3.0 Preliminaries

C.G. Jung is of the opinion that the mother archetype appears in an infinite number of ways. One always gets interacted with this archetype is the woman, or women, who play the role of mother or mothers: “First in importance are the personal mother and grandmother, stepmother and mother-in-law” [Jung 1967:81]. One’s biological mother, therefore, necessarily shapes and informs the notion of “mother”. He then includes: “Any woman with whom a relationship exists—for example, a nurse or governess or perhaps a remote ancestress” [Ibid]. Jung also talks in his Archetypes about “mothers in the figurative sense” [Ibid]. While discussing the positive qualities associated with this archetype, he writes, “maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all that is benign, all that cherishes and sustains, that fosters growth and fertility. The place of magical transformation and rebirth … are presided over by the mother” [Ibid: 82]. He then writes about the negative manifestations of the archetype, “anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate” [Ibid]. In this chapter, the researcher examines how the women characters in Toni Morrison’s selected novels entitled The Bluest Eye (1970), Sula (1973), Song of Solomon (1977) and Beloved (1987) interact with this archetype, whether in its positive or negative manifestation, first of all their “biological mothers” and then with “other-mothers”.

3.1 The Bluest Eye: Story of Negative Socialization

The Bluest Eye is the debut novel of Toni Morrison. It is mainly the story of negative socialization of Black people, especially of, black mothers. Miss Pecola Breedlove is the protagonist of the novel. She is
the teen-aged black-ugly-poor girl. The story of two more teen-aged black sisters namely Frieda and Claudia MacTeer is cleverly interwoven with the main story of Pecola. Toni Morrison wants to disclose the fact that how the lives of girls like Pecola get greatly damaged by the influence of American standards of beauty. The writer, in other words, tries to show the tragic consequences of socialization upon the enslaved black women, through the white destructive weapons like racism, capitalism, classism and sexism.

Miss Pecola Breedlove is the daughter of Mr Cholly and Mrs Pauline Breedlove. Her father is an uneducated and unemployed drunkard. Mrs Pauline is also an uneducated woman. Being Black and poor, they have no social-standing. Due to the surrounding situation, they have already been negatively socialized:

They (the parents of Pecola) lived there (in storefront house) because they were poor and black, and they stayed there because they believed they were ugly. Although their poverty was traditional and stultifying, it was not unique. But their ugliness was unique. No one could have convinced them that they were not relentlessly and aggressively ugly... You looked at them and wondered why they were so ugly; you looked closely and could not find the source. Then you realized that it came from conviction, their conviction [TBE: 28].

It means that they are fully convinced that they are not only black but ugly too. In the previous chapter, this point has already been discussed that how in the process of socialization, the body and the psyche of the enslaved black gets damaged and battered. In the process, the victim starts to hate him or herself. The person then hates own family members,
hates own culture. He or she doubts against one’s own identity as a black person

Pecola Breedlove has been insulted, humiliated and exploited at every stage of her life. Just after her birth, her own mother disapproves her by saying, “But I knewed she (Pecola) was ugly. Head full of pretty hair, but Lord she was ugly” [TBE: 98]. Her father is nothing but a bull. He has no idea about the family. He does not recognize the limits between relations. He rapes on Pecola and makes her life highly tragic and unbearable. Her elder brother Sammy is useless.

Pecola’s tragedy is due to her alienation from family, friends and the black community of Lorain. All she has learnt about herself from school, from her friends and the world around is that she is black, poor and ugly. Trapped in a world of taunts and threats, Pecola craves for love, but there is none to convince or reassure Pecola of her-worth. Even, her brother Sammy is not a companion at home or outside [Swain and Das quoted in Mittapalli and Gorlier 2007:91].

Outside the house, she has also been hated and insulted. In school, teachers do not prefer to look at her even only for roll-call. Students are not ready to share double-desk with her. No student likes to get his name connected with the name of Pecola:

She (Pecola) also knew that when one of the girls at school wanted to be particularly insulting to a boy, or wanted to get an immediate response from him, she could say, “Bobby loves Pecola Breedlove! Bobby loves Pecola Breedlove!” and never fail to get peals of laughter from those in earshot, and mock anger from the accused [TBE: 34].

The old store-keeper is also not ready to touch her little and delicate fingers while taking money from her hand in exchange of candies. Pecola
then realizes that she is hated and insulted because she is black and ugly. “Long hours she (Pecola) sat looking in the mirror, trying to discover the secret of the ugliness, the ugliness that made her ignored or despised at school, by teachers and classmates alike” [TBE:34]. Thus, she starts to hate herself and wants to be beautiful and loved. She then prays to God for blue eyes without fail every night. In this way, Pecola becomes the victim of damaging influence of American standards of beauty. K Sumana puts it:

The pivotal idea in the novel is the domination of blacks by the existing American standards of beauty – blue eyes, blond hair and white skin. It deals honestly and sensitively with the damaging influence of white standards and values on the lives of black people...It examines how the ideologies, perpetuated by the institutions controlled by the dominant group, influence the making of self-image of black women, thereby exposing the devastation caused by white cultural domination in the lives of African-Americans [1998:50].

The sisters Frieda and Claudia, like Pecola, have also been neglected, insulted at every stage of their lives. But the MacTeer sisters boldly face the situations, because of their parents’ love and backing for them. Claudia, one of the narrators of the story, introduces her family’s much better social standing than that of Pecola’s. Frieda gets molested by the roomer Henry. The shocking thing is that both the sisters too treat Pecola as a scapegoat:

All of us - all who knew her (Pecola) – felt so wholesome after we (the MacTeer sisters) 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 humor... We honed our egos on her, padded our characters with her frailty, and yawned in the fantasy of our strength [TBE: 163].

The intra-racial prejudice relating standard of living, richness among the African-American people is also one of the main factors behind the negative socialization of other inferior blacks. Pecola and her mother Pauline also become victims of these intra-racial prejudices among their community. There are three minor families. They, for their social status and economic and political advancement, exploit their own people in order to come close to the ruling class. Maureen Peal, Louis Junior and Rosemary Villanucci are the representatives of these families. Maureen Peal and Louis make a great scar on the mind of Pecola. The women of these families are fake and frigid. They deny their blackness and sexuality, and try to get rid of the funkiness:

The dreadful funkiness of passion, the funkiness of nature, the funkiness of the wide range of human emotions. Whenever it erupts, this Funk they wipe it away; where it crusts, they dissolve it; wherever it drips, flowers, or clings, they find it and fight it until it dies. They fight this battle all the way to the grave [TBE: 64].

3.1.1 Mrs MacTeer and Others: Good Mothers

In the present novel, six mother-characters, either major or minor, have been portrayed. Out of six, three mothers namely Mrs MacTeer, Great Aunt Jimmy and Mrs Geraldine have definitely interacted with the positive manifestation of the maternal archetype. Mrs MacTeer is both “personal mother” and “other-mother”. Mrs MacTeer and Great Aunt Jimmy are good examples of what Patricia Hill Collins calls “other mothers” [1994:178]. Mrs MacTeer takes care of Pecola, when her father sets his house on fire, though her stay with the MacTeers is for a short
period of time. Great Aunt Jimmy, on the other hand, picks up Cholly from “a junk heap by the railroad” [TBE: 103] and showers motherly love on him, till he becomes liable to find out his own parents. Mrs Geraldine, though, a fake and frigid woman, has all the qualities of a positive mother, enunciated by C.G.Jung in his *Archetype* (1967).

### 3.1.1.1 Mrs MacTeer

Mrs MacTeer is the mother of two daughters-Frieda and Claudia. She is the first mother-character to whom the reader gets introduced. She is, undoubtedly, a good mother, having all the positive qualities associated with the archetype, “maternal solicitude and sympathy; the magic authority of the female … all that cherishes and sustains, that fosters growth and fertility” [Jung 1967:82]. In fact, Mrs MacTeer is one of the few good mothers, who bravely come out of the damaging influence of socialization; otherwise, almost all mothers in the works of Toni Morrison and Alice Walker fail in controlling their children and families in the fatal atmosphere of racism, sexism, classism and capitalism.

Mrs MacTeer is thoroughly presented as a loving mother from the angle of her own narrator daughter Claudia. Mrs MacTeer, unlike Mrs Pauline Breedlove, is a house-wife. She knows very well the income of her husband and their position in the community of Lorain, Ohio:

> Being a minority in both caste and class, we moved about anyway on the hem of life, struggling to consolidate our weaknesses and hang on, or to creep singly up into the major folds of the garment. Our peripheral existence, however, was something we had learned to deal with—probably because it was abstract [TBE: 11].
Unlike Pauline, Mrs MacTeer is happy with her children and the poverty-stricken house. “Our house is old, cold, and green. At night a kerosene lamp lights one large room. The others are braced in darkness, peopled by roaches and mice” [TBE: 05]. Being poor family of the community, Mrs MacTeer always takes much care of her little teen-aged daughters. The windows and door of the house are flannel less. She has to take much care of her children in winter times, because the fear of her children falling sick is constant in her maternal heart. She always scolds them for not taking care before going to sleep: “Great Jesus. Get on it that bed. How many times do I have to tell you to wear something on your head? You must be the biggest fool in this town. Frieda? Get some rags and stuff that window” [TBE: 06]. As a nurturing mother, if she feels either Frieda or Claudia is coughing and suffering from cold, she comes to them, “Her hands are large and rough, and when she rubs the Vicks salve on my (Claudia’s) chest, I am rigid with pain. She takes two fingers' full of it at a time, and massages my chest until I am faint” [TBE: 06]. Her anger is a part of her motherly love, though, her daughters feel humiliated and insulted. But Claudia herself makes clear that her “anger humiliates me; her words chafe my cheeks, and I am crying, I do not know that she is not angry at me, but at my sickness” [TBE: 07]. But one thing cannot be denied that she neglects her daughters, when the little ones want to be considered in her estimate. Claudia, at one point of the story, expresses her anger when she and Frieda get badly neglected, especially when Mr Henry Washington comes as a roomer:

Frieda and I were not introduced to him—merely pointed out. Like, here is the bathroom; the clothes closet is here; and these are my kids, Frieda and Claudia; watch out for this window; it don’t open all the way [TBE: 10].
Child negligence seems to be the common feature of African-American literature, because in almost all novels of Toni Morrison and Alice Walker, one finds that no proper value or treatment is given to the child. It may have some reasons like the black parents have basically been neglected and underestimated by the Americans; the abject poverty in their houses; and most probably their negative socialization in the midst of white Americans. But, in the present case of Mrs MacTeer, it is her motherly love and tension of running the house; the daughters unknowingly have been mistreated by her.

Mrs MacTeer knows well the financial condition of her husband. When Mr Henry comes as roomer, she becomes happy, because whatever money she will get as rental of the room, that definitely will help her in managing the house. One more fact of her character is that she always thinks positively and always tries to save the house from forthcoming dangers or consequences. One example is explicit, when Mr Henry molests Frieda. In anger, her husband wants to shoot Henry with the gun of Mr Buford, she screams loudly in order to save her husband from murdering him and saves the family from forthcoming tensions after the murder, but at the same time, she succeeds in teaching a lesson to Mr Henry for the misdeed to her. In this way, Mrs MacTeer instinctively gets absorbed in promoting family welfare.

Mrs MacTeer’s “fussing soliloquies” always depress and irritate her daughters. In fact, being minor, they do not understand the psychological condition of their mother. Whenever there is a tension or the problem gets created in the house, the mother starts to speak to herself. Her soliloquies get more interested after the placement of Pecola in her house. But Claudia herself makes it clear that her mother after
speaking out whatever wrath in her heart, and then starts singing. It means that her soliloquies function as outlets of her anger or suppression.

My mother’s fussing soliloquies always irritated and depressed us. They were interminable, insulting, and although indirect (Mama never named anybody—just talked about folks and some people), extremely painful in their thrust. She would go on like that for hours, connecting one offense to another until all of the things that chagrined her were spewed out. Then, having told everybody and everything off, she would burst into song and sing the rest of the day [TBE: 16].

It is really normal on her part to express herself in such a way. When the parents of Pecola do not turn to see their daughter, whether she is alive or dead, that is well expressed in her soliloquy:

Folks just dump they children off on you and go on ’bout they business. Ain’t nobody even peeped in here to see whether that child has a loaf of bread. Look like they would just peep in to see whether I had a loaf of bread to give her. But naw. That though don’t cross they mind … And that Mama neither. What kind of something is that?[TBE: 17].

After the tormenting soliloquies, Mrs MacTeer starts singing. Claudia appreciates her singing:

If my mother was in a singing mood, it wasn’t so bad. She would sing about hard times, bad times, and somebody-done-gone-and-left-me times. But her voice was so sweet and her singing-eyes so melty I found myself longing for those hard times, yearning to be grown without “a thin di-i-ime to my name” [TBE: 17-18].

It is her singing that gives lessons to both the daughters. Sandeep Pathak throws light on the nature of her singing:
Claudia and Frieda learn from their mother, about their Blackness and their femaleness by listening to these sung messages and understanding better how to cope. Here we find that language becomes a powerful medium between Mrs MacTeer and her daughter [2007:53].

Thus, Mrs MacTeer is the only great mother in this novel of Morrison that interacts with all the essential maternal instincts enunciated by C.G.Jung. But this is not end of her “mothering”, she also becomes what Patricia Hill calls “other-mother”. It is natural that the woman becomes “personal or biological mother”, but it always becomes difficult to nurture other’s child. When Pecola’s father sets his house on fire, the county has decided to put Pecola in the house of Mrs MacTeer. It is also right that Mrs MacTeer reluctantly agrees with the decision. The reasons behind her reluctance are explicit and clear, because, she cannot afford all the things to the additional girl in the house. But when Pecola starts menstruating and the urgent need of mothering is demanded, Mrs MacTeer goes to help her and becomes her mother. It is Mrs MacTeer, who herself takes Pecola into the bathroom and washes menstrual-blood of Pecola with her hands. Claudia hears the laughter of her mother in the music of gushing water, “The water gushed, and over its gushing we could hear the music of my mother’s laughter” [TBE: 23].

3.1.1.2 Great Aunt Jimmy

Great Aunt Jimmy is the aunt of Cholly’s real mother. She is what C.G.Jung calls “women with whom a relationship exists- for example, a nurse or governess or perhaps a remote ancestress” [Jung 1967:81]. She also becomes his “othermother”. In fact, othermothers are “women who assist blood mothers (biological mothers) by sharing mothering responsibilities” [Collins 1994:178]. But in respect of Cholly, mothering
is not temporarily or for a little period shared, because his real mother abandons him just after his birth. Thus, Aunt Jimmy adopts him and becomes his mother, “Jimmy’s boy, the last thing she loved” and “the one who found her” [TBE: 110].

Aunt Jimmy is a very minor character. The narrator does not tell much about her. It is only reported that she was maiden, but why did she not marry and other related things are not disclosed. Aunt Jimmy rescues Cholly, because his real mother throws him on the junk heap by the railroad:

When Cholly was four days old, his mother wrapped him in two blankets and one newspaper and placed him on a junk heap by the railroad. His Great Aunt Jimmy, who had seen her niece carrying a bundle out of the back door, rescued him. She beat his mother with a razor strap and wouldn’t let her near the baby after that. Aunt Jimmy raised Cholly herself, but took delight sometimes in telling him of how she had saved him [TBE: 103].

It is really great on the part of her that she rescues him and gives him new life. She also gives him a name of her dear dead brother. She to the last breath of her life, showers motherly love on him and gives him whatever little wealth she has. Thus, Great Aunt Jimmy has all the essential maternal instincts and becomes a good mother of Cholly.

3.1.1.3 Mrs Geraldine

Mrs Geraldine has been criticized by the writer Morrison as rigid and fake. The narrator tells:

One such girl from Mobile, or Meridian, or Aiken who did not sweat in her armpits not between her thighs, who smelled of wood and vanilla, who had made soufflés in the Home Economics
Department, moved with her husband, Louis, to Lorain, Ohio. Her name was Geraldine. There she built her nest, ironed shirts, potted bleeding hearts, played with her cat, and birthed Louis Junior [TBE: 67].

Though, she belongs to the group of people, who consider themselves superior to blacks and try to win the love and sympathy of ruling class.

She is the mother of a son named Louis Junior. She has great love for her son. She takes much care of him:

Geraldine did not allow her baby, Junior, to cry. As long as his needs were physical, she could meet them—comfort and satiety. He was always brushed, bathed, oiled, and shod. Geraldine did not talk to him, coo to him, or indulge him in kissing bouts, but she saw that every other desire was fulfilled [TBE: 67].

She does not only love her son, but also showers same type of love on her cat. “It was not long before the child discovered the difference in his mother’s behavior to himself and the cat” [TBE: 67]. Thus, Mrs Geraldine is a good mother and serves an apt introduction to the positive manifestation of the maternal archetype.

3.1.2 Mrs Pauline and Others: Negative/Bad Mothers

Mrs Pauline Breedlove, Mr Cholly’s nameless mother and Mrs Ada Williams can be put in the group of mothers, who have negative manifestations of maternal archetype. Miss Pecola Breedlove also becomes mother of her father’s child; the researcher will separately discuss her tragic life.
3.1.2.1 Mrs Pauline Breedlove

Mrs Pauline Breedlove is the mother of two children – Sammy and Pecola. She is the daughter of Mrs Ada Williams. She is the wife of Mr Cholly Breedlove.

The entry of Pauline in the story as a fighting woman is an indication of her definite association with negative manifestations of the maternal archetype. Being black and poor, her family has no social standing. She lives with her husband and children in a storefront house. She is the only bread-winner of the family. She has already been so negatively socialized that she does not only hate family members but also hates herself. Adrienne Rich rightly puts:

Pauline Breedlove in Toni Morrison’s *The Bluest Eye*, has herself been so damaged by internalized racism that she can neither love nor try to protect her own child, while doting on her employer’s blonde children [1986: xxv]

Right from her childhood, she has the habit of holding either this or that thing responsible for her own misdeeds. Before her marriage, she always holds her “bad foot” [TBE: 90] responsible. The narrator explains that it is not her foot but her cavity in one of her front teeth, which ended her lovely beginning of life. Though, she is a good house-keeper, but has lot of complaints against everybody:

Why she alone of all the children had no nickname; why there were no funny jokes and anecdotes about funny things she had done; why no one ever remarked on her food preferences – no saving of the wing or neck for her – no cooking of the peas in a separate pot without rice because she did not like rice; why nobody teased her; why she never felt at home anywhere, or that she belonged anyplace [TBE: 86].
The above passage amply clarifies that she has no confidence. She constantly fears in her heart that nobody likes her. The same fear she transfers into her children:

…and in so doing taught them fear: fear of being clumsy, fear of being like their father, fear of not being loved by God, fear of madness like Cholly’s mother’s. Into her son she beat a loud desire to run away, and into her daughter she beat a fear of growing up, fear of other people, fear of life [TBE: 100].

That is why; Pauline is totally responsible for the tragedy of the family, especially of her daughter, Pecola. Thus, she is the character who is “secret, hidden … that devours, seduces and poisons, that is terrifying and inescapable like fate” [Jung 1967:82].

Pauline has no courage to face the surrounding people and situations. Her happy married life gets destroyed because she feels suffocated in the midst of neighboring black women. “Pauline felt uncomfortable with the few black women she met. They were amused by her because she did not straighten her hair” [TBE: 92]. In order to follow and imitate these women, she starts to demand money from her husband. It completely changes her married life “Money became the focus of all their discussions, hers for clothes, his for drink” [TBE: 92]. In her first pregnancy, her life luckily comes on right track. But once again she pulls life out of track by regularly watching movies and seeing dreams. In order to continue her enjoyment, she attempts to become pregnant second time. “But that second time, I actually tried to get pregnant” [TBE: 96]. Consequently, her married life gets shredded with frequent quarrels. She, then, again tries to balance her married life by joining the work and stopping to see movies and dreams. “It was time to pull all of the pieces together, make coherence where before there had
been none” [TBE: 98]. But this time she decides to take out her husband of her life. “Holding Cholly as a model of sin and failure, she bore him like a crown of thorns, and her children like cross” [TBE 98]. These ups and downs of her married life and her hatred for her man, puts Pauline away from what is expected of a good mother: “Such a woman, instinctively absorbed in promoting family welfare, is incapable of mediating to her man the mysteries of his personal unconscious” [Kataria 1992:33].

Pauline many times decides to become a good mother. But her selfish expectations from life such as to have a nickname, some anecdotes should be told about her, to have a posh big luxurious house with all the facilities. In short, she wants power, praise and luxury and she gets these things in Fisher’s big house. “They (the Fishers) even gave her what she had never had-a nickname-Polly” [TBE: 99]. And while fulfilling her selfish demands, she completely forgets her duty as a mother. At one point of the story, narrator tells that Pecola unexpectedly drops the hot pan of blueberries on the Fisher’s floor. Pecola gets a little burnt, but her mother instead of nurturing her, badly abuses her before her two friends: “Crazy fool… my floor, mess… look what you … work … get on out … now that …crazy … Her (Pauline’s)words were hotter and darker than smoking berries and we (Frieda and Claudia) backed way in dread” [TBE: 84-85]. Not only that, but throughout the story, one does not find any incident that Pauline is nurturing her own children. When her husband sets the house on fire, Pecola is put in the MacTeer family. Mrs Pauline does not give a single visit to her daughter during her stay with them. When her own daughter is raped by Mr Cholly, she does not say anything in defense of her daughter. Her daughter is always insulted and abused by everybody, but she does not go to quarrel with anybody.
Her son, Sammy, runs away from the house a number of times, but she never tries to persuade her son. These and all things show that Mrs Pauline Breedlove is a good example of serving negative manifestation of maternal archetype.

### 3.1.2.2 Mrs Ada Williams

Mrs Ada Williams is the mother of eleven children, including Pauline. Like other black families, her family is also poor and humble.

Mrs Williams is a minor character. The narrator does not tell much about her. Not a single event or episode of her nurturing her children is described. At the beginning of World War-I, her family gets shifted from the remote village of Alabama to Kentucky in search of easy jobs in mines and mills. Even in Kentucky, she does not find time for children. Contrary, the load of house work as usual is passed to Pauline. “Mrs Williams got a job cleaning and cooking for a white minister on the side of town, and Pauline, now the oldest girl at home, took over the care of the house” [TBE: 87].

Due to the poverty, she has to work in order to support her husband, but it does not mean that she has no responsibility regarding her children, especially of Pauline. At the age of two, the little Pauline gets wounded with the rusty nail. “The wound left her with a crooked, archless foot that flopped when she walked … Slight as it was, this deformity explained for her many things that would have been otherwise incomprehensible” [TBE: 86]. In addition, the daughter has some more complaints, even she feels outcast in her own house “…. why she never felt at home anywhere, or that she belonged anyplace” [TBE: 86]. As a result, Pauline develops an inferiority complex and she beats the same in her children named Sammy and Pecola. Thus, Mrs Williams is a woman,
who has interacted with all the negative qualities of a maternal archetype, because she is the one who is solely responsible for the tragedy of Pauline and her family

3.1.2.3 Mr Cholly’s Mother

Cholly’s mother is described as a woman, who “wasn’t right in the head” [TBE: 103]. The narrator does not provide reasons behind her madness and why does she throw her only beloved child on the junk heap by the railroad, just four days after his birth. It is also not told in the story that whether Samson Fuller is her husband or lover.

It is undoubtedly true that most of the black enslaved mothers had to separate from their children. But in the case of Cholly’s mother, she is not a slave and her helplessness is not mentioned in the novel. Thus, she serves as a good example of a bad mother and having definitely all the negative manifestations of maternal archetype as enunciated by Jung.

3.1.3 Maternal Archetype

C.G. Jung says that the mother archetype appears in an infinite number of ways. All women, hence, have the ability to represent the idea of “mother”. Miss Pecola Breedlove, the MacTeer sisters – Frieda and Claudia and the Three Whores, though, they are not actual mothers, but have also interacted with positive or negative manifestations of maternal archetype.

3.1.3.1 Miss Pecola Breedlove

Miss Pecola Breedlove is the protagonist of the novel. She is also the mother of the dead child. Though, she does not get actual experience of nurturing the child, she, throughout the novel, interacts with the maternal archetype. In fact, she does not get love, even from her own
mother, but she never gets angry with anybody. Her behavior with everybody is full of endurance, compassion and without malice that represents, “all that is benign, all that cherishes and sustains, that fosters growth and fertility” [Jung 1967:81].

Her entry in the world starts with hatred. Her mother expresses her dislike by saying, “But I (her mother) knowed she was ugly. Head full of pretty hair, but Lord she was ugly” [TBE: 98]. As she starts to get acquainted with the parents and the surrounding world, she gets humiliated, insulted, neglected and exploited at every stage of her life. The frequent fighting between her parents creates a desire in her to die. The narrator describes:

Pecola, on the other hand, restricted by youth and sex, experimented with methods of endurance. Though, the methods varied, the pain was as consistent as it was deep. She struggled between an overwhelming desire that one would kill the other, and profound wish that she herself could die [TBE: 32].

When the quarrel or fighting reaches the climax, her brother Sammy also beats his father and abuses him, but Pecola never goes to beat her father that explicitly shows her connection with the maternal archetype.

When Pecola goes to school, she knows well that the teachers also hate her. No fellow student is ready to share her double-desk. All the black students, whenever possible, make fun of her. Despite it, when Maureen Peal pretends to be her friend, she accepts her friendship. When Maureen offers her free ice-cream, she innocently accepts it. And when she asks about her father’s habit of sleeping naked at night, she only shouts, “I never saw my daddy naked. Never” [TBE: 56]. Her reaction to this insult is just saintly as she wants to be dumb. The narrator observes,
“Pecola tucked her head in--a funny, sad, helpless movement. A kind of hunching of the shoulders, pulling in of the neck, as though she wanted to cover her ears” [TBE: 56]. This endurance shows her inclination towards maternal archetype.

Pecola also knows that the boy named Junior is whimsical and naughty. Being born innocent, she accepts his invitation and goes to his house. After entering into his house, he makes her a hostage and tortures her. She cries a lot for release. And when his mother comes, the boy tells her mother that Pecola has killed the cat, which actually was killed by him. The hatred for Pecola, for black people gets expressed in her pungent order to Pecola: “Get out, ...You nasty little black bitch. Get out of my house” [TBE: 72]. The reaction of Pecola to this insult is very surprising. The narrator says, “Pecola turned to find the front door and saw Jesus looking down at her with sad and unsurprised eyes, his long brown hair parted in the middle, the gay paper flowers twisted around his face” [TBE: 72]. It again proves her great power of endurance which is a sign of the maternal archetype.

After her menstruation episode, Pecola very innocently asks Frieda that how one can have a child. The following conversation brings the idea much closer that Pecola has some maternal instincts in her:

After a long while she spoke very softly, “Is it true that I can have a baby now?”
“Sure”, said Frieda drowsily. “Sure you can”.
“But... how?” Her voice was hollow with wonder.
“Oh”, said Frieda, “somebody has to love you”.
“Oh.”

Then Pecola asked a question that had never entered my (the narrator Claudia’s) mind. “How do you do that? I mean, how do you get somebody
to love you?” But Frieda was asleep. And I didn’t know [TBE: 23].

It is Pecola’s bad luck that “somebody” proves her own father and he very tragically makes her mother. She gives birth to a dead child, and gets destroyed both physically and mentally by her own father.

### 3.1.3.2 The MacTeer Sisters: Frieda and Claudia

Both the sisters Frieda and Claudia prove themselves good friends to Pecola, except their making Pecola a “scapegoat” at the end of the novel. They also become mothers of Pecola for the short period of her stay in their house. Their mothering greatly helps Pecola, but Pecola loses the chance of learning something from them.

When Pecola’s father sets his house on fire, the county decides to put her in the MacTeer family. Though, she gets badly wounded by the frequent “fussing soliloquies” of Mrs MacTeer, yet both the sisters shower much love on her.

The narrator Claudia is aware of the reason behind Pecola’s drinking milk. “We (the MacTeer Sisters) knew she (Pecola) was fond of the Shirley Temple cup and took every opportunity to drink milk out of it just to handle and see sweet Shirley’s face” [TBE: 16]. In this way, both the sisters whenever possible try to defend her. When Pecola suddenly starts menstruating, both the sisters, particularly, Frieda initiates to help her. They themselves manage to wash her blood, but it is jealous Rosemary, who cries for Mrs MacTeer. In fact, it is the duty of the “biological” mother to teach her daughter about the menstruation and its importance in the life of a girl. But Frieda does this motherly duty and tries to teach Pecola about the ability of having baby after menstruation begins. It is Frieda, as already pointed out, who fights with Maureen for
the insults. Throughout the story, both nurture and guard her that shows their love for Pecola.

In fact, the narrator Claudia has no interest in beautiful dolls. She also has some negative ideas about motherhood. She herself explains:

Pretend I was its (doll’s) mother? I had no interest in babies or the concept of motherhood. I was interested only in humans my own age and size, and could not generate any enthusiasm at the prospect of being a mother. Motherhood was old age, and other remote possibilities [TBE: 13].

Claudia, as already pointed out, deeply regrets over the fact of her negligence by all the people, especially by her own mother. Like Pauline, both the sisters have some complaints against their parents for their negligence in life.

3.1.3.3 Three Whores: Poland, China and Miss Marie

Though, all the three whores – Poland, China and Miss Marie have their own stories behind doing such dirty work they closely associate with the positive qualities of maternal archetype. All the three prostitutes, particularly, Miss Marie showers much love on tormented Pecola. The narrator describes their concern for Pecola in the following way, “You heard me (Miss .Marie). Where you socks? You (Pecola) as bare-legged as a yard dog” [TBE: 39]. They provide Pecola with all the things, she badly needed.

3.2 Sula: Story of Identity Formation

Toni Morrison in her second novel Sula (1973) depicts the protagonist Sula to show how the whole surrounding world is patriarchal, including the world of Blacks. Through the actions of Sula, the novelist wants to expose the hidden agenda of their sexist culture in marginalizing the black woman. “The major predicament that Morrison considers in
this novel (Sula) is, therefore, two fold--the effect of racism upon black identity formation, and the effect of racism and sexism upon the identity formation of the black female” [Sumana 1998:66]. In her novel The Bluest Eye, as pointed out earlier, Morrison depicts the dire consequences of racism upon the identity formation of Miss Pecola Breedlove. The only mistake committed by Sula is that instead of taking all black women together, she singularly rebels against the patriarchal Bottom black community and white racism and sexism.

The novel opens in a fictional town of Medallion, Ohio. The novelist depicts Bottom black community situated in the hills above the town. The effect of racism, capitalism and classism on this community is well described in the incident “A nigger joke” [S: 04]. One can easily understand that the community is fully under the process of negative socialization. The result is that the community upholds the white sexist culture in order to desert the lives of black married women. The men depicted in the story including Shadrack are secondary and have no importance.

It is the story of three generations of two black families – the Peaces and the Wrights. Sula Peace is the daughter of Hannah and the grand-daughter of Eva. Nel Wright is the daughter of Mrs Helene Wright and great-grand-daughter of Cecile. At the age of twelve, Sula and Nel become good friends. Morrison herself says about this friendship, “Yet she [Sula] and Nel are much alike...I suppose the two of them together could have made a wonderful single human being. They are like Janus’ head” [Parker 1979:253]. Barbara Smith also writes about their friendship as, “the necessary bonding that has always taken place between Black Women for the barest survival. Together the two girls can find courage to create themselves” [1982: 168].

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In fact, much has been written about their friendship as two sides of a coin and as Janus’ head, but they are different from each other in several respects. Sula is emotional, bold, and adventurous while Nel is submissive, stoic and cautious. The most important thing is that the novelist purposefully makes them friends to exhibit the consequences when Nel follows the traditional path of marriage and Sula discards all the rules and regulations of the community. When Nel takes the decision of marriage with Jude and with the celebration of her marriage, the friendship gets broken in real sense of time.

While reading the novel, one perceives the reasons behind Sula’s revolt. Some of them are – the free and sexual atmosphere in the house, her mother Hannah’s dislike for her, the sexist and racist domination of whites and the most dominating sexist culture of her people. These and some more factors seem to be appealing. The free and open sexual atmosphere of the house always puts questions before her. The constant coming and going of outer men in the house, Eva’s frank behavior with them and Hannah’s sexual relations with them sows the seeds of boldness in her. The narrator describes an episode in which Sula, on a certain day, comes early from the school and “found her mother in the bed, curled spoon in the arms of a man” [S: 44]; the narrator further comments that this “taught Sula that sex was pleasant and frequent, but otherwise unremarkable” [S: 44]. It is Hannah, who throws Sula out of time and place, by refusing her love and education. “Refusing her cultural education and denying Sula her love, Hannah becomes instrumental in alienating Sula from the family and later from the community” [Devika 2008:71]. Toni Morrison, in spite of criticizing Hannah, only says in one of her interviews with Robert Stepto: “her (Hannah’s) relationship to her daughter is almost one of uninterest. She would do things for her, but
she’s not particularly interested in her” [Stepto 1979:217]. It is this uninterest which one sees in Sula, when she does not try to save Hannah from burning, because Eva is confident that, “Sula had watched Hannah burn not because she was paralyzed, but because she was interested” [S: 78].

Sula is more tired with the sexist culture of her own people than that of whites. The dominance of racism and sexism is explicit in the novel. When the four white boys block the way of Nel, Sula comes further and by taking out Eva’s knife threatens the boys. She by cutting her own finger asks them boldly: “If I can do that to myself, what you suppose I’ll do to you” [S: 54-55]. The climax of her rebellious behavior is that she disappears from Bottom for ten years. She lives a free life in big cities. In fact, the narrator does not give detailed information about her life in the cities. Through her conversation with Nel, one gets the idea that she was trying to complete college education. But her act of returning to Bottom shows her failure in whatever quests she has undertaken. The narrator comments on her experiences with outer world:

The men who took her to one or another of those places had merged into one large personality… Whenever she introduced her private thoughts into their rubbings or goings, they hooded their eyes. They taught her nothing but love tricks, shared nothing but worry, gave her nothing but money [S: 120-121].

Sula becomes more dangerous and angry with the community. She, first of all, puts her grand-mother Eva in old men’s house. She does so because she has a fear that Eva would also kill her as she killed her only son Plum. She sleeps with Nel’s husband to show Nel that all men are same and they are marginalizing them. Barbara Christian puts it:
…from a practical point of view, Nel has been prepared solely for the role of handmaid to Jude or anyone… By sleeping with Jude, Sula strips Nel of her illusions, leaving her with nothing to rely on [1980:169].

It is again misfortune of Sula that she gets misunderstood by her own intimate friend Nel. Nel, in spite of wakening, cries a lot for Jude. When Nel goes to visit her ailing friend Sula, Sula tries to tell her the real meaning of her goodness.

“How you know?” Sula asked.
“Know what?” Nel still wouldn’t look at her.
“About who was good. How you know it was you?”
“What you mean?”
“I mean maybe it wasn’t you. Maybe it was me” [S: 146].

Just after her return to Bottom, Sula is advised by Eva to get married and be settled in life. Sula’s answer is very bold: “I don’t want to make somebody else. I want to make myself” [S: 92]. Sula does not want to get married because she knows well that marriage does not provide any security to women. The examples of Eva and other women of the community, whose badly deserted lives by their husbands, always make Sula sure that marriage is not the final solution for any woman. Devika Rani writes in this context:

Sula, even as a child had been witness to the subjugation of woman, in her grandmother and later in her own mother. And even as a child, Sula attempted to protest against such dehumanizing practices. It represents her defiance against racism and patriarchy and also her individual effort to defining herself independent of these mores…. [2008:80].
The editors Holloway and Demetrakopoulos have a similar view, they opine, “Sula as a child is the most individualistic character. Her sexuality is not threatened by aggressive males” [1987:72]

The tragedy of Sula is because of her rejection of living the traditional and conventional way of life, she gets badly misunderstood and gets branded as “evil” and “selfish”. The persons, who were insulted or unknowingly hurt by her, start to spread rumors about her:

It was rumored that she (Sula) had had no childhood diseases, was never known to have chicken pox, croup or even a runny nose… Some of the men, who as boys had dated her, remembered that on picnics neither gnats nor mosquitoes would settle on her. Patsy, Hannah’s one-time friend, agreed and said not only that, but she had witnessed the fact that when Sula drank beer she never belched [S: 115].

There are some people who say that she has slept with various white men. It is absolutely true that the people or society always brands the rebellions like Sula, because they reject the accepted norms of society. Banyiwa-Horne rightly answers the rumors by saying:

Sula is a pariah whose values are often the polar opposites of those adopted by her provincial society. She becomes a pariah precisely because she rejects those values that aim at uniformity and stifle the self [1985:31].

3.2.1 Eva Peace and Cecile: Good Mothers

Like in her debut novel, Toni Morrison in her second novel Sula also depicts the black female characters. The researcher, instead of dividing them as mothers and daughters, wants to examine their roles as mothers, either of having positive or negative or both the manifestations of maternal archetype, but the aspects of friendship and mother-daughter
relationship will not be overlooked or underestimated. There are only two good mothers painted in this novel.

3.2.1.1 Eva Peace

Eva Peace is the mother of Hannah and grand-mother of Sula. She is the second most important character in the novel. Devika Rani calls her “mother as martyr” [2008:68], “quintessential mother” [Ibid: 69] and “sacrificial mother” [Ibid], but refuses to call her as an ancestral figure, she writes: “Eva is the embodiment of feminine principle as sacrifice and martyrdom and hence does not subscribe to Morrison’s definition of mother as ancestral figure, necessary for cultural continuum” [Ibid: 68]. Another critic Michele Pessoni calls her both the terrible mother and the “archetypal embodiment of the Great Goddess who offers nourishment and regeneration” [1995:443]. The narrator of the novel calls her as “sovereign” [S: 30] and who directed, “the lives of her children, friends, strays and a constant stream of borders” [S: 30] Eva Peace is undoubtedly loving mother who interacts with the positive manifestation of maternal archetype: “maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all that is benign, all that cherishes and sustains, that fosters growth and fertility. The place of magical transformation and rebirth … are presided over by the mother” [Jung 1967:82]. But when one reads about her killing of her beloved son Plum, automatically puts her in the group of mothers, who interact with negative manifestation of maternal archetype such as: “anything secret, hidden, dark; the abyss, the world of dead … that is terrifying and inescapable like fate” [Ibid]. Thus, in the context of Jungian maternal archetype, she is neither wholly positive nor negative but both.
Like a common woman of the black community, Eva Peace also gets deserted by her womanizer husband. She becomes utterly helpless. She has no idea of what to do and what not to do. The narrator records her real financial condition: “When he (her husband) left in November, Eva had $1.65, five eggs, three beets and no idea of what or how to feel” [S: 32]. She becomes very angry with her husband, but she has now no time to take revenge on him. She is urgently in need of money in order to feed her three children. “The children needed her; she needed money, and needed to get on with her life. But the demands of feeding her three children were so acute she had to postpone her anger for two years until she had both the time and the energy for it” [S: 32]. She is in great tension of money, continuously thinks about earning or having sufficient money. In addition, a new problem of Plum’s bowels stands before her. She as a courageous mother solves this problem of Plum, using her last piece of food. The narrator describes the situation:

She wrapped him in blankets … exposed his buttocks and shoved the last bit of food she had in the world (besides three beets) up his ass. Softening the insertion with the dab of lard, she probed with her middle finger to loosen his bowels. Her fingernail snagged what felt like a pebble; she pulled it out and others followed. Plum stopped crying …. [S: 34].

In this way, she gives new life to her son. It shows her interaction with positive qualities of maternal archetype. But the very next moment, she decides to kill and decides not to kill her children. “She shook her head as though to juggle her brains around, then said aloud, “Uh uh. Nooo”. Thereupon she returned to the house and her bed” [S: 34]. Her thought of killing children, puts her in the box of mothers, who having negative manifestations of maternal archetype. Madhu Dubey criticizes Eva in his book Black Women Novelists and the Nationalist Aesthetic (1994):
Eva peace, in the early part of the novel, is the stereotypical strong black mother whose life is entirely dictated by her concern for her children’s survival. When Eva finds that her excessive maternal love has led her to a cold, dark, stinking outhouse, using her last piece of food to relieve her son’s constipation, she abandons the role of mother altogether, leaves her children with neighbor, and goes away to find a better life for herself. Upon her return, Eva maintains a careful distance from her children, and burns her son because he expects her to nurture him again. That Eva chooses to kill her son rather than play mother all her life powerfully dramatizes the unhealthy consequences of the Bottom community’s prescription that black women centre their lives around reproduction [1994:59].

No one will fully agree with the critic Madhu Dubey, because Eva never abandons the role of mother. Her return to her children is an evidence of her love for the children. Dubey further writes that Eva maintains a careful distance from her children. If it is considered true, then for what and why Eva jumps through the window to save her burning child. The question of killing Plum is a much controversial topic. Most of the critics like Dayle B DeLancy call this act of Eva as her natural mothering. DeLancy finds similarities between Eva’s killing of Plum and Eva’s saving of Plum from his bowel problem. According to her, in both the incidents Eva saves her son from death, first literary and then metaphorically. She further writes: “Killing Plum seems to be both her natural right and the only proper thing to do” [DeLancy1990:16].

Eva is a highly complex mother. Her life is full of controversies and opposites when she returns to her children after eighteen months, she has only one leg. The narrator tells that there are different stories told about her missing leg:
she (Eva) began some fearful story about it—generally to entertain children. How the leg got up by itself one day and walked on off. How she hobbled after it but it ran too fast. Or how she had a corn on her toe and it just grew and grew and grew until her whole foot was a corn and then it traveled on up her leg and wouldn’t stop growing until she put a red rag at the top but by that time it was already at her knee. Somebody said Eva struck it under a train and made them pay off. Another said she sold it to a hospital for $10,000—at which Mr. Reed opened his eyes and asked, “Nigger gal legs goin’ for $10,000 a piece”? as though he could understand $10,000 a pair— but for one? [S: 30-31].

Whatever may be the truth, but the fact is that she loses one leg for the children, because whatever money she gets from this she builds a new house and provides all the facilities needed for children. Though, her cutting of one leg criticized by Devika Rani as “The martyr in Eva forces her to defeat poverty that overwhelms her by mutilating her ‘self’ [amputating her leg] as a means of insuring her family’s survival” [2008:68-69]. This act of sacrifice leads her to interact with both the manifestation that which “fosters growth” [Jung 1967:82] and that which is “secret, hidden, dark” [Ibid].

Eva’s eldest daughter Hannah returns to her with a daughter after the death of her husband. Her son Plum also comes back to her after the end of the war. Her only daughter Pearl is with her husband. Her daughter Hannah is leading happy life by following Eva. But Eva becomes very unhappy by seeing the pathetic condition of her beloved son Plum. The narrator paints his condition when he returns from border: “His hair had been neither cut nor combed in months, his clothes were pointless and he had no socks” [S: 45]. And at one point of the story, it is found that Plum has become drug-addicted. “It was Hannah who found
the bent spoon black from steady cooking” [S: 45]. As a loving mother, Eva thinks too much about Plum’s health. She finally decides to kill Plum in order to release him from the pains of addiction. The narrator explains the scene:

Eva stepped back from the bed and let the crutches rest under her arms. She rolled a bit of newspaper into a tight stick about six inches long, lit it and threw it onto the bed where the kerosene-soaked Plum lay in snug delight. Quickly, as the whoosh of flames engulfed him, she shut the door and made her slow and painful journey back to the top of the house [S: 47-48].

Though, critics like DeLancy call it as natural, but no one will give consent to such type of ‘mercy-killing’. Courts of Law also do not permit for such type of mercy-killing. Hence Eva interacts with the negative manifestation as explained by Jung.

It is again proved that Eva is an unconventional mother. She can do and undo everything for her children. Eva again finds herself in critical situation, when she sees Hannah burning. She is in a wheel-chair, at the top of the house, and decides to save Hannah and jumps through the window. “Another facet of Eva as a sacrificial mother lies in her futile attempt to save her daughter Hannah” [Devika 2008: 70]. But the story does not end here; both Eva and Hannah are put in the ambulance to hospital. The narrator informs: “Hannah died on the way to the hospital. Or so they said” [S: 77]. The narrator’s use of the phrase as “Or so they said”, has been taken seriously by the critic Stephanie A. Demetrakopoulos, who believes that Hannah is also killed by Eva, because while taking to hospital, they were only two in the ambulance and Hannah has already been disfigured by the fire. Demetrakopoulos further writes that if Eva kills Plum in order to release him from the pains of drugs, then, she can also kill Hannah to save her from living disfigured
and ugly. Hence, Hannah’s death creates doubts against Eva, who again interacts with negative manifestation of maternal archetype.

The study of Eva’s relationship with Sula also throws light on her character. The impact of Eva on Sula is explicit in the novel. When Sula cuts herself to threaten the four white boys, it recalls Eva’s cutting of her one leg, both hurt themselves in order to save others. Eva saves her children from hunger and poverty. Sula saves her friend Nel from the domination of white boys. Eva kills her own beloved son Plum. Sula also kills the boy named Chicken Little. Eva’s murder of Plum is intentional where as Sula’s accidental. Eva, keeping her children in Mrs Sugg’s custody, disappears for eighteen months, returns with losing one leg. Sula also disappears from Bottom for ten years, returns with losing character. In fact, both disappear from Bottom, but ironically enough, both come back with losing precise things. Both Eva and Sula become the head of the families. Eva sets her son on fire, while Sula becomes the passive witness of her burning mother. Both Eva and Sula enjoy free and frank sex life.

The dissimilarities between them are also remarkable. Eva upholds the sexist culture of blacks, while Sula rules out all the norms of the community. Eva gets married and has three children and also advises Sula for marriage, but Sula is completely against marriage. Sula has an intimate friend Nel, but Eva has no intimate friend. Thus, the influence of Eva on Sula is remarkable that gives Sula an opportunity what is to be taken and what is to be deleted. That is why; Eva gets defeated by Sula, who keeps her in old men’s house.

3.2.1.2 Cecile

Cecile is the great-grand-mother of Nel and the grand-mother of Helene. The narrator does not tell much about her. It is only told that she
takes her grand-daughter Helene out of her prostitute daughter Rochelle’s bad influence, raising not her “under the dolesome eyes of a multicolored Virgin Mary, counseling her to be constantly on guard for any sign of her mother’s wild blood” [S: 17]. She settles Helene in life by marrying her with Mr Wright. She also imparts some moral lessons to Helene not to follow her prostitute mother. Cecile herself is a religious minded woman, that is indicated through the narrator’s remark that in her house: “The Virgin Mary clasped her hands in front of her neck three times in the front room and once in the bedroom where Cecile’s body lay” [S:25]. It is her ill-luck that she cannot meet her beloved grand-daughter Helene and great-grand-daughter Nel last time. Though, she succeeds in settling Helene for leading gentle life, but she fails in teaching the same lessons to her own daughter Rochelle, who becomes a whore. In spite of it, Cecile is a good mother and interacts with the positive manifestation of maternal archetype. In fact, she is the first mother who is introduced to readers and the second great mother (after Eva) of the novel.

3.2.1.3 Ajax’s Mother

Ajax mother is a mother of seven children, including Ajax. Though, she is a very minor character, the narrator tells much about her:

She was an evil conjure woman, blessed with seven adoring children whose joy it was to bring her the plants, hair, underclothing, fingernail parings, white hens, blood, camphor, pictures, kerosene and footstep dust that she needed … She knew about the weather, omens, the living, the dead … worthy of her sons’ worship for her beauty alone, if not for the absolute freedom she allowed them … and the weight of her hoary knowledge [S: 126].

As far as her work is concerned, she is the witch. In fact, she is the only mother in the novel, who has seven children. She is also the only great
mother of the novel who loves all her children and all children adore her. Ajax also loves her too much. He loves Sula only because she seems to be like his mother. Sandeep Pathak comments:

He (Ajax) sees his mother as brilliant, strong and free, and Sula is the first woman like her he has ever met. But Sula only seems like his mother [2007:76]

Ajax perceives his mother’s religious single-mindedness which comes from her deeper spiritual passion than any of the Christian in the community. It all shows that Ajax’s mother is definitely a good mother.

3.2.2 Helene Wright and Others: Bad Mothers

Except Eva Peace and Cecile, all remaining mothers in the novel including Mrs Helene Wright and Hannah are not good mothers. They fail in acquiring maternal love from their mothers and also fail in giving maternal love to their children.

3.2.2.1 Mrs Helene Wright

Mrs. Helene Wright is the mother of Nel. She is the daughter of Rochelle, the famous prostitute of Sundown and the beloved granddaughter of religious minded Cecile.

Mrs Helene Wright has been brought up by her grand-mother Cecile. It is her grand-mother, who removes her from the dirty atmosphere of Rochelle and also settles her in life by marrying her with Mr Wright. Helene hates her mother and under too much moral influence of Cecile, becomes fully orthodox and blind follower of patriarchal society. In the process of becoming too pure and moral, she considers herself superior to other black women of the community. She always maintains her true cult of woman. The narrator portrays her thus:
….an impressive woman, at least in Medallion she was. Heavy hair in a bun, dark eyes arched in a perpetual query about other people’s manners. A woman who won all social battles with presence and a conviction of the legitimacy of her authority… It was Helene who never turned her head in church when latecomers arrived… She lost only one battle – the pronunciation of her name. The people in the Bottom refused to say Helene. They called her Helen Wright and left it at that [S: 18].

She has much love for her daughter Nel, but she “enjoyed manipulating her daughter and her husband” [S: 18], the narrator also narrates that “Under Helene’s hand the girl (Nel) became obedient and polite. Any enthusiasms that little Nel showed were calmed by the mother until she drove her daughter’s imagination underground” [S: 18], it all means that Helene does not subscribe to all the things that are very essential in the definition of an ideal or true mother. An ideal mother never manipulates her child and never drives the child’s imagination underground. Thus, she interacts with the negative manifestation of maternal archetype.

Like Eva, Mrs Helene Wright is both “a victim and victimizer” [Shukla 2007: 102] of the patriarchal community. She upholds all the accepted norms of the black community. She tries to live highly pure and moral life that nobody can raise finger towards her that she is the daughter of a prostitute. This life becomes an obsession for her. She does not only become victim but also victimizes her own daughter. She, instead of reading her heart, marries Nel off with Jude. Nel then becomes victim and revolves around the rules and regulations of that society.

Though, Mrs Helene Wright apparently seems to be successful in her life, yet she loses all the battles of life. When she undertakes a long
journey to see her dying grand-mother, the white conductor on the railway insults her for entering in the wrong compartment. “The conductor let his eyes travel over the pale yellow woman and then stuck his little finger into his ear, jiggling it free of wax, “What you thing you doin’, gal?”[S: 20]. The narrator catches her reaction to the insult:

Back to her grandmother’s house in the city where the red shutters glowed, and already she had been called “gal”. All the old vulnerabilities, all the old fears of being somehow flawed gathered in her stomach and made her hands tremble. She had heard only that one word; it dangled above her wide-brimmed hat, which had slipped, in her exertion, from its carefully leveled placement and was now titled in a bit of a jaunt over the eye [S: 20].

The narrator also notes the reaction of the other passengers, which is witnessed by Nel: “She (Nel) saw the muscles of their faces tighten, a movement under the skin from blood to marble. No change in the expression of the eyes, but a hard wetness that veiled them as they looked at the stretch of her mother’s foolish smile” [S: 21-22]. In this way, whatever superiority she has maintained and whatever respect she has got, all and all proves futile.

In respect of her daughter too, she fully fails. Devika Rani, while criticizing her, says that Helene in the process of becoming pure and moral, develops herself “neglected”, she further writes, “(She) enforces a similar self-denial in her daughter” [2008:71].

3.2.2.2 Hannah

Hannah is the mother of Sula and the daughter of Eva. Like Mrs Helene Wright, she also fails in getting maternal love from her mother Eva and fails in giving maternal love to her daughter Sula. While chatting with her friend about children, Hannah tells that she loves her
children and further says, “…. like I love Sula. I just don’t like her. That’s the difference” … Sure. They different people, you know…” [S: 57]. Accidentally, Sula overhears the conversation; the narrator cleverly records the reaction of Sula: “Sula only heard Hannah’s words, and the pronouncement sent her flying up the stairs. In bewilderment, she stood at the window fingering the curtain edge, aware of a sting in her eye” [S: 57]. Hannah’s refusing maternal love to Sula, considering children as different people, is due to her interest in sex rather than in her own daughter. These things definitely put Hannah in the group of bad mothers, because the good mothers never refuse love to their children. In addition, an ideal mother never embraces lovers rather sacrifices everything for her children. That is why Devika Rani holds Hannah responsible for Sula’s outcastness. She writes, “Refusing her cultural education and denying Sula her love, Hannah becomes instrumental in alienating Sula from the family and later from the community” [2008: 71]. Morrison also comments on Hannah’s uninterest in Sula: “her (Hannah’s) relationship to her daughter is almost one of uninterest. She would do things for her, but she’s not particularly interested in her” [Quoted in Stepto 1979:217]. Thus, Hannah is the best example of the mother who interacts with the negative manifestation of maternal archetype.

Hannah, like all other girls, gets married, but unfortunately:

….a laughing man named Rekus who died when their daughter Sula was about three years old, at which time Hannah moved back into her mother’s big house prepared to take care of it and her mother forever [S: 41].

On the contrary, Hannah has never been seen taking care of both the big house and her mother Eva. But one thing she follows exactly of her
mother is to behave freely and frankly with other men. The narrator notes: “The Peace women simply loved maleness, for its own sake” [S: 41]. Hannah goes one step ahead of her mother, enjoys sex with them. Sula once finds her mother, “in the bed, curled spoon in the arms of a man” [S: 44].

The critic Marianne Hirsch in her book *The Mother/Daughter Plot: Narrative, Psychoanalysis, Feminism* (1989) talks about failed communication between mother and daughter. While examining the mother-daughter relationship in Toni Morrison’s *Sula*, she comments: “Maternal speech is sparse in this novel: mothers and daughters never quite succeed in addressing each other directly, mothers fail to communicate the stories they wish to tell” [1989:179-180]. Eva never tries to tell or show her motherly love, she feels that whatever sacrifice she has made, is a sufficient proof of her maternal love. But Sula, on the other hand, does not understand the maternal love of her mother. She knows well that mother Eva has struggled greatly for them, but cannot digest the idea that the mother kills Plum. She then at one point of the story, asks her mother: “Mamma, did you ever love us?”[S: 67]. Eva becomes very angry because she thinks that in spite of providing them all the things, she is ungratefully talking with her. She answers:

…You settin’ here with your healthy-ass self and ax me did I love you? Them big old eyes in your head would a been two holes full of maggots if I hadn’t [S: 68]

In fact, Hannah wants the answer regarding Plum’s murder, Hannah again alters her question: “Did you ever, you know, play with us?” [S: 68]. Eva again tells the story of saving her children from 1895 massacre of negroes. “1895 was a killer, girl. Things was bad. Niggers was dying like flies. Stepping tall, ain’t you?” [S: 68]. The daughter then directly
asks her: “But what about Plum? What’d you kill Plum for, Mamma? ”[S: 70]. Eva then finally replies:

It was such as carryin’ on to get him born and to keep him alive... he wanted to crawl back in my womb and well... I ain’t got the room no more even if he could do it ... Being helpless and thinking baby thoughts and dreaming baby dreams ... I had room enough in my heart, but not in my womb, not no more... a big man can’t be a baby all wrapped up inside his mamma no more; he suffocate. I done everything I could to make him leave me and go on and live and be a man but he wouldn’t and I had to keep him out so I just thought of a way he could die like a man not all scrunched up inside my womb, but like a man[S: 71-72].

But Hannah is not satisfied with this answer. It is because of miscommunication, Hannah, as Johanna Wising, says in her essay entitled *Motherhood and The Heritage of Slavery in Toni Morrison’s Novels Sula and Beloved*, posted on web: “Hannah’s sexual behavior is in fact an attempt to gain the love she never received from her mother”[http://webcache.googleusercontent.com/search?hl=en&g=cache:h-upn(04.03.2011)]. It is clear that Hannah does not get motherly love and the cultural education from her mother and that is why, she fails in offering the same to her own daughter Sula. Hirsch summarizes Hannah’s mothering: “Although Hannah is herself a mother, her discourse is circumscribed by her daughterly relation to Eva and by conventional and clearly inapplicable conceptions of motherhood and maternal love” [1989:180].

### 3.2.2.3 Rochelle

Rochelle is the mother of Mrs Helene Wright and the grand-mother of Nel. She is a prostitute of Sundown. The narrator does not tell much
about her that how she decided to become a prostitute, who is the father of her daughter Helene, etc. She is shortly introduced at the time of her mother’s funeral: “When Helene bent to loosen the ribbons of Nel’s hat, a woman in a yellow dress came out of the garden and onto the back porch that opened into the bedroom...Then Helene said, “This is your...grandmother, Nel” [S: 25].

The above discussion definitely puts Rochelle in the group of bad mothers. She never makes any enquiry or writes a letter to her daughter. And when the daughter and the grand-daughter come to her house after a long period of time, she does not show any eagerness and does not respond when they leave her. Thus, Rochelle interacts with the negative manifestations of maternal love.

3.2.2.4 Teapot’s Mamma

Teapot’s Mamma is a minor character of the novel. The narrator introduces her: “He (Teapot) was the five-year-old son of an indifferent mother, all of whose interests sat around the door of the Time and a Half Pool Hall. Her name was Betty but she was called Teapot’s Mamma because being his mamma was precisely her major failure” [S: 113-114]. The narrator further writes: “Teapot’s Mamma got a lot of attention anyway and immersed herself in a role she had shown no inclination for: motherhood” [S: 114].

The narrator’s remarks about her are sufficient to call her a mother having negative manifestations of maternal love. She has no interest in her son and his injuries. She is not ready to spend money on him. Thus, from all angles, she is not a good mother.
3.2.3 Sula and Nel: Maternal Friendship

In the earlier part of this chapter, it is already mentioned that the friendship between Sula and Nel is sudden and very important. The narrator discusses the reasons of their becoming friends. The narrator says: “Daughters of distant mothers and incomprehensible fathers (Sula’s because he was dead; Nel’s because he wasn’t), they found in each other’s eyes the intimacy they were looking for” [S: 52]. This explicitly states that they both have no intimate relationship with their mothers and they are in urgent need of maternal intimacy, which they find in each other’s company. It also means that their friendship interacts with the maternal archetype.

Sula, right from the childhood, sees the cold behavior of her mother. She also overhears the conversation of her mother regarding her. She witnesses the affairs of her mother with other men in the pantry or in the bedroom. She gradually realizes that there is no love or maternal intimacy for her in her mother’s heart. On the other hand, Nel is a piece of furniture or an object for her mother. She, like the animal in the circus, has been trained under her mother’s hand. That is why; Nel and Sula become intimate friends, searching solace in each other’s company.

But this maternal friendship gets broken with the marriage of Nel. Sula cannot endure the separation and she also leaves Bottom for ten years in order to experience the outer world. Morrison in one of her interviews with Stepto describes both: “Nel knows and believes in all the laws of the community. She is the community. She believes in its value. Sula does not. She does not believe in any of those laws and breaks them all. Or ignores them” [Quoted in Shukla2007:33]. Because of inherent oppositions in both of them, they get peacefully separated from each other. But it ultimately creates a vacuum in their hearts. After ten years,
when Sula returns to Bottom, their friendship once again gets blossomed and flowered. They try to share each other’s thoughts and feelings. They once again seem to be satisfied and happy in becoming mothers of each other. But it again proves short-lived. Sula, being a feminist, smells the danger of women’s subjugation in the present patriarchal society, so she sleeps with Nel’s husband in order to teach her that all men are one and the same. In the context of Sula’s feminist consciousness, Kashinath Ranveer puts:

Sula becomes conscious of being black and female. Not only this but also raises consciousness in the mind of Nel, her friend. Sula understands that there is no love left for the black woman…She comes to terms with her self and defies the male and white dominated social norms. [1995: 224-225].

But Nel being a community considers this act of Sula as treachery and quits whatever relationship she has with Sula. This is the second time; they again get separated from each other for some more years. Though, Nel goes to see ailing Sula, but they unluckily remain separated. Sula leaves the world forever. At the end of the story, Nel while joining the procession of National Suicide Day, headed by Shadrack, suddenly realizes the love she has in her heart for Sula:

“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 was girls together,” she said as though explaining something. “O Lord, Sula”. She cried, “girl, girl, girlgirlgirl.” It was a fine cry – loud and long – but it had no bottom and it had no top, just circles and circles of sorrow [S: 174].

The friendship between Sula and Nel thus plays an important role in the novel.
3.3 **Song of Solomon: Quest for Identity**

The novel *Song of Solomon* (1977) is serially third but the first novel which got awarded with National Book Critics Circle Award for Fiction in 1977. Like her first two novels, this novel also depicts the protagonist, who goes on in search of black identity and successfully finds out the ancestral history of his family. Normally the novels of Toni Morrison have a woman as the protagonist. But this novel is an exception.

The novel opens in a Midwestern fictional town, where two rich black families are living with their own problems. Dr. Foster is the only black doctor in the town, his wife is already dead and he has a daughter named Ruth. Another family is of Macon Dead II, who is stone-hearted magnet, whose poor sister Pilate Dead leads a natural life at the outskirts of the town. The black people are generally poor, but the writer purposefully portrays two rich black families. She does so to solve their problem of capitalistic or economic exploitation. But the critic Kwame Nkrumah criticizes Morrison for not understanding the problem of exploitation of African American people. These people are always exploited at both the levels-racially and economically, their economic exploitation forms the basis for nation oppression. Nkrumah further writes: “….capitalist exploitation and race oppression are complementary; the removal of one ensures the removal of the other” [1970:27].

Though, it is the story of the protagonist Milkman’s quest for identity, yet the women surrounding him play an important role in his life. It is women, especially, Pilate, who pointing out his initial selfishness; makes him start the journey in search of the ancestral history of his family. Dr. Foster selects Macon Dead II for his daughter and
declared him as an heir of all his wealth. Ruth and Macon live a happy married life for the first few years and have two daughters First Corinthians and Magdalene called Lena. But their married life, particularly, their sexual life gets interrupted for twenty years, when Macon sees Ruth lying naked in the bed of her dead father, kissing his diseased fingers. Ruth rules out this allegation and holds Macon responsible for the death of her father. Macon, as a husband, has some demands from Ruth, but she, being cold and passive, cannot fulfill these demands. When Pilate Dead is informed about their sex problem, she through the power of black magic creates love between the couple. The result is the birth of the protagonist Milkman.

Milkman’s real name is Macon Dead III, but he gets this nickname because his mother continues feeding him breast-milk till the age of six. He loses interest in life mainly because of his realization “that only birds and airplanes could fly--he lost all interest in himself” [SOS: 09]. The other reason behind losing interest in life is that one of his legs is shorter than other, “When he stood barefoot and straight as a pole, his left foot was about half an inch off the floor” [SOS: 62]. The twisted and barren love relationship between his parents also makes him loose interest in life. One is reminded of the parents of Pecola Breedlove in The Bluest Eye. Like Pecola’s brother Sammy, Milkman also threatens to kill his father, “You touch her again, one more time, and I’ll kill you” [SOS: 67]. Milkman’s father gets surprised at his action. He takes Milkman in the other room and tells the story of his unhappy married life with Ruth. Milkman’s reaction to this story is very telling, he utters: “Goddam, what the fuck did he tell me all that shit for?”. He didn’t want to know any of it. There was nothing he could do about it. The doctor was dead” [SOS: 76].
Milkman, like other members of the family, takes pride in ritual rides in their car, but there spreads a rumor:

What’s more, they doubted that he had ever taken a woman into the back seat, because rumor was that he went to “bad houses” or lay, sometimes, with a slack or lonely female tenant. Other than the bright and roving eyes of Magdalene called Lena and First Corinthians, the Packard had no real lived life at all. So they called it Macon Dead’s hearse [SOS: 32-33].

Milkman is lucky enough to get plenty of love from all women. His mother Ruth gives him undivided attention. His aunt Pilate treats him as her son and also becomes his spiritual guide. His beloved Hagar loves him more than her own life. But he is so insensitive and stone-hearted that he considers this love as his right. K Sumana rightly criticizes his immature stage of life in the following way:

Milkman’s pre-liminal stage is marked by his low level of consciousness about his people’s race and class oppression manifested in his very nickname – Milkman. As his nickname suggests, he milks women, pilfering their love and giving nothing in return. Even at the stage of thirty-one, he knows very little about women, an ignorance made evident by his inability to distinguish his sisters from his mother. Nor can he conceive of women as human beings, not even his mother [1998: 85].

Like Sula, Milkman becomes completely selfish and self-centered. His sister Magdalene called Lena scolds him:

You’ve been laughing at us all your life. Corinthians--Mama. Me. Using us, ordering us, and judging us: how we cook your food; how we keep your house. But now, all of a sudden, you have Corinthian’s welfare at heart and break her up from a man you don’t approve of … You don’t know a single thing about either one of us – we made roses; that’s all you knew – but now you
know what’s best for the very woman who wiped the dribble from your chin ... Where do you get the right to decide our lives? [SOS: 215].

Milkman is so alienated and isolated from the family that he is the last person to know about the relationship between his sister Corinthians and Henry Porter. It is very shocking that he does not try to save her from Henry. But he is fortunate enough to have Pilate as his aunt and spiritual guide as well. It is mainly because of Pilate, he steers in a conscious direction. K Sumana beautifully highlights the source of his race and class consciousness:

Pilate’s role in the novel is dialectically related to Milkman’s developing consciousness. When Milkman first sees her, she is sitting with one foot pointing east and one west; east points to Africa and its culture and thus, to Milkman’s past; west points to the western world and its culture and thus, to Milkman’s present and future [1998:87].

When Milkman and his father try to steal the sack of gold from Pilate’s house, Pilate releases him and his father from jail. It proves the turning point in his life and that develops his love for the community.

Milkman then decides to go in search of that sack of gold and wants to live an independent life: “… I want to live my own life. I don’t want to be my old man’s office boy no more. And as long as I’m in this place I will be. Unless I have my own money. I have to get out of that house and I don’t want to owe anybody when I go” [SOS: 221-222].

When he reaches the cave, he does not find the gold, but then decides to find out the history of his family. Whatever little information he gets from the people of Danville, including Reverend Copper and the old lady Circe, he continues his journey to Shalimar. In Shalimar, he first of all hears the song sung by the school-children relating his ancestors. He then meets Miss. Susan Byrd and others. He collects the information
about his ancestors and interprets the song in the following way. Solomon and Ryna were black slaves, who had twenty-one children. Solomon, on a certain day, flies away to Africa, taking the youngest son Jake with him. But while flying, he dropped the son Jake. Fortunately, the woman named Miss Heddy Bird was under the tree, who caught Jake. She had already a daughter Singing Bird. Due to abrupt leaving of her husband, Ryna went mad and died in the hills. Jake also flew away with Singing Bird at the time of Civil War to start their new life together. Jake then becomes the owner of a great farm at Danville. The drunken freedman registered mistakenly him as Macon Dead. He already had a son Macon Dead II and a daughter Pilate, but his wife died before delivering the daughter Pilate. Macon Dead I was shot dead by the whites for the property. The maid Circe hid Macon and Pilate in the mansion of the killers named the Butlers. The children on a certain day, ran away from the mansion. They both wandered in the forests for some months. The ghost of their father appeared before them at the time of night, the ghost took them to the cave. Macon Dead II killed the white man, who had that sack of gold. But, Pilate refused her brother for taking the gold along with them, and then they got separated from each-other.

This search of family history gives meaning to the life of Milkman and this is because of the women, especially, Pilate who acts as his spiritual guide.

3.3.1 Pilate: Earth Mother

Aunt Pilate is the mother of Reba and the grand-mother of Hagar. But most importantly she is the spiritual guide of the protagonist Milkman. Like Eva of *Sula*, she is also the “Mother Earth”. As William K. Freiert describes her “smooth stomach was a sign that she was not born from human woman – in mystical terms, she is Earth, the Mother of
all” [Quoted in Bloom 2007b:14]. In addition, as C.G. Jung writes, she is “associated with things and places standing for fertility such as cornucopia, a plowed field, tree ... [Jung 1967:82], because Milkman calls her as “looked like a tall black tree” [SOS: 39], her brother Macon Dead II also tells that she even smells like a forest. Thus, Pilate is the good example of earth mother who interacts with the positive manifestation of maternal archetype: “maternal solicitude and sympathy; the magic authority of the female … all that is benign, all that cherishes and sustains, that fosters growth and fertility” [Jung 1967: 82]. As her role of spiritual guide to Milkman is concerned, she again stands for “The Sage”. C.G. Jung in his book The Archetypes and Collective Conscious (1967) defines this archetype as a wise or holy figure who guides the hero. Such a person also proves himself or herself as role model for the hero’s conscience or good behavior. One again finds Aunt Pilate as a perfect example of “The Sage” as enunciated by Jung.

The entry of Aunt Pilate in this human-world is highly mystic. The narrator tells that when her mother named Sing dies before delivering the child, the mid-wife thinks that the child is definitely dead, but suddenly the child, “inched its way headfirst out of a still, silent, and indifferent cave of flesh, dragging her own cord and her own afterbirth behind her” [SOS: 28]. Another mystic thing happens with her, her illiterate father selects some letters from the Bible by blindly putting his thumb on some of the letters, and then names her as Pilate. The mid-wife scolds him and describes the meaning of the name to him. “No. Not like no riverboat pilot. Like a Christ-killing Pilate” [SOS: 19]. Being self-born, she loses naval, and because of this mysticness she becomes Mother of all.
Aunt Pilate, unlike Macon Dead II, is not selfish and greedy. When her father’s ghost takes her (and her brother) to the cave, where the sack of gold is hidden, she does not allow her brother to take it, because she knows that this gold will also kill them, as her father was killed by the whites for property. “That’s stealing. We killed a man. They’ll be after us, all over. If we take this money, then they’ll think that’s why we did it. We got to leave it, Macon. We can’t get caught with no bags of money” [SOS: 171]. She is interested neither in money nor gold. She is interested only in her brother and his love. Her house, which has no gas, electricity, represents the same simplicity.

…. Pilate lived in a narrow single-story house whose basement seemed to be rising from rather than settling into the ground. She had no electricity because she would not pay for the service. Nor for gas. At night she and her daughter lit the house with candles and kerosene lamps; they warmed themselves and cooked with wood and coal, pumped kitchen water into a dry sink through a pipeline from a well and lived pretty much as though progress was a word that meant walking a little farther on down the road [SOS: 27].

But the irony of her life is that the same brother for whose life, she refuses to take gold, breaks off all the relations with her. Though, he rejects her and calls her a snake, she continues her relations with him. She purposely comes to live in the same town, where her brother lives. And when she is informed about his unhappy married life, she comes forward to reconcile them. Her sister-in-law Ruth while telling her story to Milkman confesses the role played by Pilate in their lives. She says:

“Pilate. Old, crazy, sweet Pilate … she came into this city like she owned it … Pilate came to see Macon right away and soon as she saw me she knew what my trouble was. And she asked me one
day, ‘Do you want him? … She gave me funny things to do … And two months later I was pregnant. When he found out about it, he immediately suspected Pilate and he told me to get rid of the baby. But I wouldn’t and Pilate helped me stand him off. I wouldn’t have been strong enough without her. She saved my life. And yours, Macon. She saved yours too. She watched you like you were her own. Until your father threw her out” [SOS: 125-126].

It shows her interaction with the positive manifestation of maternal love.

Though, there are many similarities between her and Eva Peace of Sula, she, unlike Eva, does not blindly follow the patriarchal rules and regulations. She, despite of marrying with her lover, dares to become a maiden-mother. She also accepts her daughter Reba as a maiden-mother. From childhood, she is destined to be separated from all the family members and relatives. Her struggle for life with the absence of a naval makes her bold and courageous. She becomes completely independent. Even when she comes to live in her brother’s town, she lives alone. Harold Bloom rightly puts in his book Toni Morrison’s Song of Solomon (2007):

Signifying a propensity toward self-determination, Pilate is without a naval, a phenomenon that makes her, like Sula, a pariah. More important, it symbolizes her independent and untrammeled spirit; she is not anchored to anyone or anything [2007b:13].

Again unlike Eva, she does not permit herself and her daughter Reba to have free sex with anybody in the name of independence. Like an ideal mother, she always comes to help her children. When one of Reba’s friends, hits Reba badly, Pilate teaches him a lesson saying:

“You see, darlin, that there is the only child I got. The first baby I ever had … Women are foolish,
you know, and mamas are the most foolish of all... Mamas get hurt and nervous when somebody don’t like they children. First real misery I ever had in my life was when I found out somebody – a little teeny tiny boy it was – didn’t like my little girl …” [SOS: ’94].

The same type of maternal love, one witnesses when Hagar, her granddaughter commits suicide. In fact, Hagar becomes the victim of over-mothering; she is so pampered by both Reba and Pilate that she becomes completely wily and selfish. But when her sweet baby Hagar commits suicide, Pilate cries a lot:

I’ll find who’s botherin my sweet sugar lumpkin.
I’ll find who’s botherin my baby.
I’ll find who’s botherin my sweet lumpkin.
I’ll find who’s botherin my baby girl [SOS: 318].

Aunt Pilate is a good example of an ideal mother. She does not impose herself or any rule on her children. She believes in natural growth and free thinking. When the protagonist Macon Dead III nicknamed as Milkman first time visits her house along with Guitar, she welcomes them. The narrator tells that how her sitting becomes symbolic for Milkman. “She was all angles, he remembered later, knees, mostly, and elbows. One foot pointed east and one pointed west” [SOS: 36].

The second important role Pilate plays in the novel is of the spiritual guide to Milkman. In the very first meeting, she teaches him how to say ‘hello’ instead of ‘hi’. She advises them:

You (Milkman and Guitar) all must be the dumbest unhung Negroes on earth. What they telling you in them schools? You say ‘Hi’ to pigs and sheep when you want ’em to move. When you tell a human being ‘Hi’, he ought to get up and know you down [SOS: 37].
Along with Pilate, Guitar also makes a great impression or impact on the life of Milkman, though; he becomes his enemy at the end of the story. While talking with Pilate, Milkman learns many things. He learns from her how to boil eggs. When Pilate tells them the story of her parents, Milkman gets indulged in it. And that story inspires him to search the history of his ancestors. It is in the house of Pilate, that he falls in love with Hagar. The narrator records his feelings thus:

Milkman was five feet seven then but it was the first time in his life that he remembered being completely happy. He was with his friend, an older boy – wise and kind and fearless. He was sitting comfortably in the notorious wine house; he was surrounded by women who seemed to enjoy him and who laughed out loud. And he was in love. No wonder his father was afraid of them

Milkman, after the introduction with Pilate, becomes happy in life. The narrator further writes: “…. When Milkman thought he was the biggest thing in the world. Bigger even than the house they lived in. But today he had seen a woman who was just as tall and who had made him feel tall too” [SOS: 50].

The Sage Pilate, whenever possible, proves herself as a role model for Milkman’s conscience and good behavior. K Sumana points out the impact of Pilate on Milkman:

Most important, it is because of Pilate that he steered in a conscious direction. Through her acknowledgment of dignity in and pride of her Africanness despite her lack of material wealth, Milkman gets his first lesson in race and class consciousness … Milkman must learn to respect his African self and to realize that money does not ensure happiness. It is she who first forces him to confront his identity as the living dead who sucks
the life force from his people and he learns from her the essence of life [1998:87].

Though, he commits burglary in her house and is responsible for Hagar’s suicide, she goes with him to Shalimar and Danville. In that situation, no other woman can continue her relations with him. She is a wise woman; she knows the importance of every situation. But, what she gets in return from all - her brother, Milkman, Guitar, Ruth, Hagar etc. is a big question. She gets nothing and gets murdered by Guitar, whom she loved like a mother. Her final words to Milkman are, “Watch Reba for me”. And then, “I wish I’d a knowed more people. I would of loved ’em all. If I’d a knowed more, I would a loved more” [SOS: 336]. In short, she wants to love and to be loved by all. Thus she is an incarnation of real maternal love for all.

### 3.3.2 Ruth Dead and Others: Bad Mothers

Ruth Dead, Reba and Mrs Bains are the three mother characters, who interact with negative manifestations of maternal archetype. Ruth Dead and Reba have no concern for their children, while Mrs Bains shamefully runs away from the children after the death of her husband.

#### 3.3.2.1 Ruth Dead

Ruth Foster Dead is the mother of three children – Medalene called Lena, First Corinthians, and Macon Dead III nicknamed as Milkman. She is the only daughter of Dr Foster and wife of the magnet named Macon Dead II. She not only keeps her daughters childlike but also continues to breast-feed her son well past the appropriate age and takes pleasure in it:

She felt him. His restraint, his courtesy, his indifference, all of which pushed her into fantasy. She had the distinct impression that his lips were pulling from her a thread of light... And that was the other part of her pleasure, a pleasure she hated to give up [SOS: 13-14].
Such a mother definitely interacts with the negative manifestation of maternal archetype as explained by Jung. It is because of her continuous breast-feeding to her son, he gets nicknamed as Milkman, which badly hurts him. In fact, she is well aware that this continuous breast-feeding is shameful, but she realizes it when Freddie, the janitor sees her, she “jumped up as quickly as she could and covered her breast, dropping her son (near about thirteen) on the floor” [SOS: 14]. Her husband also expresses his anger that how and who has given his son such a nickname.

Ruth undoubtedly loves her son very much. But Milkman does not love her. He believes that he “had never loved his mother, but had always known that she had loved him” [SOS: 78-79]. The same thing happens with her daughters. They, like her, become the decorated dolls in the house. They take interest only in making fake or artificial roses. Like Mrs. Pauline Breedlove, she fails in imparting cultural education to her daughters. Harold Bloom criticizes her:

That she is a “small woman” results directly from her personal action, for at no point does she rebel, as does Nel, for example or her daughter First Corinthians. Other significant influences come into play, however, paramount among which is Ruth’s not having had the advantage of a mother to nurture her through significant stages of her girlhood and young womanhood, as did Sula and Nel, whose mothers, despite their life-styles and personalities, were there for their daughters [2007b:07].

Ruth is so preoccupied with the thoughts of her father and her husband’s arrogance that she has no time to think about the marriages of her daughters. Her daughters have already crossed the age of marriage, but she continues to live in her citadel of Electra complex. Unlike Pauline Breedlove, she is educated and rich too. She has to find out the suitable husbands for her daughters. Her son is also marriageable, but she never
bothers. She just wants to catch her husband; and gets pleasure in torturing him “began her days stunned into stillness by her husband’s contempt and ended them wholly animated by it” [SOS: 11].

Ruth tells her story to Milkman. In her story, she tells him that after the death of her mother, she has been raised by her father, who presses her into a thing small:

I lived in a great big house that pressed me into a small package. I had no friends, only schoolmates who wanted to touch my dresses and my white silk stockings. But I didn’t think I’d ever need a friend because I had him … he cared … and there was, and is, no one else in the world ever did [SOS: 124].

She also tells about her husband, who is only interested in her father’s money and class-position. After the birth of two daughters, her husband stops sexual relations with her for twenty years, because he has seen her naked in her dead father’s bed. Ruth tells Milkman that it is Pilate, who comes to help her, and saves her and her son from Macon Dead II. While answering Milkman’s question, she says that there is nobody to talk to her, so, she has to go to her father’s grave. She says:

Until I thought I’d really die if I had to live that way. With nobody touching me, or even looking as though they’d like to touch me. That’s when I started coming to Fairfield. To talk. To talk to somebody who wanted to listen and not laugh at me. Somebody I could trust. Somebody who trusted me… For my own self. I didn’t care if that somebody was under the ground [SOS: 125].

Thus, she belongs to the group of mothers, who interact with the negative manifestations of maternal archetype.
3.3.2.2 Reba

Reba is the mother of Hagar and the daughter of Pilate. It is not described by the narrator that why she does not marry with the father of her daughter and who is Hagar’s father and in what conditions she has to leave him.

Reba fully gets the love of her mother. She also loves her mother, but being a mother herself, she fails to become a good mother. Her daughter has been called a daughter of two mothers – Reba and Pilate. She also wins the things from the contests and feels satisfied calling herself lucky. She is always free and open with her daughter. She never tries to teach Hagar the secrets of women, as generally taught by the mothers to their young daughters. At one point of the story, the narrator describes the wiliness of Hagar for Milkman:

They were always women (like Hagar) who had been spoiled children. Whose whims had been taken seriously by adults (their mothers) and who grew up to be the stingiest, greediest people on earth and out of their stinginess grew their stingy little love that ate everything in sight [SOS: 306].

Reba and Pilate are always ready to fulfill Hagar’s demands. When Hagar tells them she has remained many times hungry in the house, both the mothers feel wounded. Reba asks her:

“Baby?” Reba’s voice was soft. “You been hungry, baby? Why didn’t you say so?” Reba looked hurt. “We get you anything you want, baby. Anything. You been knowing that” [SOS: 48].

Reba’s assurance to Hagar that she will get anything she wants, makes Hagar wily and selfish. Thus, Reba is put in the group of mothers, who instead of teaching their children good manners pamper them and are of no use.
3.3.2.3 Mrs Bains

Mrs Bains is the mother of four children including Guitar. She is a very minor character. After the accident of her husband in the mill, the mill-owner gives her some dollars as compensation. She instead of using these dollars for the future of her children just buys candies and distributes them. It is undoubtedly true that at the shock of her husband’s death, she cannot think properly. But being a mother of four children, she must have controlled herself. Guitar himself at one point of story tells about their tragedy when she leaves them:

My (Guitar’s) father died when I was four. That was the first leaving I know and the hardest. Then my mother. There were four of us and she just couldn’t cut it when my father died. She ran away. Just ran away. My aunt took care of us until my grandmother could get there. Then my grandmother took care of us. Then Uncle Billy came. They’re both close to dead now [SOS: 307].

If a mother like Mrs Bains leaves her children after the death of her husband, she then cannot be called a good mother, because she definitely interacts with the negative manifestations of maternal archetype.

3.3.3 Milkman and Guitar: Maternal Friendship

The friendship between the protagonist Milkman and Guitar reminds the readers the friendship between Sula and Nel in *Sula*. Both the friends are not properly mothered. Milkman’s mother gives him too much love and restricts to grow up, while Guitar’s mother has already run away. Throughout the story, they both back up each other and give maternal love to each other. At the outset of the story, Milkman is not happy with his life; he has already lost interest in life. But when, along with Guitar, he visits Aunt Pilate’s house, Milkman feels himself very
happy with his friend Guitar. And when Milkman hits his father and feels psychologically damaged by his father’s story about his mother, he badly needs someone to listen to him. The narrator describes Milkman’s need of Guitar thus: “Where was Guitar? He (Milkman) needed to find the one person left whose clarity never failed him, and unless he was out the state, Milkman was determined to find him” [SOS: 79].

Though, Guitar is his friend, yet Milkman gets maternal love from him. It is Guitar who solves his personal and emotional problems. Guitar tells his own life experiences to convince him; he consoles him and sometimes advises him to forget the past. He says: “Forget it, Milk. Whatever it is, forget it. It ain’t nothin. Whatever he (Milkman’s father) told you, forget it” [SOS: 87]. He also tells Milkman that though they are intimate friends, they are different in several respects. He tells him: “That’s the problem, Milkman. You’re more interested in my tone than in what I’m saying. I’m trying to say that we don’t have to agree on everything; that you and me are different; that –” [SOS: 103].

Though, he supports Milkman every time, he is supported by Milkman when needed. But at the end of the story, Guitar suddenly becomes his enemy for the gold. In short, their friendship is full of maternal love and they support each other. Harold Bloom examines their friendship:

Guitar seems honest in his response: He is torn between commitment to his friendship and his membership in the Seven Days, his only apparent source of a sense of place. Ironically, in counseling Milkman, Guitar has told him that everyone has desired his life. Now, it becomes obvious that everyone is indeed all inclusive, for it includes his best friend [2007b:22].
3.4 Beloved: Story of Enslaved Motherhood

*Beloved* (1987) is Toni Morrison’s fifth novel. It is the story of an enslaved motherhood. It is also the story of race, sex and class. It is set in post civil-war period. It covers in all the period of forty years that is from the birth of Sethe, the protagonist of the novel in 1835 to its (novel’s) end in 1875. Most of the story, however, takes place in 1873, when Paul D. arrives at 124, Bluestone and his presence causes many of the flashbacks.

In the “Foreword” of the novel, the novelist herself writes that the novel is based on a newspaper clipping. “A newspaper clipping in *The Black Book* summarized the story of Margaret Garner, a young mother who, having escaped slavery, was arrested for killing one of her children (and trying to kill the others) rather than let them be returned to the owner’s plantation” [B: xi]. It clearly states that the novel deals with the realistic problems of the black slaves. The study of slave-system that started in the early seventeenth century to its last victim reveals how the black people, particularly; black women were exploited, humiliated, insulted, branded, raped and killed mercilessly. Thus, the present novel *Beloved* becomes the authentic record of American history regarding slave institution. In this context, Nafisa Hatmi writes:

All her (Morrison’s) novels specially *Beloved* offers a painfully compelling, detailed account of slave humiliation and oppression so that the black life on American soil is recorded, examined and understood for its complexity and significance and not excluded in a new version of American history [Quoted in Chakravarty 2003:109].

But the intention of Morrison behind writing such a slave-narrative is not only to record history, but also to express her sorrow that the people have forgotten her very name:
Everybody knew what she was called, but nobody anywhere knew her name. Disremembered and unaccounted for, she cannot be lost because no one is looking for her, and even if they were, how can they call her if they don’t know her name? Although she has claim, she is not claimed. In the place where long grass opens, the girl who waited to be loved and cry shame erupts into her separate parts, to make it easy for chewing laughter to swallow her all way. It was not a story to pass on [B: 323].

Sanders picks up the idea and explores the real intentions of Morrison in writing this novel. She observes, “…. is not to convince white readers of the slaves humanity, but to address black readers by inviting us to return to the very part of the past that may have repressed, forgotten or ignored” [Quoted in Gates Jr. and Appiah 1993:363].

The novelist, as usual uses the technique of stream of consciousness, through which she goes into the mind of her characters and reveals their free association of thought. In addition, she also uses the technique of shifting point of view, instead of choosing one character, thereby ensuring that the reader sees the stories of past from several perspectives. And she also employs the technique of magic realism, where fantastic events are presented as if they were real, that is particularly obvious in this novel.

In 1835, Sethe is born to ‘Ma’am’. In the same year Halle Suggs also takes birth. At the age of three or four, Halle and his mother Baby Suggs have been purchased by Mr Garner, the owner of Sweet Home. When he becomes quite mature and starts understanding the hardships and pains that a slave has to face, he buys the freedom of his mother “with five years of Sundays” [B: 13]. Mr Garner then purchases another young girl named Sethe to replace Baby Suggs. There are some more slaves like Paul D., Paul A., Paul F. and Sixo. They all are young and
want to marry Sethe, but she chooses Halle, who “bought her (baby Suggs’s freedom) with five years of Sundays. Maybe that was why she (Sethe) chose him” [B: 13]. In 1851, Sethe sends her three children – Buglar, Howard and Beloved to live with free Baby Suggs. She does so because she is afraid that her children will be sold away.

After the death of good-hearted Mr Garner and Mrs Garner’s suffering with cancer, the cruel school teacher becomes the new master of Sweet Home. It is not possible for all the slaves to communicate with him. Thus, all slaves make a plan to escape from Sweet Home. Some escape successfully, but Sixo gets caught on his way and is burnt alive. When Sethe is pregnant with the fourth child, in fact, she has not still decided to run away, but the naughty nephew of the school teacher badly beats her and sucks the milk from her swollen breasts. Finally, Sethe too decides to run away from the Sweet Home, but she loses her husband forever. Sethe, while on the run, delivers Denver, and somehow reaches her mother-in-law’s house at 124, Bluestone. Sethe is then sent to jail for the murder of her own daughter Beloved. After six months, she gets released from the jail along with Denver. The ghost of her murdered daughter Beloved takes shelter in her house. The two sons Buglar and Howard run away from the house in fear of that ghost. Baby Suggs also passes away. Paul D. then drives away the ghost of Beloved from the house. The ghost of Beloved again comes to Sethe’s house in the form of a young girl. The ghost then takes hold of the charge of the house. She seduces Paul D. Finally, the women of the community drive out the ghost of Beloved. In short, the novel tells the story of Sethe and also reveals how slavery plays havoc in the lives of African-American people, especially, black mothers.
3.4.1 Sethe Suggs and Others: Great Mothers

Sethe Suggs, Baby Suggs and Ma’am are the most complicated mother characters. They are the ‘great mothers’ in the sense that whatever troubles and problems they face as the black enslaved women and mothers are inexpressible in words. Their struggle will always inspire the mothers, who are going through the same critical situations.

3.4.1.1 Sethe Suggs

Sethe Suggs is the protagonist of the novel. She has four children including Beloved. She attempts to kill her children and her daughter Beloved gets killed. Like Eva Peace, her murdering of Beloved becomes the controversial question, whether she is a loving or terrible mother. According to C.G.Jung’s enunciation of maternal archetype, she cannot be called a loving mother because her act of infanticide puts her in the group of mothers who interact with the negative manifestations of maternal archetype. So far as the characteristics of an ideal mother are concerned, Sethe also becomes misfit because of her same crime of infanticide. But there are critics like Hill Rigney and others, who call her a great mother. The critics certainly take into consideration slavery, which compels her to commit infanticide.

Sethe, in the beginning of the novel, is very eager to meet the ghost of her daughter. She tells Denver that if the ghost of her daughter comes, she will explain to her the situation in which she has been killed. “But if she’d (the ghost of Beloved) only come, I could make it clear to her” [B: 05]. As she murdered Beloved, she sees the red color of her daughters’ blood and the pink gravestone chips everywhere, the narrator notes her damaged psyche:

Every dawn she saw the dawn, but never acknowledged or remarked its color. There was
something wrong with that. It was as though one
day she saw red baby blood, another day the pink
gravestone chips, and that was the last of it [B: 47].

But when the ghost of Beloved actually comes to Sethe in the form of
young girl, and when Sethe is convinced that the girl is Beloved, Sethe
tells her the story of those days, about her mother Ma’am, about her entry
in Sweet Home and its men, about her sons and about the care she had
taken of her, when she took birth. She tells her that she has loved all her
children: “I (Sethe) wouldn’t draw breath without my children. I told
Baby Suggs that and she got down on her knees to beg God’s pardon for
me. Still, it’s so” [B: 239-240]. She tells the ghost of Beloved how she
saved little Beloved from the flies. She says: “The grape arbor. You
memory that? I ran so fast. Flies beat me to you. I would have known
right away who you was when the sun blotted out your face the way it
did when I took you to the grape arbor” [B: 239]. Sethe tries to tell her
that in those days, the black mothers were not allowed to nurture their
own children. But she could somehow manage time and took care of her
children. She also tells her one more incident, in which, she saved
Beloved from the merciless heat of sun. She tells:

They (Beloved’s brothers) ran on ahead and I let
em. Something sweet lives in the air that time of
year, and if the breeze is right, it’s hard to stay
indoors. When I got back I could hear Howard
and Buglar laughing down by the quarters. I put
my hoe down and cut across the side yard to get to
you. The shade moved so by the time I got back
the sun was shining right on you. Right in your
face, but you wasn’t woke at all. Still asleep. I
wanted to pick you up in my arms and I wanted to
look at you sleeping too. Didn’t know which; you
had the sweetest face [B: 227].
In this way, throughout her conversation, she tells the ghost of Beloved, how she has dearly loved all her children. She also confesses that while burying her, Sethe wants to get buried herself with her dead daughter, but it is only because of her other children, she remained alive. She says: “When I put that headstone up I wanted to lay in there with you, put your head on my shoulder and keep you warm, and I would have if Buglar and Howard and Denver didn’t need me, because my mind was homeless then. I couldn’t lay down with you then” [B: 241]. It shows that Sethe is a good mother; she definitely interacts with the positive manifestations of maternal archetype.

Sethe can be called lucky in two respects. She gets a life-partner of her choice. She marries Halle Suggs and she also proves lucky because she “had the amazing luck of six whole years of marriage to that “somebody” son (Halle) who had fathered every one of her children” [B: 28]. In that sense, she is really happy with her husband. The only fear dwells in her heart is that her children will be sold in slavery and that is why, she sends them to her mother-in-law’s house, but one remains in her womb. Though, she sends them away, her mothering overflows through her dress in the form of milk. She tells Paul D that nobody can nurture like her:

Anybody could smell me long before he saw me. And when he saw me he’d see that drops of it on the front of my dress. Nothing I could do about that. All I knew was I had to get my milk to my baby girl. Nobody was going to nurse like me… Nobody knew that but me and nobody had her milk but me. I told that to the women in the wagon. Told them to put sugar water in cloth to suck from so when I got there in a few days she (Beloved) wouldn’t have forgotten me. The milk would be there and I would be there with it [B: 19].
This again shows her definite interaction with positive manifestations of maternal archetype. Since her joining Sweet Home, she has not a single time expressed her wrath against the heavy work-load, physical as well as mental exploitation. But when the nephews steal her milk, she becomes more angry and frustrated, because it is her baby’s milk; her right of mothering is denied. She tells Paul D.:

“If I left you, those boys came in there and took my milk. That’s what they came in there for. Held me down and took it. I told Mrs Garner on them. She had that lump and couldn’t speak but her eyes rolled out tears. Them boys found out I told on them. Schoolteacher made one open up my back, and when it closed it made a tree. It grows there still” [B: 19-20].

This denial of mothering makes her rebel; and she decides to run away from Sweet Home without taking anybody’s help. One can imagine the difficulty that how a pregnant mother, at the point of delivery, makes her way to freedom. It is again her good luck that one white girl named Amy Denver meets her, who helps Sethe in delivering the child on the way. And with that infant, she makes her way to her own house at 124, Bluestone. When she reaches there, she becomes very happy and feels that she can now love her children in proper way. “She kept kissing them (her children). She kissed the backs of their necks, the tops of their heads and the centers of their palms, and it was the boys who decided enough was enough when she lifted their shirts to kiss their tight round bellies” [B: 110]. But her happiness proves short-lived for twenty-eight days. When the slave-catchers including the school teacher appear before her, she attempts to kill her children. The narrator describes her infanticide:

Inside, two boys bled in the sawdust and dirt at the feet of a nigger woman holding a blood-soaked child to her chest with one hand and an infant by the heels in the other. She did not look at them;
she simply swung the baby toward the wall planks, missed and tried to connect a second time, when out of nowhere--in the ticking time the men spent staring at what there was to stare at – the old nigger boy, still mewing, ran through the door behind them and snatched the baby from the arc of its mother’s swing [B: 175].

It is her infanticide that becomes a debatable issue for readers and critics alike. Sethe herself defends her act of terrible infanticide. She tells Paul D.:

I (Sethe) birthed them and I got em out and it wasn’t no accident. I did that. I had help, of course, lots of that, but still it was me doing it; me saying, Go on and Now. Me having to look out. Me using my own head. … If felt good. Good and right [B: 190].

Sethe also tells him, how she has nursed her children while doing hard work at Sweet Home. She, thus, decides to kill her children rather than let them live an enslaved life as she has. Paul D is very critical of Sethe’s love for children. “Your love is too thick”, he said, thinking, That bitch is looking at me; she is right over my head looking down through the floor at me” [B: 193-194]. Stephanie Dematrakopoulos examines Sethe’s infanticide as a protective, love-filled gesture:

Sethe attempts to return the babies to perhaps a collective mother body, to devour them back into the security of womb/tomb death much as a mother cat will eat her babies as the ultimate act of protection… For Sethe the children are better off dead, their fantasy futures protected from the heinous reality of slavery [1992:53].

Another critic Hill Rigney while comparing Sethe with Baby Suggs calls her a Great mother, but in certain circumstances. As Hill Rigney points out:
...the Great Mother, the giver of both life and wisdom, who is *nommo*, the creative potential and the sacred aspect of nature itself. But only in freedom can Sethe celebrate her love for her children, her sense of herself as Great Mother: ‘It felt good. Good and right. I was big... and deep and wide and when I stretched out my arms all my children could get in between [1991:68-69].

Much has been written for and against her infanticide, but one thing is clear that she kills or attempts to kill her children because they should not live the same miserable life which she has lived. She prefers their death, a final release from the tragic life of slaves. In the first appearance, it shocks the sensible reader but the next moment he or she realizes and justifies Sethe’s act of infanticide.

Though, Sethe has to murder her own daughter Beloved under helpless circumstances, her relations, after that incident, with her daughters, with Baby Suggs and with others are not complex ones. When she gets released from the jail for the crime of infanticide, she directly goes to the cemetery, where Beloved is buried. As a loving mother, she wants to write the name of her daughter on the grave stone. The engraver demands her body for ten minutes to chisel the seven letters of Beloved on her headstone. She pays the price to engraver. The narrator presents the situation: “... but those ten minutes she spent pressed up against dawn-colored stone studded with star chips, her knees wide open as the grave, were longer than life, more alive, more pulsating than the body blood that soaked her fingers like oil” [B: 06]. Hill Rigney comments on the power of the name giving to the child, he also compares Sethe with Eva, he writes: “To name is to have power over the individual named … and the names in *Sula* is Eva, whose power is symbolic of her function as the ... mother to destroy as well as to create life” [Rigney1991:93].
Sethe then starts to nurture her only living child Denver. But when she realizes the coming of the ghost of Beloved in her house, she becomes very happy. She wants to pour much love on her even as a ghost. And when Paul D. tries to drive out the ghost of the house, she opposes him. But when the ghost of Beloved comes in her house in the flesh, she again becomes very happy. She passes whatever time possible with her. She tells her the whole story of her life to Beloved, and expects that she can understand her:

I’ll tell Beloved about that; she’ll understand. She my daughter. The one I managed to have milk for and to get it for her even after they stole it; after they handled me like I was the cow…. [B: 236-237].

Sethe even assures her that she will love her tenderly and teach her all the things an ideal mother teaches her daughter.

I’ll tend her as no mother ever tended a child, a daughter. Nobody will ever get my milk no more except my own children… We’ll smell them (flowers) together, Beloved. Beloved. Because you mine and I have to show you these things, and teach you what a mother should [B: 236].

Sethe’s wish of nurturing her dead child, though, seems to be abnormal and strange, her feelings as a mother, who feels herself guilty of the murder, are natural. That is why; she claims to be called a good mother. But one thing to be noted here is that since the appearance of the ghost of Beloved, Sethe’s love for another real flesh and blood daughter Denver gets reduced. Sethe gets so involved in the spell of her ghost daughter that she almost forgets Denver which is wrong and unpardonable on the part of Sethe. The sorrow of Denver as a daughter will be discussed later.

Thus, Sethe is a great mother. In spite of her restrictions as a slave-mother, she tries to nurture all her children. Her sending three
children ahead to Baby Suggs, her courage to deliver Denver on the way, her attempt of killing own children in order to save them from future bondage life, her critical days in jail, her ten minute’s sex with the engraver for chiseling Beloved’s name on the grave stone and her boundless love for the dead child automatically puts her in the group of mothers who interact with the positive manifestations of maternal archetype.

3.4.1.2 Baby Suggs

Baby Suggs is the mother of eight children including Halle Suggs. Though, she is a minor character, she is a perfect mother figure. She is the loving and good mother. She also becomes a good other mother in nurturing her own daughter-in-law, own grandchildren and white children. Not only that but she also becomes the mother of whole community. Her role as a Christ or a saint preaching to her people about the essence of freedom is praiseworthy.

She, as a common enslaved woman, is purchased by Mr Garner along with her last son named Halle. Though she gets good treatment at Sweet Home, yet her past life is full of sorrowful memories. In her life, men and women are moved like checkers. Her tragic lot is thus described:

So Baby’s eight children had six fathers. What she called the nastiness of life was the shock she received upon learning that nobody stopped playing checkers just because the pieces included her children. Halle she was able to keep the longest. Twenty years. A lifetime [B: 28].

She loses her seven children; all of them have been sold and gone. She remembers them:

Seven times she had done that: held a little foot; examined the fat fingertips with her own – fingers
she never saw become the male or female hands a mother would recognize anywhere ... Did Patty lose her lisp? What color did Famous’ skin finally take? Was that a cleft in Johnny’s chin or just a dimple that would disappear soon’s his jawbone changed? Four girls, and the last time she saw them there was no hair under their arms. Does Ardelia still love the burned bottom of bread? All seven were gone or dead [B: 163-64].

But God hears her prayer and her last son Halle buys freedom for her. She is very happy that she is free now. But she has two things hard to ask: one, the unbearable sorrow to leave her last one living child; second, what is the meaning of freedom. She asks the questions herself:

What for? What does a sixty-odd-year-old slave-woman who walks like a three-legged dog need freedom for? And when she stepped foot on free ground she could not believe that Halle knew what she didn’t; that Halle, who had never drawn one free breath, knew that there was nothing like it in this world [B: 166].

Baby right from her entry in Sweet Home, wants to know about her lost seven children and her loving husband. After becoming free, first of all, she tries to find out the whereabouts of her children by writing messages to Whitelaw. When she gets the news that her son is married and has a baby, she becomes very happy. “The good news, however, was that Halle got married and had a baby coming” [B: 173].

Baby Suggs then becomes a preacher. She loves all the black people as her sons and daughters. In the role of preacher, she tries to teach her people the very essence of freedom and value of their body, which is highly hated by white people. She preaches them:

This is flesh I’m talking about here. Flesh that needs to be loved. Feet that need to rest and to dance; backs that need support; shoulders that need arms, strong arms I’m telling you. And O my
people, out yonder, hear me, they do not love your neck unnoosed and straight. So love your neck; put a hand on it, grace it, stroke it and hold it up [B: 104].

Through her sermons, discussions, she becomes the loved mother of all the community. In this context Johanna Wising writes:

In Beloved, the female character; Baby Suggs, for example, symbolizes the African mother in all her glory. She preaches to the black community of Cincinnati, but is actually a mother figure to all black people. Baby Suggs can be seen representing God or Christ, but by showing her vulnerability at times, her human side appears [http://webcache.googleusercontent.com/search?hl=en&g=cache:h-upn(04.03.2011)].

Since her freedom, she wants all her family members should come to her. But when the three grand-children reach her house, she is very happy and her wish again becomes strong. She kisses all her grandchildren and welcomes them but at the same time, her maternal heart beats loudly in fear, in concern of Halle and Sethe. She wants to go in search of them: “What about Sethe and Halle; why the delay? Why didn’t Sethe get on board too? Nobody could make it alone. Not only because trappers picked them off like buzzards or netted them like rabbits, but also because you couldn’t run if you didn’t know how to go. You could be lost forever, if there wasn’t nobody to show you the way” [B: 159]. Her maternal heart which is crying for her children shows that she is a good mother and interacts with the positive manifestation of maternal archetype. She then starts to shower her all maternal love on her grandchildren. Every day she prays to God for Halle and Sethe. And when she sees Sethe with a baby in arms, her joy knows no bounds. As a loving and caring mother, she gives a section wise bath to Sethe. She also gives a dinner to all members of the community. Unfortunately, her
celebration of Sethe’s coming with her newly born child, makes her people angry because they do not like the grandness and glory of the party.

Baby Suggs, to her last breath, waits for her only son Halle, but before that she has to watch the dance of death in her house. She bravely faces the situation and also saves her daughter-in-law from the long court punishment. Thus, Baby Suggs is in every sense, a good mother. Though, she loses her seven children one after another, but Halle gives her freedom and she takes care of his children and becomes not only mother of Sethe, of her grand-children but also of all Black community.

3.4.1.3 Ma’am

Ma’am is the mother of many children including Sethe. She lives and dies as a slave. Slavery plays a great havoc in her life. She is one of the tragic slave-women, who has been bought and sold as a slave. She has also been branded probably either for her identity or as a punishment for her mistake. She herself, at one point of the story, shows her mark to little Sethe. She shows that branding for her identity if she gets killed, she tells Sethe:

Back there she opened up her dress front and lifted her breast and pointed under it. Right on her rib was a circle and a cross burnt right in the skin. She said, ‘This is your ma’am. This’, and she pointed. ‘I am the only one got this mark now. The rest dead. If something happens to me and you can’t tell me by my face, you can know me by this mark’ [B: 72].

Though, she has constantly been bought, sold, branded and forcefully raped, she never loses her self-respect. Nancy, her one-armed friend tells little Sethe about her self-respect that how she has herself thrown her babies or killed them, because they were forcefully conceived. She tells:
She threw them all away but you (Sethe). The one from the crew she threw away on the island. The others from more whites she also them away. Without names, she threw them. You she gave the name of the black man. She put her arms around him. The others she did not put her arms around [B: 74].

Like Eva and Sethe, Ma’am’s killing of her children is debatable—whether she is a loving or terrible mother. The study of her role as a mother gives some reasons behind her infanticide. First of all, for her self-respect as an African–American woman, she discards the forceful sex of crewmen and whites. It is her lonely battle against the inhuman slavery. Though, it seems to be silent and mute, yet it inspires other victim mothers.

Being a minor character, the narrator does not provide sufficient information about her. Where or from which part of country she comes? Who has branded her and what for? How many children she gives birth to? Who has finally killed her and what for? But, Toni Morrison wants to portray a different type of black mother, who has full respect for her community and for herself. In fact, nobody can dare to call her a loving mother. If she would have been allowed to live some more years, she might have definitely given full love to Sethe and proved herself a loving mother.

3.4.2 Mother-Daughter Relationship

The mother-daughter relationship is the major theme of the novel. Sethe’s relationship with her daughters—Beloved and Denver is very complicated. Her relationship with Beloved is purely abnormal and strange while with Denver is definitely not intimate and solid. Denver is the only girl, who loves all and finally saves her mother from the deadly clutches of Beloved’s ghost.
3.4.2.1 Sethe and Beloved

It is a well-known fact that motherhood was a problematic challenge to African American women, especially, for those who were enslaved. Carole Boyce Davies describes *Beloved* as “One of the most deliberate problematizings of motherhood that I have encountered...” [1994:135]. Patricia Collins too talks about the difficulty of motherhood and traces the psychological dilemma of daughters. She observes:

Black daughter raised by mothers grappling with hostile environment have to come to terms with their feelings about the difference between the idealized versions of maternal love extant in popular culture and the strict and often troubled mothers in their lives [1991:127].

As pointed out earlier, Sethe’s killing of Beloved is a big debatable question. Many learned views against and for Sethe’s infanticide have been recorded by the scholars from time to time. Many theories of various scholars have also been applied in order to study the mother-daughter relationship between Sethe and Beloved. Right from the beginning of the novel, one sees that due to the crime of infanticide, Sethe is guilt-ridden. She is very confident of two things; one, her dead daughter will definitely come to her. “I (Sethe) knew she (Beloved) would be. Paul D ran her off and she had no choice but to come back to me in the flesh. I bet you Baby Suggs, on the other side, helped” [B: 236]. And she wants to explain her everything that mattered her killing. So, she is eagerly waiting of her dead daughter and very desperate to earn Beloved’s understanding.

On the other hand, the dead child Beloved is also very eager to meet her mother. It is not for that maternal love of Sethe, not also to forgive Sethe for her infanticide, but to take revenge on her mother. Her love has already become possessive, because she was killed at the age of
two and at the stage of pre-oedipal, where love assumes the nature of vengeance. The research paper entitled *Mother/Daughter Relationship: Psychological Implication of Love in Toni Morrison’s Beloved* applies Melanie Klein’s “Object Relations” theory to study the love-relationship between Sethe and Beloved. The paper discusses the mother-daughter relationship in the light of this theory. Object Relations theory is a theory of relationships between people in particular within a family and especially between mother and her child. Melanie Klein in his book *Developments in Psychoanalysis* (1952) considers the child’s relations with the breast as significant. As the child feeds, it feels gratified and satiated when the breast produces sufficient milk, in which case it is loved or cherished. When the child is prematurely withdrawn, or the breast fails to produce sufficient milk or food, the child is frustrated; the breast is hated and becomes the recipient of hostile thoughts. This is the basis for the schizoid and depressive positions, which Klein formulates in analyzing the child’s psychology and subsequent adult behavior. It also explains the ambivalent posture of love and hate of the child towards the mother. This theory, in short, is very useful to show that how the ghost of Beloved, which is still lingering in the pre-oedipal stage, becomes destructive and wants to take revenge on her mother.

The first appearance of Beloved in the form of a ghost, ultimately, shows her wrath against Sethe. The ghost of two year’s baby moves the house. The things of house, first of all, are thrown widely. Her first victim is Here Boy. “… the baby’s spirit picked up Here Boy and slammed him into the wall hard enough to break two of his legs and dislocate his eye, so hard he went into convulsions and chewed up his tongue” [B: 14]. Another critic Jeanette Attanasio writes about violence that plays an important role in the mother-daughter relationship between
Sethe and Beloved. In the essay entitled “The Mother-Daughter Relationship in Toni Morrison’s Beloved” which is posted on web, he observes: “….it seems that the Aje relationship can be defined by several reoccurring themes which consists of the idea of unification through act of violence, male presence, or the lack thereof, and the concept of Sethe’s self in comparison to her “best self”[http://www.ayjw.org (03.02.2011)].

In the beginning of the novel, one sees how the spirit of Beloved wants to kill Paul D by pushing a table to his legs, but somehow he saves himself. The two sons of Sethe have already run away from the house in fear and terror of the same spirit. It is also reported in the novel that the neighboring people especially the children do not dare to come near the house. The cab driver drives his horses in panic as speedily as possible while passing the house of Sethe. Even in the end of the novel, one sees how Sethe tries to attack Bodwin. Thus, the spirit of Beloved plays havoc in the family. The real intention of Beloved is to take Sethe in her dead world. So, throughout the novel, Morrison depicts the revengeful spirit, who comes back in life of her mother to possess her mother’s soul and whole essence. That is why; the relationship between them is very complicated. It seems to be abnormal, unnatural and strange.

3.4.2.2 Denver: A Maternal Figure

Denver is the only daughter of Sethe Suggs to survive. Like her mother, she is the most unfortunate but a brave girl. The braveness comes in her right from her birth. She survives even in taking birth on her mother’s difficult way to freedom. Second time she survives, when her mother decides to kill all her children. She sucks the blood of her dead sister along with the milk of her mother. She experiences the jail-life in her infantile age. It is really strange and abnormal on her part that she loves the company of the spirit of her dead sister. Like her mother, she is
very eager to have conversations with the spirit. It is really her braveness and courage that she saves her mother from the deadly clutches of revengeful spirit of Beloved and finally becomes a school-teacher by taking education in diverse conditions. She loves all her family members. She has great maternal heart that showers love on all. But in return she does not get sufficient love from all, especially from her mother.

Denver has never seen her father. She along with the spirit of Beloved eagerly waits for her father. “Ever since I (Denver) was little she (Beloved) was my company and she helped me wait for me daddy. Me and her waited for him” [B: 242]. Denver has collected all the information about her father from her Grandma Baby. She is pleased to listen about the angelic behavior of her father. She is confident that one day her father will definitely come to her. “If Paul D could do it my daddy could too. Angel man. We should all be together. Me, him and Beloved”. But she does not want to include her mother in her family. “Ma’am (Sethe) could stay or go off with Paul D if she wanted to. Unless Daddy wanted her himself, but I don’t think he would now, since she let Paul D in her bed” [B: 246]. It does mean that she hates Paul D and does not prefer the sexual relationship of her mother with Paul D. Denver very much wants to love her mother, but she always fears that her mother will kill her, as she has already killed her sister. “I love my mother but I know she killed one of her own daughters, and tender as she is with me, I’am scared of her because of it” [B: 242]. It is this fear that prevents Denver to love her mother. She herself confesses in her soliloquy why she has outwardly loved her. “I spent all of my outside self loving Ma’am so she wouldn’t kill me, loving her even when she braided my head at night. I never let her know my daddy was coming for me”
But it is Denver who by joining outside world saves her mother from the deadly Beloved.

While studying the relationship between Denver and Sethe as mother-daughter, one definitely realizes that Sethe is responsible for the alienation and loneliness of Denver. The other reason for her loneliness is that she has wrongly calculated the danger that lies outside the house:

All the time, I’m afraid the thing that happened that made it all right for my mother to kill my sister … I need to know what that thing might be, but I don’t want to. Whatever it is, it comes from outside this house, outside the yard, … So I never leave this house and I watch over the yard, so it can’t happen again and my mother won’t have to kill me too [B: 242].

In fact, it is the duty of any mother to read the heart of her child. It is also the duty of Sethe to take out the fear from her heart. Not only that, she indulges in Beloved so much that she just forgets Denver. She always thinks about Beloved, always tells the stories about Beloved, Denver gradually starts hating these stories. The narrator explains her anguish:

Denver hated the stories her mother told that did not concern herself, which is why Amy was all she ever asked about. The rest was a gleaming, powerful world made more so by Denver’s absence from it. Not being in it, she hated it … [B: 74].

So, the relationship between Sethe and Denver as mother-daughter is not well and intimate. Though, Denver loved her mother in fear, the mother Sethe does not shower any love on her only living daughter. Jennifer FitzGerald defends Sethe and blames the slavery system that has destructed their lives and relationships. She writes:

….slavery severed Sethe’s bond with her mother before she had developed a separate identity; consequently, her sense of self and of the
boundaries to that self is dangerously weak… at first glance, we have no doubt that Sethe has been capable of adult responsibilities, but closer scrutiny calls into question the discourse in which she describes herself. Because slavery denies parental claims [1993:667].

The spirit of Beloved snatches away mother’s love from Denver, but she never hates her sister. On the contrary, she is always ready to shower sisterly love on Beloved. When Paul D drives out the spirit of Beloved from the house, she is angry with him. When second time Beloved appears in the form of a young girl, she immediately recognizes Beloved as her sister. She also decides to protect her from all. She says:

When I came back to 124, there she was. Beloved. Waiting for me. Tired from her long journey back. Ready to be taken care of; ready for me to protect her. This time I have to keep my mother away from her [B: 243].

When Denver sees Paul D irritating Beloved by asking innumerable questions, she comes to her help. Due to the irritable questions, Beloved vomits, that time Denver wipes up the mess and invites Beloved to come to sleep with her in her room. At one point of the story, when Beloved discloses her true identity, Denver heartily requests Beloved not to disclose her identity to her mother. She requests Beloved: “Don’t tell her. Don’t let Ma’am know who you are. Please, you hear?” [B: 89]. In this way, Denver always tries to protect Beloved and passes time playing and dancing with her. But when on a certain day, she watches Beloved’s unsuccessful attempt of killing Sethe, she decides to save her mother from revengeful Beloved. On the other hand, Sethe is already lost in Beloved’s love. She has already stopped going to her work place. Denver cannot see Beloved and Sethe starving and finally decides to go out of the house. She begs food from the neighbors. She starts classes with Miss Jones and invites the neighboring women to drive out the spirit.
of Beloved from the house. Denver, luckily, is successful in doing all these things and saving her mother from Beloved. Denver has to struggle a lot for saving the family. It is her maternal heart that showers love on everybody. Her friendship with Grandma Baby is also note-worthy. In the initial stages, Grandma only loved shelter for her. It is through Baby Suggs’ love, she understands the world around her. It is Baby Suggs, who tells each and everything about her angelic father. Thus, the love between Denver and Baby Suggs is definitely healthy and sound that inspires Denver to proceed further in her life.

3.5 Conclusion

The researcher finds the positive, negative and positive-negative manifestations of maternal archetype in all the four selected novels of Toni Morrison, as enunciated by C. G. Jung in his *The Archetypes and the Collective Unconscious* edited and translated by Gerhard Adler and R.F.C. Hull in 1967.

Toni Morrison, her debut novel *The Bluest Eye* has depicted six mother-characters. Mrs MacTeer is the only mother-character, who plays both the roles successfully—as a good and loving mother of her two daughters namely Frieda and Claudia; and also a good othermother of Miss Pecola. Her washing of Pecola’s menstrual blood in the bathroom decorates her image with shining stars. Aunt Jimmy is also good othermother of Cholly. Geraldine though blindly follows her white masters but definitely interacts with the positive manifestations of maternal archetype. The remaining three mothers namely Mrs Pauline Breedlove, Mrs Ada Williams and Cholly’s real mother are certainly bad mothers. Mrs Pauline Breedlove is the best and widely quoted example of Black Mammy. The friendship of MacTeer sisters with Pecola; and
friendship between Miss Marie, one of the three whores with Pecola are maternal and loving ones.

In *Sula*, Morrison presents seven mother-characters. Eva Peace is a towering mother-character. She interacts with both the type of manifestations (that is of positive and negative together) of maternal archetype. She by scarifying her one leg, gives happy life to her children. She saves her son Plum, when he was suffering from bowel problem and she also kills Plum to save him from the troubles of drug addiction. She is also accused of killing Hannah by the critic Stephanie Demetrakopoulos. Though, she has been called as an Earth Mother, she is very complex mother-character. Cecile and Ajax’s Mother are also good mothers. On the other hand, Mrs Helene Wright, Hannah, Rochelle and Teapot’s Mamma are bad mothers. The friendship between Sula and Nel is really solid and maternal.

Morrison in her novel *Song of Solomon* again presents a towering mother-character of Aunt Pilate. Though, like Eva, Aunt Pilate fails as a good mother but her influence on the protagonist Milkman is so great that he goes on in the search of the history of his family and is successful in his quest. The remaining three mother-characters namely Ruth Dead, Reba and Mrs Bains, who interact with negative manifestations of maternal archetype and prove themselves as bad mothers. The friendship between Milkman and Guitar is as solid and maternal as the friendship between Sula and Nel.

*Beloved* is the epical novel. The researcher finds only three mother-characters in it. Sethe Suggs and her mother named Ma’am are like Eva Peace, good and bad mothers at a time. They commit – infanticide. Sethe’s struggle for giving good life to her children and her
killing of her daughter Beloved are all equally touching and shocking. Her relationship with her daughters-- Beloved and Denver is complex and abnormal. Though, she knows well that the girl who has come to her house is the ghost of Beloved, yet she continues to love Beloved and always tries to convince her that she has been killed by her in a helpless situation.