

## **Chapter - III**

### **Ever Struggling Female Protagonists**

Feminism is an entire world view or gestalt, not just a laundry list of women's issues. It is a movement for granting women political, social and economic equality with men, i.e., seeking to establish equal opportunities for women in education and employment. Morrison is an African-American woman. The inscription of looking relations in her novels *the Bluest Eye*, *Sula*, *Song of Solomon*, *Tar Baby* and *Beloved* assumes boundaries that encompasses several objectifications of women. Understood from the perspective of a black woman, the dominant society's gaze, constructed as white and male, is driven by a layering of motivations that express not only sexual objectification but also racism and classism in its operations. Morrison's first book, *The Bluest Eye* (1970) is a novel of initiation concerning a victimized adolescent black girl who is obsessed by white standards of beauty and longs to have blue eyes. Her second novel *sula* (1973) examines the dynamics of friendship and the expectations for conformity within the community. *Song of Solomon* (1977) brought Morrison to national attention. *Tar Baby* (1981) set on a Caribbean island, explores conflicts of race, class and sex. *The Beloved* (1987) which won a Pulitzer prize for fiction is based on the true story of a runaway slave who, at the point of recapture, kills her

infant daughter to order to spare her a life of slavery. *Jazz* (1992) is a story of violence in New York City. *Paradin* (1998) is a story sure to generate volumes of feminist appraisal. It is a richly detailed portrait of a black utopian community in Oklahoma. *Love* (2003) an intricate family story that reveals the myriad facets of love and its ostensible opposite. *A mercy* (2008) deals with slavery in 17th C America. *Home* (2012) a traumatized Korean war. Veteran encounters racism after returning home and later overcomes apathy to rescue his sister. *The Bluest Eye* holds, its central concern, as a critique of Western Beauty and its special destructiveness when imposed upon people of color in general and women of color in particular. A twelve year old black girl is the poignant victim named Pecola Breedlove. In *Sula* Morrison shifts her focus on 'the look' to exploring the actions of her characters the ethical difference between the very 'to see' and 'to watch'. In *Sula* black folk community interrogate modes of 'the look' within their system of values. In this novel Morrison asserts the pattern of self discovery. Morrison's *Song of Solomon* recognizes that under patriarchy the female gaze into the mirror confirms a sense of lack or self-negation. For through the workings of narcissism and exhibitionism the mirror gaze entraps woman as the displayed object of male desire. It is precisely because woman in the consumer system bears the burden of several and gender focused exploitation that rushes off to obtain mad list of commodities

and beauty treatments in order to transform herself into the objectified spectacle worthy of male attention and romance. As a high-fashioned model raised in a white wealthy household that is completely isolated from the black community which in some manner asserts itself in the verisimilitude of Morrison's novels. Jadine is considered as individualist careerist. However Jadine's admiring gaze at this 'unphotographable beauty is returned with the counter hegemonic look' of resistance and rejection. Her professional exhibitionism signals her construction as the reified and a result of trajectory of situations, characters and attitudes that critique and explore 'the look' in its varied modalities throughout Morrison's first four novels.

Morrison divided *Beloved* into three books each book is divided into sections. *Beloved* is not narrated chronologically. It is composed of flashbacks, memories and nightmares. It is a moving debut novel which paints a vivid portrait of both the beauty and the burden of slavery. *Beloved* explores the physical, emotional and spiritual devastation wrought by slavery, a devastation that continues to haunt those characters who are former slaves even in freedom. Slaves were told they were subhuman and were traded as commodities whose worth could be expressed in dollars. Paul D, for instance is so alienated from himself that at one point he cannot tell whether the screaming he hears is his own (or) someone else's. Sethe, once walked in on school teacher giving his

pupils a lesson on her animal characteristics was also treated as a subhuman. In *Beloved*, we learn about the history and legacy of slavery. Morrison writes history with the voices of a people historically denied the power of language. *Beloved* recuperates a history that had been lost either due to willed forgetfulness or to forced silence. *Beloved* demonstrates the extent to which individuals need to support of their communities in order to survive. Morrison enhances the world of *Beloved* by investing it with a supernatural dimension. *Home* (1998) according to her completes a trilogy that begins with *Beloved* and includes *Jazz*. As it was her first novel since she was awarded Nobel Prize in literature in 1993 it was chosen as an *Oprah's* book club selection on January 1998. It addresses the same great themes of her masterpiece *Beloved* - the loss of innocence, the paralyzing power of ancient memories and the difficulty of accepting loss and change and pain. It, too, deals with the blighted legacy of slavery, examines the emotional and physical violence the human beings are capable of inflicting upon one another. It suggests that the redemption is to be found not obsessively remembering the past but in letting go. It's a heavy – handed, schematic piece of writing thoroughly lacking in the novelistic magic Ms. Morrison has wielded so effortlessly in the past. Toni Morrison suggests that she chooses subjects that interests her and not that are popular with readers and publishers. Sociology, Polemics, Sadist themes

do not concern Morrison who aims to express a cultural legacy. She wants her novels to have an oral effortless quality evoking the tribal storytelling tradition of the African griot who relates the legendary events of generations. Her characters too, should have a special essence and they should be ancestral and enduring. Her vision creates extraordinary tales of human experience, which a less independent writer would perhaps not attempt to. This is not to suggest that her fiction indicates a sort of display or sort of self gratification. In this context her novels are not just for art sale but they are political as well. In fact she says the best art is political. She believes her novels are instruments for transmitting cultural knowledge not just a closed exercise of her imagination, which meets the obligation of her personal dreams. Morrison's chief strategy for achieving this goal is to integrate life and by anchoring her fiction in the folk way that rhythms African-American communal life.

Morrison thoroughly integrates folk passions into her fiction. From the beginning of her writing, she has exercised a keen scrutiny of her woman's life. 'The Bluest Eye' and 'Sula' her first and second novels to some varying extents, they are about the black girlhood and womanhood. Women's connections to their families, to their communities, to a larger social network outside the community, to men and to each other. In the 'Bluest Eye' she is interested in talking about black girlhood and in Sula

she goes to the other part of life. The 'Bluest Eye' directs a critical gaze at the process and symbols of imprinting the self during childhood and what happens to the self when the process is defective. In 'Sula', Morrison builds on the knowledge gained in the novel and revisits childhood and then moves her characters and readers a step forward onto Women's struggles to change, de-limiting symbols and take control of their lives and at sometime she demonstrates in Sula although re-casting one's role in the community is possible, though there is a price to be paid for change. In the 'Bluest Eye' Blue eyes are Pecola's unfulfilled dream. The tangible Shirley Temple doll with which the girls play has blue eyes. The image remains in some way, like a painfully blinding light and an instrument of fortune throughout the novel. Pecola is sexually assaulted by his father, this makes her longing intensified when Pecola is driven further into escapism. It is a lesson to the innocent children who must learn to look beyond themselves for fulfillment. In the 'Bluest Eye' Morrison depicts the contrastive view of life. Morrison underscores the dilemma with which the black child had to undergo to make believe world of which he had no part and the world which he was all too familiar. The ability to create in some characters does not prevent the extreme psychological dilemmas, which lead to insanity. Thus insanity is a form of the grotesque in all four novels. Morrison's insane characters often have painfully authentic insights. In the Bluest Eye,

Pecola's unreasonable wish to have blue eyes is a capitulation to the demands of an unfair society, which acknowledges only Caucasian beauty, in the same novel, Soap Head's irrational behavior is his intellectual response to the absurdity of life. Discussing 'The Bluest Eye' she explains that in writing it she breaks a silence of the Black community. She as an individual writer articulated or gave voice to the Black experience which until now was hidden, repressed and secreted. She explains her technique of narration as that used in telling gossip in undertone, that which is scandalous and revealing. In the first chapter Claudia's narrative retrospective of her childhood describes a world 'adults don't talk to us but they give us directions. They issue orders without providing information. Here Morrison makes us immersed in Claudia's childhood, we perceive through the eyes of a child. Morrison wonderfully describes the situation and her reminiscences are split between a child's and adults' view point and thus she vacillates from personal subjectivity to an objective recognition that serves to emphasize the difficulty in sorting through her feelings for herself friends after her world around her. It is girlhood psychological feeling expressed. White beauty, white living white freedom, these are what the characters of in 'The Bluest Eye' long for, strive for and yet can never realize. Toni Morrison's novel 'Sula' is an exploration of creativity in Afro-American fiction. It has, strong bearing of female potential. 'Sula' the character is

created with an independent thinking and solidarity. It is an outcome of their suffering and exploitation by white society 'Sula' the character conveys new psychological trends. 'Sula' the third generation of man loving women is given in the novel Sula which removes her from the ordinary people of Medallion. With her independent thinking she says „she wants to make herself instead of marriage and bringing children. She breaks out the bonds of her small town. Nel and Sula are drawn to each other. Their togetherness enhances their understanding of the divergent ways their lives makes them closes. When they are grown up they realize the whites and Males who have freedom and triumph is forbidden to them. Sula is an unconventional, patriarchal character. The three incidents in Sula's life indicates the Sula's psyche and its development. Morrison creates the two characters Sula and Nel one with wildness and another with submissiveness, which strike a balance of an individual. In 'Sula' the feminine psychology is explored to an extreme individuality and as a negative aspect of self. In the 'Bluest Eye' it is only a girlhood and childhood experiences. But in Sula more matured and show that the unrecognized black half of the personalities can create havoc. Here it is a vital point that one has to recognize both negative and positive sides, the happy and sorrowful situation which is a must for totality of the self. Violet is an example of self-discovery. Self-discovery leads to courage, honesty and conviction. Deep rooted adherence to

patriarchal values made black resent their women fighting for recognition for their equality. They feared that black women's movement might weaken the causes of black race as a whole Black Women had flight against both. A Black Feminist statement released in 1974 says: 'We struggle with black men against racism, while we also struggle against black men about sexism'. Through the characters of Nel and Sula, Morrison conveys a message on what model of individualism a black women should develop and in what way she should strive for a successful quest for self. In „Sula“ she has created Nel and Sula two different women with different psychologies and almost divergent models of conformity and non-conformity, define their personalities is to define half of an individual. Sula is a rebel, individualistic with highly independent thinking. She goes according to her own views of inner being but she has to pay price for her extreme thinking which 'bottom' could not accept. She refuses to be ruled by stultifying values traditionally and blindly followed by the community. But Nel acquires the exciting style of Women's role, which is endorsed and prescribed by the community. Morrison illustrates the two women with a difference, which is merely superficial and in a way both are complementary to each other. Their togetherness brings a complete entity. Their friendship produces and strengthens their views about their own self and each one finding the other in a more convictional way Their friendship gives

homage to take life as it is and accept day to day struggles and also defy mother's dictatorship. In the presence of Nel, Sula gets desire to her own self and unconsciously to be traditional and irresponsible yearning for freedom. She always wishes to be wonderful. She says 'Oh! Jesus makes me wonderful'. Sula is very individualistic and tells her grandmother that she is not interested in marriage and producing children that is in making others instead of that 'she desires to make herself'. 'If I can do that to myself what you suppose, I'll do it to you'. 'Self' guarding is Sula's quality inherited from her grandmother. Eva Peace the novel represents Sula is a rash and wild natured. Nel with a stable mind and Sula a daring and dashing one Hannah Sula's mother is a quality of indifferent. Eva's arrogance prevents her for children from realizing the value of her sacrifice. 'The Bluest Eye' is the beginning of a girl's psychology and Sula is about Motherhood and girlhood at a matured level. Toni Morrison writes in her creative way and a more grading order. Toni Morrison's master work song of Solomon's, the greatest novel ever written by an Afro-American begins the novel clearly reveals the disparate and extremely couple ways Afro-Americans have thought about the quality of their lives. Milkman Dead in a middle class protagonist of Solomon. Their Socio-Economic differences consequential socializations and their divergent experience are a microcosm for the two most distinguishable Afro-American ideological

streams. Milkman Dead completes a heroic quest for identity and place with community. Early in the novel a pattern develops which shows that women exist for males as mere operatives. Mothers and lovers live for and linger in the presence and absence of dead fathers, Dead husbands' and in different male lovers. They appear like Milkman, as passive victims they convey understanding and guidance, and even like Pilate, they appear as free-flyers who project a self-sustaining image. But never does their alienation their awareness or their apparent freedom lead to a positive engagement with the community. They remain denatured disengaged and are even killed off. No matter how similar they appear they lack Milkman's possibilities they play no central role. Their dreams if they have at all, remain unfulfilled until the male hero fulfills them. As Simone de Beauvoir says in her *The Second Sex*, the women in *Song of Solomon* 'still dream through the dreams of men'. The lack of full and equal participation in heroic models of myth and history is clearly and consciously illustrated through the character of Pilate like Sula, Pilate's story indicates that she possesses the essences of the existential male hero. Pilate has overcome great odds and obstacles, she has been a woman alone who raises and provides for a family. She lives the life of an archetypal 'running man' whose vision of progress is encompassed in the physical actualizations of her geography book. Pilate embodies the spiritual resources of African-American folk traditions she

appears as a kind of supernatural character an earth mother, a voodoo priestess and contour a mythical story letter. In everyday world, her lack of novel marks her as unnatural. Paradoxically, in Pilate's death we are left with an image of Pilate that offers the only definitive transcendence in the novel. She is the one character, who in spite of her physical restlessness and isolation, has been able to strike a balance and resolve the conflict between a personal and a collective consciousness she lived life of honesty and equilibrium Pilates spirit continues to soar through Milkman.

In this chapter, the researcher has tried to cast light on the major novels of Morrison. Accordingly, *The Bluest Eye*, *Jazz*, *Sula*, *Song of Solomon*, *Beloved*, *Paradise*, *Tar Baby*, *Love* novels are taken into consideration. Her novels are exemplified as vigilantly crafted prose, in which common words were positioned in relief so as to create lyrical phrases and to draw out pointed touching reactions from her readers. Her striking, mythic characters are determined by their own moral visions to great effort in order to realize truths which are larger than those held by the individual self. In *The Bluest Eye*, Morrison shows how society compels on its members an inappropriate set of beauty and worth. This is her first novel, of course, that is about a black girl's desire for the bluest eyes, the symbol for her of what it means to be pretty. The storyline revolves around Pecola Breedlove, who belongs to a very poor family.

Pecola's mother, Pauline works as a domestic servant in a beautiful house that is an evidence of the ideal women. She is a black mammy to the wealthy blonde girl-doll who lives in the beautiful house. The novel portrays a black girl, Pecola Breedlove, at the moment she starts menstruating. She faces destructive events that take control in her life. Her father's persistent sexual abuse, which results in her consequent pregnancy and her mother's denial upon the detection. In reality, the novel gets its climax at the time Cholly starts raping his daughter; The Breed loves represent the failure of traditional family life: Cholly and his wife, Pauline, fail to love their children in the proper way. For their own relationship is stood on brutality after their children are born. Cholly requires a family replica. He is unfaithful and often drunk. He ends his life in prison after destroying the lives of his wife and offspring Sammy and Pecola. Sammy discards the house and his family out of discomfiture while Pecola carries in her body the indelible mark of her father's abuse. Their lives fall to pieces. Pecola finds herself not capable to eloquent her annoyance in anticipation of she makes a decision that her contentment depends upon her having blue eyes. The whiteness of the milk she drinks in the Shirley Temple cup as well operates as a symbol of Pecola's longing to turn out to be like the actress. The storyline makes a scornful attack on the relationship between western parameters of female beauty and the psychological oppression of black

66 female. The fundamental theme and subject of this novel is the fascination of blacks with American values of beauty. That looks as if both unavoidable and vicious. The novel is the tragic story of a black girl's pursuit to accomplish white standards. According to the current American standards, blue eyes, blonde hair, and white skin are the indispensable features to moderate the beauty of a woman. It puts the tragic condition of Blacks, particularly women in America where the racial consciousness yet to exist. Even though the country prides yourself on of providing an atmosphere suitable to the growth of free and frank individuals, without any race or gender bias Afro-Americans. The paperback tells that racism is poisonous to the self-image Afro-Americans. It inter relates the susceptibility of poor black girls and manifests how easily they can become victims to the white society. It is related with the sorrowful story of Pecola Breedlove who belongs to a poor family, which is far away from the normal life of a community. The Breedloves hate themselves. They consider in their own shamefulness which is deciphered into spitefulness for the women of that family. Pecola's mother, Pauline, who works as a domestic servant in a beautiful house. She hates the ugliness of her house, her daughter, her family and herself. She doesn't like her blackness and poverty and imagines herself as undeserving for the society. Morrison's allusion to *Imitation of Life*, put in the mouth of Maureen Peal, the girl most assimilated to the white

culture in the novel, may propose the recognition of Pecola and her mother, Pauline Breedlove, with the main characters of the movie: Pecola? Wasn't that the name of the girl in *Imitation of Life*? . . . The picture show, you know. Where this mulatto girl hates her mother 'because she is black and ugly but then cries at her funeral. It was real sad. Everybody cries in it. . . Anyway, her name was Pecola too. She was so pretty . She thinks the impressive blueness of her eyes makes people keep away from looking at her. She is used to people disregarding her company or making comments about her or her whole family's spitefulness makes her painful. Therefore, her individuality puts up with deep alterations. She personifies all gender, race, and class discriminations in the treatment she obtains from her relatives, friends, and acquaintances. The ugliness of her family is observed on continually through the storyline. It looks as if to be equal to blackness, while white means beautiful. Pauline, Pecola's mother, sets for the surrogate mother who is the ideal accompaniment for the representation of the white family.

The litany frequent all over the narrative refers to the internal needs of black girls. Pecola, Claudia, and Frieda are accordingly influenced by the dream of black subordination. Even though, they demonstrate incapable to turn around their roles, except for Claudia. The novelist proposes Claudia as the narrator. She moves forward. Other

characters are crippled, physically or mentally. They evince an incapacity to resolve problems and meet their anxious survival. Pecola endures from her ugliness and rape, Frieda is molested by Mr. Henry, whose sexual practices are abnormal. Pauline's defective foot makes her attractive to her husband, Cholly, whose own individual divergence derives from sexual irritation suffered for the delight of white men during his adolescence while having sexual intercourse for the first time on his aunt's funeral day. The novel tells that racism is poisonous to the self-image afro Americans.

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Therefore, she can bring back her self-respect. As a result the novel hearts upon the principles of beauty by which white women are judged in America. They are trained that their blond hair, blue eyes and creamy skin are not only breathtaking. Pecola's longing for the blue eyes, the white American standard of beauty, is an exterior materialization of the everlasting need to be esteemed and acknowledged by the white community. The novelist is cognizant of the role class-aspirations play in the minor families. As a consequence, the spotlight in the novel is on racism. In fact, racism is as the most important predicament confronting African people. There are numerous incidents in the novel which hurt Pecola into a sentiment of segregation and ache due to her race. She comes across fifty two year old white storekeeper makes her aware that for many people, she does not really exist. Let alone the whites. Even the black boys mock her at school. Junior, a black boy, makes her the scapegoat for his own pain. Pecola's mother, who works as a housekeeper in a white family, prolific all her love and affection on her employer's children, reserving her taunts and smacks for her own helpless daughter. The basis for the leaning of black people to hassle other black people is, possibly, self-hatred encouraged by white supremacy.

White standards dishonored the minds of black people in such a way that black people extended self-hatred. The master had said, 'you

are ugly people.’ The final act of brutalization and infidelity for Pecola comes when Cholly, her own father, rapes her. Cholly turns to Pecola in the anticipation of liberating her from the dehumanizing frown of all white people and a successive loveless survival. His compassion and protectiveness, on the other hand, regrettably slip into lust and fury which he expresses at Pecola and all those like her 'who bore witness to his failure, his impotence. The one whom he had not been able to protect to spare to cover from the round moon glow of the flashlight' . Cholly's rape of Pecola is, therefore, the bend of his love for Pecola. Pecola's still born child is not only a symbol of his personal violation but of the confined life she has been made to live. Pecola is the central scapegoat of the narrative. She is not only made a scapegoat by her parents, but also by the society also.

At the end of her assessment, Claudia recognizes Pecola's role as scapegoat: All of us all who knew her felt so wholesome after we cleaned ourselves on her. We were so beautiful when we stood astride her ugliness. Her simplicity decorated us, her guilt sanctified us, her pain made us glow with health, her awkwardness made us think we had a sense of humour. Her inarticulateness made us generous. . . .We honed our egos on her, padded our characters with her frailty, and yawned in the fantasy of our strength . Clearly, Claudia maintains that Pecola is in the same way accountable for the role in which she casts. In the end, she

holds Pecola incompletely answerable for her displeased life. Pecola is the character in this novel that makes us feel that blacks are inferior as objects. She experiences all the striking experiences of life. She dreams that she can observe the world with blue eyes and come out of blackness. But no one showers love on her. She endures the realism of racial discrimination and inequality. She becomes mad. Morrison uses several characters and incidents to depict the kind of world into which Pecola has been born and the effect of the myth upon her.

Even Pecola's own mother, Pauline, a black mammy to the wealthy blonde girl who lives in a beautiful house. She consciously and unconsciously passes on certain attitudes towards colour to her daughter. Instead of comforting her daughter, who has been burnt, Pauline speak out words like 'rotten pieces of 70 apple' at the black girls and turns to hushing and soothing the tears of the little pink and yellow girl who is upset by the accident. Pecola feels ugly and stupid beside the little white girl, who represents everything that is 'right.' Pauline's foremost characteristic is her irresistible self-hatred. She is aware of the racial oppression in her life. But she does not make effort to stop the turning. Apart from this she encourages to do all these things. She wears her maid's uniform with pleasure and bends low to the racist strains of the white Fisher family. She does not lament her lot in the house of whiteness and abundance. To a certain extent, she smiles as she performs

the role of surrogate mother of Fisher's young daughter, Polly. She is beautiful and important, made so by the magic of service to white people in the Fisher home.

There is a resemblance between Pauline and the traditional image of black mammy. The black mammy is an all-encompassing character in white American fiction. She is always a dutiful black female servant who endeavors to keep white families. The emptiness of her parent's lives and their own negative self-images is particularly hurtful. Their socio-economic status as poor blacks set them on the periphery of society. But their perception of themselves as ugly isolates them further, resulting in self-hatred. That is the most caustic element in their lives. The novelist insists that Pecola's alienation and sense of unworthiness come out not exclusively from the others' definition but also from her own incapability to rise above. The novelist offers a part of the pattern of black interaction that maintains against the dissolution represented by Pauline's refusal to mother her children, Geraldine's distortion of the concept of family, and Cholly's vicious abuse of his daughter. Cholly Breedlove, literally and essentially a neglected child, is lifted by Aunt Jimmy. His doom of inarticulateness is straightforwardly traced.

The whole thing the readers get from his background, every soreness and insulting gesticulation. Every disgrace moves forward him towards a bizarre and tremendous type of victim. Removing himself

from her... Cholly stood up and could see only her grayish panties, and limp around her ankles. Again the hatred mixed with tenderness. The hatred would not let him pick her up; the tenderness forced him to cover her . As we look backwards at Cholly's life, the readers recognize moderately easily with the hurting of his childhood. The episodes of Cholly's life, with determination drilled out of ordinary Black experience, overwhelm to the humanity both in their magnitude and predictability.

His Aunt Jimmy's death is an event that appears an ordinary Black family memory. In his own family, it was his uncle Rufu's first wife, who was killed by 'them greens.' There are general memories of innumerable funerals where utter sorrow is alleviated. When Cholly and Darlene's sexual encounter becomes a shameful and fearsome experience through the perversity of the brutal and spiteful white men who terrorize them with guns, and when Cholly's reaction to his humiliation is potent abhorrence for Darlene, in its place of annoyance and odium for the white men. It feels that something is wrong with this child and that his irritation, even though directed towards his endurance, is hazardously regressive, a smouldering destructiveness meant at himself and his own. Here, slight revelation of Cholly's misdirection is paralleled in his wife's misdirected fury at her daughter and her friends while in the white folks' kitchen.

Both experience and humiliation at not being able to guard, protect, and concern. Both administer this failure by real keeping away from even an effort at these tasks and the responsibility of censure and inability. Pecola's faith in what blue eyes will achieve for her is just as strong as some of the folk beliefs uttered in the novel. Faith is the most vital aspect in Christianity. Her offering of the poisoned meat to the old dog is equally based upon the conviction that if a reaction occurs, her wish for blue eyes will be established. Her belief that the blue eyes have been granted her may be observed as madness; however, it concurrently fits the reason that has led to that ultimate return. Pecola's necessary aspiration for blue eyes binds her to all supporters in fairy tales and other magical empires. Pecola is further passionate for the reason that she is never given the occasion in any territory like home, school, playground to see anything optimistic in her life. Therefore, Pecola is both the key leading role and Morrison's emblem of unreserved human anguish. The novel presents black girlhood. It supposes heartbreaking predilections.

Like her contemporaries Maya Angelou, Gwendolyn Brooks and Paule Marshall, the novelist believes in the anxiety black girls and women. Morrison feels that girls growing up black and female in a white society over and over again experience the trouble. Obviously, sexism and racism are structures of communal and emotional precincts that have seriously exaggerated the lives of African-American women. Sex and

race become inter related in the history of America. The novel is a study of the various degrees of fulfillment women experience as women.

Therefore, anybody can observe the feminist seeds. Pauline is the central character. Rest of women characters are less noticeable destitute at least economically. The novelist works at various levels. At the first level it works in the white world, represented by the Dick-Jane family that intrudes into the lives of the black children. The second level represents the lifestyles of the Macteer family which survives the poverty and racism that it encounters in Ohio. The third level employs distorted run-on-version of the paragraph stands for the Breedlove family which lives a deformed world being exploited by the ruling class.

The novel shortly became famous in America because of poetic imagery and richly expressive depictions of black America, and the wonderful richness and vitality of her language. It sets in a small midwestern town in Lorain, Ohio during the Depression. Of course, the novel is an attack yet on the relationship between Western standards of female beauty and the psychological oppression of black women. Pecola Breedlove's dilemma, as the young black girl who suffers that blackness criticizes her to repulsiveness and lovelessness, is not only a problem for Black girls and women. Sula not only marks with popular stereotypes of black women in western literature but also marks the permanent impression as one of the few black women heroines who consciously

perform the role of a pariah. This novel got wide popularity than *The Bluest Eye*. It brought Morrison national recognition. It was nominated for the National Book Award in fiction in 1975. It represents a Black community located in the hills above the fictional town of Medallion, Ohio. Moreover, it monitors the status of black people within the larger society which paradoxically is the basis for the adventure and rebellion. It is notable that it features all its women as a class, rather than beautiful ornaments. The novelist brings out her female characters with serenely, emotionally or financially. *Sula* also walks around the cruel nature of white society toward African Americans.

It is also apparent in the very name of the 'Bottom,' a hillside community. It has its origin in the duplicitous white treatment of an emancipated black slave who was promised fertile 'bottom land' along with his freedom. In a resentfully sardonic wind, the whites take over the hillside again when they want suburban houses that will catch the breeze. The novel puts forth that the Bottom society includes both good and evil. The people are used to anguish and continuing evil. Morrison casts the light on black woman as an individual, struggling towards freedom and selfhood. Morrison and Walker speak a similar truth out of their 'Collective Consciousness' and create women who are 'spiritual sisters' though their literary visions are shaped by different perspectives; *Sula* and *Meridian* are 'spiritual sisters,' it is natural that these two

women are quite similar. Meridian is a young, pure, saintly woman of the South who has functioned in the roles of wife and mother.

On the other hand, Sula is a defiant woman of the Midwest who has been neither wife nor mother. Their individual quests for selfhood are precipitated by different personal needs and manifest different attitudes toward human nature. The stages of their journeys towards selfhood are different one. Their formidable struggle, is one in which societies they are leading their lives. Subsequently, they flourish and evolve into a model for psychic completeness and individual autonomy. The negative aspects of their names are most visible when juxtaposed with the empowering names of the women. The men's behaviour, including Ajax's, is less than heroic. Each man leaves a community of abandoned women.

This abandonment becomes the impetus for Era, the paradigmatic woman who rebounds through assertiveness and self-reliance after she and her children are deserted by her husband. Morrison characterizes the quest of a female protagonist Sula, for creating her own self and coming to terms with her identity as a black woman. The novel puts forward the problems and difficulties that black women face. It also tries to explore various shades of their self. There are many important characters in the novel. It focuses on the protagonists Nel and Sula, whom the readers see from childhood to one's death and the other's old age. Sula, her mother

Hannah and grandmother Eva Peace live in a place called Bottom in Medallion City, Ohio. Eva's children Pearl, Plum, and Hannah are vital to the Peace household. Nel, Nel's mother Helen Wright and Nel's husband Jude are important figures to understand their relationships. Shadrack, the town prophet and madman, and Ajax, Sula's lover are also important figures. Nel and Sula are the two basic characters in the novel. Therefore, the novel moves around them. Both come from opposite types of matrilineal lines.

The readers meet three generations of these families. Subsequently, all of Sula's and most of Nel's life patterns are lined out in the novel. Sula and Nel are both twelve in 1922. Although, Nel comes from a home that is rigidly respectable and Sula from one that is permissively free, they mesh immediately because they are both lonely dreamers. Sula starts developing her friendship with Nel at the earlier age. Each girl receives from the other security, love and identity blatantly denied to them in their homes. Nel and Sula are the two sides of the same coin. They stand for the total human personality. Both of them are Morrison's favorite characters since they are symbolic of the good and evil persistently present in the society. Their friendship was as intense as it was sudden. They found relief in each other's personality. They share everything: games, hopes, fears and terrors until Nel marries Jude. Sula is emotional and adventurous and Nel is cautious and

consistent. Furthermore, Nel becomes a slave to sexism and racism and Sula becomes a liberated woman. Sula is born in a family where the woman is supreme. Era and Hannah act as role models to Sula. There is a woman-centered universe. They live in the world they have created, and though they are married, neither Eva nor Hannah is ever known by the man's name she is married to Sula is in quest of her selfhood.

As a result, she is prepared to deny the rules, codes, mores and customs which bring limitations on her life and behaviour. Nel chooses conventional path of home and babies, while Sula leaves their small town for education and adventure. Sula is frightening due to racial and sexual circumstances. She expresses herself that she has no any alternative. She tries to open the new way to her brilliant inner fire. She sleeps even with Nel's husband who then takes the opportunity to desert his wife and their three children. Sula and Nel are represented as two different parts of a human self. These parts are distinct. Both are complementary to each other, but not identical. Although, Sula and Nel have a common vision, their needs and desires are divergent. Sula realizes the fact of their difference. She hold on to Nel as the closest thing to another and a self only to determine that she and Nel was not one and the same thing. The relationship of other to self in this passage, and throughout the storyline, must be seen as different but connected rather than separate and opposed. Sula's understanding of her

relationship with Nel outcomes from self understanding and self-intimacy, a development that Nel's marriage to Jude suspends. Here, Morrison associates marriage with the death of the female, self and imagination. Nel would be 'someone sweet, industrious, and loyal, to shore him up the two often would make one Jude' . After marriage she solidifies into her wifely role, becoming one of the women who had 'folded themselves into starched coffins' . Her meaning of self develops into the community's 'absolute' moral categories about 'good' and 'bad' women groups that effects in her severance from and disagreement to Sula.

Additionally, Sula is an artist as the novelist herself affirms for the reason that she never found a medium and a form. Sula to this time had been acting out only masculine archetypes herself. She makes journey from one town to another town. She never takes root and acting without eros, with self interest only, as when she takes Jude from Nel or puts Eva in a rest home. Except for Nel, she has no identification with other women or with her own feminine self. Sula's nesting impulses are lastly aroused by Ajax and she undergoes an awful dosage of love. She requests him to satisfy all her long-repressed needs and desires for continuity and for family, additionally she allocates all the spirituality and mysticism of the masculine principle to him. Sula wants him to cast the masculine consequently that she can get better the feminine through

their relationship. Although, like most of Morrison's male characters, Ajax wants to fly to transcend; he is not the constant, but somewhat, the airy masculine. He cannot be bound to one spot. He will not, cannot, stay and carry the ledge of Sula's animus so that she can find her own feminine principle. He can only believe Sula as an interim mistress. Sula hits upon out her longing for a home and her own man. Now she endures as Nel did but without the ties of mothering, of accountability to others that hold Nel among the living in anticipation of she finds a way to transform her life.

Nel also has a mother and a community for appropriate support. Sula is severely estranged from both 77 family and community. Sula is an artist who takes only herself as her medium. The novel establishes the pain produced by such willful self-creation and she is left burning up with her values, a real double dose. She has established her home, found her earthy side that establishes roots. She develops the feminine element of water, the harmonizing error of woman that bonds together a family. She has her children. She has some at least mildly satisfying love affairs after Jude leaves. Sula lives out the masculine elements. Therefore, every woman in the novel is one-sided. Sula requires foundation in the feminine principle. On the other side, Nel and Eva have no space for the play of fire and air in their natures. Nel is tied to her home and to an exhausting, tedious work in order to support it. Nel and Eva are too

steady, substantial, to let their creative instincts like flight. Sula's death brought to mind through images of water and fetal positions.

Women writers think death as another opening. Sula herself is an icon of feminine psychology and metaphysics that will assist carry the human soul and psyche. She exemplifies a correlation between feminine archetypes. The novel educates us that women also require to be in lay a hand on with their unlegislated side. Consequently, the novel drives into mysterious space, ahead of the boundaries of identity that male-authored literature has set for us. The novel's structure puts emphasis on the influence of the fundamental of feminine sensibility. Nel weeps for Sula, sheds tears her loss out into the world, cries out her knowledge of Sula own Sula's self: All that time, all that time, I thought I was missing Jude. And the loss pressed down on her chest and came up into her throat. 'We were girls together,' she said as though explaining something. 'O Lord, Sula,' she cried, 'girl, girl, girl, girl, girl,' I was a fine cry loud and long but it had no bottom and it had no top, just circles and circles of sorrow . Nel's weep glowing its bang to time without end. The novel, accordingly, proposes the enormous significance in women realizing how much they do love each other, of how much joy and pain they share. At last, despite the fact that Morrison reveals all the life phases of her women, the final segment of completing the self in old age are decisive to her prototype. Eva is in proficient to make a deep association

with the masculine principle through a man. The novel assigns noticeably more concentration to the world of Eva Peace, her daughter Hannah, and Hannah's daughter Sula. Like Helene Wright, the Peace women are self-financing. They gain their potency not by sticking on to conservative social order. Eva encourages substantial fear in the Bottom community, by and large for the reason that of the gossip that her financial strength was achieved by putting her leg under the wheels of a train in order to collect the insurance money. Having the strength to make this sacrifice for the good of the family foreshadows the moment when Eva lights a fire in her son Plum's bedroom, where he lies in a cocaine-induced stupor. Hannah, like her mother, is independent on a man for her survival.

On the other hand, neither Hannah nor Eva lives in a world without men. Both women love men basically for their masculinity, tempting them into the house to execute diverse desires. Her husband Rekus having died (before the action of the novel begins). She doesn't wish for any type of depth or commitment from these men, nonetheless, just the physical pleasure of human touch. Eva takes pleasure to engaging men in games of checkers (which she wins) and stimulating conversation and debate. Even with one leg, Eva has sex appeal to the men of the Bottom, who are fascinated by her remaining leg. Because Hannah and Eva make the men of the Bottom feel good about

themselves, they are able to get what they require from men without estranging them.

It is the friendship of Hannah's daughter Sula and Helene's daughter Nel. The girls, one from a strict home, the other from a wild one, bond so closely that they become 'two eyes and one throat.' Each gets from the other what she is missing, or has not gotten from her own environment. Nel loves the open atmosphere of the Peace house, while Sula soaks up the quiet elegance and decorum. Sula has inconsistent nature, models independent thinking and strength of conviction for Nel. As the two girls become women. However, the social and cultural prospects by which women is allocated value hand out to divide them. Nel gets noticed by Jude Greene, whose gaze serves to select Nel away from Sula. Jude's personal consideration clandestinely pleases Nel. Nel be unsuccessful to distinguish, on the other hand, that she has switched a supposed confidence for a very real one. The closer courtship brings Nel to marriage with Jude. Sula, holds Nel throughout the process, leaves Medallion straight away after the wedding, both for the reason that there is no place for her in Nel's recently attained conformist position and as she needs no role of it. Part II of the novel illustrates the adult lives of Nel and Sula and explains the sustained struggles of the Bottom community to stay alive. In the intervening 10 years between Sula's departure and return, Nel has faded in her marriage to Jude, and the

Bottom has also started to fall apart. Sula's come back distresses both the community and her friend.

Even though Nel's marriage and family life answers in her complaint to the Bottom and its principles. She comes to life when Sula returns, recuperating the joy she'd enjoyed in their girlhood friendship. Conversely, when she determines Jude and Sula naked in her bedroom, she can't understand what she perceives as a betrayal. Jude leaves town and, at the present without Sula's friendship, Nel undergoes entirely blank and meaningless. The people of the Bottom hear of this incident and condemn Sula. Because they feel Sula lives alone, who put her own grandmother into a nursing home, and who (the rumor goes) sleeps with white men. They treat her as an outsider by the community. The Bottom doesn't identify Sula's role. Sula's background did not teach her to comprehend the idea of ownership. When Sula starts on to display symbols of possession and desire for commitment, Ajax leaves her. Lonely, Sula becomes sick. After a final 80 confrontation with Nel, who has come, duty-bound, to see if Sula needs anything on her deathbed, Sula dies. In the wake of Sula's death, the community begins again it's casual and hardhearted ways. Nel carries on to live as a righteous woman of the community, visiting the sick and aged and volunteering at the church. The shock of Eva's indictment causes Nel to reorganize her relationship with Sula, and she breaks down, mourning the loss.

However, people form identity and the importance of selfhood are major themes in *Sula*. Helene Wright vigilantly boats a self she can sustain only in the upside-down world of the Bottom; outside, in the world of 'separate but equal,' she has exposed of her humanness and humiliated at every turn. The horrors of war having shattered his identity, Shadrack becomes insane until he is able to confirm his identity by locating his reflection in a toilet bowl.

The three Deweys, as they become indistinguishable from each other, become progressively crazy, their communications with each other inscrutable to the outside world. They stay as immature in adulthood as they were the year Eva acquired them. As Nel becomes involved with Jude, and Sula with Ajax, the two women try to find to define themselves through the male stare. They slowly are unsuccessful to recognize themselves as individuals. Lack of personal identity, whether one is prevented from developing it, or is gradually stripped of it in the course of succumbing to powerful cultural conventions, leads one to lose a sense of self. From a political viewpoint, the novel conveys a message about the way racial inequality is customary and institutionalized.

The values of the dominant (white) culture are detained up as a paradigm for triumphant living. However, the black community in the novel is first betrayed about, and then deprived of, rightful means of

living by those values. The black men of Medallion, keen to pertain their energies toward contributing in the capitalist economy. They are starved of the opportunity to work on the New Road, valuable work that would have conferred upon them a measure of dignity. 81 This theme of instability is boomed in the way things in the Bottom fall apart. Chicken Little's death after he slides from Sula's clutch; the collapse of Nel's marriage; Ajax's incapable dreams of airplanes and his real flight to Dayton; the crumple of self-respect and harmony among the Bottom women in the wake of Sula's death; and the landslide that kills many community members in the novel's final tragedy. These incidents display the cost of living in a world whose leading values endorse not integration but disintegration.

Through the end of the Bottom community and the relationships shaped within it, the novelist manifests the consequences for Black Americans. Morrison works on the concepts that formed her previous five novels while establishing an entirely different sort of narrator and structuring the novel to 'play' as a jazz composition. The key design, encouraged by a photograph in James Van Der Zee's *The Harlem Book of the Dead*. The disappointed middle aged couple Joe and Violet Trace find themselves in catastrophe when Joe has an affair with an 18 year old neighbor, Dorcas, whom he loved 'with one of those deep down, spooky

loves that made him so sad and happy he shot her just to keep the feeling going' .

Dorcas, like the woman in Van Der Zee's photograph, declines to tell anyone who shot her or to search for lend a hand as she gently dies. Violet after that receives the nickname 'Violent' when she appears at Dorcas's funeral and attempts to cut the dead girl's face. The storyline turns to the questions of how and why the characters created this series of events. More than a few subplots widen, each of which entails a return to Southern origins from the present in New York City, and each of which discloses the major characters as orphans. The tale of love, passion, and murder, then, is shot through with the agonizing legacies of slavery that have also well thought-out Morrison's earlier novels, above all the all-time exploration for parentage, ancestry, name, and home. The narrator of *Jazz* is finally unlike any other in Morrison's organization of work. The narrator is concurrently nameless, personal, and omniscient committing herself to neither first person or third person. This tone, which asserts to be both personified and intangible, is frequently implicit to be the voice of the actual book. Subsequently, by aggressively longing the reader relationship and imploring the reader to 'make me, remake me' , the narrator/book turns into, like *Wild* and *Beloved*, a hungry, desiring, needy, not quite human presence. Since she has a inclination in the direction of the untrustworthy.

The readers comprehends that to go through into the narrative is something we must do cautiously, considerately, and with wisdom of individual accountability for the story that we help 're-make.' By focusing on Jazz, Morrison invokes the particular position of African-American artistry and creative work in a white-dominated society. Like Jazz, her prose style borrows from and collaborates with European-American traditions but always finds its roots and focus in her African ancestors. Morrison has used the mode of Jazz to depict the experience of black community in the city of New York during 1920s, a decade itself known as the Jazz Age.

Through a meticulous use of the Jazz idiom, Morrison relates the story of Joe Trace and his wife Violet, both of whom had train danced to the City, leaving behind all the traumas of their childhood. With Jazz, Morrison has established herself as one of the truly original novelists at work in the world today. The energizing, life-giving force of Jazz originates from mystery, continues with surprises and ends in a sense of renewal. The novel is inspired by a whole range of human feelings. As the complicated story moves along, it modulates back and forth in sometimes much unexpected ways.

In the end, human passion is urged on as a creative force, with the narrator telling us that we are 'free' to 'remake.' Jazz reiterates the black folk nature of Morrison's inspiration. The novel like a Jazz piece goes on

and comes back again and again to the dominant issue of human passion. Like the musical mode of Jazz. It uses familiar material to express various sentiments, uniting performer and the audience. The fictional mode of Jazz establishes an instant contact between the characters and the reader. 83 Jazz is the story of African women that Morrison is most anxious to present because it is only they who experience the triple oppression of gender, race, and class.

She takes a current problem facing African people, relates it to problem African women confronted in the 1920s, and shows that the solution then and now remains the same. Violet finds herself through her relationship with Dorcas, Alice Manfred and Felice. It is the identification of self with the black women that leads Violet to discover the real 'me' as she goes out in search of Dorcas' past and en-counters Alice Manfred, Dorcas' aunt. Unlike Jadine in *Tar Baby* who rejects her culture and solidarity with those black women who help her confront reality. Violet accepts the influence of various black women on her life. Dorcas, Alice, and Fe-lice not only lead Violet to self-discovery but also help her work on her relationship with Joe Trace.

Jazz continues this tradition of signifying, assimilating and advancing the mutuality of theme and structure. Just as in Jazz, the story and the telling of the story are one, so in the novel, theme and structure blend together to suggest the unity that must exist among African

women. Thus, Morrison succeeds brilliantly in her novel *Jazz* in arriving at the solution of gender solidarity, in terms of fictional art, for the dilemma of African women. As a committed fictional artist, she drives home to us the need for sisterhood in the African community through which communication, not silence, will forge the way toward a healthy, wholesome future for all people of African descent, especially women. And with this hope and attitude, Morrison finishes her ambitious trilogy about the historical odyssey of African-Americans, proving herself as one of the most important international novelists of present time.

In *Song of Solomon*, Morrison again explores the making of a self. The narrative brings out it is a departure for Morrison in that the protagonist is not female but a young man, Milkman Dead. Milkman brought up in a happy, insulated, middle-class African American family. This storyline evinces, Morrison links the themes of memory, the search for personal identity, family and community bonds and conflicts, friendship, and the recovery of family and racial history through oral reminiscences and communal folklore. *Song of Solomon* received both the National Book Critics Circle Award and the Friends of American Writers Award. The novel established Morrison as a major American writer.

This was also her debut novel with a male hero. The major issue of the novel is the use of black mythology and the centre light is of black

culture. It is the story of Milkman, his father Macon Dead II, mother Ruth Foster Dead, sisters Magdalene called Lena and First Corinthians, and Aunt Pilate Dead, her daughter Reba and granddaughter Hagar. On the other hand, Milkman is linked with his father and his values, and subsequently with his aunt and her values. Macon Dead II is, 'more white than black.' He is meticulously Eurocentric while Pilate is Afrocentric in her outlook and vision. Pilate, Reba, Hagar, Ruth, Corinthians and Lena walk in quest of fulfillment. Except for Pilate, no other woman is able to recognize and appreciate her place in black American society.

On the other hand, Pilate confronts the very social order that declines to admit her. Therefore, she thrives in generating a matriarchal social order. Like Eva, she looks after her family and controls over it like an exact matriarch. It is third novel of the novelist. The novelist forms reminiscent imagery of urban northern life that is compared against rural Southern life for four generations of an African American family. Profoundly, covered with folklore that remains African and Southern culture lively even among the city dwellers. The narrative discloses a distressing and intimate searching of the family of Macon Dead.

The novel opens as a man 'flies' to his death from the cupola of Mercy Hospital in 1931. This event provokes the third Macon Dead's birth in the same hospital. Milkman's father, Macon Dead the second,

conquers worldly success as a businessman but undergoes personal and social isolation. He scorns his wife. He contempt's the black tenants who live in his tenements. He is 85 estranged from his sister, Pilate and has but one piece of advice for his son, Milkman. Milkman fits in to a new class in American urban life. He is wealthy for the reason that his father, Macon, is a slumlord, the new urban black version of the Southern whites who murdered Macon's father to steal his land. The Milkman lives on the fringe of his culture, oblivious to those who help and hinder him, resent and worship him. He is insensible of his lineage. He is untouched by his family. He is cavalier in his treatment of others. He lives greedily among the strangers 'From the beginning, his mother and Pilate had fought for his life, and he had never so much as made either of them a cup of tea' (SS 335). Even though, the women take pleasure in the privileges of their men's wealth. They are not yet able to go beyond their slavery. Ruth is treated as a slave by her son and with total disregard by her husband; Milkman's sisters have no place in either black or white society. His cousin and then lover Hagar is caught up in the materialism of urban life. Milkman is a sympathetic personality whose life hazarded from the beginning, regardless of his self-centeredness. Barbara E. Cooper observes: On Solomon's Leap, he understands how little value there is in property and how priceless are family relationships and connections. By losing everything in search of

gold, Milkman is released from the burden of his self-indulgence. Like the peacock, he was weighed down by his vanity and greed. However, when he sets aside this deadening weight, he finds a life-giving treasure in family history and remembrance . . . . (156) Characters draws from their names from 'yearnings, gestures, flaws, events, mistakes, weaknesses' (SS 333). Macon Dead, Sing Byrd, Guitar, Railroad Tommy, Hospital Tommy, Empire State ('he just stood around and swayed' [SS 333]), the Seven Days. The Dead women's names are nerved blindly from the Bible.

Pilate, named by the word her illiterate father logically 86 uninspired from the New Testament, wears the piece of paper that bears her name in a brass box suspended from her ear. Song performs a connected role in the storytelling. Pilate sings for Milkman at his birth, Milkman sings for Pilate at her death, children sing the songs of African childhood, and all the way through, like a Shakespearean chorus, the nostalgic, true voices of Pilate, Reba, and Hagar remind the voices of their ancestors.

The novel takes Milkman on a pursuit for his family's lost kismet. However, he determines his true heritage. He reconnects with his past. He uncovers himself. He reveals the human truths that forge African-American, and without a doubt all human record. The storyline puts the entire lives of varied characters than *The Bluest Eye* or *Sula*. It puts on

monitor the effects of middle-class standards on black families. It also marks an investigation of African-American culture.

It manifests several myths that illustrate the concept of the racial experience. The novelist gives further details about the tribulations of black American life mentioned in *The Bluest Eye* and *Sula*. She explores one more significant breadth of the black experience. The novel narrates the saga of a black family. Ruth Foster, her husband Macon Dead and their children Milkman Dead, Corinthians and Lena. Ruth is contrasted to Pilate, an aunt of Milkman, whose daughter Reba and granddaughter Hagar lead free lives that contrast markedly with Ruth Foster's daughters Corinthians Dead and Lena Dead. Ruth's son Milkman Dead, the middle-class leading role, must be considered against his friend Guitar. *Song of Solomon* received both the National Book Critics Circle Award and the Friends of American Writers Award.

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In this novel, Morrison depicts not a self-contained black society but an onstage interaction between blacks and whites. The novel contrasts two families, a white family of masters and a black family of servants. The white family consists of a retired candy maker, Valerian Street, and his wife, Margaret, once the 'Principal Beauty of Maine,'

who is now in her fifties. The couple's only son, Michael, lives abroad; his arrival for Christmas is expected and denied by various characters. The black family consists of Sidney Childs, who is Valerian's valet and butler, and Sidney's wife, Ondine, who serves as cook and housekeeper. They are childless, but their orphan niece, Jadine, plays the role of their daughter. (Valerian has acted as Jadine's patron, paying for her education at the Sorbonne.)

The novel is found on a newspaper clipping about a fugitive slave in Ohio who killed her own infant rather than sees her return to bondage in the 88 South. In the novel, gender oppression is not an observable problem that subsists between African men and women, but is one that exists within the context of an economic relationship between master and slave. Race is simply an afterward explanation for the oppression of the African people. Undoubtedly, then Morrison's preference of location is relevant in crystallizing the nature of the African oppression, for the economic basis of both race and gender oppression is unobscured in slavery.

The novelist's feminist consciousness is known an original breadth through the depiction of Sethe. She recommends in the novel united class struggle in opposition to capitalism as the merely practical answer likely for the African people in the white-dominated American society. It discovers the most subjugated phase of slavery in the history of African

people. Consequently, the author has luminously accomplished something in her effort to make this novel indisputably political and irreversibly striking.

It is a striking storyline concerning the endurance of the inheritance of Slavery. It is as well a narrative of the origins of a culture and of a people whose, livelihood on the periphery of life and death. They have administered to produce that culture and to remain their past alive. Morrison's awkward concern in the carnival of black woman's potency, their values and beliefs, shoots from a longing to correct the incorrect that have been historically leveled against black women. She inquires about to rejoice the legends of black women like Baby Suggs and Sethe, and interlace their dreams into myths that tolerate us to recuperate their history. The novel puts forward, life is hell. But togetherness, shared experience and brotherly love assist the characters to continue to exist. Therefore, the narrative becomes the conscious novel. It creatively embellishes an unforgettable blend of the past and present experiences. It is set in 1873 outside Cincinnati, Ohio.

It narrates various extensive flashbacks that center on several facets of the slave era of American history: the horrors of the Middle Passage, the lives of slaves on a plantation, and the impact of the Fugitive Slave Act. *Tar Baby*, a modern version of the folk tale. It was published in 1981. Toni Morrison was featured on the cover of

Newsweek. It is also interesting to note that never before had this happened to a black American woman writer. This is set in the French West Indies, outside of the predominantly black community and outside of the borders and protections of life in the United States. Noticeably, it was also her first book with white people as central actors. It is a truthfully public novel regarding the situation of society probing the relationships between blacks and whites, men and women and civilization and nature.

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Noticeably, it was also her first book with white people as central actors. The novel is a truthfully public novel regarding the situation of society probing the relationships between blacks and whites, men and women and civilization and nature. It is packed with allusion of African-American folklore and mythology. It is a study of the struggle of Jadine, to come to terms with her modern materialistic aspirations. She loses her

roots from the white as well as the Afro American world in her struggle for fulfillment.

She becomes a double orphan, a pariah figure. Earlier, she has lost her father and mother. She has been adopted by her Uncle Sydney and Aunt Ondine Child. Sydney and Ondine Child work for a white family, who is under the protection and care of Valerian and Margaret Streets. Therefore, she is divorced from her touch with the world of both the streets and the children. Thus, the novelist portrays the problems of a contemporary black woman through Jadine. The novel is not largely a black 90 feminist text.

Furthermore, it is a text that discloses how cultural uncertainty can last part Afro-Americans in tragedy. The novel is a fable. It is a story in which values are put together and uncovered. It comes into view to be basically the story of futile love-affair between a man and a woman with absolutely contrasting values and lifestyles. It is about the inequality. The novelist witnesses between the women of her remembered past and the women of the present embodied in the character of Jadine. Her mission is for psychic completeness, although because she does not pay attention to the warnings that come to her in a variety of shapes. She feels an unsuccessful commencement.

Certainly, her search for completeness is abortive as she acknowledges values and morals of white middle-class culture. She

throws out the very cultural edifices of race and mothering that could cure and convert her perception. Jadine's breakdown to hold a maternal role detracts critically from her veracity. Susan Willis remarks about Jadine's cultural exile: As the individual whose cultural exile is the most profound, Jadine is haunted by waking visions, born out of guilt and fear. In her most terrifying vision, a mob of black women some familiar, some only known by their names crowds into her room. Revealing, then waving their breasts at her, they condemn Jadine for having abandoned the traditional, maternal role of black women (TB 37).

The novelist unmistakably discloses her stance toward black life and black accountability. It offers a comprehensible depiction of class struggle. It is the struggle between the ruling class and the subject class. Morrison's consciousness is mirrored in her aptitude and promise to discover the relationship between class, race and sex. Unlike Pecola who struggles with the issue of racial esteem, and Sula who struggles against the traditional role of African women, and Milkman, who independently struggles with the matters of 91 race and class, in the Tar Baby Jadine with her fiancé must struggle to decide the contrasting class interests for connecting. The novel evinces Morrison's own lucidity with reference to irreconcilability of the interests of the ruling and subject classes.

Of course, she unmistakably discards futuristic capitalism. Thus, it mirrors Morrison's sharp and sensitive class-consciousness both

thematically and structurally. It is Morrison's fourth novel. It is quite different than her previous and subsequent works in noteworthy ways. Some of its central characters are white; it is set outside the United States, on the fictional French Caribbean island of Isle Chevaliers; and it takes place in a time contemporary with the book's publication. While the novel marks Morrison's marked qualities.

Grand thematic concerns, preoccupation with the lives of black women, sensuous prose, breath-taking lyricism, schematic characterizations; its occasionally intrusive, essayistic narrative voice; and its puzzling conclusion. The novelist relinquishes the complicated examination of life in African-American communities. This is not simply the love story between Jadine Childs, a light-skinned, Sorbonne-educated fashion model, and Son (William Green), a product of the rural South and a fugitive from a murder rap. Their romance shows against the backdrop of the fragile interracial and class arrangements at L'Arbre de la Croix, the island home of Valerian Street. After Valerian's wife, Margaret, finds out Son hiding in her closet, Valerian invites the rank and disheveled intruder to sit down to dinner with him. She gives him a new set of clothes, and sets him up in the guest room. Valerian's behavior horrifies his wife and rankles his servants, Sydney and Ondine Childs (Jadine's aunt and uncle), who view Son as a dangerous 'swamp nigger' and resent the high-handed treatment their boss accords to this

uncouth stranger. Son's presence soon begins to disrupt the tenuous harmony of L'Arbre de la Croix's plantation-like domestic order and brings simmering personal, cultural, and class antagonisms to the surface.

The storyline arises mainly on the traditional family. Neither Michael, the Streets' only child, nor the other guests arrive. And the dinner turns explosive after first Son, then Ondine, questions Valerian's firing of Gideon. It turns into above all the story of Jadine and Son's relationship after the Christmas dinner. Here the novelist takes an opportunity to find the thematic oppositions between white and black culture, city and country, North and South, and civilization and nature.

At the outset, their romance supposes fairy tale qualities, however personal and cultural differences rapidly make difficult the relationship. The more cosmopolitan Jadine feels at home in New York, but Son insists they make an extended visit to Eloe, his all-black hometown in northern Florida. This is a place a son considers the best in the world. The novel as a virtual allegory because Jadine, a cultural orphan deceived by the allures of Western civilization. The novelist has created these two powerful characters. The novel's open-ended conclusion finds Son bac 93 Morrison is famous for overarching thematic concern in her works. She primarily dealt with the issues of African-American female identity in the contemporary world. Her works offer complex

examinations of problems within the African-American community, power dynamics between men and women, and issues of racism in relations between black and white America. She shows primary interest in dealing with the experiences of African American women. She had the quest for individual identity which was integrally intertwined with their community and their cultural history.

Thus, Morrison succeeds brilliantly in her novel *Jazz* in arriving at the solution of gender solidarity, in terms of fictional art, for the dilemma of African women. As a committed fictional artist, she drives home to us the need for sisterhood in the African community through which communication, not silence, will forge the way toward a healthy, wholesome future for all people of African descent, especially women. And with this hope and attitude, Morrison finishes her ambitions' trilogy about the historical odyssey of African Americans, proving herself as one of the most important international novelists of present time.

Her novel, *Paradise* continues Morrison's long-standing project of memorializing (or remembering) details of African-American history that have been ignored by mainstream accounts of what it is to be American. This time, though, Morrison is also carefully interrogating that project. The novel continues the meditation on reading and readership that characterizes *Beloved* and *Jazz*; at issue as the readers read is how anybody can accurately and ethically brood over the story.

Her first novel since being awarded the Nobel Prize in 1993, *Paradise* continues Morrison's long-standing project of memorializing (or remembering) details of African-American history that have been ignored by mainstream accounts of what it is to be American. This time, though, Morrison is also carefully interrogating that project. Not only does *Paradise* seek to fill in gaps in the American 'grand narrative' of history, but it scrutinizes the process of re-creating 'grand narratives' in its depiction of the town of Ruby. In this way, the novel continues the meditation on reading and readership that characterizes *Beloved* and *Jazz*. Inspired by an advertisement for an African-American town that Morrison came across in a late 19th-century newspaper that read, 'Come prepared or not at all,' *Paradise* takes root in a specific and largely unrecorded historical situation, the westward migration of former slaves into Oklahoma territory following the Civil War. Ruby is an all-black town that has managed to survive as such into the 1970s, when the novel is largely set.

The angry, inflexible men find exquisitely blamable victims in a group of wayward women residing in a house, known as 'the Convent,' at the edge of town. The violence of the eventual clash of the two groups and the town's irrational and uncompromising drive to maintain its integrity in the face of a world spinning out of control (i.e., the 1960s) are summed up and foreshadowed in the first line of the novel: 'They

shot the white girl first' (P 1). This strict patriarchy is contrasted with the loose atmosphere of 'the Convent,' which is actually an embezzler's lurid mansion turned Catholic 'asylum' for Native American girls and mostly abandoned by the 1970s, although the harried women who come across it do seek 'asylum' with Consolata, the last remaining occupant. At a glance, the Convent is a female centered utopia, but actually the women there are as lost and damaged and in some cases as morally bankrupt as the men of Ruby. It is not until Consolata shakes off her alcoholic haze and forces the women to come to terms with themselves and each other that the Convent begins to represent a real 'haven' or utopia.

It is at this point, however, that the men of Ruby gun down the women in cold blood. Morrison's Pulitzer Prize winning novel *Beloved* (1987) mirrors Afro American feminist consciousness successfully. It is related with the life of a female slave, Sethe, who kills her own daughter to put off her from slavery. It is the narrative of a black female slave, Sethe, who becomes conscious of her 95 subhuman position on the Sweet Home Plantation which confidentially forces her to enlarge a pursuit for sovereignty.

Morrison's Feminist consciousness is known an original breadth through the depiction of Sethe. It holds Morrison's most unexpected and magnetic womanish remembrances of things past. She recommends in

the novel united class struggle in opposition to capitalism as the merely practical answer likely for the African people in the white-dominated American society. It discovers the most subjugated phase of slavery in the history of African people.

The novel is found on a newspaper clipping about a fugitive slave in Ohio who killed her own infant rather than sees her return to bondage in the South. In the novel, gender oppression is not an observable problem that subsists between African men and women, but is one that exists within the context of an economic relationship between master and slave. Race is simply an afterward explanation for the oppression of the African people. Undoubtedly, then Morrison's preference of location is relevant in crystallizing the nature of the African oppression, for the economic basis of both race and gender oppression is unobscured in slavery. Consequently, Morrison has luminously accomplished something in her effort to make this novel indisputably political and irreversibly striking. It is a striking storyline concerning the endurance of the inheritance of Slavery. It is as well a narrative of the origins of a culture and of a people whose, livelihood on the periphery of life and death.

They have administered to produce that culture and to remain there the past alive. Morrison's awkward concern in the carnival of black woman's potency, their values and beliefs, shoots from a longing to

correct the incorrect that have been historically leveled against black women. She inquires about to rejoice the legends of black women like Baby Suggs and Sethe, and interlace their dreams into myths that tolerate us to recuperate their history. By use the kind of description in which each character becomes part of his or her own history. It puts together in coverlet fashion. Morrison be reminiscent us that the oral tradition is so well-built in black 96 culture that it is unmoving living. The stories of different characters bear observer to the past, to the struggle of black slaves to live and break out to freedom. Vital in her investigation of the shared answer to the African oppression is the slave setting, for it hands out to improve the theme of the novel by canvassing up the dialectical relationship between problem and solution. The solution to the trouble takes place from the circumstances that generate it.

At the same time, Morrison's setting has to be one in which the stratagem for deciphering the problem is not only obviously marked but also unavoidable. For, she appreciates that the clarification then is the solution at this time. Morrison creates a manuscript imaginative by symbols representing separation and rebellious of the linear institution of the western world in order to make.

On the other side, she forms such a text in order to summit to solution which is collectivism. The novel puts forward, life is hell. But

togetherness, shared experience and brotherly love assist the characters to continue to exist. Therefore, the narrative becomes the conscious. The novel creatively embellishes an unforgettable blend of the past and present experiences. The central character is Sethe, a former slave who runaway from Sweet Home, a Kentucky plantation. She gave birth to her daughter, Denver. Sethe flees to a woodshed where she plans to kill her children because to protect them from having to live as slaves. She is successful in killing only one before the slave catchers find her. Sethe trades 10 minutes of sex for one word on her daughter's tombstone, once freed from jail. After the death of Baby Suggs from despair and the flight of Sethe's sons, Buglar and Howard, Sethe and Denver live peacefully if somewhat claustrophobically with the ghost. The arrival of Paul D, a former Sweet Home slave, distresses the sense of balance of the household as he sets off Sethe's recall of the past. He deports the ghost, only to be later forced out in return by the existence of an eccentric and weird young woman named Beloved, who came into view unexpectedly in the yard of Sethe's home 97 and starts to take over her life. 'Both Sethe and Paul D understood how slavery inhibited their ability to have 'a big love' whether for children, for friends, or for each other' (Collins 181).

The storyline confronts linearity: multiple narrators, moving back and forward in time, displays a wide range of experiences, speaking in

fragments, in poetry, into and out of Euro-American and African-American traditions of literature, folklore, and song. For the reason that of its complication, 'its richness and texture . . . Beloved can and should generate many and various, even contending, interpretations' (Christian 5). The novel puts varied literary influence of slave narratives. The novelist has affirmed the significance of slave narratives and other historical documents. She has been reserved to consent to for the placing of her novel into the Euro-American literary tradition, viewing that criticism that validating it by annoying to recognize black writers with accepted white writers. Ultimately, Sethe realizes that the past cannot be declined but in its place must be turned down. There are big gaps that cannot be crammed yet again wounded that are not to be disregarded. Morrison's characters must hold close as best they can the love and life forget to them in the consequences of terrible loss. This is a serious story. Morrison's novels have been almost universally praised by reviewers, and have been the subject of numerous academic books and essays in the fields of gender studies, ethnic studies, postmodern theory, literary theory, and cultural studies. Many critics praised Morrison's complex treatment of issues of African-American identity in her novels as various influences shaped the author as an artist which is important to study in connection with the aspect under scrutiny.

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