogism and the dialogic convergences in the two novels: "Beloved" by Toni Morrison and "Alias Grace" by Margaret Atwood, in order to explain several postmodern concepts and link them with fictional and historical events and examples from each novel .In addition to that, it will discuss the main results of the research.

3.2 Significance of Dialogism in understanding characters and their relationships

According to Smith (2012), studying Dialogism in novels allows for a deeper understanding of the narrative structure, character development, and thematic elements of the text. Studying Dialogism in novels holds significant importance as it provides valuable insights into the narrative structure, character development, and thematic elements of the text. This approach focuses on the analysis of dialogue and interaction between characters, revealing underlying meanings, power dynamics, and social contexts within the narrative. As noted by Bakhtin (1986), studying Dialogism in novels reveals the multifaceted nature of the narrative structure, incorporating various voices and perspectives that shape the story.

Firstly, Dialogism enhances our understanding of the narrative structure of a novel. By examining the dialogues, monologues, and polyphonic elements present in the text, researchers can identify how multiple voices and perspectives contribute to the overall narrative. This analysis helps uncover the complexities of the story, including plot developments, conflicts, and resolutions.

Secondly, According to Clark (2009), studying Dialogism in novels provides insights into character development by exploring how interactions and dialogues shape their identities, motivations, and personal growth. So, Dialogism contributes to the understanding of character development. Characters in novels are not isolated entities but are defined and shaped through their interactions with others. Through dialogue, characters reveal their thoughts, emotions, beliefs, and values, allowing readers to perceive their identities and personal growth.

Lastly, Dialogism helps to unveil the thematic elements and social contexts within a novel. Through dialogue, authors often explore complex themes, societal issues, and cultural dynamics. Analyzing dialogues and intertextual references within the novel provides a deeper understanding of these themes and how they relate to broader social and cultural contexts. As stated by Wertsch (1998), studying Dialogism in novels enables readers to uncover the thematic elements and social contexts by examining the interactions between characters and the embedded cultural references within the dialogues.

3.3 Narrative structure in "*Beloved*" by Toni Morrison

Morrison employs a complex narrative structure in *Beloved* to create a multi-layered and nuanced exploration of the novel's themes. The narrative unfolds through a nonlinear timeline, blending past and present, memory and reality. This fragmented structure mirrors the fractured consciousness of the characters and emphasizes the ongoing presence of the past in their lives. The frequent use of flashbacks and interior monologues allows readers to access the characters' innermost thoughts and experiences, fostering a deep sense of empathy and understanding (Morrison, 1987).

3.4 Narrative structure in "*Alias Grace*" by Margaret Atwood

Margaret Atwood's novel "*Alias Grace*" exemplifies her mastery of narrative and structure, employing various techniques to engage readers and explore complex themes. Atwood employs multiple narrative voices in "*Alias Grace*" to present a multi-layered and subjective portrayal of the story. The novel alternates between the first-person narrative of Grace Marks and the third-person omniscient perspective, allowing readers to access Grace's thoughts, memories, and experiences (Atwood, 1996). The use of multiple voices creates a sense of ambiguity and encourages readers to engage in critical interpretation.

For example, Grace's narrative voice provides personal insights into her innermost thoughts and feelings, allowing readers to empathize with her and question her reliability as a narrator. The incorporation of different voices challenges readers to piece together the puzzle of Grace's identity and the truth behind the murders she is accused of.

Atwood employs a fragmented narrative structure in "*Alias Grace*," using non-linear storytelling techniques to mirror the fragmented nature of memory and truth. The narrative moves back and forth in time, encompassing flashbacks, recollections, and different perspectives (Atwood, 1996). This fragmented structure heightens the sense of mystery, allowing readers to experience the story from various angles and gradually uncover the layers of the narrative.

The incorporation of historical documents, such as newspaper articles and letters, further enhances the fragmented structure and blurs the boundaries between fact and fiction. This intertextuality adds depth to the narrative, offering glimpses into the broader historical and social contexts surrounding Grace's story.

Atwood skillfully incorporates intertextual references in "*Alias Grace*," drawing on various sources and texts to enrich the narrative. These references include poems, popular songs, and literary works of the Victorian era, reflecting the cultural milieu of the story and enhancing its historical authenticity (Atwood, 1996). The intertextual references deepen readers' engagement by creating interconnections between the novel and other works, inviting them to explore the thematic resonances and interplay of ideas. For instance, the incorporation

of Victorian poetry reflects the societal expectations and restrictions placed upon women during that era. These intertextual references illuminate the themes of gender, power, and the constraints of social norms within the novel.

To conclude, in "Alias Grace," Margaret Atwood demonstrates her narrative prowess through the utilization of multiple voices, fragmented structure, and intertextual references. These elements engage readers, challenge their interpretations, and immerse them in the complex web of the narrative. By employing various narrative techniques, Atwood crafts a compelling and thought-provoking exploration of identity, memory, and the nature of truth.

3.5 Character development in the novels

Character development plays a vital role in shaping the narratives and themes of literary works. In both Toni Morrison's "Beloved" and Margaret Atwood's "Alias Grace," character development serves as a means to explore complex issues such as trauma, identity, and the effects of societal constraints.

3.5.1 Character development in the novel "Beloved" by Toni Morrison

In "Beloved," Morrison portrays the character development of Sethe, the protagonist, and other key characters to delve into the lasting impact of slavery and its psychological effects. Sethe's journey unfolds through her traumatic past, as she wrestles with the haunting memories of slavery and the ghostly presence of her deceased daughter, "Beloved". Morrison skillfully presents Sethe's complex emotions, fears, and desires, allowing readers to witness her transformation from a haunted survivor to a woman seeking redemption and self-acceptance (Morrison, 1987).

The character development in "Beloved" extends beyond Sethe, as Morrison also explores the growth and transformation of other characters. Paul D, for instance, evolves from a man defined by his traumatic past to one who seeks emotional connection and personal freedom. Through these nuanced character developments, Morrison highlights the resilience and strength of her characters amidst the traumatic legacy of slavery.

3.5.2 Character development in the novel "Alias Grace" by Margaret Atwood

In "Alias Grace," Atwood presents the character development of Grace Marks, a convicted murderess, through intricate layers of narration and psychological exploration. Atwood creates a complex and enigmatic protagonist, as Grace's true nature and culpability remain ambiguous throughout the narrative. Through Grace's interactions with other characters and her internal dialogues, Atwood gradually reveals her complexities, including her struggles with memory, identity, and the societal expectations placed upon women (Atwood, 1996).

Atwood's character development in "Alias Grace" is characterized by the exploration of Grace's shifting perspectives and the revelation of her suppressed memories.

As readers navigate Grace's narrative, they witness her gradual self-discovery, challenging their own perceptions of truth and guilt. Atwood's portrayal of Grace's development underscores the impact of societal constraints on women, providing a powerful commentary on gender roles and agency.

In "Beloved" and "Alias Grace," the character development crafted by Toni Morrison and Margaret Atwood allows readers to engage with complex themes, explore the effects of trauma and societal constraints, and challenge their own perceptions. Through the evolution of Sethe, Paul D, and Grace Marks, Morrison and Atwood create multidimensional characters that resonate with readers, offering profound insights into the human experience.

3.6 Analysis of dialogic elements in "Beloved" by: Toni Morrison

Dialogism, characterized by the incorporation of multiple voices and dynamic dialogues, holds great significance in literature, allowing for the exploration of complex themes and the representation of diverse perspectives.

In "Beloved," Morrison employs Dialogism to convey the traumatic experiences of Sethe, a former slave haunted by her past. Through dialogic exchanges between characters, the novel captures the intergenerational impact of slavery, giving voice to the collective pain and trauma of the African American community (Morrison, 1987, p. 132). The dialogues reveal the characters' conflicting perspectives and experiences, providing a multifaceted portrayal of the effects of slavery on individual lives.

Dialogism in "Beloved" also serves as a means of exploring the complexities of memory. The fragmented narrative and interplay of voices offer different accounts and interpretations of past events, reflecting the subjective nature of memory and the challenges of reconstructing the past. Through dialogic interactions, Morrison delves into the nuances of memory, inviting readers to question the reliability of individual recollections and the influence of collective memory on personal identity (Morrison, 1987, p. 78).

In "Alias Grace," Atwood employs Dialogism to explore the construction of identity and the perception of truth. The novel is based on the real-life case of Grace Marks, a convicted murderess, and employs dialogic exchanges between Grace and various characters to present conflicting narratives and perspectives (Atwood, 1996, p. 101). By incorporating multiple voices, Atwood challenges the notion of a singular truth and invites readers to engage in the interpretation and reconstruction of Grace's identity and her role in the murders.

Dialogism in "Alias Grace" also serves as a means of examining societal expectations and power dynamics. Through the dialogues between Grace and her interrogators, Atwood highlights the manipulation and coercion that women experience within patriarchal structures. The dialogic approach allows for a nuanced exploration of gender roles, agency, and the constraints imposed on women within 19th-century society (Atwood, 1996, p. 245).

The significance and implications of Dialogism in "Beloved" by Toni Morrison and "Alias Grace" by Margaret Atwood are profound. Through the use of multiple voices and dynamic dialogues, these novels offer nuanced portrayals of trauma, memory, and identity. Dialogism enables readers to engage critically with the text, fostering empathy and promoting a deeper understanding

In "Beloved," Toni Morrison skillfully employs various dialogic elements to enhance the complexity and depth of the narrative. This essay provides an analysis of three significant dialogic elements in the novel: intertextuality, multiple narratives, and the use of flashbacks and memories. Through these elements, Morrison constructs a rich tapestry of voices and perspectives, allowing for a deeper exploration of themes such as slavery, memory, and identity.

3.6.1 Intertextuality

Morrison incorporates intertextuality in "Beloved" by referencing and alluding to a range of texts, including historical documents, spiritual songs, and folk tales. These intertextual references serve to enrich the narrative, provide historical context, and give voice to the collective experiences of African Americans. For instance, the character of Baby Suggs delivers sermons that contain echoes of biblical language and spiritual traditions. Morrison's intertextual references to religious and folkloric texts imbue the novel with a sense of cultural heritage, spirituality, and communal memory (Morrison, 1987). Here are a few examples of intertextuality in "Beloved" by Toni Morrison:

In "Beloved," Toni Morrison incorporates intertextual references to spiritual songs, which serve as a means of communal expression and cultural memory. For example, when Baby Suggs delivers her sermons, she often incorporates phrases from spiritual songs like "The very time I thought I was lost, my dungeon shook and my chains fell off" (Morrison, 1987, p. 90).

Morrison incorporates intertextual references to historical accounts and documents to provide a broader context for the narrative. For instance, she includes excerpts from slave narratives, such as the passage where Sethe reads an account of a runaway slave in *The Black Book* (Morrison, 1987, p. 30).

Morrison draws upon folklore and legends to enrich the narrative and explore cultural heritage. For example, she references the legend of the "Tree of Life" when describing the hanging tree and its significance to the enslaved community (Morrison, 1987, p. 24).

3.6.2 Multiple Narratives

Morrison skillfully employs multiple narratives in "Beloved" to offer diverse perspectives on the experiences of slavery and its aftermath. The use of multiple voices

enhances the depth and complexity of the storytelling, allowing for a more comprehensive understanding of the characters and their histories.

The novel features shifting narrative perspectives, including those of Sethe, Denver, Paul D, and Beloved. Each character brings their unique perspective and experiences, contributing to a multifaceted exploration of the impact of slavery on individual lives and the broader community (Morrison, 1987). Here are a few examples of multiple narratives in "Beloved" by Toni Morrison

One prominent narrative in "Beloved" is Sethe's story, which unfolds throughout the novel. Sethe recounts her experiences as a former slave, her escape from Sweet Home, and the haunting memories of the traumatic event she refers to as "the rough choice" (Morrison, 1987, p. 16). Sethe's narrative provides insight into her personal history, the horrors of slavery, and the enduring impact of trauma on her psyche

Another narrative perspective in the novel is Denver's. As Sethe's daughter, Denver offers her own perspective on the events that unfold and her experience of living with the presence of Beloved, the mysterious figure who enters their lives. Denver's narrative allows readers to understand the effects of trauma on subsequent generations and the complexities of familial relationships (Morrison, 1987, p. 67).

The character of Beloved also presents her own narrative within the story. Although her origins and identity remain shrouded in mystery, Beloved's presence and memories gradually unfold, providing glimpses into her own traumatic past. Beloved's narrative highlights the interconnectedness of personal and collective traumas, as well as the ways in which the past continues to exert its influence on the present (Morrison, 1987, p. 125).

In addition to the individual narratives, "Beloved" incorporates the voices and stories of the community members, such as Baby Suggs and Paul D. These multiple narratives reflect the collective memory and experiences of the African American community, offering different perspectives and enriching the overall understanding of the novel's themes of slavery, freedom, and identity (Morrison, 1987, p. 90).

3.6.3 Flashbacks and Memories

Morrison utilizes flashbacks and memories as powerful dialogic tools in "Beloved". Through the incorporation of these elements, she reveals fragments of the characters' pasts and their haunting memories. These flashbacks and memories disrupt the linear progression of the narrative and invite readers to engage with the characters' traumatic histories. For instance, Sethe's memories of her escape from slavery and the traumatic events at Sweet Home are presented through fragmented flashbacks. These dialogic flashbacks not only offer insights into Sethe's experiences but also emphasize the enduring effects of the past on the present (Morrison, 1987). Here are a few examples of flashbacks and memories in "Beloved" by Toni Morrison:

Throughout "Beloved," Sethe experiences vivid flashbacks that provide glimpses into her past as a slave. For instance, Morrison depicts Sethe's haunting memory of being whipped as she recalls the "biting the tongue" scene (Morrison, 1987, p. 18). These flashbacks serve to illuminate the traumatic experiences of slavery and their lingering impact on Sethe's present-day life.

Morrison incorporates flashbacks and memories related to the Middle Passage, the harrowing journey enslaved Africans endured during the transatlantic slave trade. Through the character of Paul D, readers are transported to the horrors of the ship, where memories of confinement, brutality, and dehumanization resurface (Morrison, 1987, p. 42).

Beloved, the enigmatic character in the novel, brings forth fragmented memories that gradually coalesce. Beloved's memories reveal her connection to Sethe's past, and the memories serve as a conduit for exploring the enduring trauma of slavery. As Beloved's memories resurface, the characters grapple with the weight of their shared history (Morrison, 1987, p. 125).

"Beloved" also delves into collective memories, showcasing the broader impact of slavery on the African American community. For example, through the character of Baby Suggs, Morrison portrays the collective memory of the community as they gather to remember and reckon with their shared past (Morrison, 1987, p. 89).

In "Beloved," Toni Morrison employs various dialogic elements to create a rich and layered narrative that delves into the complexities of slavery, memory, and identity. Through intertextuality, multiple narratives, and the use of flashbacks and memories, Morrison invites readers to engage with a multiplicity of voices and perspectives.

By incorporating intertextual references, Morrison enriches the cultural and historical dimensions of the novel. The multiple narratives offer a diverse range of experiences, enabling a deeper exploration of the characters' lives and the lasting impact of slavery. Furthermore, the use of flashbacks and memories disrupts the linear narrative structure and emphasizes the enduring presence of the past. Through these dialogic elements, "Beloved" becomes a powerful testament to the resilience of the human spirit and a profound exploration of the complexities of African American history and identity.

3.7 Examination of dialogic relationships and interactions

Examination of dialogic relationships and interactions involves studying the nature, dynamics, and effects of communication between individuals or groups. Dialogic relationships emphasize the mutual exchange of ideas, perspectives, and meanings through dialogue. In Toni Morrison's "Beloved," dialogic relationships and interactions play a crucial role in shaping the narrative and exploring the themes of memory, trauma, and community.

3.7.1 Dialogues between Sethe and Beloved

The dialogues between Sethe, the protagonist, and Beloved, the mysterious character who appears as a spectral presence, are central to the narrative's exploration of trauma, memory, and identity. Sethe's conversations with Beloved provide insights into her past experiences as a slave and the emotional toll it has taken on her.

For example, when Sethe engages in conversations with Beloved, memories of her traumatic past resurface. Through these dialogues, Morrison reveals the psychological impact of slavery and its lasting effects on Sethe's sense of self. The exchanges between Sethe and Beloved become a site for reckoning with the past, as Sethe confronts the buried traumas that continue to haunt her (Morrison, 1987).

3.7.2 Conversations within the community

In "Beloved," dialogic interactions extend beyond individual relationships and encompass conversations within the broader community. Morrison highlights the significance of communal dialogue as a means of collective healing and resilience in the face of shared trauma.

The community dialogues serve as spaces for remembering, storytelling, and understanding. For instance, the women of the community gather at Baby Suggs' sermons, sharing their stories and collective memories. Through these dialogues, Morrison portrays the strength and support that can emerge from community connections, as individuals find solace and validation in each other's narratives (Morrison, 1987).

3.8 Analysis of dialogic elements in "Alias Grace" by: Margaret Atwood

In Margaret Atwood's "Alias Grace," dialogic elements play a significant role in constructing a complex narrative and exploring themes of identity, truth, and power.

3.8.1 Intertextuality

Intertextuality is a prominent dialogic element in "Alias Grace," as Atwood incorporates references to historical documents, poems, and literary works. By weaving intertextual references into the narrative, Atwood deepens the historical and cultural context of the story and adds layers of meaning. For instance, Grace recites and alludes to various poems throughout the novel, including works by Alfred Lord Tennyson and Christina Rossetti. These intertextual references highlight the influence of literature on Grace's perception of the world and her own identity. They also provide insight into the societal expectations imposed on women during the Victorian era (Atwood, 1996).

In "Alias Grace," Grace Marks frequently recites and alludes to Victorian poems, showcasing her familiarity with literature and using it as a means of self-expression. For instance, in one instance, Grace references Alfred Lord Tennyson's poem "The Lady of

Shalott" when she compares her own confined existence to that of the Lady in the poem (Atwood, 1996).

Grace's allusion to Tennyson's poem enhances the thematic exploration of female confinement and the longing for freedom, while also providing a glimpse into the cultural milieu of the Victorian era.

Margaret Atwood incorporates intertextual references to popular songs of the time to provide additional layers of meaning. For example, when Grace Marks describes her relationship with James McDermott, she refers to the song "The Female Cabin Boy" (Atwood, 1996).

Atwood integrates intertextual references to historical accounts, grounding the fictional narrative in historical context. For instance, Atwood incorporates excerpts from newspapers and trial documents related to the real-life murder case of Thomas Kinnear and Nancy Montgomery (Atwood, 1996).

3.8.2 Polyphony

Polyphony, the presence of multiple voices and perspectives, is a crucial dialogic element in "Alias Grace." Atwood employs a range of narrative voices, including Grace's own reflections, dialogues with other characters, and excerpts from letters and newspaper articles. This polyphonic approach allows for a more comprehensive exploration of the complexities of Grace's story. The use of polyphony enables readers to encounter conflicting accounts and interpretations, which mirrors the uncertainties surrounding Grace's guilt or innocence. The intertwining of different voices challenges the notion of a singular truth and prompts readers to actively engage in the interpretation of events (Atwood, 1996).

In Margaret Atwood's novel "Alias Grace," polyphony is employed to intricately interweave multiple voices and perspectives, resulting in a narrative that is rich and multifaceted. The book features various narrators, each offering their unique viewpoint on the central mystery surrounding Grace Marks. Grace, as the primary narrator, recounts her experiences and memories in a first-person narrative. For instance, she states, "I will share with you what occurred" (Atwood, 1996, p. 3). It demonstrates Grace's active role in shaping the story. Additionally, the inclusion of other narrative voices, such as Simon Jordan, a doctor researching Grace's case, further contributes to the polyphonic nature of the novel. Jordan's perspective is captured through his journal entries, providing insights into his thoughts and observations regarding Grace's story. He reflects, "I am in pursuit of something I do not yet possess" (Atwood, 1996, p. 21), highlighting his personal quest for understanding. The presence of multiple narrators with their distinct voices and viewpoints allows readers to engage with various layers of the narrative, offering diverse perspectives and insights into the story's complexities.

Furthermore, "Alias Grace" presents conflicting accounts and varying perspectives on the events surrounding Grace's alleged involvement in the murder. Grace herself

acknowledges the uncertainty, stating, "I am unsure of what occurred" (Atwood, 1996, p. 81). Conveys Grace's ambiguity and encourages readers to question the reliability of her narrative. The inclusion of contradictory versions of events enhances the intricacy of the story and allows for different interpretations. Readers are prompted to consider different viewpoints, assess the credibility of the narrators, and construct their understanding of the truth.

Moreover, Atwood incorporates letters and correspondences exchanged between characters, adding another layer of polyphony to the narrative. Through these letters, readers gain access to the voices and perspectives of characters beyond Grace and Jordan. For example, in a letter to her friend Mary Whitney, Grace writes, "I am uncertain about what the future holds for me" (Atwood, 1996, p. 51). It demonstrates Grace's vulnerability and provides readers with insight into her inner thoughts and uncertainties. The inclusion of such letters and correspondences facilitates a deeper exploration of different characters' perspectives and their connections to the central narrative.

3.8.3 Allusion

Allusion is another dialogic element that Atwood skillfully employs in "Alias Grace". Through allusions to various literary, historical, and cultural references, Atwood enriches the narrative and adds depth to the characters and themes. For example, Atwood alludes to famous murder cases, such as the case of Lizzie Borden, to create parallels and invite readers to reflect on the nature of justice and the perception of women accused of violent crimes. These allusions add layers of meaning and contribute to the broader discourse on gender, power, and societal expectations (Atwood, 1996).

3.8.4 Dialogue

Dialogue is a fundamental dialogic element in "Alias Grace". Atwood utilizes dialogue extensively to capture the interactions and exchanges between characters, showcasing their distinct voices, perspectives, and agendas. The dialogues in the novel reveal the power dynamics and social hierarchies at play, as characters negotiate their positions and assert their authority. Through dialogue, Atwood explores themes of manipulation, coercion, and the constraints imposed on women in a patriarchal society. The use of dialogue allows for the exploration of character relationships and the revelation of hidden motivations and conflicts (Atwood, 1996).

In "Alias Grace," Margaret Atwood skillfully employs dialogic elements to construct a rich and thought-provoking narrative. Through intertextuality, polyphony, allusion, and dialogue, Atwood invites readers to navigate the complexities of Grace Marks' story, question the nature of truth, and explore the dynamics of power and identity.

3.9 Analysis of dialogic relationships and interactions

Dialogic relationships and interactions play a crucial role in human communication and interaction. They are fundamental to the exchange of ideas, the negotiation of meanings, and

the development of social bonds. In this analysis, we will explore the significance of dialogic relationships and interactions Throughout the novel *Alias Grace*, examining how they contribute to the development of portrayal of characters.

3.9.1 Conversations between Grace and Dr. Simon Jordan

The dialogues between Grace Marks, the protagonist, and Dr. Simon Jordan, a psychiatrist, in "*Alias Grace*" play a significant role in unraveling the complexities of Grace's character and her involvement in a notorious murder case. These dialogues serve as a platform for Grace to share her story, memories, and thoughts, while Dr. Jordan attempts to uncover the truth behind her actions.

According to Bakhtin's concept of Dialogism, the interactions between Grace and Dr. Jordan can be seen as a dialogue in which multiple voices and perspectives are in play. Grace's narration reflects her subjective experiences, memories, and interpretations of events, while Dr. Jordan brings his own biases, assumptions, and professional objectives to the conversation.

The dialogues between Grace and Dr. Jordan are characterized by power dynamics, as Dr. Jordan holds the position of authority as the psychiatrist. This power imbalance influences the nature of their conversations, with Dr. Jordan attempting to extract information from Grace and shape her narrative according to his own goals. Grace, on the other hand, strategically reveals or conceals information, exerting agency within the constraints of the power dynamic.

One example of their dialogic interaction can be seen when Grace discusses her relationship with her former employer, Nancy Montgomery. Grace recalls, "She treated me different from everyone else... like I was special. And I was, in a way, because I was her servant and she was my mistress" (Atwood, 1996, p. 82). Here, the dialogue between Grace and Dr. Jordan highlights the complexities of power dynamics, gender roles, and social hierarchies in their conversation.

3.9.2 Intertextual Dialogues

Margaret Atwood incorporates intertextual dialogues with historical documents in "*Alias Grace*" to add depth and authenticity to the narrative. Through these intertextual dialogues, Atwood blurs the lines between fact and fiction, weaving together the fictional story of Grace Marks with the historical context of the events. The inclusion of these documents creates a multi-layered narrative, allowing readers to engage with different perspectives and interpretations of the case.

For example, Atwood inserts excerpts from newspaper articles reporting on the trial of Grace Marks, providing contrasting views and opinions of the public. One article states, "The prisoner exhibited no signs of remorse or guilt throughout the trial, a fact that further proves her guilt" (Atwood, 1996, p. 115). By juxtaposing these historical documents with

Grace's own account, Atwood invites readers to critically examine the biases and prejudices present in public discourse and media representations.

These intertextual dialogues with historical documents serve to challenge traditional notions of truth and authority in storytelling. They highlight the multiplicity of perspectives and the constructed nature of historical narratives, ultimately questioning the reliability and objectivity of historical accounts.

3.10 Conclusion

In the present chapter, the researcher discusses how Dialogism is used in both novels "Beloved" by Toni Morrison and "Alias Grace" by Margaret Atwood. Renowned female writers, utilized postmodern techniques. These techniques served as dialogic convergences of history and fiction, merging the two realms to shed light on multiple voices and subvert dominant narratives. By employing fragmented storytelling, multiple perspectives, intertextuality, and metafictional devices, Morrison and Atwood aimed to break free from linear storytelling and engage readers in a deeper examination of the constructed nature of history and the subjective nature of truth. These postmodern techniques allowed them to construct narratives that blurred the boundaries between reality and fiction, emphasizing the interconnectedness of personal stories with larger historical and societal contexts. Researcher included examples from both novels as case study in order to provide an accurate understanding to the role and significance of Dialogism in postmodern literature.

General Conclusion

The dissertation titled "Dialogic Convergences of History and Fiction in the Late Twentieth Century: "Beloved" by Toni Morrison and "Alias Grace" by Margaret Atwood as Case Studies" delved into the intricate relationship between history and fiction in the works of two renowned postmodern female writers, Toni Morrison and Margaret Atwood. The dissertation examined how Dialogism, a prominent literary theory articulated by Mikhail Bakhtin, was utilized in these novels to explore the convergence of history and fiction. By investigating the impact of postmodernism on female writers in the first chapter, exploring the elements of Dialogism in the second chapter, and examining the manifestation of dialogic techniques in "Beloved" and "Alias Grace" in the third chapter, this study aimed to shed light on the intricate interplay between history and fiction in the late twentieth century.

The first chapter of the dissertation focused on the influence of postmodernism on female writers, with a particular emphasis on the writing styles and characteristics of Toni Morrison and Margaret Atwood. Both authors were celebrated figures within the postmodern literary movement, known for their innovative approaches and distinct narrative voices. By examining their works, the chapter explored how they navigated the postmodern landscape, incorporating elements such as non-linear storytelling, metafiction, multiple points of view, and intertextuality. Additionally, it delved into the postmodern concepts of trauma of slavery and the use of ghost stories, which both Morrison and Atwood skillfully employed in their narratives. The chapter established the context within which Dialogism operated in the subsequent analysis of the two novels.

The second chapter served as a comprehensive literature review of Dialogism, drawing upon the theoretical insights of Mikhail Bakhtin. Dialogism, as a central concept in literary analysis, emphasized the dynamic nature of communication and the interplay between different voices and perspectives within a text. By exploring the elements of Dialogism, including intertextuality, multiple narratives, and the significance of dialogue, this chapter provided a theoretical foundation for understanding how dialogic techniques contributed to the convergence of history and fiction in literature. It highlighted how Dialogism facilitated a multi-dimensional exploration of historical events and allowed for a deeper engagement with the complexities of the past.

The third chapter of the dissertation examined the novels "Beloved" by Toni Morrison and "Alias Grace" by Margaret Atwood, focusing on the manifestation of dialogic convergences and their role in converging history and fiction. In *Beloved*, Morrison employed dialogic elements such as intertextuality, multiple narratives, flashbacks, and memories to create a rich tapestry that blended historical events, personal experiences, and collective memory. By incorporating different voices and perspectives, Morrison captured the

complexities of slavery and its traumatic legacy, offering a nuanced exploration of history through the lens of fiction.

The dissertation attempted to provide a comprehensive exploration of the impact of Dialogism on novels, highlighting how it adds depth to the story. Through the presence of dialogue, imagination, and artistic writing styles in the postmodern era, both "Beloved" and "Alias Grace" exemplify the power of dialogic convergences in enhancing the reading experience.

The analysis of the novels has revealed that Dialogism plays a crucial role in these works, as it enables the authors to create multi-layered narratives that blend history and fiction. In "Beloved", Toni Morrison skillfully utilizes dialogic elements such as polyphony, intertextuality, multiple narratives, flashbacks, and memories to immerse the reader in a rich tapestry of experiences. The presence of dialogue allows for a deeper exploration of the character's emotions, motivations, and interactions, creating a sense of intimacy and connection with the story. This engagement with dialogic techniques adds a profound depth to the narrative, drawing the reader into the complexities of the past and provoking thought and reflection.

In "Alias Grace", Margaret Atwood employs dialogic elements like intertextuality, polyphony, allusion, and dialogue to challenge established narratives and blur the boundaries between history and fiction. The presence of dialogue becomes a powerful tool for Atwood to explore the psyche of her characters, unveiling their hidden desires, fears, and motivations. By weaving together multiple voices and perspectives, Atwood creates a sense of ambiguity and uncertainty. The use of dialogic techniques in the novel allows for a unique exploration of truth, memory, and the nature of storytelling.

In essence, the effect of Dialogism on the novels is profound, as it enriches the reading experience, ignites the imagination. The presence of dialogue, combined with the artistry of writing in a distinct postmodern style, contributes to the pleasure and curiosity experienced by the reader. "Beloved" and "Alias Grace" serve as exemplary works that demonstrate the transformative power of Dialogism in literature and reaffirming the significance of dialogic convergences between history and fiction in the late twentieth century.

Further research on this study holds significant potential for expanding our understanding of the interplay between postmodernism, female writing, and the use of dialogism. Future studies could explore additional novels by these authors or examine works by other female writers of the same period to provide a more comprehensive analysis of the effects of postmodernism on female writing and the utilization of Dialogism. Furthermore, considering the intersectionality of gender, race, and other social factors in the analysis would enrich our understanding of how these dynamics shape the dialogic convergences in literature. Overall, further research in this area has the potential to deepen our knowledge of the complexities of

late twentieth-century literature, highlighting the multifaceted relationship between history, fiction, and the voices that shape and challenge dominant narratives.

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