



**Sudan University of Science and Technology
College of Graduate Studies**

Racism as Reflected in Toni Morrison's Novels

العنصرية في روايات توني مورسن

**A Thesis in Fulfillment of the Requirements for the
Degree of Ph.D. in English Literature**

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

قال تعالى:

الْحَمْدُ لِلَّهِ الَّذِي أَنْزَلَ عَلَى عَبْدِهِ الْكِتَابَ وَلَمْ يَجْعَلْ لَهُ عِوَجًا (١) قِيمًا لِيُنْذِرَ بَأْسًا
شَدِيدًا مِمَّنْ لَدُنْهُ وَيُبَشِّرَ الْمُؤْمِنِينَ الَّذِينَ يَعْمَلُونَ الصَّالِحَاتِ أَنَّ لَهُمْ أَجْرًا حَسَنًا (٢)

صدق الله العظيم

سورة الكهف الآيات 1-2

In The Name of Allah

The Merciful The Compassionate.

**All Praise is due to Allah, who has sent down to his servants the book,
and has not placed therein any crookedness. (He has made it) straight to
give warning of a serve punishment from him, and to give good news to the
believers , who do righteous deeds, that they shall have affair reward .**

Holy Quran, Surah Al- Kahaf (Verses 1-2).

Dedication

This thesis is dedicated to all those African-Americans around the world who suffer due to the Whites dominance and are oppressed owing to fundamentalism, oppressive traditions and customs.

Also the thesis is dedicated to my beloved mother from whom I learnt how to be patient during crisis and to my father **Mohammed Kadhimshuker** who , taught me the lessons of life. Also I would like to dedicate it to my only dear brother **Sarmed Mohammed Kadhim** and to all my brothers.

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Abstract

The thesis entitled *Racism as reflected in Toni Morrison's Novels* deals with the suffering of African-Americans in the United States. The roots of this suffering are racism, slavery, oppression and marginalization in the life of African-Americans. Racism destroys the character's self-esteem and sense of self-worth of the African-American in the United States. Morrison's novels are the embodiment of this suffering, she writes about the problems of all human race and especially about African-American. At the core of her novels, there is a penetrating view of the unyielding heart-breaking dilemma which torments people of all races. She has often been regarded as the foremost American literary voice for African-American people in the contemporary world. She is especially concerned with the way that African-American individuals and communities are expressive or silenced within a dominant culture which historically has been intolerant of racial difference.

The thesis investigates the various reasons that cause the African-Americans' suffering. They lived their life as slaves and were denied human status by their community. The thesis discusses their development as they pass from one state to another until they come to realize their true personality and their value.

The thesis investigates this recurrent theme in four of Morrison's novels; *The Bluest Eye, Sula, Song of Solomon And Beloved*.

The thesis is divided into Five chapters . The first chapter is an introduction that presents the development of African- American Literature and also tackles an overview of Morrison's life and works, it focuses the light on the important stations in her life that affect her work later on.

ChapterTwo is a theoretical framework of racism literary criticism, which traces the history and development of racism, and racism literary criticism in which the researcher has extensively examined the emergence of racism. At the end of the chapter, the researcher focuses on various theories of racism advocated by the well-known black writers.

ChapterThree is devoted to some previous studies about Toni Morrison's novels and Methodology of the research.

Chapter Four analyzes *The Bluest Eye , Sula, Song of Solomon and Beloved* . In the first novel *The Bluest Eye*, Morrison challenges the western standards of beauty and demonstrates that the concept of beauty is constructed. It depicts the life of the child Pecola Breedlove and how her family as well as her community are influenced by these standards which lead to her madness and destruction.

In *Sula*, Morrison continues what she has begun in *The Bluest Eye*, she begins from childhood to womanhood. Morrison shows the effects of the internal and external oppression on a girl who rebels against the convictions of her society and decides to choose the life of liberty and freedom to be accepted by all people in America.

In Song of Solomon and *Beloved*, Morrison tackles the origins of violence in the African community, the slavery and its consequences on the survivors. Both novels focus on the inner realities and interpersonal relationships of the central African- American characters while the white characters remain marginalized.

Chapter Five is the conclusion. This chapter takes a stock of the analyses in the previous chapters and conclusions are drawn. It also states the pedagogical implication of the study and suggests some topics for further research.

المستخلص

(Arabic Version)

تعتبر توني مورسن صوت رئيسي للأدب الأمريكي في العصر الحديث. مورسن ركزت على كفاح الافراد والمجتمعات الافريقية في الولايات المتحدة وكيف كانت حياتهم في ذلك المجتمع. دراسة العنصرية في روايات توني مورسن تتعامل مع معاناة الأفارقة الأمريكيان في الولايات المتحدة. ومن صور معاناتهم العنصرية، العبودية، الاضطهاد والتهميش. الدراسة تناولت تأثيرات العنصرية على شخصية الافريقي الأمريكي . توني مورسن تناولت في رواياتها مشاكل البشر عموما والافارقة خصوصا في رواياتها. ركزت بنصرة ثاقبة على ماسي العنصرية وتبعاتها على الافارقة الأمريكيين.

هذه الدراسة تفحصت الاسباب المختلفة التي ادت الى معاناة الافارقة الأمريكيان , وكيف عاشوا كعبيد وكيف حقوقهم انكرت من قبل المجتمع الابيض. الدراسة ناقشت تطور مراحل حياتهم من حالة الى اخرى حتى ادراكهم الحقيقي لقيمة شخصيتهم وقيمتها. الدراسة ناقشت مفهوم العنصرية في اربع روايات للروائية توني مورسن وهن

The Bluest Eye (1970), Sula (1973), Song of Solomon (1977), and Beloved (1987).

قسمت الدراسة الى خمس فصول. الفصل الاول تناول التطور التاريخي للأدب الافريقي الأمريكي، وحياة وعمل الروائية توني مورسن. ايضا تناولت الدراسة المراحل المهمة التي مرت بها الكاتبة وكيف هذه المراحل اثرت في كتاباتها.

الفصل الثاني تناول الاطار النظري للعنصرية والذي تناول التطور التاريخي لمفهوم العنصرية وماهي الاسباب التي ادت لظهور هذه الظاهرة.

الفصل الثالث تناول دراسات سابقة لروايات الروائية توني مورسن ومنهجية البحث (Methodology).

الفصل الرابع تناول تحليل اربع روايات للروائية توني مورسن وهن:

The Bluest Eye (1970), Sula (1973), Song of Solomon (1977), and Beloved (1987).

في الرواية الاولى The Bluest Eye انتقدت ا لدراسة المعايير الغربية للجمال وكيف ان شخصية Pecola تأثرت بهذه المعايير وكيف كان تعامل عائلتها والمجتمع معها.

في الرواية الثانية توني الدراسة اكملت ما بدأته في الرواية الاولى حيث بينت تأثير الاضطهاد الداخلي والخارجي على شخصية Sula التي انتفضت وتمردت على قواعد وسلوكيات المجتمع واختارت حياة الحرية.

في الروايتين الثالثة والرابعة بينت الدراسة اصل العنف في المجتمع الافريقي وماهية أسبابه.
وبينت الدراسة تأثيرات العبودية على حياة الافارقة وكيف كانوا معدومي الحقوق
الفصل الخامس تناول خلاصة تحليل الروايات الاربع السابقة واقترح بعض المواضيع للدراسات اللاحقة.

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Chapter

One

Chapter One

Introduction

The term racism is often used in a loose and unreflective way to describe the hostile or negative feelings of one ethnic group or people toward another and the actions resulting from such attitudes. But sometimes the antipathy of one group toward another is expressed and acted upon with a single mindedness and brutality that go far beyond the group centered prejudice and snobbery that seem to constitute an almost universal human failing.

Hitler invoked racist theories to justify his genocidal treatment of European Jewry, as did white supremacists in the American south to explain why Jim Crow laws were needed to keep whites and blacks separated and unequal. The climax of the history of racism came in the twentieth century in the rise and fall of racist regimes. In the American south the passage of segregation laws and restrictions on black voting rights reduced African American to lower caste status, despite the constitutional amendment that had made them equal citizens.

The whites people in the U.S.A defined blacks as being lazy, violent, or morally bankrupt, such characteristics were unfounded. Yet these whites treated blacks with disdain because they convinced themselves that blacks were thus corrupt. G. M. Frederickson in his book 'Racism A Short History ' (2002:98), states that:

"racism originates from a mindset that regard them as different from us in ways that are permanent and unbridgeable. This sense of difference provides a motion or rational for using our power advantage to treat the ethno racial other in ways that would regard as cruel or unjust if applied to members of our own group".

Benjamin Isaac, (2004,14) states that

" racism is an attitude toward individuals and groups of people which posits a direct and linear connection between physical and mental qualities. It therefore attributes to those individuals and groups of peoples collectives traits, physical, mental, and moral, which are constant and unalterable by human will, because they are caused by hereditary factors or external influences of climate or geography".

Morrison's contribution to the emergence and the development of African American literature, and novel in particular is outstanding. She has received maximum critical attention. She gives maximum importance to African social, cultural, religious and traditional values. She believes in black's cultural and spiritual abilities to bring holistic progress in Africa in political, social, cultural and educational fields. Therefore the researcher aims at studying Morrison's selected novels in the light of racism perspective. The researcher will examine the African characters from different respects, social, political and economic roles with reference to Morrison's novels .

1.1. Background of Afro-American Literature

Before delving into the development of the African-American literature, it is essential to have an idea about the meaning of this literature. African- American literature is defined as works accomplished mainly by Africanauthors who live in the United States of America (Carr,2005,10-11) . The African –American works are just as African-American history, life was extremely varied .The origin of these writings maybe related to the late 18th century .

writers like Phillis Wheatley ,OlaudahEquiano ,among others were reaching early high points with racism and slavery narrators whereas Toni Morrison,Maya Angelou and Walter Mosley being ranked among the top Writers in the United States of nowadays authors. African-American literature generally focuses on the themes of particular interest to black people in the United States , such as the role of African –Americans within the American society .

Such themes are meant to be conveyed through oral forms, such as , sermons ,gospel music, blues, rap, and through written forms as well. In this sense Rabeteau (1998,34) says that: *"All African Americans studies ,including African –American literature ,speak to the deeper meaning of the African- American presence in this nation , this presence has always been a test case of the nation's claim to freedom ,democracy ,equality ,the inclusiveness of all"*.

As so it can said that the African-American literature revealed the biggest problem of freedom and equality which were long denied to black people in the United States of America .

The first oldest known piece of African –American literature was Lucy Terry's poem "Bars Fight". It was written in (1746) and published in (1855) after an Indian attack on Deerfield who was enslaved in Deerfield at the time of attack. (Adams and pleck ,2010,12).

Another writer is Phillis Wheatley (1753-84) who published her book "Poems on Various Subjects " in 1773 ,three years before the American independence. Wheatley was the first writer to a achieve an international reputation .

She was born in Senegal ,Africa .Wheatley was captured and sold into slavery at the age of seven ,after bringing her to America she was owned by a Boston merchant. In the first time she was not able to speak English until she had mastered the language at the age of sixteen .

Her poetry was praised by many of the leading figures including George Washington . He personally thanked her for a poem she wrote in his honor ,on the other hand, it was hard for many white people to believe that a black woman could write such type of poetry .Wheatley had to defend herself in court by proving that she wrote this poems by herself .

Indeed ,she was very successful in her defense to the extent that some critics cite it as the first recognition of African –American literature (Ibid ,55). As a result of the skepticism surrounding her work ,poems on various subjects offer their reader several introductory documents designed to authenticate Wheatley and her poetry and to substantiate her literary motives (Gates ,1997,214).

Jupiter Hammon was another early African-American writer who was considered the first published black writer in America . Beside his published poem 'An Evening Thought :salvation by Christ with penitential cries' in(1761) . In (1778) he wrote an ode to philliswheatley . In this poem , Hammon discussed their shared community and humanity .

Hammon wrote his famous speech "Address to the Negroes of the states of New York " during the lifetime of slavery . Hammon's famous quotewas "If we should ever get to Heaven, we shall find nobody to reproach us for being blacks , or for being slaves" .

From his speech , the concept of a gradual emancipation was promoted . Hammon himself found that slavery was rooted in American society , and therefore , an immediate emancipation would be useless(cited in an address to the Negroes in the state of New-York, Jupiter Hammon ,Long –Island ,1778) .

Victor Sejour (1817-74) is one of the greatest African-American fiction writer . He was born free of a white man from Santo Doming and a quadroon woman of New Orleans . He was sent to France to complete his education . Emily Augier who supported Sejour to write for the stage . He wrote famous plays like *Le Martyre du Caur* which was his sole play . He published his short story in France "*Le Mulatre*" (*The Mulatto*) in (1837) (McKay and Gates ,2004,38).

Brown was another famous writer of this era . He was a historian , playwright ,novelist ,lecturer and a abolitionist in the united states. Brown was born into slavery in the south, later on , he escaped to the north, where he was prolific writer. His novel , *Clotel ;or The president Daughter* was considered the first novel by an African –American (Hatch,shine,1974,36).

In the middle of the 19th century a new era started in the history of African American literature called the Slave Narratives Era . Accounts written by fugitive slaves about their lives in the south and often after escaping to freedom . It appears with the controversy over slavery . The result of the controversy is ' *Uncle Tom's Cabin* ' (1852) representing the abolitionist view of the evil of slavery . It describes , whipping , maltreatment and most of the black families mangled apart because racism and slavery .*Uncle Tom's Cabin* is a series of episodes collected by Stowe and published as a novel (Hill and hatch ,2003, 96).

The Stowe's novel deals with an aging house slave imbued with true Christian virtues for which he suffers not only dispossession but physical injury and death. To avoid being sold in the deep south , Tom escapes with a group of slaves believing it is his duty to submit to his superior . On the journey to the south by a river boat , Tom saves Eva , a saintly child , from being drowned in a watery grave .

In return, he was bought by Eva's father so as to become Eva's slave companion . Having promised to give Tom freedom but the father dies of a stab wound before doing so. So Tom is again sold to a sadistic slaver , Legree who severely murders Tom when the later refuses the slaver's orders of whipping a teenage female slave . Finally, Tom ,dies , as a martyr to his Christian beliefs.

The slave narratives were integral to African –American literature .slave narratives can be broadly categorized into three distinct forms : tales of religious redemption , tales to inspire the abolitionist struggle , and tales of progress . The tales written to inspire the abolitionist struggle are the famous because they tend to have a strong autobiographical motif . Many of them are now recognized as the most literary of all 19th century writings by African –American with one of the best known being Frederick Douglass (1818-95) . Douglass was a prominent black writer and former slave run way (Ibid,16). He appeared as an orator for abolition and as the author of a moving slave narratives.

He wrote the first autobiographical narrative, where he spoke of the "deep meaning of those rude and apparently incoherent songs " (Ibid). with which the slaves powerfully express the horror of their bondage inside the circle of slavery.

Douglass best-known work is his autobiographical 'Narrative of the life of Frederick Douglass an American slave' Which was published in (1845). Although some critics attacked Douglass's book , but was an immediate best seller . He was interested in tales that inspired the abolitionist struggle because they tended to have a strong autobiographical motif . He increasingly attempted to abolish white's racial laws and rules , thus he instigated blacks to revolt against severe rules by white oppressors.

Smethurst (1998,270) cites Douglass's speech that "*the moral sense of mankind is beginning to revolt at this system of foul treachery and cruel wrong, and is demanding its overthrow , the mean and cowardly oppressor is mediating plans to expel the colored man- entirely from the country*".

Post-slavery era starts with end of slavery and the American civil war . During this era ,a number of African –American authors continued to write nonfiction works about the conditions of African-Americans in the United States . Among the most prominent writers of this era was W.E.B.DuBois (1868_1963) ,was one of the original founder of the (NAACP). DuBois was born in Haiti from an African father . He suffered much since his father's drifting away from the family . However he graduated from high school with honors and delivered speech on the abolition of slavery . DuBois published a highly influential collection of essays entitled "The souls of black folk "(1903). The book contains DuBois's famous saying "The problem of the twentieth century is the problem of the color-line (DuBois,1968,4).

DuBois believed that African-Americans should ,because of their common interest , work together to battle prejudice and inequity . In (1909) DuBois published a substantial biography of John Brown . In addition to his non fiction works , Du Bois also published several novels over his career , such as , "The Quest of the silver fleece".

Another prominent author of this time was Booker T. Washington (1856-1915) who ,in many ways , expressed different views of Du Bois . Washington was an educator and the founder of the Tuskegee institute ,a black college in Alabama . Among his published works are 'Up From slavery '(1901), 'Tuskegee and its people' (1905) and 'My larger education'(1911).

In contrast to Du Bois ,who adopted more confrontational attitudes toward ending racial strife in America , Washington believed that blacks should first lift themselves up and prove themselves to be the equal of the whites before asking for an end to racism .

The Harlem Renaissance from 1920 to 1940 was a flowering time of African –American literature and arts . This era begins as a bringer of anew attention to African –American literature . The literature of this era is best-known for literary works that came out of music . Writers begin to fluctuate from jazz to theater .Among the most famous writers of the Renaissance was poet Langston Hughes . Hughes first received attention in (1922) poetry collection , "The Book of American Negro poetry" .another notable writer of the Renaissance was the novelist Zora Neale Hurston .she was famous for her novel "Their Eyes were Watching God "(1937)(Morisson,2003,5).

The Harlem Renaissance marked a turning point for African –American literature , the books by African-American were primarily read by other black people ,with the Renaissance ,African –American literature as well as black fine art and performance art ,began to be absorbed into main stream American literature .a large migration of African – American began during world war I ,hitting its point during world warII. During this great migration ,blacks people left racism and lack opportunities in the American south and settled in northern cities like Chicago , where they found works in factories and other sectors of the economy (katzman ,2008,122).

This migration produced anew sense of independence in the black community and contributed to the vibrant black urban culture seen during the Harlem renaissance .the migration also empowered the growing Americancivil rights movements which made a powerful impression on blacks writers during the 1940s 50s and 60s . Just as black activities were pushing to end segregation and racism and create anew sense of black nationalism , so too were black authors attempting to address these issues with their writings such as Toni Morrison among others.

Civil rights movement , the power movement and the black arts movement of the 1960s sought to address the imbalance of power on all levels of American society . Though poetry and drama were the primary modes of literary expression of the period , works such as John Williams , "The man who cried I am " (1967) also reflected African-American quest for equality. The movement forward ,the struggle for freedom to fully participate in American society , were often fought with fear .

The experience of fear had been less fully explored than the experiences of anger and rage .

Ernest Gains examines this theme in "In my father's house " (1978) a novel that captures the dynamics of the civil rights movement ,and more thoroughly in his (1983) publication of "A gathering of Old men" (Nelson,2008.16).

At thebeginning of 1970s , African –Americans literature reached the main stream as books by black writers continually achieving best-selling and award –winning status . This was also the time when the works of African-Americans writers began to be accepted by academia as a legitimate genre of Americans literature (Carr,2008.14).

As part of the larger black arts movement , which was inspired by the civil rights movement and black power movement ,African –American literature began to be defined and analyzed .A number of scholars and writers were generally credited with helping to promote and define African-American literature as a genre during this time, because it has a new languageand structural devices such as the use of magic , the use of ghosts, souls and the use of mysteries .

1.2. Toni Morrison's Biographical Background

Readers all over the world have recognized Toni Morrison's genius. [In addition to being awarded honorary from Ivy league college Harvard ,Yale , Columbia]. Toni Morrison has won many honors, including a national Book critic's circle award and the Pulitzer prize in (1993).She received the world's most prestigious literary award, the Nobel prize (kubitschek,1998,3). Morrison's works appeal not only to the scholars but to the general public. Critics of different dimensions

have agreed upon her talent, and lavished praise on her writings. Paul Gray, for example, has claimed that "she is the great American storyteller...her prose remains[@]marvel...a mélange of high literary rhetoric and plain talk".(Gray,1998,22).

McNatt says: "Morrison's ability to employ ordinary word to produce lustrous, lyrical phrases and to evoke precise emotional perception is extraordinary.[Her work] brilliantly fulfills the charge of superb characterization and moral gravity as one has the right to expect from an American Nobel Laureate in literature(McNatt,1973,2).

Toni Morrison is an extraordinary writer. Reading two pages into anything she writes one can feel the power of her language, and the emotional authority behind that language.

Toni Morrison was born on February 18,1931, in Lorain, Ohio to poor African American parents, Ramah and George Wofford. She was the second of Four children. Her parents named her Chloe Anthony Wofford, her name Toni came when she entered college and Morrison is her marriage name (Wikipedia,2007). Morrison grew up in the small street-mill town of Lorain Ohio located on the Lake Erie, twenty-five miles west of Cleveland. The population of Lorain consisted largely of European immigrant, and schools were not segregated. In fact when Morrison started grade school, she was the only black child in her class and the only one could already read(sisson,1995,145).

Despite the fact that her school was integrated and that she was the best student in her class, Morrison experienced the effect of racism early in her life. Even the children of newly arrived immigrants who could barely speak English were immediately taught that they and their

families were not at the bottom of American society but that blacks were below them (Nelson,130).

Moreover Morrison also experienced racist attitudes at home. She admitted that she grew up "in a basically racist household within more than a child's share of contempt for white people". She embodied the contempt of her father, who had witnessed whites committing atrocities against blacks in the south and had therefore come to the conviction that white people "were in some way fundamentally, genetically corrupt" (New York Times magazine,1976,104).

In addition to passing on his daughter a feeling of moral superiority over whites, Morrison's father also be quieted her his perfectionism as craftsman, for he was a master-shipyard welder who "loved excellence". But she might also have inherited perfectionism from her grandfather, Solomon wills who was not only an artist(he taught himself to play the violin) but also a first rate carpenter.From both her father and her grandmother Ardellia Wills, Morrison inherited the love of storytelling, especially ghost stories, And that one of her family's evening past times was to take turns telling stories, so Morrison said she became "intimate with supernatural"(Ibid,151).

Morrison's house which appreciates the black culture encouraged her imagination to grow. Storytelling was an important aspect in the black community. Blacks told each other stories from their black folklore. They loved the ghost stories and the explanation of dreams. Stories and storytelling were also the hobby of her parents who thrilled their children with ghost and mythic stories and impressed on them the value of the family history and the validity of their black language. When book clubs were opened in Lorain, Ohio, Morrison's mother used

to bring many books to her family and read for them. This strengthened Morrison's appeal for reading in an early age. She commented, "The security I felt, the pleasure, when new books arrived was immense"(Strouse,1981,50).

Reading started to play an important role in Morrison's life and those books were considered her first encounter with literature. "Those books were not written for a little black girl in Lorain, Ohio, but they were so magnificently done that I got them any way...they spoke directly to me out of their own specificity.(Bloom and Harold,1999).

1.3. Morrison's College and Teaching.

After graduation from high school ,she decided to pursue her education. Specifically in literature, at Howard university in Washington. Her father helped her pay the expenses by managing to work three jobs simultaneously. At Howard ,she chose English literature, and she also chose to change her name from Chloe to Toni. After receiving her .B.A., a major in English and minor in classics in 1953, she went on to Cornell university for graduate work. There she earned her M.A. in 1955, having written a thesis entitled "Virginia Woolf's and William Faulkner's Treatment of the Alienated". After securing an M.A. at Cornell, Morrison taught for two years at Texas and politician as southern university(Carmen,1997,14).

1.4. Toni Morrison's Marriage.

She left Texas for Howard university in 1957, and met Harold Morrison, a Jamaican architect. This man was so proud of his black heritage and soon they fell in love and got married in 1958. After six years, her marriage ended with divorce. To support herself and her children, Morrison took a job as a textbook editor for a publishing company, at Random House. Morrison's work as an editor contributed to African American literature.

First she was influential in publishing many others black writer's work s. In addition to editing textbooks, she edited novels by Cayl Jones ,Toni Cade Bambara and John McCluskay and autobiographies by the boxer Muhammad Ali And politician Andrew Yang. Her editing work had thus helped to shape the tradition of African American literature. Second her editing work brought her into contact with materials that she later used as imaginative starting points for her novels(Carmen,1993,2).

So, she continued the story she began to write when she was in Washington. She developed a story of a little black girl she knew in her childhood this girl dreamed of blue eyes. Morrison hardly found time to write because being a mother and editor at the same time obliged her to write only at stolen moments. She says "I wrote...like someone with a dirty habit. Secretly ,compulsorily, slyly." (Bloom ,1999,78). Morrison, who was 40 years old at that time did not care if the story was to be published or not. She showed the story to one of her friend editors who suggested that she make it a novel. She completed it to be

her first novel "The Bluest Eye" which was accepted by Holt, Rinehart and Winston. It was published in 1970.

Morrison did not know that her nick name "Toni Morrison" would appear on the novel. She recalls, "They had the wrong name", Toni Morrison, my name Chloe Wofford, Toni is a nick name (Tamar, 2002, 8).

The cause was that the manuscript she sent to her editor friend in Random House who knew her to be Toni. It was clear that her first novel "The Bluest Eye" received wide reviews and established Morrison as a new writer yet with a new identity that she regretted specifically in 1992. She comments "I am really Chloe Anthony Wofford. That's who I am. I have been writing under this other person's name. I write something now Chloe Wofford, private thing. I regret having called myself Toni Morrison when I published my first novel, the Bluest Eye (Jim and Stickland, 2007, 3).

Morrison became recognized as one of the most important new voices in American fiction. The success of *Sula* earned her an appointment as a lecturer at Yale university, and *Song of Solomon* won her the National Book Critic's Circle Award. In 1980, president Jimmy Carter appointed her to the national council of the arts, and in 1981, she was inducted into the American academy of arts and letters (page, 1995, 21).

In 1981, Morrison published her fourth novel *Tar Baby*. Although the novel drew mixed reviews, *Newsweek* put Morrison's picture on its cover and published a long interview article on herself and her work. The novel explores a love affair between couples from radically different socio-economic backgrounds (Carmen, 6).

After 18 years of working at Random House, and achieving literary fortune, Morrison resigned her job in 1985, to devote herself exclusively to her writing and teaching, her first career choice. All along she had been teaching in various places on the side, including Bard college and the state university of new York in Albany.

While she was at Albany, she wrote and directed the performance of a play *Dreaming Emmett* 1986. But more importantly, she also wrote and published "*Beloved*", her fifth novel in 1987, the novel for which she received the Pulitzer prize in 1987, Morrison was named the Robert F. Goheen professor in the council of humanities at Princeton university. She was the first black woman to hold such a state.

In 1990, the museum of African-American history in Detroit put a photographic exhibition to Morrison describing her as this country's leader for black women. After period of time, in 1990 her novel *Jazz* came out and was published in 1992. It reveals the story of Joe and Trace, a husband and wife living in Harlem, new York in 1920s and how their marriage has ended with Joe's betrayal for Trace.

Soon ,Morrison gained the attention of both critics and a wider audience for her epic power, and her poetically-charged and richly expressive depiction of black America. After one year and specifically in 1993, Toni Morrison won the Nobel prize for literature, she was the first black person and the eight woman to receive the recognition in 1997. She published *Paradise and Love* in (Carmen, 2003, 6).

The Bluest Eye carried some of Morrison's biography specially her memories about life in Lorain, Ohio where the central character Pecola and her parents lived in shacks and her mother worked as a servant to a white family.

After she released her first book, she used to write on week ends or when her sons were out. Sometimes she sent them to her parents in Ohio to benefit from her time in writing.

Morrison's career suddenly took flight. When she published her second novel 'Sula' in 1973, which shows the complexity and struggle of womanhood and celebrities of the friendship between women. Song of Solomon in 1977, is a text woven out of oral histories, songs, tales, and myths. These difficult document elements are central to the novel, exploratory structure. It is an argument for reclamation of an organic African-American heritage, and with it a free rooted black masculinity. In a very important sense, Song of Solomon and the Bluest Eye in this way provide us with a guide to reading Morrison's fictions as a whole.

Morrison had expressed respect for a group of three women writers: the Americans Eudora Welty and Lillian Hellman, and the South African Nadine Gordimer. This respect was also offered to all white writers from segregated societies, who had nevertheless done a superior job of depicting black characters in their works, Morrison drew attention to both their aesthetic achievements and their moral commitments. Morrison mentioned having learned from several African writers, among them are Chinua Achebe, a Nigerian novelist, famous for a trilogy of novels about the European invasion that took over traditional African society, Wole Soyinka, a Nobel- Prize winning playwright from Nigeria, and the Ghanaian novelist Ayi Kwei Armah. She also admired the novels of the Guinean writer, Camara Laye. Although she admired other writers' works, Morrison thought that they had little direct influence on her own writing (Cook, 1977, 175).

1.5. Morrison's Language and Style

Morrison's style is new and fantastic. Each novel has a style which differs from the other ones and each theme affects the style of the novel which unfolds it. Morrison shows that she has no specific style or school to follow, but she focuses on the theme and the story then shapes the style that suits it. Critics are naturally tempted to provide labels for a writer's individual style. In Morrison's case, the temptation has been especially great. But the attempt to find such label has been generally unsatisfactory, even at times confusing. The apparent problem has been that, paradoxically, while Morrison is recognized on one hand as writing like no other novelist, on the other hand there is critical tendency to draw overly strict comparisons between her writing and other traditions or fashions. Thus, she has sometimes been called a magical realist, sometimes a mythical symbolist.

Her writing has been allied with the confections or fabulism and folklore. Enthusiasts as the grotesque aspects in her writing have seen her as a kind of black gothics. More traditional critics have described her as a kind of black classicist, and so on. Of course, all these labels have an application to Morrison's style, but only in a limited way. In the end, Morrison simply defies such categorization because her general style is made up of the specific necessities of the narrative at hand.

Shining through this stylistic mix is Morrison's fundamental concern with language itself. When asked at one point what she thought distinguished her fiction, she answered "the language, only the language." Specifically the "black" language of her people, she argues that:

"the thing that black people love so much, the Saying of words, holding them on the tongue, experimenting with them, playing with them".

The characteristics of this language are the use of coequal words, for example, changing what is already established, and the desperate tone in their language and other features. At the same time, Morrison says that she wants her language to do "what music used to do" for black people in America. What music used to do was to provide the primary means to sustaining a unique culture. She believes that this culture is based on the idea of a consciously shared community which is now threatened with disappearance. Morrison cannot save black communal music, but she can, and does, aspire to keep this tradition alive by making a room for it in her narratives, and by purposely employing its principles as an integrating feature of her style.

Kingston says that; Toni Morrison's texts have frequently been read as "filling in the gaps" of older established (that is white-authored and white-centered) literature. But the work of both writers is more challenging than this bland formula implies.

In her study "Playing in the Dark", for example, Morrison is militant in her opposition to the ethnocentrism of the U.S. literary establishment at that time which continued as a feature of the academic landscape until very recent years. Morrison's work is a piece which, together with that of many writers and scholars has contested the institutional ignorance of black history and culture in the United State. Thus, it is wrong to read Morrison's novel's, like many white critics do, as a sudden "breaking of silence". What her work does represent, is an attempt to go beyond the limits of conventional,

empirical, historical scholarship, to a broader imaginative reclamation of African- American-ness.

In the canon of African –American fiction writers, Richard Wright and Ralph Ellison are important precursors to her work in this regard. Since the award of the Nobel Prize for literature in 1993, and the global acclaim which her work has attracted, Morrison herself has become an immensely important figure in American letters, helping to force black texts on to the main stream curriculum and encouraging more widespread interrogation of the "race" myths that run like an undercurrent through the river of canonical white literature.

In 1992, Morrison, in argued that the overwhelming presence of black people in the U.S. throughout the development of its cultural traditions has made the consideration of black experience "central to any understanding of our national literature." It is not just a gap to be filled in at the edge of what we already know and "must not be permitted to hover at the margins of literary imagination"(Tracey,2007,52).

Throughout Morrison's fiction starting from *The Bluest Eye* onwards her texts are interested in those with least ability to speak for themselves. In this sense, her work can be directly contrasted with the methods of conventional historiography whose thinkers like Foucault attack. To draw on documents deemed "reliable", to depend on commercially and institutionally preserved traces such as books and archived papers, as historians have frequently done, is almost inevitably to favor the literature, the published and the educated.

Moreover, looking at pre- twentieth century records, moreover when literacy was denied to the vast majority of African- Americans, one finds that they deal almost exclusively with the white voice. Morrison's work is a challenge to this kind of historiography. In her portrayal of black experience, she continually moves away from "important" and well documented figures, toward those with less chance to be heard.

Themes of struggle and survival and self discovery are important in American and African literature. Morrison tackles these issues as major ones in her novels beside those of love, freedom, and other problems that blacks face in contemporary America. Her novels focus on the experience of black Americans and their struggle in such communities. Morrison's novels aim to show the severity of alienation and teach the world how blacks suffer and struggle by showing the nature of this struggle. That is what *The Bluest Eye* and *Sula* discuss in the next chapter.

The Bluest Eye Morrison shows the reasons why some African-Americans deny their racial identity by following the values of white society. It also discusses the failure of love that Pecola Breedlove suffers a lot. In *Sula* the central concern is the friendship of Sula and Nell and their struggle in the Bottom society, and Sula's suffering in seeking her independence (Ibid).

1.6.Objectives of the Research

The following are the aims and objectives of the present study: firstly, to study, analyze and logically interpret the selected novels of Toni Morrison in the light of racism perspective. Secondly to study the effects of racism and its role on the society from, political, social, economic, educational sides. Thirdly to examine the effects of racism on the mental and spirit of the blacks throughout the literature works.

1.7.Questions of the Research

Since the study investigates the problems of racism therefore the study raises the following questions. Does racism represents the real problem of the blacks?. Is the racism represents a social disease?. Are the whites superior to the blacks in the American society?. Do the blacks have the right to require freedom and equality?. Are freedom and equality for human being or only for whites?. Is the using of literature sufficient to fulfill the black's needs?. Is literature a best means to transfer their suffering?.Is the power of racism of nowadays less than before or expired?. The objectives of the study is to find convincing answers to these questions.

1.8. Hypotheses of the Research

The study hypothesizes that: black characters which are portrayed in the selected novels of Toni Morrison are victims of the racial system in the American society. They are given limited space, freedom and are shown little respects. Their roles are defined by the whites dominated society. However, some of them attempt to break away from stereotypical whites dominated structure of the society. They try to assert their individualities and show that they are equal to whites in various respects.

Toni Morrison in her novels portrayed her characters as oppressed which they are suffer from the real injustice in American society. It hypothesized that the dominated images of blacks that emerge in her novels are those victims of whites bourgeois domination and capitalist forces engendered by colonialism. The blacks characters in her novels try to establish their social standing in the whites dominated societies.

Toni Morrison focuses on the theme of racism in her novels. She believes that the blacks are vulnerable members of their societies excluded from the main stream of social, political, economic and educational processes. She believes that the blacks in the united states have resisted against the bad rules of injustice authorities in order to bring changes in their family lives. She strongly hopes that black's participation in political, social, economic, culture and educational fields will help create equality in their respective societies.

1.9. Significance of the Research

The present research is an attempt to analyze and interpret the selected novels of Toni Morrison in the light of racism perspective to show that the writings of this renowned African American writer emphasize the roles of blacks in the society and try to break the stereotypical of whites. The blacks in Morrison's novels are submissive, obedient and are not allowed to take positions of authority but they have important roles to play in the family and society.

Morrison shows that blacks do much work and their duties are manifold as compared to whites but they are marginalized and neglected. Morrison depicts the real condition of blacks in the society and implicit suggests that blacks should become free in all respects. The blacks characters in the novels of Morrison are exploited on the basis of race, class, and gender. Morrison portrays the oppression of African people in general and African American In particular.

1.10.Limits of the Research

Since Toni Morrison is the most celebrated novelist in African American literature who writes about racism issues. There is sufficient scope to study her novels from racism point of view. The blacks characters in her novels do play very significant roles in the American society. Interpreting the novels of this great writer in the light of racism will certainly enhance the understanding of the readers in general. There are many blacks characters in the novels of this writer who play important roles in the development of their tribal societies but are deprived of justice.

The study is confined the following novels of Toni Morrison:

Bluest Eye (1970).

Sula (1973).

Song of Solomon (1977).

Beloved (1987).

Chapter

Two

Chapter Two

Theoretical Framework

2.1. Introductory Note

This chapter deals with racism in terms of definitions, etymology and theories of racism including scientific, social, Marxist and religious theories. Morrison's private life and experiences had a very great influence on her writings that are discussed in the present study. Her childhood, neighborhood, social life and her education in where she was the best student in her, class play crucial role in her works. This is reflected in her novel's characters, on one hand, and development of the concept of racism in her mind, on the other hand.

Racism had a great influence on Morrison's charisma in her early life. Even the children of newly arrived immigrants who could barely speak English were immediately taught that they and their families were not at the bottom of American society but blacks were blow them(Nelson 1999,130). Her awful experiences led her to adopt the term racism which is reflected throughout her writing.

Her unique treatment of racism has distinctively been reflected in the characters of her novels. One important element in Morrison's novels is the construction of identity. Morrison's world is full of racist attitude. Morrison also experienced racist attitudes at home.

She admitted that she grew up "in a basically racist household within more than a child's share of contempt for white people".

She embodied the contempt of her father, who had witnessed whites committing atrocities against blacks in south and had therefore come to the conviction that white people "were in some way fundamentally, genetically corrupt"(New york times magazine, 1976:104). Morrison's characters are isolated ,slaves suffering from oppression and inequality. They had no identity and they feared from racism surrounding them.

2.2. Etymology of Racism

Before delving with the meaning of racism, one should know its origin. In fact, the term 'racialism' preceded the term 'racism' and was used commonly. According to Oxford English Dictionary (1907) 'racialism' is defined as a "belief in the superiority of a particular race". This was the first concept used to express the idea of racism. This term was socially preverbal to be used to express the connotation meaning of this term rather than the term 'racism'.

The shortened term "racism" did not appear in English language until (1930s). The first definition of this term was by Oxford English Dictionary (1936), henceforth (OED) as "the theory that distinctive human characteristics and abilities, are determined the race". Additionally , the OED records racism as a synonym of racialism(Wikipedia).

The term racism involves the belief in racial differences which acts as a justification for non-equal treatment which some regard as "discrimination", of society members .

The term is commonly used negatively and is usually associated with race-based prejudice, violence, dislike, discrimination or oppression. As a word, racism is an "-ism" belief that can be described by a word ending in the suffix (-ism) pertaining to race. Its etymology would suggest, its usage but its definition is not entirely settled(Ibid).

2.3. Definitions of Racism

Racism in the United States has been a major issue since the colonial era and slave era. A heavy burden has been imposed ,by legally sanctioned racism, on native Americans, Mexican Americans, Asian Americans, and African-Americans.

The term racism includes both the belief in racial differences , as well as associated discrimination. It usually denotes race-based prejudice, violence, dislike, discrimination or oppression. The term also has varying and contested definitions. Racialism is a related term to racism, sometimes intended to avoid these negative meanings.

Linguistically, the term 'racism' is defined in the Oxford English Dictionary as: is "a belief that all members of each race group possess characteristics, abilities or qualities specific to that race, especially so as to distinguish it as inferior or superior to another race or races".

Merriam-Webster Dictionary defines it as, "a belief that race is the primary determinate of human traits and capacities that racial differences produce an inherent superiority or inferiority of a particular racial group and alternatively that it is also the prejudice based on such belief".

From the legal point of view, the United Nations view racism as a convention on the elimination of all forms of racial discrimination". The term "racial discrimination, shall mean any distinction, exclusion, restriction or presence based on race, color, descent, national, or ethnic origin that has the purpose or effect of nullifying or impairing the recognition, enjoyment or exercise, on an equal footing, of human rights and fundamental freedoms in the political, economic, social, cultural or any other field of public life."

This definition does not make any differences between discrimination based on ethnicity and race, because the distinction between the two remains debatable among anthropologists. Similarly, in British law the phrase 'racial group' means "any group of people who are defined by reference to their race, color, nationality,(including citizenship) or ethnic or national origin".

While from the sociological point of view, some sociologists define racism as a system of group privilege. In portraits of white racism, Wellman (1993,22) defines racism as "culturally sanctioned beliefs, which are regardless of intentions involved, defend the advantages whites have because of the subordinated position of racial minorities.

Sociologists like Cazenave and Darlene (1999,25-50) define racism as "a highly organized system of race-based group privilege that operates at every level of society and is held together by sophisticated ideology of color 'race' supremacy".

It can be seen that a relationship between racial discrimination and emotional distress is moderated by racial ideology and public regard beliefs. That is racial centrality appears to promote the degree of discrimination. Cazenave and Darlene add that the African-American young adults believe that whereas racial ideology may buffer the detrimental emotional effects of that discrimination, racist systems include, but cannot be reduced to, racial bigotry.

The sociologist and former president of American Sociological Association Feagin (2000,26), argues that the American society can be characterized as a "total racist society". Police harassment and brutality directed at black men, women, children are as old as American society. Benign and Wholesome(2010,12) state that police actions across the nation today reveal important aspects of the commonplace discriminatory practices of individuals by whites and white dominated institutions, that allow or encourage such practices.

In terms of economical direction, historical economic or social disparity is alleged to be a form of discrimination caused by the past racism and historical reasons, affecting the present generation through deficits in the formal education and kinds of preparation in the parent's generation and through primarily unconscious racist attitude and actions on members of the general population.

A hypothesis accepted by classical economists is that competition in a capitalist economy decreases the impact of discrimination. The rationale behind this hypothesis is that discrimination imposes a cost on the employer, and thus a profit-driven employer will avoid racist hiring policies. Although a capitalist economy would avoid discrimination in order to avoid extra cost, this

can be avoided in other ways. A capitalist company, for example, may use racist hiring policies as it deviates towards the 'culture norms'. These 'norms' albeit unquestioned are evident within society. In predominantly white society hiring a person of color into a position of management may cause disputes, and damage communications between other employers.

Thus the company would be economically put in a deficit because of the discrimination of other companies, as they invoke discrimination and isolated company.

Although this may be radical over exaggerated point of view, it portrays how pervasive racism is and how the company will deviate towards racist hiring-policies in order to henceforth be not isolated, thus preventing the company from going into an economic deficit (Pager, Bonikowski,2009,12). For decades, the African-American farmers were unjustly being denied farm loans or subjected to longer waits for loan approval because of racism. Therefore they accused the U.S. Department of Agriculture (USDA) of not responding to their complains.

During the Spanish colonial period, Spaniards developed a complex caste system based on race. It was used for social control , it determined a person's importance in society. Many Latin American countries have rendered the system officially illegal , usually at the time of independence due to the prejudice based on degrees of perceived racial distance from European ancestry which was combined with one's socioeconomic status remain, an echo of the colonial caste system.

Almost uniformly, people who are darker-skinned and of indigenous descent make up the peasantry and working classes, while lighter-skinned, Spanish descent, Latin American are in the ruling elite.

2.4.Tracing the History of Racism

The ancient Greek used terms like “proto-racism”, "tribalism" as synonyms to the term racism. These terms denote to the abstract, narcissistic notion that not only the non-Greek barbarians, but also certain ancient Greek tribes (like the Macedonians, the Boeotians etc.) should be excluded from the Hellenic community, for they were considered to be inferior compared with the general Hellenic civilization(Bakaouks,2005,10).

The explanation of the concept of the ancient Greek racism presupposes that the ancient Greek used the term in a specific social-historical context. According to the scholars like Aristotle that the ancient Greeks did not invent the terms of “race” and “racism”, which over the past 200 years writers from Britain, France, and Germany use to denote the following ideas: Banton (1980,39), says that “Physical differences between peoples have been observed throughout human history. All over the world people have developed words for delineating them. ‘Race’ is a concept rooted in a particular culture and a particular period of history which brings with it suggestions about how these differences are to be explained” .

Bulmer and Solomos(1999,8), add that “Whatever the longer-term history of images of the ‘other’ in various societies and historical periods it does seem clear that only in the late eighteenth century and

early nineteenth century does the term 'race' come to refer to supposedly discrete categories of people defined according to their physical characteristics".

Before 1800s race was generally used as a rough synonym for lineage. But over the first half of the nineteenth century 'race' and its equivalents in a number of other European languages assumed an additional sense that seemed, initially, tighter and more scientific. This usage was evident, in the growing conviction that there were a finite number of basic human types, each embodying a package of fixed physical and mental traits whose permanence could only be eroded by mixture with other stocks.

In other words, in ancient Greek antiquity, bondage, racial discrimination and racial prejudice had nothing to do with physiognomy or skin colour. It is true that various Greek scholars insisted that slavery should be reserved for 'barbarians', but they considered Ethiopians no more barbarous than the fair Scythians of the north(Bidiss,1979,11).

Aristotle's and the Greeks' conception of racial characteristics is based on the environment and the soul ,not the color of skin.The Greeks as a metaphysical thinking people saw the basis of difference in the spiritual side of mankind, i.e. the soul and not in the materialistic reasoning of the modern era(Dsouza,1995,11).

The ancient Greeks noted differences between themselves and others around them. Aristotle records the common Greek view of their eastern neighbors:" the barbarians are more servile in their nature than the Greeks and the Asiatics than the Europeans" (Peter,1998,21).

The Greeks accept this "servility" as a racial characteristic . on the other hand ,their self-management was the product of their courage . Aristotle also notes that "It is manifest therefore that there are cases of people of whom some are freemen and the others slaves by nature, and for these slavery is an institution both expedient and just righteousness".According to Aristotle :

"The nations inhabiting the cold places and those of Europe are full of spirit but somewhat deficient in intelligence and skill, so that they continue comparatively free, but lacking in political organization and capacity to rule their neighbors. The peoples of Asia on the other hand are intelligent and skillful in temperament, but lack spirit, so that they are in continuous subjection and slavery"(Ibid).

Racism in modern times has become a negative term and is viewed negatively by most people. In historical terms, this is a recent development. In the beginning of the 20th Century, racism was the noticeable world view and was used to legitimize European expansion and conquest of non-white populations. The current struggle against racism represents the reversal of White dominion: the taking of power and territory from White people in all parts of the world. It is a struggle in which the White populations of today are losing.

Modern racism has evolved from an aggressive prejudicial behavior to a more subtle prejudicial behavior. This type of subtle prejudicial behavior is often felt as micro-aggressions by individuals while growing up or in their day- to- day activities. Modern racism is the mindset that certain races are better or worse with specific innate abilities or weaknesses.

For example, black athletes are often regarded as naturally athletic while white athletes are often seen as being unable to run fast or jump high. Whites are often regarded as naturally rational, fair and caring while blacks are often regarded as criminal, untrustworthy and irrational. Asians are often seen as intelligent, while Hispanics are regarded as unintelligent(Plaza and Wilson,2011,22).

All of these myths are seen as innate manifestations that are embedded in our subconscious belief systems. Many of these beliefs are perpetuated by a media which show these stereotypes in different forms over and over again (movies, cartoons, music videos, sitcoms, newspapers etc...). Stereotypes are also further reinforced by our school system in the curriculum that is covered and not covered (e.g. the invisibility of Native Americans). The socialization we receive while growing up in our families also contributes greatly to our beliefs in inferiority and superiority of certain individual groups. Some of these beliefs become naturalized in the comments parents or relatives make about other groups while children are growing up. Children come to accept these ideas without much thought(Ibid).

2.5 Theories of Racism

2.5.1 Scientific Theory of Racism

Scientific racism is the use of scientific ways or ideas to support or justify the belief in racism, racial inferiority, or racial superiority, or alternatively the practice of classifying individuals of different phenotypes into distinct races(Miles,1989:42).

There are two main theories of scientific racism: Monogenism and polygenism. Monogenism is based upon the notion that humankind originated from Adam and Eve, single source. All other deviations of races arose as a result of degeneration of humans since creation.

Polygenism, on the other hand, is the belief that the variety of races were created separately as a result of different creations like animals. This theory claims non-white peoples originated from non-Adamic beings to suggest in other words from a Biblical standpoint, "non-human races".

Robert Boyle, the first scientist, who studied the human race, and supported the idea of Monogenism. He holds the theory that all human race has descended from a single pair of individuals or single ancestral type. He believes that all races come from the same source "Adam and Eve". Boyle, studied reported stories of parents giving birth to different coloured albinos. He concluded that Adam and Eve were originally white and that Caucasians could give birth to different coloured races (Boyle, 1664, 160-161).

Comte de Buffon's theory of "degeneration" (1707-1788), an aristocratic and healthy Frenchman who explicitly believed the "white" race to be the most superior of other races; and all others were exotic variations of the same species.

Therefore, Buffon concluded that the "hereditary" blackness of Africans was attributed to being exposed in the excessive heat of the tropical sun for long periods of time. He also believed that this "condition" could be remedied by moving Africans into the northern regions where they

could eventually lighten in color, "perhaps as white as the natives of that climate.

"Buffon also suggested that other factors (ie. altitude, social customs) contributed to other differences(Isaac, 2004,7).

On the other hand, Carl Linnaeus (1707-1778) and Georges Cuvier (1769-1832) were opposite to the theory of monogenesis and believed in the theory of polygenism. Carl Linnaeus in his book "Systema Naturae" divides human race into five categories. Each one is described as possessing the following physiognomic characteristics" varying by culture and place".

The Americanus: red, choleric, righteous, black, straight, thick hair, stubborn, zealous, free, painting himself with red lines, and regulated by customs.

The Europeanus: White, sanguine, brown, with a abundant, long hair, blue eyes, gentle, a cute, inventive, covered with close vestments, and regulated by customs.

The Asiaticus: yellow, melancholic, stiff, black hair, dark eyes, severe, haughty, greedy, covered, with loose clothing and regulated by opinions.

The Afer or Africanus: black, phlegmatic, relaxed, frizzled hair, silky skin, flat nose, tumid lips, and regulated by will.

The Monstrosus: were mythological humans which did not appear in the first editions of "Systema Naturae" (Morris and Berwick, 2008,25).

While Cuvier divided the mankind into three races, the Caucasian(white) Mongolian(Yellow) and the Ethiopian(black). He evaluated each for the beauty or ugliness of the skull and quality of their civilizations. Cuvier wrote about Caucasians(Jackson and Nadine, 2005,15).

The white race, with oval face, straight hair and nose, to which the civilized people of Europe belong and which appear to theorists, as the most beautiful of all, is also superior to others by its genius, courage and activity. Regarding Negros, Cuvier wrote: The Negro race ... is marked by black complexion, crisped or woolly hair, compressed cranium and a flat nose. The projection of the lower parts of the face, and the thick lips, evidently approximate it to the monkey tribe.

Cuvier also believes that Adam and Eve were Caucasian and hence the original race of mankind. The other two races arose by survivors escaping in different directions after a major catastrophe hit the earth (5000) years ago. The survivors lived in complete isolation from each other and developed separately (Ibid).

Johann F. Blumenbach (1752-1840), the father of physical anthropology, introduced the science of "Craniology". He used the term Caucasian and arranged the world's people based both on physical abilities and moral qualities in a racial hierarchy. He placed Caucasians on the top of the racial hierarchy and Africans at the bottom.

He saw this as the primordial human type, and the other races degenerated from this type as a result of adaptation to different environmental conditions. Blumenbach concluded that humankind could be divided into five classifications: Caucasian, Mongolian, Ethiopian, American, and Malay.

Blumenbach says that "I have taken the name from Mount Caucasus because it produces the most beautiful race of men. I have not observed a single ugly face in that country in either sex.

Nature has lavished upon the women beauties, which are not seen elsewhere. I consider it impossible to look at them without loving them(Bhopal, 2007,22).

John Mitchell (1744) an American doctor in his book entitled *An Essay upon the Causes of the Different Colours of People in Different Climates*, argues that the first race on the earth had been brown and reddish colour. He says that an intermediate tawny colour found amongst Asiatics and native Amerindians " has been the original complexion of mankind "and the other races came about by the original race spending generations indifferent climates(Kidd, 2006,30).

The biologist Charles Darwin (1809-82) the author of " The Origin of Species " (1859), did not discuss human origins. The first use in the book refers to "the several races, for instance, of the cabbage" and proceeds to a discussion of "the hereditary varieties or races of our domestic animals and plants" In " The Descent of Man "(1871), Darwin examines the question of "Arguments in favor of, and opposed to, ranking the so-called races of man as distinct species" and reports no racial distinctions indicating that the human races are discrete species:

"It may be doubted whether any character can be named, which is distinctive of a race and is constant ... they graduate into each other, and ... it is hardly possible to discover clear, distinctive characters between them ... As it is improbable that the numerous, and unimportant, points of resemblance, between the several races of man, in bodily structure and mental faculties (I do not here refer to similar customs) should all have been independently acquired, they must have been inherited from progenitors who had these same character"(Browne,2002:19).

2.5.2 Sociological Theories of Racism.

There are several sociological theories about why prejudice, discrimination, and racism exist. Current sociological theories focus mainly on explaining the existence of racism, particularly institutional racism. The three major sociological perspectives (functionalist theory, symbolic interaction theory, and conflict theory) have their own explanations.

2.5.2.1 Structural functionalism

It is a theoretical understanding of society that views social systems as collective means to fill social needs. In order for social life to survive and develop in society, there are a number of activities that need to be carried out to ensure that certain needs are fulfilled. Functionalist theorists argue that in order for race and ethnic relations to be functional and contribute to the harmonious conduct and stability of society, racial and ethnic minorities must assimilate into that society. Assimilation is a process in which a minority becomes absorbed into the dominant society – socially, economically, and culturally (Holmood, 2005:87- 109).

Herbert Spencer, an English philosopher (1820-1903) in his work "Principles of Sociology" (1896), argues that there is a natural tendency in society towards equilibrium. Emily Durkheim laid the primary foundations of structural functionalism. Durkheim wants to explain social institutions as a shared way for individuals in society to meet their own biological needs.

He tries to understand the value of cultural and social traits by analyzing them in regard to their contribution to the operation of the overall system of society and life(Ibid).

2.5.2.2. Symbolic Interaction Theory

Symbolic interaction theorists look at two issues in relation to race and ethnicity. First, they look at the role of social interaction and how it reduces racial and ethnic hostility. Second, they look at how race and ethnicity are socially constructed. According to this theory, the contact of two people from different race and ethnicity may be reduces the hostility between them and in the society also. George Herbert is the founder of this theory. He believes that the true test of any theory is that Its usefulness in solving complex social problems(Griffin,2006,59).

According to Joel M. Charon, there are five central ideas to understand the symbolic interaction theory,

First, he argues that the member of human beings must be understood as a social person. It is the fixed search for social interaction that leads us to do what we do. Instead of focusing on the individual and his or her personality, or on how the society or social situation causes human behavior, symbolic interactionism depends on the activities that take place between actors.

Second interaction is the fundamental unit of study. Individuals result from interaction; society too is created through social interaction. What we do depends on interaction with others earlier in our lifetimes, and it depends on our interaction right now.

Social interaction is central to what we do. If we want to understand cause, we have to focus on social interaction.

Third, a human being, must be understood as a thinking being. Human action is not only an interaction among individuals but also interaction within the individual. It is not our ideas or attitudes or values that are as important as the constant active ongoing process of thinking. We are not simply conditioned, we are not simply beings who are influenced by those around us, we are not simply products of society. We are, thinking animals, always conversing with ourselves as we interact with others. If we want to understand cause, we have to focus on human thinking.

Fourth, human beings do not understand their environment directly, alternatively, humans define the situation they are in. An environment may actually exist, but it is our definition of it that is important. Definition does not simply randomly happen; instead, it results from continuous social interaction and thinking.

Fifth, the cause of human action is the result of what is occurring in our present situation. Cause unfolds in the present social interaction, present thinking, and present definition. It is not society's encounters with us in our past, that causes action nor it is our own past experience that does. It is, instead, social interaction, thinking, definition of the situation that takes place in the present. Our past enters into our actions primarily because we think about it and apply it to the definition of the present situation.

He describes human beings as active beings in relation to their environment. Words such as conditioning, responding, controlled, imprisoned, and formed are not used to describe the human being in

symbolic interaction. In contrast to other social-scientific perspectives humans are not thought of as being passive in relation to their surroundings, but actively involved in what they do (Charon,2004,31).

2.5.2.3.The Conflict Theory

According to this theory, there are many every day conflicts between people in regard to their race, ethnicity and class. The theorists argue that racial and ethnic conflict is tied to class conflict and that in order to remove racial and ethnic conflict, class conflict must first be removed. The conflict theory looks at how certain social interactions occur through conflict. People engage in conflict every day to gain more power than others in society.

Karl Marx is known for studying the conflicts that occur between different classes. He has introduced some radical ideas and theories to society through his writings. As the industrial revolution moved forward in society, so did the widening gap between class structures. Karl Marx studied the differences arising between the two classes bourgeoisie and the proletariat people(Mehring,2003,75).

The bourgeoisie just want to develop a capitalist society, by using advanced methods of production. The bourgeoisie are the capitalists who own the factories, the products made in the factories, and control all the trade. The Proletariats, or working class people, have gained nothing in society but the thrill of their own labor. The Proletariats feel that they are treated badly by the middle class society.

They receive only enough in life to survive and have no chance of achieving a higher, class status. The bourgeoisie or middle class people in society were exploiting and degrading the Proletariat people.

The Proletariats helped to develop production in society, which developed capitalism and helped it to grow faster. The Proletariats where not getting the wages they deserved for the labor that was accomplished. Capital gain was being made for the labor the working class provided, but there was still no way of improving status in society. The middle class was taking over and the rich were staying rich and the poor continued to be poor(Ibid).

Karl Marx wished for the working class to rise up against the capitalist class in an attempt to stop the exploitation of the working class. He blamed the working class because they didn't protest against the capitalist class, as they separated black and white laborers. This separation, specifically between Blacks and Whites in America, contributed to racism. Marx attribute capitalism's contribution to racism through segmented labor markets and a racial inequality of earnings(Malia ,1998,35).

2.6. Religious Theories of Racism.

Throughout the history of mankind ,humanity faced much of conflictions that have not been solved since the very beginning of the history. Both the Holy Quran and the Bible speak of the story of the first violent crime when Cain slew Abel, his brother of flesh and blood.

The strife of discrimination, prejudice and racism is barbed and brutal, converged, with the theory that due to certain differences in traits (physical, intellectual, cultural or religious), some people are

superior to others. Therein begins the power struggle for economic, political dominance and social advantage. Violence is very often the voice of this contorted struggle, surging forth and as volatiles as ever".(Al-Haddad,2000,22).

2.6.1. Islamic Views Against Racism

From the very beginning Islam is against all forms of racism. Racism is the belief that one race is superior to another, or one colour of skin is superior to another, or the people of one country are superior to another. Islam believe that all races are equal to Allah and the only characteristic that makes someone superior to another is righteousness(Elias,2013,2).

It is clear from the verses of the Holy Quran, and many sayings of Prophet Mohammed narrated by his companions, that differences in colour, tribes, races or traditions are not to be excuses for unjust behavior or treatment.

Allah says:

"O mankind, verily, We have created you from male and female and made you peoples and tribes that you may know one another. Verily, the most noble of you in the sight of Allah is the most righteous of you. Verily, Allah is knowing and aware" (Surah Al-Hujurat 49:13).

It is clear from the above ayya that righteousness is the only thing that makes someone virtuous in the sight of Allah, not race or skin color or lineage or country.

"that you may know one other".

This statement is unquestionable if comprehended and looked at one step further. In one tribe, there are many generations and families in which one name resembles another. To pinpoint the exact individual ,the family name will be called out within a tribe so that no one else is puzzled with the one who is demanded.

However in a governing country, the tribe name will also be used so that the one demanded is not puzzled in between nations and tribes. Nevertheless, if a person looks for someone worldwide, than one can imagine himself how difficult a task would it have been to find someone if tribes, nations, generations and families were not made separate. This is why the most generous Allah has made us in to alternative tribes so that we may recognize each other.

"and made you in to tribes and nations so that you may know each other"

Allah the most generous, has in the above verse of the Quran withdraws racism and expresses a golden point. This golden point is unity and equality of each and every human being existing upon the earth. Allah has made apparent and show light upon the fact that everyone has been created from the same mother and father. We are all brothers and sisters. This relationship has been illuminated in the very same verse:

"We created you from a single pair of male and a female"

The above sentence in the Quran also expresses one more aspect which is supposed to evolve around the human life. Although the aspect of racism is totally wiped out, Allah has encouraged us to

exercise one attribute. This attribute is righteousness. Glory be to Allah who mentions that the honored is he who has the quality of righteousness in life. Allah in the Quran has emphasized that in place of racism, righteousness should be practiced, if you would like to be honored in my sight.

Almighty Allah has acknowledged in another verse in the Quran referring to why he created man in different colours:

"And amongst his signs is the creation of heaven and the earth, and variation in your language and colours; Verily, in there are signs for those who know" (Al-Quran, Chapter 30, Verse 22)

The above verse also identifies one of Allah's magnificent performance in separating the human kind into groups. Allah first mentions the heavens (the sky) which changes in many colours during the day as his first sign. After the sky, Allah informs us of the earth which also varies in colour.

The earth can be green with grass like in rain forests, yellow in desserts and many other colors depending upon the environment.

At the end of the verse, Allah talks about people and their variation in the language and color. The all-knowing Allah then enlightens his reasoning to why he has made variation in the surroundings of a person, variation in skin color. The reason is that these are signs of Allah for the believers, and also those who are intelligent. Allah has cared and thought about his people so much that if they are to think about doing a sin, they will look around and by his signs, they will return and repent to him for their mistakes and wrong practices.

2.6.2. The Prophet Mohammed's (peace and blessings be upon him) Views Against Racism.

The prophet Mohammed says:

"O people, verily, your Lord is one and your father Adam is one. There is no favoritism of an Arab over a foreigner, nor a foreigner over an Arab, and neither red skin over black skin, nor black skin over red skin, except through righteousness. Have I not conveyed the message"?

(Source: Musnad Ahmad 22978).

The Prophet would rebuke his companions if they ever denigrated people because of their race.

One day Abu Dharr reproached Bilal about his mother, saying, "O son of a black woman!" So Bilal went to the Messenger of Allah, (peace and blessings be upon him), and he told him what he said. The prophet became angry and then Abu Dharr came unaware of what Bilal told him. The prophet turned away from him and Abu Dharr asked, "O Messenger of Allah, have you turned away because of something you have been told?" The prophet said:

Have you reproached Bilal about his mother?

Then the prophet said:

By the one who revealed the Book to Muhammad, none is more virtuous over another except by righteous deeds. You have none but an insignificant amount (Source: Shu'b Al-Iman Al-Bayhaqi 4760).

2.7 Marxist Theory of Racism

According to the Marxists racism directed against African-American and other colored people in the united states society. Racism in the united states is defined as the systematic oppression of African-Americans and other people of color and the related ideology of white supremacy and black inferiority. These two aspects shaped the united states society from the early until present(Bohmer,1998,2).

Much of the social theories that focuses on the injustice and inequalities in the united states society influenced by the ideas of Karl Marx and the Marxism. According to Marx, there is a strong relationship between racism and capitalism. Capitalism depends on racism as both a source of profiteering, but more importantly as a means to divide and rule. Racism is necessary to drive a wedge between workers who otherwise have everything in common and every reason to ally and organize together, but who are perpetually driven apart to the benefit of the ruling class.

Thus we should not criticize the capitalism and discuss the theme of blacks liberation but we should put rules to end the suffering from capitalism. For Marxists, that the strategy hinges on the revolutionary potential of unified, multiracial, multiethnic working class up heavy against capitalism(Taylor,2011,2).

Karl Marx divides the society into two major classes, the capitalist class who owns and controls the means of production, capitals, and continually tries to increase its profits. The working class, which is the large majority of population, and which sell their laborpower, their capacity to work, in return for a wage profits come largely from paying employees less than the value they add to production, Marx called this exploitation(Bohmer,1998,4).

The conflict between capitalists and workers is inherent in a capitalist system. The workers try to improve their wages and conditions while the capitalists try to limit wages and increase their production. The capitalists have the upper hand because workers fear of losing their jobs if they request high wages.

According to Karl Marx exploitation can be ended by the working class by defeating the capitalist system. However, the working class can improve their wages and working situation by forming unions and organizations. The disunity between them will weaken their ability to effectively challenge the capitalists(Ibid).

Marxists state that the capitalists attempt to divide the workers into whites and blacks. According to the Marxists, if the white workers identify primarily as whites rather than as workers, they will not act in their common class interests with black workers. The way to end racial oppression and class exploitation is an united working class.

Oliver Cox (1948) argues that racism is not the product of any inherently human tendency. He states that race is artificial concept

made by human being. Cox says that "racism originates in a practical exploitative relationship".

Castles and Kosack support Marxists interpretation of race relations, which arise essentially from the way in which the richer European nations(whites) have dominated and exploited poorer nations(blacks).

Chapter Three

Chapter Three

Previous Studies

3.1. Introductory Note

This chapter deals with the previous studies related to the research topic. From the best of the researcher's knowledge, there are many writings about Toni Morrison's works. These include appraisals, critiques, and studies in the form of books, articles, interviews, and memories.

3.2Vishwanath Bite's "Slavery and Racism in Toni Morrison's A Mercy "(2013).

This study intends to highlight a non-racial side of slavery by emphasizing upon Morrison's' take on the relationship between slavery and racism in the early heterogeneous society of colonial America. The study shows how slavery gradually come to be cemented with degraded racial ideologies and exclusivist social constructs which ultimately led to the question of term " blackness" almost with slaves.

This study concludes that Morrison presents a wide range of characters with all unique background and social position in this novel to justify how the concept of " blackness" come to be linked, not only with 'bondage' but also with religiously textured notions of evil in order to justify slavery as an institution meant to civilize the non-whites.

3.3 Wu's "Seeking for a Sense of Belonging: An Interpretation of Song of Solomon"(2012).

This shows deep concern for the existence and the development of the blacks. It interprets Morrison's view of sense of belonging and aims of exploring Morrison's proposition that it is essential for one to return to pure traditional culture, nature and one's true self.

This study focuses on Toni Morrison's *Song of Solomon*(1977), which deals with the idea of the black's sense of loss. These black people who are mired in self- identity crisis feel a strong sense of loss and rootless. They are often uncertain about the answer to the question " who am I"?. According to this study *Song of Solomon* conveys Morrison's view to the reader successfully, set them thinking profoundly and provides them with spiritual strength. The study concludes that the view of returning to the ancestral culture, nature and one's true self and learning to tolerate and love others, thereby owning a sense of belonging is a way out for the black people as well as human kinds in the modern world with a heterogeneous cultural background, which is what Morrison has been exploring consistently and looking for persistently.

3.4Mohammadi and Kohzadi's "A study of Racism in Toni Morrison's the Song of Solomon" (2011).

This study aims to explore the relationship between racism and sexism, the study states that in the case of immigrants into the dominant white society, they are reduced to a subaltern position, this inferiorisation results in a diminished definition of identity for them.

Throughout the novel, Morrison questions the imposed values and perception of the dominant culture. The study attempts to show that, Morrison tries to offer a cultural knowledge and belief situated in black America's African tradition and heritage.

The Song of Solomon flying away to his home sung at the time of Milkman's birth is the key to Milkman's quest of his own roots. This study concludes that Song of Solomon is one of the most impressive and substantial fictions by Morrison which elucidates how the past of a community makes its impression in re-creating a present rooted in this cultural past.

3.5 Devoss's "The Identity Challenge in Toni Morrison's Paradise" (2010).

This is another important study which deals with the complexity of African American identity in relation to its historical and social context. As such, Morrison's work has been a continual deconstruction of the African American identity as other. However, while in Paradise, African Americans embody the same discriminatory values as the dominant culture, Morrison in effect seems to be deconstructing human identity itself. The study uses the work of Lacan to point out how Morrison depicts the other mirrored in the self.

The study uses Levin's notion of totality and infinity to highlight Morrison's illustration of the self-mirrored in the other- as when the self-views the other through the self's self-conception or world views. The study concludes that Toni Morrison analyzed portrayals of identity as it informed by relationships of the self and other.

3.6 Phiri's "Toni Morrison and the Literary Canon: Whiteness, Blackness, and the Construction of Racial Identity" (2009).

The aim of this study is to focus on Morrison's attempt to produce an authentically "black" literature. The study selects Morrison's novel Tar Baby and argues that this novel reveals Morrison's somewhat essentialist position on blackness and racial, cultural and gendered identity, particularly as this pertains to responsibilities she places on the black woman as culture bearer.

This study further tries to show the challenging position on blackness, and reveal Morrison's evolving position on race, particularly her concern with the destructive nature of internalized racism. This study concludes that while racial identities have very real material consequences, whiteness and blackness are ideological and social constructs which, because of their contractedness, are fallible and perpetually under revision.

3.7 Abass's "The Black Characters, Quest for Identity in Selected Novels of Toni Morrison" (2008).

The aim of this study is to tackle the quest for identity of African American people and focuses on it as an outcome of slavery or as a quest for freedom from the white oppressors. This study investigates various forms that substantiate the black characters quest for identity. These forms are interconnected and they also constitute compensatory acts executed to achieve a new human reality.

The study states that many of the black characters try to change their morals, physical, or racial reality. The conclusion of this study is that the relationship between the black people of African ancestry and the white people of European ancestry has been of great significance since black inhabited America during slavery and then gained emancipation after many centuries. But discrimination is still clear. The idea that the black means slave, ugly and less status than the white who is respectable, beautiful and better than the black person stays.

Blacks suffer also from family breakdown, unemployment, the negligence of the role of the black woman all make many black people resort to different ways that can get them out of this misery and to quest for other than their black identity specifically for the white identity thinking it to be the right way to gain acceptance in the American society than the world as a whole.

3.8 Sultan's "The Struggle of African American Characters in Selected Work of Toni Morrison" (2008).

This study concentrates on the struggle of African American in the United States. The study shows that the origins of this struggle are, racism, slavery, oppression, and marginalization in the life of African Americans. All these types have corroded the character's self-esteem and sense of self-worth.

This study concludes that African American people have lived for a long time in the United States suffering from all these kinds of racism, slavery unemployment, inequality and cruelty.

3.9 Geld's "American Exceptionalism in Toni Morrison's Beloved and Paradise" (2005).

This study investigates Morrison's critical and creative work on one hand and suggests the interlocking racial, gender, and economic oppression of African Americans is absolutely crucial to the development and maintenance of America's exceptionalist ethos. On the other hand, this study concludes that Morrison registers the disappointment and the bitterness at the nation's failure to extend its ideals of freedom, equality, justice and democracy to her characters.

3.10 Terry's "Shuttles in the Rocking Loom of History: Dislocation in Toni Morrison's Fiction" (2003).

The aim of this study to examine the trop of 'dislocation' within the later novels of Toni Morrison, identifying it as central to her representation of African American history and experiences.

3.11 Sumana's "The novels of Toni Morrison: A study in Race, Gender, and Class (1998).

This is very important book which comprises many critical essays about Toni Morrison's work. This book includes many old and recent Morrison's novels. The book has many analyses and critic's views of Toni Morrison's novels. The book is divided into six sections, Section one deals with the Race in Relation to Gender and Class in the Bluest Eye, Section two Gender in Relation to Race and Class in Sula, Section three Class in Relation to Race and Gender in Song of Solomon, Section

four Individuals Class Struggle Against Capitalism in *Tar Baby*, Section five Collective Class Struggle against Capitalism in *Beloved*, and section six Gender Solidarity Through Women Bonding in *Jazz*.

3.2. Methodology of the Research

The type of methodology adopted in the present research is a descriptive analytical method for all the works chosen for the purpose of investigation.

The novels as the primary sources are thoroughly studied and logically analyzed and interpreted from the racism perspective. The critical theories are applied to the discoursed of African-American characters in order to arrive at an authentic interpretation.

The secondary sources include critical books, research papers, and articles published in various periodicals. The library work involves study of the authentic sources to be utilized during the study. Relevant websites are used for collecting vital information.

Chapter

Four

Chapter Four

4.1 *Racism in Morrison's Bluest Eye*

4.1.1 Preliminaries

The situation of the African- American people in the United States has been a disputed issue since the abolition of slavery. The society of the United States still has not accepted African Americans in their society till the end of 20th century. The African Americans suffer from the bad treatment of the white society , they are excluded from the rights and rules of the mainstream society. They began their struggle at the end of 20th century to obtain their rights and equality not only in American society but also in the mainstream society.

There are many African American writers both(men and women) dealing with the suffering of African American in terms of racism and slavery in the American society. One of the most dominant writers is Toni Morrison, Who was awarded the Nobel Prize for literature in 1993, and Pulitzer Prize for *Beloved* in 1988.

Morrison's first novel *The Bluest Eye* (1970), is inspired by the climate of the revelation and evolving black consciousness of the sixties , a period characterized by an almost evangelical struggle for personal and racial identity. Morrison chooses as the basic theme and subject for her first major work.(Sumana, 1998,22). The novel deals with the theme of the obsession of blacks with an American standard of beauty that seems both inescapable and destructive, as Morrison states that " The concept of physical beauty as virtue is one of the dumbest, most pernicious and destructive ideas of western world"(Morrison,1974,89).

The Bluest Eye is a tragic tale about a young black girl's desire for the bluest eyes, for her, this symbol means to be beautiful and therefore worthy in society. 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 people. It portrays in poignant terms the tragic condition of blacks in a racist America. The character of Pecola, the protagonist of *The Bluest Eye*, is based on a real life girl whom Morrison met when she was 11 years old. She and the other little girl discussed whether or not there is a God. Morrison thought so, but the little black girl disagreed. The reason was that the little girl wanted blue eyes, this was a deep heartfelt wish that she had not been granted. Morrison recalls her reaction well. She had prayed for two years for blue eyes.

Morrison says " I remember looking at her, I saw something I hadn't seen before, an incredibly beautiful face". Morrison couldn't understand why this young girl couldn't see her own beauty and why she would want the most obvious feature of a Caucasian face". When Morrison imagined her friend with the blue eyes that she later wished for she was revolted. (de Weerer, 1979,21).

Being influenced by the movement "Black is beautiful" in (1960). Morrison started to think about why the movement was needed. The characters in the *Bluest Eye* show exactly why such a movement was needed. All the characters in the *Bluest eye* value themselves according to their degree of blackness. Some of them even experience self-contempt and self-loathing because they are considered too black. Yet others like Geraldine and Maureen live their whole life keeping up appearances. The thoughts of separating the lighter skinned blacks like themselves from the darker skinned consume them.

The African American have struggled because they live in white society that rejects the blacks, so they try to follow the white standard of beauty to survive and live. But their struggle will not end till they value themselves differently.

Morrison's aims in *The Bluest Eye* are to challenge the western standards of beauty and demonstrate that the concept of beauty is socially contracted. Her concentration is not on the aesthetic level as much as ethnic and racial levels. According to Morrison the "African's

self-image is destroyed at an early age as a result of the ruling class(the European people), promoting its own standard of beauty: Long strait hair preferably blond, keen nose, thin lips, and lights eyes, preferably blue". By analogy the physical features of the European are accepted as the standards of beauty, and then the African must be ugly. This is the type of logic that the Breedloves used to convince themselves of their ugliness.(Mbalia,2004,42).

The use of names of seasons intended to indicate the major parts of *The Bluest Eye*, aids Morrison in telling her story. By beginning the novel with the autumn, she suggests to us that the world of the novel is topsy-turvy. Spring usually symbolizes the beginning of things, the time of birth and rebirth. Winter, in contrast is the time of death and decay. And summer is commonly associated with life in full bloom and ripeness. This types of organization suggests that the events described in *The Bluest Eye* have occurred before and will occur again. Morrison begins the novel innovatively with a passage in the simplest possible language, the language of a prep school reader.

**Here is the house. It is green and white. It has a red door.it is very
Pretty. Here is the family. Mother, Father, Dick and Jane live in
The green-and white house. They are very happy. See Jane.
She has a red dress. She wants to play. Whom will play with Jane?**

The passage is subsequently but immediately repeated twice in two entirely different ways. The second version repeats the same passage exactly but without capitals or punctuation:

**Here is the house it is green and white it has a red door it is very
Pretty Here is the family mother father Dick and Jane live in
the green and white house they are very happy see Jane
she has a red dress she wants to play whom will play with Jane**

In the third version , the wording of the paragraph is likewise unaltered but without boundaries of spacing or punctuation:

**Hereisthehouseitisgreenandwhiteithasareddooritisvery
PrettyHereisthefamilyMotherFatherDickandJanelivein
ThegreenandwhitehouseTheyareveryhappySeeJane
ShehasareddressShewantstoplayWhomwillplaywithJane**

The first paragraph is tidy and grammatically right. This indicates an alien white world represented by Dick and Jane family that intrudes into the lives of the black children.

The second version, which is without capitals and punctuation but still with meaning, represents the life style of the MacTeer family which survives the poverty and the racism that it encounters in Ohio.

The third paragraph runs together like one long collection of consonants and vowels seeming to signify nothing. This paragraph represents Breedlove family which live in a deformed world being exploited by the ruling- class. Thus, the paragraph with its variants serves several purposes as Klotman Phyllis,(1979,21), points out " First and foremost it seems as a synopsis of the tale that is to follow revealing the psychic confusion of the novel. It also serves as an ironic comment on a society which educated and unconsciously socializes its children like Pecola with callous regard for the cultural richness and diversity of its people.

4.1.2 Racism in the Standards of Beauty

Morrison's *The Bluest Eye* charts the lives of different families: Breedlove, Mac Teer and Geraldine family. The story is set in Lorain Ohio, a segregated steel industry town, in the early 1940s during the great depression, when many black people immigrated from southern to northern cities in search of jobs. The novel discusses the problem which faces those blacks focusing on the tragic story of Pecola Breedlove, a young and ugly black girl, and her parents who live in Lorain and face a physical and psychological oppression from the white and black communities.

Morrison visualizes the misery life of Pecola's family, and how this life effects Pecola to quest blue eyes. Morrison describes Breedlove family and how they are living in an apartment which contains only one room which is separated into two parts by blankets. The furniture inside the a apartment is old like its owners." There was a living room, which the family called the front room and the bed room, where all the living was done". (BE, 29).

The Breedloves did not live in a store front because they were having temporary difficulty adjusting to the cut backs at the plant. They lived there because they were poor and ugly. Although their poverty was traditional and stultifying, it was not unique. But their ugliness was unique. (BE,29).

The Breedlove family live in the store front because they are "poor and black". They stay there because they believe that they are "ugly". Their ugliness is 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 couldn't find the source...then you realized that it came from conviction". (BE,31).

The Breedloves accept the fact they are ugly. Not only the whites in Lorain look down on them, but the Breedloves themselves accept the superiority of whites, and accept to be less than them and less than all the community members in Lorain. Thus they lose their self-esteem and stay back yard to hide their ugliness. Pecola's quest to obtain blue eyes in order to change the bad views of the community against her family because their ugliness.

The most important influence on Pecola is her mother Pauline, who has been closest to her. Even though Cholly Breedlove commits horrible atrocities against his daughter and he drives her to brink of insanity. Pauline is a black girl from Alabama. When she was a child, a rusty nail had pierced her foot. Because she was from a poor family, she couldn't see the doctor to feel better and this accident left her with " a crooked, arch less foot that flopped when she walked".(Alexander,1998:42) .

This deformity made her hate her family and her own self. Pauline was neglected by her family. Of all the children, she had no nickname, there were no jokes or anecdotes about her, nobody talked of her food preferences, nobody teased her, and she did not feel at home anywhere.(Ibid). She blamed feeling of "separateness and unworthiness", on her foot. Restricted as a child to this cocoon of her family's spinning, she cultivated quiet and private pleasures. Pauline wanted to forget any memory about her family or her childhood.

One day Pauline meets a boy his named Cholly Samson. He was from a poor family. Cholly suffers also from the humiliation by his own family. He was four days old wrapped into two blankets and abandoned in a junk-heap by the railroad by his mother. His aunt Jimmy who took care about him and raised him up. Cholly had six years of schooling before he took a job at the son's feed and Grain store as an errand boy. When Cholly was fourteen, aunt Jimmy died. Cholly was greatly fussed over at aunt Jimmy's funeral. on the day of aunt Jimmy's funeral, Cholly run's off with Darlene to make love in the woods. Suddenly there appear two white men focusing their flash light on them encouraging them with "Get on wid it nigger... an' make it good, nigger, make it good". (Bjork, 1996,48). Cholly was almost paralyzed as the two white men chuckled "heehee,heee, heeee", he couldn't continue any further. He now hated Darlene instead of white men. He wanted to strangle her, but instead he touches her leg with his foot.

The most formatively brutalizing incident in his youth was the interruption of his sexual encounter by armed whites. The experience of being forced by the white hunters to continue relation with Darlene constitutes a trauma not only in its humiliating intensity but also in the possibility of being able to react the situation. Thus appears the displacement of his anger on to his fellow victim.(Vickroy, 1996,205).

Pauline and Cholly fell in love with each other and decided to marry and to immigrate to the north to search for better life and job chances. Pauline describes his coming "He came, strutting out of a Kentucky, sun on the hottest day of the year. He came big, he came

strong, he came with yellow eyes. Flaring nostrils, and he came with his own music".(BE:115) .When they moved to Lorain, they don't understand Lorain society mixed of different cultures, so Pauline misses her people, traditions etc. Pauline says that:

**that was the loneliest time of my life.
I remember looking out them front
window just waiting for Cholly to come
home at three o'clock. I didn't have
even a cat to talk to". (BE,117).**

Eventually, Cholly stops paying attention to Pauline , frequently leaving her to hang out with his friend. One day, Pauline wanted to dress up like the other black women, but when Cholly didn't have enough money to indulge her, she decides to go out to work. Their marriage was " shredded with quarrels". Money become the focus of all their discussion " her for cloths, his for drink". Pauline misses the earlier orgasmic love making session with Cholly. Now she merely submits to his lust. (Batra,2009 ,65).

The main reason Pauline retreats to the movie theater is because she has no sense of culture or community. In her article " The Bluest Eye: Notes on History, Community, and black Female Subjectivity" , Jane Kuenz says that" blacks up north who feel isolated from their past and aliened in their present are more likely to look elsewhere for self-affirming context".

Pauline says " *it was hard to get to know folks up here, and I missed my people*".(BE,117) . Pauline influenced by the white culture. She is fond of a movie's starring Jean Harlow. Pauline who loves the glamorous life on the silver screen, would imitate Jane Harlow. Seeing Jean Harlow on the screen ,one day Pauline copies Harlow's hair style and goes to the movie sporting it. After the film Pauline decides to see it again and buy more candy. Watching the movie for the second time while eating candy , Pauline realizes that the one of her teeth has fellen out. Pauline recounts the experience

there I was five months pregnant,
trying to look like Jane Harlow and
front teeth gone .(BE,123).

The scene is comic because Pauline looks absolutely nothing like Jean Harlow. Aside from the obvious fact that she is black and her hair is not white blond, Pauline's hair style doesn't really resemble Harlow, she is pregnant and her teeth are falling out. The movie theater is one of the sites where Pauline receives the education that she is ugly, unlovable and unworthy. The same truth that Pecola discovers in this manner and in many others, Pecola and Pauline parallel characters. Both females have internalized that their bodies are valueless."

The easiest thing to do would be to build a case out of her foot: that is what she did". Pauline believes that because she has a damaged foot that drags as she walk. It is the cause of her feelings of "separateness and unworthiness". (BE,111) .

4.1.3 Racism in School

like the young girl in the novel, Pauline recognizes the message demonstrated by the media, the beauty equal to visibility. With damaged foot she is not beautiful and ,thus not visible, just like Pecola. This pushes Pecola to quest for blue eyes and lose her self-esteem as a result. Racism within the same race is a major theme in *The Bluest Eye*. African American identities are shaped by different factors such as ancestry, wealth, education or darkness of their skin. The Bluest Eye presents several different African American families that expose prejudice to their fellow African American and clearly display their special social status. Pecola suffers because she is black and ugly, she spends hours looking at herself in the mirror, trying to discover that the secret of her ugliness. The ugliness that makes her ignored or despised by her family, teachers and classmates also.

She is the only one in her class who sits alone at a double desk. Her teachers never try to glance at her, only when everyone in the class is required to respond. When one of the girls at school wants to be particularly insulting to a boy or wants to get an immediate response from him, she says: "Bobby loves Pecola Breedlove! Bobby loves pecola Breedlove" (BE,34).

This shows that blacks become a target for each opportunity of humiliation and insult as if they are strange creatures and not human being, who have the right to live, eat, and get education like other citizens in the united states. Pecola screams inside herself asking why everyone she meets does not respect her as a human being, why everyone she meets emphasized that she must stay back. One day when Pecola finished her class a group of boys circle around her and begin making fun at her they say:

" Black e mo. Black e mo . yadaddsleepneked. Black e mo black e mo". (BE,50).

Even her classmates see her skin darker than their skin and too ugly to accept. With both her teachers and classmates being so cold to her, it is inevitable that Pecola would feel alone and isolated. She was often left with her thoughts which mostly consisted of her desire for blue eyes. With blue eyes, she would be beautiful, acceptable and popular, people would like her and treat her better. Morrison wants to reveal that the insults of those boys on Pecola come out of the white cultural pressure that they have been experiencing on blacks from a long time then the submission and acceptance of this oppression by black people causing them to hate their own race.(Davis, 1982:330).

Maureen is the new comer to the school, she is very popular because she has a lightest skin of the colored people. All the teachers and the pupils treat her kindly not like Pecola. They all wished to speak with her, the blacks and whites pupils respect her not like the ugly Pecola. The reason for this treatment is because Maureen is the whitest of the colored pupils and the fact she has a lot of money.

Maureen insults Pecola in the street after the school ends by mentioning bad names on her father to remind her of her ugliness and less status. Pecola does not answer Maureen but stand motionless thinking about how ugly and rejected she is by all members of the community. Even Maureen who is from her own race sees her as an ugly outsider person among the other school girl.

When Maureen and Mac Teer sisters walk together and they get into an argument Maureen yells from across the street saying:

" I am cute! And you ugly ! Black and ugly e mos. I am cute" . (BE,56).

It seems that as if " black e mo" is the worst name you could be called. It is an insult based on the children's degree of blackness. Being black e mo is the most degrading thing in this community. Maureen acquires the impression that being black means never being beautiful and admired. Pecola influenced by the white culture and beauty, the pictures of blond, white women with blue eyes whom she considers beautiful. Claudia states that " we knew she was fond of Shirley Temple cup, took every opportunity to drink milk out of it. Just to handle and see sweet Shirly's face" (BE,16).

Pecola excessive milk-drinking from Shirley's cup is a part of her desire to obtain the white's values. This is desperate attempt to change her color and become a white girl but because Pecola is a child, she thinks that this is the right way. This symbolic action by Pecola is used intentionally by Morrison to foreshadow Pecola's quest for physical change. Another case is Pecola's eating candy just because there is a picture of a white model, Mary Jane on the wrapper . " Smile white face, blond hair in gentle diary , blue eyes looking at her out of a world of clean, comfort... to eat the candy is somehow to eat the eyes, eat Mary Jane. Love Mary Jane. Be Mary Jane.(BE,38).

4.1.4 Racism in Community

Pecola faces another humiliation but now from the Geraldine family and her son Junior, a young colored boy living near the school playground. Junior was brought up to feel superiority to other African American children by his mother. His mother did not like him to play with niggers. She had explained to him the difference between colored people and niggers. " colored people were neat and quite , niggers were dirty and load" (BE,87). He is bored because he has nobody to play with him.

He sees Pecola crossing the playground and takes advantage of her. Junior invites Pecola to his house to see his Kittens, but she is doubtful to accept this invitation. Anyway, she accepts to see his house, she is amazed by the interior of the house and considers herself very lucky to have got there. Being aware of his superiority Junior is capable of doing anything , so he throws his mother's beloved cat on Pecola's face in order to scare the girl. The cat claws her face and drops nimbly to the floor.

Pecola is in tears as she feels the scratched place on her face. But Junior bars her way , " You can't get out, you're my prisoner", he tells her.(BE,90). He pushes her down on the floor and shuts the door with his hand . Pecola's banging on the door makes him happy, increasing him grasping, high pitched laughter. Holding her face in her hand, Pecola continues crying as the cat wraps himself round her legs." The blue eyes in the black face held her".(Batra, 2009,97). Junior snatches the cat from Pecola and starts swinging it around in a circle by its legs over his head. Pecola starts screaming. They grapple with each other and the cat released in mid-motion is thrown full force against the window. It falls down on the radiator behind the sofa and its fur is slightly singed.

Geraldine enters and asks Junior about Pecola. He accuses her of ill-treatment and killing their cat. Geraldine picks up the cat and looks at the dirty and ugly Pecola in her torn dress. Geraldine orders Pecola to leave her house " Get out, she said, her voice quite, you nasty little black bitch get out of my house" (BE,92). Geraldine describes Pecola's unclean appearance . She notices every little detail of her dress and hair, commenting on it with a very contemptuous voice, convincing herself about her right perception of " blacks", African American children. The researcher agrees with Gurleen Grewal in her statement that the reason Geraldine explodes at Pecola like this is that "Geraldine's virtuous stability built upon the repression of her embodied blackness". (BE,92)

Pecola thinks that the obstacles in front of her progress is her blackness .Pecola believes that if she is granted the blue eyes she will be lovable and respected girl in the community. The reason for her desire for blue eyes is that she wants to be treated differently by her family and her community.

" If she looked different, beautiful, may be Cholly would, be different, and Mrs.Breedlove too. May be they'd say, why look at pretty- eyed Pecola. We mustn't do bad things in front of these pretty eyes".(BE,46) .

So Pecola thinks that everything will change if she changes her appearance her family and community. Pecola is ignored everywhere because her ugliness. She walks down to a small grocery store with three pennies in her pocket to buy candies. She is very happy because she loves Marry Jane's candies. She walks near the Garden Avenue where she sees dandelions, that nobody wants to have in his back yard. Here Morrison uses the harmful weeds which are neglected by all people as a metaphor to Pecol's dilemma. Pecola reach the Yacobowski's store and looks at the Mary Jane candies.

Morrison visualizes the scene to portray a life picture that reflects the severity of the white shop owner, Mr. Yocobowski, in dealing with poor Pecola.

**that the feat was possible , not to say describe
The grey head of Mr. Yocobowski looms up...
he argues his eyes out of his thought to
encounter her... He looks towards her ...
between vision and view, his eyes draw back
hesitates, and hover... he senses that he need
not waste the effort of a glance. He does not
see her, because for him there is nothing to
see. How can a fifty two years old , white
immigrate store keeper with the taste of
potatoes and beer in his mouth... see a little
black girl? Nothing in his life ever suggested
or necessary". (BE, 48).**

Even the shopkeeper who is supposed to enter happiness into the children's hearts refuses to waste effort of a glance at her. He takes the three pennies from Pecola and he is aware that his hand dose not

touch her hand while he gives her the Mary Jane candies she wants. Instead of gaining the happiness she dreams of, she fills with shame and sadness when he shout at her to get her dessert and get out of his shop. (Clark, 1980,63).

The shopkeeper wants to teach Pecola a message , that the blacks are unwelcomed. According to Morrison, Mr. Yocobowski stands as a symbol to many other white American, who used to humiliate blacks without paying attention to their self-esteem. Emma Jones Lapsansky states that" all the white shopkeepers in the united states are eager to accept their black's money but unwilling to accept their black skin". (Mackee,1999,157).

Morrison criticizes the white society and she shows how this little black girl is the victim of the climate around her. Morrison indicates how is influential society can be on an individual and how strongly its ideas and views are impressed upon that individual. The ideas and views that she speaks of mostly pertain to beauty and what makes and individuals beautiful. The idea of beauty turns someone's life upside down and in the end leads him to madness.

Thus Morrison's goal is to describe the negative effects of society's views on an individual and how the individual's life changes forever. Pecola is a symbol of effect, a damaged self- image due to racism can have. She subjected to racism both within her race and by white society.

Although she doesn't understand why everyone thinks that she is so ugly, Pecola surrenders to her mother's view of her instead of searching for her natural beauty, she starts praying for blue eyes the symbol of white beauty. She notices that the white people do not look at her and she thinks that it is because black which according to her equals to ugly. Pecola has a feeling that she is a problem, a problem is over locked and ignored everywhere she goes, not only at school but also at home, which is much bitterer.

Morrison investigates how the perpetuation of beauty myth affects individuals, particularly female adolescents, through the characters of Pauline and Pecola Breedlove. One comes to understand the devastating effects that accompany the failure to succeed in achieving white standards of beauty. Furthermore, these characters and others in the novel are all linked because they accept others' truth as their own, thereby causing distorted self-images.

4.1.5 Racism and Familial Relation (her father attacking her to satisfy his sexual desires)

Pauline continues through her life to seek approval in others' eyes, particularly in her position as a servant for whites. In the Fisher's house, she gets everything she wanted and needed. In doing so, she rejected the needs of her family entirely. Not even her own daughter could call her "mother". Instead, she was forced to call her Mrs. "Breedlove" as a symbol of the unfamiliarity of the connection that should be filled with love while it is filled with hatred and rejection. She prefers not only the Fisher's house, but also the Fisher's own little girl.

One day, Claudia and Frieda (Pecola's friend), follow Pecola to her mother's workplace. When Pecola accidentally smashes a fresh baked berry cobbler onto the kitchen floor and splatters the white child's new pink dress, Pauline knocks Pecola to the floor and consoles the white child as if she were her own. She attacks her own daughter and, in turn, she denies her own world when she not only fails to acknowledge Pecola but also comforts the white family's child. (Beale, 10).

Pick up that wash and get on out of here, so I can get this mess cleaned up... As Pecola put the laundrybag in the wagon we could hear Mrs. Breedlove housing and soothing the tears of the pink- and yellow- little girl..." who were they Polly?
 "Don't worry none, baby ... Whispered and the honey in her words complemented sun down spilling on the Lake. (Beale, 109).

These are Pecola's parents, drunkard father and mother obsessed with movies. This is the family where Pecola has grown up. She cannot find love and affection at home. Pecola is obsoletely suffering, raised by parents who despise and neglect her and a community which hates her. Pecola's presence in *The Bluest Eye* really is her absence. Malin Lavon Walther says that " Pecola's ugliness, defined visually by white standards, faces her into a position of invisibility and absence, which in turn becomes her only mode of presence".

Pecola suffers from the harsh reality of isolation, no one loves or encourages her. Her family does not support her, her teacher abhors her, classmates ridicules her and people in the town ignore her. She has more or less one to turn to. Her isolation, self-blame and negativity of Peco's life, finally escalate when she is in the kitchen washing dishing and her father, who is extremely drunk, becomes overwhelmed with sexual desire and rapes his own daughter violating a standard code of familial relations.

Madonna M. Miner explains this act by Cholly " Pecola, however, unlike the laughing Pauline, remains stiff and silent. Cholly shifts to a second train of thought, a second stimulus to self-assertion". Thus because Pecola does not make Cholly angry and stays silent and quit, this gives him an opportunity to assert himself as a man, without the look of anyone, especially the white men who snapped him his self-esteem before. By doing this Cholly's oppressed psyche since his boyhood makes him commit this action. He fails and Pecola blocks any way of hop and success.

In the novel the white esthetic violates Pecol's mind and ultimately drives her insane. Pecola is raped twice first by the dominant culture's ideology of whiteness that denigrates blackness and destroys her identity and later by her father. Cholly was dismissed twice by his father. Cholly does not understand what it means to love or know how

to be a father. He does not know how to show his love toward Pecola or Sammy, therefore he believes it is easier to ignore them.

After Pecola's pregnancy, she is asked to leave the school since she may spoil the other students. All people in Lorain's community find it a suitable opportunity to dismiss Pecola and the Breedloves from their city. She is during this time begins to slip into her madness.

Pecola turns to Soaphead church, (spiritualist and physic reader " the west Indian of mixed parentage. Although Pecola's quest for blue eyes moves him tremendously, he also victimizes her by making her innocently poison a dog he detests. He is however stumped when a pitifully , unreactive girl about twelve or so with a slightly protruding belly (Pecola). She comes to him one day with his calling card, she has a strong quest for blue eyes.

"My eyes"

"What about your eyes"?

"I want them blue" (BE,182).

He tells the girl he can do nothing for her as he is not magician. He knows that he cannot help her but he thinks she can help him. Soaphead sees the old dog Bob sleeping on the porch and his desire to get rid of it surges in his heart. He tells Pecola that, in order to have blue eyes, she must serve meat mixed with poison to Bob and mark how it behaves. If nothing happens you will know that God has refused you. If the animal behaves strangely your wish will be granted on the day following this one.

She goes out and touches the dog's head, places the meat on the floor and the dog looks up at her with "soft triangle eyes". After eating the meat in three or four gulps, it chokes, stumbles , moves " like a broken toy around the yard and dies". The girl turns out of the church (Batra,2009,92).

Soaphead the hypocrite man symbolizes the dark image of the religious man. Morrison criticizes this misanthrope who takes religion as a veil to his evil personality. He hates his own race and people while pretending to help all human beings by his supernatural powers. But instead of helping the unfortunate Pecola to have her desire. Soaphead uses her to give meaning to his own self. Because she believes in him, he seals her fate and impresses her behind the illusion of having the blue

Pecola suffers from the isolation, her mother leaves the house and lives with the Fisher. Cholly dies in his work, and Sammy runs away. She reaches into a state of hallucination and creates an imaginary friend to talk with and this reinforces her isolation from the community.

Friend Mrs. Breedlove look Drop-eyed at you?
Pecola: Yes. Now she does, Ever Since I got my
blue eyes, She looks away from me all Of the time.
Do you suppose she's jealous too? Friend: could be.
They are Pretty, you know .(BE,203).

But everyone leaves Pecola even her imaginary friend. Claudia begins to describe Pecola's schizophrenic. Her baby is born too and dies while she wanders in the city. Pecola ends up going crazy "walking up and down, up and down, her head jerking to the beat of a drummer so distant only she could hear. Elbows bend, hands on shoulders, she failed her arms like a bird in an eternal, grotesquely futile effort to fly" (BE,204).

At the end of the novel she is isolated from the town physically and emotionally. Adults look away when they see her and children who are not frightened laugh at her. A young girl's life ruined as a result of society's placing of beauty on such a high standard and making the standard and the importance of it known to all. Claudia and Frieda don't care about adult's hate for Pecola and they pray for her baby to live in order to "counteract the universal love of white body dolls, Shirley Temple, and Maureen Peals"(BE,195). They decided to sacrifice their seed and money by planting them in their

garden while Frieda says magic words on them. They think if the seed grow up, Pecola's baby will live. But if the seeds do not plant, this means the opposite. Unfortunately the seeds never plant . Claudia condemns the United States society as a whole for Pecola's destruction.

Morrison uses Lorain's land where Claudia plants her seeds as a metaphor for the United States and the Marigold seeds as metaphor of Pecola(Walters,2007,178).

" It was the fault of the earth, the land, of our town... the land of the entire country was hostile to marigolds... This soil is bad for certain kinds of flower... the land kills of its own violation.(BE,164).

Pecola is like the Marigold seed. She is not able to grow up in this land because Lorain's environment neglects and rejects her. Pecola thinks that obtaining the blue eyes of all will make her desirable and loved by everyone in the community but all her dreams dissolve. There is no place for her sane, ugly, nor crazy. She has never been given the opportunity in any place or time to see a positive thing in herself.

4.2 Racism In Morrison's Sula

4.2.1 Preliminaries

Morrison's first novel was followed three years later by her second novel, *Sula*, 1973. *Sula* narrates the struggle of a black community in Ohio between 1919 and 1965. Primarily, it tells the story of two childhood friends, Nel Wright and Sula Peace, spiritual soul mates who go their separate ways when Nel marries but reunite ten years later. In addition, it exposes the small mindedness of the black community toward Shadrack, a veteran suffering from post-traumatic stress disorder, Nel's mother, Helene, the financially comfortable newcomer from New Orleans, and Sula and her grandmother Eva. The novel depicts the misery life of black people after the world war I and their struggle with the white society.

The novel opens with the destruction of the "Bottom", the black community's land to make way for suburban development. However, a tone of loss and reminiscence through the community tales about the Bottom was once a lively community with luscious trees, a pool hall, a beauty parlor, a church, a restaurant and many black inhabitants. There were music and familiarity among the inhabitants, and laughter could be heard as far away as the nearby valley. While this black community literally becomes homeless, it makes the pain of dislocation with humor in its perpetuation of the white man's joke that set up the community in the first place (Schreiber, 2010, 19).

The Bottom got its name from a cruel joke played on a slave. A white farmer once promised his slave freedom and rich bottom land in exchange for some very difficult work. On completion of the work, the farmer did give the slave his freedom, but instead of fertile bottom land, he gave him a hilly parcel of land worn away by erosion.

The farmer told the slave that the hilly land was indeed bottom land, for it was "the bottom of heaven"(S, 5). The slave unfortunately did not know any better so he accepted the land. Before long, the unfortunate slave found out the truth. He had been tricked by his master and given a piece of land that was worthless for farming.

The mater said: "Oh no! See those hills? That's bottom Land, rich and fertile". "But it's high up in the hill," said the slave. "High up from us," said the master, " but when God looks down, it's the bottom. That's why we call it so. It's the bottom of heaven- best land there is."(S, 5).

This framing of the novel encompasses the trauma of black life in white culture: scapegoat, butt of jokes, a lesser other. For a long time, the Bottom remained inhabited by the black people in the area, the white people stayed on the rich valley floor, at the start of the novel. However, the white inhabitants have discovered the beauty of the Bottom and have bought up the land, forcing the blacks to move out the Bottom with all its rich history and comfortable familiarity, is being for a wealthy golf course(Ibid).

4.2.2 Racism in Army

The events of the novel open in (1919) when African American soldiers returned home from Europe after world war I and they did not receive as much respect for their service as the white soldiers. When they returned, many began working for civil rights. This chapter will tell us the story of another resident of the Bottom, Shadrack. He is the founder of the National Suicide Day(January 3). He suffers from shell shock, or what we would now call post- traumatic stress disorder (PTSD), because of disturbing things he saw in combat.

In 1917 France, Shadrack goes to first encounter with the enemy. As he is running with other men in his unit, dodging bullets and other artillery, he sees the man next to him get killed. Shadrack sees the man's " head disappear... under the inverted soup bowl of his helmet"(S,8).

As Shadrack recovers in the hospital, he finds that he has no control over his hand and other body parts: "anything could be anywhere" (S,8). He breaks down and cries when he emerges from the hospital and realizes that "he didn't even know who or what he was... with no past, no language, no tribe, no source, no addressbook, no comb, no pencil, no clock... and nothing nothingnothing to do" (S,12). Like the freed slaves in *Beloved* and the orphaned Cholly in *The Bluest Eye*, Shadrack lacks a sense of self and has no clear idea of how to live in the world. (Bloom,1999,27). After dismissal from a mental hospital to make more room, he is taken back to Medallion.

4.2.3 National Suicide Day

On his way to Medallion, Shadrack starts to think about some big issues like fear and death. He realizes that these things doesn't scare him, but the "unexpectedness" (S,14), does so he devises a way to deal with unknown by creating National Suicide Day (at this point it isn't really national, since only the people in the Bottom know about it.

He thinks that a good way to control death would be to make it all happen on a single day, January 3 of every year, so "everybody could get it out of the way and the rest of the year, would be safe and free" (S,14). So he walks all around the Bottom that day and invites people to kill themselves, or someone else. The town people are understandably freaked out by Shadrack (and the fact that he's carrying a noose probably doesn't help), but as the years pass by, people get used to him. National Suicide Day becomes just another part of life in the Bottom. It's not that people actually commit suicide or kill on this day, but they start to refer to the day in conversation and as a way to mark time. Shadrack creates a new home for himself. The community members separates themselves from Shadrack just as those in *The Bluest Eye* kept a distance from the Breedloves and Pecola, but without the vicious aggressive production. (Beaulieu,2004,335).

**Shadrack began a struggle... to order and focus experience.
It had to do with making a place for fear as a way of
Controlling it...It was not death or dying that frightened him
, but the unexpectedness of both... in this manner he institute
National Suicide Day(S,14).**

Shadrack, like other black people, also suffers from racism because he is black. The white officers send the black soldiers to the dangerous places in the front, while white people stay at safe places. Shadrack recognizes the oppressive plight of African American People cause by the dominant society. Morrison produced Shadrack's story to show how racial prejudice against black destroy their psyche. National Suicide Day is a metaphor for a real event that took place during world war I, when 350,000 African American soldiers and people who served in the war, then were denied their right(Mbalia,2010,44).

The individual lives very bad life in the Bottom because of the oppression. In 1920, the narration moves to describe Nel's family, which consists of Nel and her parents: Wiley Wright and Helene Wright. Helene Sabat, who was born in a brothel called the Sundown House to a " Creole whore who worked there"(S,1). Helene's grandmother, Cecile, takes her away from Sundown House and raises her in a house where she is always watched by a statue of the Virgin Marry. Cecile tells the young Helene" to be constantly on guard for any sight of her mother's wild blood"(S,1). Cecile is terrified that Helene will become a working girl like her mom. As a daughter of a prostitute, she tries to hide her past under the mental of a respectable domesticity and restrict religion, that is why all the people in the Bottom respect her.

When Wiley Wright, a ship's cook on the great lakes line, falls in love with and marries Helene, both she and her grandmother are pleased about her move to Medallion to" a lovely house with a brick porch and real lace curtains at the window"(S,17). Helene Wright makes a proper home (much like the Dick and Jane house in The Bluest Eye) for her husband, even though he is at home " only three days out of every sixteen"(S,17)(Schreiber,2010,20). Helene raises Nel under the same strict rules that governed her own childhood," any enthusiasms that little Nel showed were calmed by the mother until

she drove her daughter's imagination underground"(S,18).under the hands of Helene Nel obedient, polite.

Like Geraldine and the other middle-class women in *The Bluest Eye*, Helene is influenced by white society. She forces her daughter to pull her nose in order to make it narrow " while you sittin, there, honey, go head and pull your nose. It hurts, Mama. Don't you want a nice nose when you grow up?"(S,55). She also forces Nel every Saturday endures " the hateful hot comb"(S, 55). Helene aims for a "whiteness that offers a totality, a fullness that masquerades as being" so as to reduce her cultural and personal anxiety(Ferguson, 2007, 155).

4.2.4 Racism in Transportation

In November , Helene gets a letter that her grandmother is dying, she hasn't been back home since she left with Wiley, and she isn't thrilled about going back, since she feels she is so far. But she decides to go and take Nel with her. Though Helen's conventionality is implicitly linked to the rich whites of Medallion, Helene still suffers from racism, as can be seen by her experience on the train. The order and boundaries of her conservative, religious, middle class respectability do not protect her from racism. When Helene and Nel board the train that will take them to see Cecile, they accidentally step into the car meant for " whites only". Helene quickly realizes what has happened, but she keeps moving through the car to get to the " colored only car".

The white conductor looks down on her and orders her to move into the other car which is less statues because it is prepared for blacks. He calls Helene by bad words saying " what you think you doin', gal?"(S,20). The word "gal" very bad word and makes Helene " hard tremble"(S,21). It meant to make her small and inadequate and it does. Helene feels humiliated, apologizes for her over sight and smiles at the conductor. African American soldiers, who sit by ,watch Helene with hatred in their faces and thy disgusted to see an African American woman smiling at the white man who has just insulted her.

According to K.Sumana" despite her trappings of a lady, she finds that in going to her grandmother's funeral she is subhuman in the eyes of white society. when the train conductor humiliates her, she does not rebel but smiles... by this action Helene insures her own oppression and degradation".

Nel shocks to see her mother smiling to the conductor. It could be a sign of defiance or resignation. Nel surprises with this incidents she has never seen her strong and respectable mother act so shamelessly , eager to make up for the fact that she is black. Nel vows never to allow anyone to make her act in such a pathetic manner. She doesn't ever want to be " custard" like her Mom.Nel hates the white society because the bad treatment for the blacks. When they discover that there are no toilet for the "colored" and that they must go in the grass with the other blacks, Nel further experiences the degradation of the greater culture that Helene has avoided by living in Ohio.

By the time Helene and Nel arrive New Orleans, Cecile has already died. Instead of meeting Cecile, Helene meets her mother Rochelle. Nel is happy to see her grandmother. Nel is shocked by Rochelle's appearance and behavior. Nel likes her grandmother and realizes that woman can be free in defying the conventional boundaries whether of feminism or community. She is struck by the fact the conventions are not necessarily equate to strength person's identity or personality and Helene's humiliation by the white conductor is best example. Two things on the trip greatly influence Nel: the Pathetic groveling of her mother toward the sneering white conductor and her prostitute grandmother .(Shukla,2007,182).

4.2.5 The Struggle for Individual Fulfillment

When she returns to the Medallion ,Nel realizes that the trip has changed her, she feels a more like an individual. Nel looks into the mirror and she whispers " I'm me. I'm not their daughter. I'm not Nel. I'm me. Me... I want to be wonderful. Oh Jesus, make me wonderful."(S, 28,29). She hopes to see more of the world and develop into a wonderful adult. Nel meets a young girl named Sula.

Helene initially disapproves for Sula's mother, Hannah has a wild reputation in town. Sula, however appears to be quite, and Helene allows the friendship between them to grow. Nel enjoys visiting Sula at her house, for she prefers the chaos and wild behavior she finds there.

Sumana said that: Nel and Sula represent the two sides of the coin that stands for the total human personality. Morrison says that " Sula and Nel very much a like". They complement each other, they support each other, Together could have made a wonderful single human being.

**Their friendship was as intense as it was sudden .
They found relief in each other's personality.
Although both were unshaped, from less things,
Nel seems stronger and more consistent than Sula,
who could hardly be counted on to sustain any emotion
for more than three minutes.(\$,53).**

4.2.6 Racism and Womanhood

In both Sula and Nel there is a quest for social and gender identity to which bonds created between them bear testimony and relevance. Morrison describes how Sula" had clung to Nel as the closest thing to both and other and a self, only to discover that she and Nel were not only one and the same thing"(55). Nel and Sula are drawn towards each other out of their awareness that their lives as black females, are restricted by their community and by the outer society.

Barbara Smith writes that the friendship between Nel and Sula is an example of " the necessary bonding that has always taken place between black women for the barest survival. Together the two girls can find the courage to create themselves". Together Sula and Nel enter puberty, together they discover boys and together they become aware of their own sexuality.

Although Nel and Sula share these strong bonds, they are different from each other in several respects. Sula is emotional and adventures and Nel is cautious and consistent. Whereas Nel becomes a slave to sexism and racism, Sula becomes a liberated women.

The standard of womanhood that Nel represents is not the pure image of the ideal southern lady, but one based on the status of working – class black men in the society. This role is seen by Nel's community as good, while Sula is seen as evil.

For Sula not only refuses the role, but steps outside the caste of women, beyond any class definition within the caste, when she insists on making herself. She is interested neither in being beautiful nor becoming a mother. She keeps herself outside the sex, race, and class definitions of the society (Christian, 1980, 34). Nel and Sula found the dilemma of their lives and its solution. African American women are oppressed and to escape from their oppression, they must become self-dependent.

4.2.7 Racism and family Structure

Chapter three is entitled (1921). In this chapter, Morrison visualizes the house of Sula, which consists of her grandmother Eva, Hannah, Pearl, Eva's son, Plum, just returned from the war, a white man called Tar Baby who is quite alcoholic and three adopted indistinguishable boys named Deweys. Plum is unable to adjust after war and becomes a drug addict. Eva does not accept this change and sets him on fire. Hannah also burns to death, she is caught in a yard fire. Eva tries to save her by jumping out of an upper level window, Sula watches from the porch.

Morrison wants to make a comparison between Nel's and Sula's house. Nel's house is bound by the social standards that define the conventional meaning of "family". Sula's household is built on an unconventional family structure. She lives in a multigenerational household run by woman. Whereas Nel's household is static and repressive, Sula's household is vibrant, active and subject to constant change. A constant stream of boarders complement the long-term residents of her house. The differences in the houses are evident in the physical structure themselves. Nel's house is always in order and well-kept, Sula's house is huge and rambling, as Eva has added on additional rooms piece by piece over time.

The houses symbolize the differing potential for growth and change in the girl's families(Goyal, 2013, 177).

**Sula Peace lived in a house of many rooms that had been
Built over a period of five years...Eva Peace, who sat in a
Wagon on the third floor directing the lives of her children,
Friends, strays, and a constant stream of boarders.(S,30).**

Eva likes other inhabitants of the Bottom faces humiliation and racism. Eva Married to Boy Boy whose name speaks to his maturity and sense of responsibility, and they have three kids. One is Hannah(Sula's mom), Pearl and their son's name is Ralph nicknamed(Plum). Eva's marriage to Boy Boy is very short, and he is really a horrible guy. He drinks, abuses her, and cheats on her. When he finally takes off,he leaves her with \$1.65 and three kids to take care of. Eva suffers a lot because she is black woman, she has no any opportunity to work. So she depends on help from neighbors to feed the kids. But they are just as poor as she is and she knows she cannot count on them for ever.One day, Eva left her children with neighbor. She told them she would return after few hours, but she comes back after eighteen months.

She returns with one leg and ten thousand dollars. " Somebody said Eva stuck it under a train and made them of. Another said she sold it to a hospital for 10,000"(S,31). Carmean says that "Precisely how Eva loses her leg becomes the topic of speculation in the Bottom, though it is suggested that Eva sacrifices it in a train accident for an insurance settlement".

Morrison depicts the miserable situation of blacks during the 1920s. Eva cut off her leg intentionally in order to collect the ensures money to feed her family. Upon her return to Medallion with the money, Eva built a house for herself and the children. Plum goes to world war I and Pearl marries at the age of fourteen and moves to Michigan. Hannah marries Rekus, Sula's father who died when Sula was a baby.(Ibid)

Eva and Hannah live together in the same house. Because there were no men in the house, they loved all men, " It was manlove that

Eva bequeathed to her daughter"(S,41). Eva enjoys flirting with men although she does not sleep with them. Bell says that " Eva is a women without man but she is not without men, they are there to comprehend that feminine, spiritual, physical and emotional part of herself".

As for Hannah, she " simply refused to live without the attentions of a man, and after the Rekus's death had a steady sequence of lover, mostly the husbands of her friends neighbors"(S,42). Hannah often had sex with many different men like the whores in (The Bluest Eye). It makes no difference to her if they are married or not. The majority of them are the husbands of her friends, and neighbors.

Hannah is afraid to have any kind of permanent relationship with a male. Hannah, frequently enjoys sex with any man who comes to visit the house, even the newly wed husbands who have rented a room in the Peace house for their honey moon. Hannah seems to be addicted to casual sex and what Eva actually bequeaths to Hannah, who in turn passes this on Sula. It is a thwarted love of men, leaving both her daughter and grandmother incapable of committing themselves to any healthy relationship. Both Eva and Hannah make their way to secure their financial state. At the time 1920s the only paid work in Medallion for black women is either domesticity for the white families or prostitution(Shukla,2007,29).

Plum has returned from the war depressed and hopelessly , addicted to the heroin. He steals from the family in order to buy his drugs and sleeps in his room for days with record playing on. Eva as a mother feels sorry to see her son suffering in this way. One night in late 1920, Eva goes into Plum's room to confront her son about his miserable life and his addiction to painkiller. He is barely conscious because of the drags. She sits on the bed crying and holding Plum for one last time. Eva, then pours Kerosene on Plum's bed light it, and returned to the room. When Hannah wakes and comes to tell Eva , what is happening, the two women look into each other's eyes with

full realization of what has happened. The neighbors help put out the fire, but Plum is already dead.

So late one night in 1921, Eva got up from her bed and put
On her clothes... she arrived at Plum's door and pushed it
Open with the tip of crutch...she sat down and gathered
Plum into 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 sung delight. (S,45,47).

Barbara Christian says that, Eva " like the primeval Earth mother Goddess, feared and worshiped by man, like the goddesses of antiquity, older even than the Biblical Eva, Eva both gives life and takes it away. She performs a ritual killing inspired by love- a ritual of sacrifice by fire". Eva's action of killing Plum, her son, represents the ambiguous power of love. Of all her children, Eva clearly loves Plum more . This has not changed even with his return from the war as a heroin addict, and Eva's decision to kill him is an expression of her love for him. At one level, this is a sacrifice: a mother putting her son whom she loves out of his misery and thereby losing him. At another level, it is an act of selfishness, because she loves him, Eva believes that she has the right to decide what is best for him, and believes that death is better than addiction(Goyal,2007,118).

The relationship of Eva and Plum Morrison makes the claim that love is far more complicated than the way in which it is usually perceived. Love is not merely a thing of beauty and moral good. Morrison claims it is rather a forceful amoral emotion that drives people to actions both selfish and selfless(Sumana, 1998,77).

The year 1922 sheds light on the development of the relationshipbetween Sula and Nel. We know that each girl has come from a different house regime and found in the other a complement for her dimension.The oppression of African- American women in the united states , especially in the first quarter of the twentieth century, is documented throughout the novel. The manner in which Morrison chooses to explore the nature of the women's oppression is unique.

She creates two female characters, Nel and Sula. The idea that Nel and Sula represents two halves of one person reverberates through the novel.

When Sula and Nel become friends they become inseparable, but with their very different homes upbringing and mothers. They choose different lives when entering adulthood. Nel and Sula seek each other out. " They were solitary little girls whose loneliness was so profound it intoxicated them." (S,51). Sula and Nel both twelve years old, are in their way to Edna Finch's Mellow House, an ice cream parlor, where children are welcome. The men of the Bottom sit outside and watch every female in sight walk passed them. As Sula and Nel pass, one of the men named Ajax calls " Pig meat" (50), (which is apparently some sort of sexual reference). (Lang, 1996, 55).

The girls are both embarrassed and Pleased. Although the two girls have only dimly began to understand the mysteries of sexuality, they are becoming interested in the opposite sex. As they are black girls, they face racism from the Irish immigrants who come to Medallion, and experience discrimination against blacks. The Irish kids start bullying the blacks kids, and one day Nel becomes the unfortunate object of their attention. On her way home from school, a group of Irish boy grabs Nel and pushes her from hand to hand "until they grew tired of the frightened helpless face" (S,54).

She does everything she can to avoid them after this, including taking the long way home. Sula at first accompanies her on these long walks home, but one day she decides that they are not going to hide any more. " Let's us go on home the shortest way" (S,54). They encounter the boys of course who step in front of them to stop them from passing. This is when Sula shows us her tough side. She pulls out Knife, which at first does not scare the boys but then she cut off part of her own finger and says " If I can do that to myself", she tells them, " what you suppose I'll do to you?" (S,55). That does the trick and the boys take off without touching the girls.

Sula is careless about her bleeding finger because she used to see many severe incidents in her family and this is cause that makes her dare to do that. Charles Berryman says that " Sula who inherently strong, willed and independent- inherits the strength to conflict pain even as a child she cuts off the end of a finger". Though Sula frightens Nel with her severity and strange behavior but their friendship goes on. Nel is now able to escape from her strict mother. She notices that Sula does not care about her physical shape of her hair style though she is strong and can do whatever she wants. Nel is free to express herself, which is something she cannot do when she is at home, because she must be obedient girl. Nel starts skip the cloth spin from her nose at night, and leaves her hair as it is without straightening it(Davis,1999,5).

One day during summer, Sula hears her mother talking to her friends, she tells that loving your children is different from liking them. The other women agree and say that children are a pain even though they love them. Not realizing that Sula is nearby and listening. Hannah tells the women that she loves her daughter, but does not like her. Sula socked by her mother words, but hides her feelings." Sure you do. You love her, like I love Sula. I just don't like her. That's the difference."(S,57)

Sula loses her trust in herself after hearing her mother saying these words. Hannah's words cause Sula to feel unworthy and this leads to a feeling of shame caused by her mother. Lack of love has its impact on Sula for the rest of her life. She runs outside to join Nel. The two girls run down to the river to play. Hannah's comment make Sula feel insecure and upset. It is the hardest shock she got in her shattered life, but not the last. They wildly dig a hole in the ground, fill it with twigs, paper, and grass and then cover it up, all without speaking a word. Critics, like Harris, who interprets this scene of making holes then filling them with trash as a symbolic one. The holes symbolize the girls, life and the trash symbolizes the trashing and low status of the female identity(Kubitschek, 1998,48).

Both Sula and Nel climb a tree when a small boy named Chicken Little comes to play there. Sula teases him, but then helps him climb a tree. Next, Sula swing the Little boy around and around by his arm, then she slips him from to the water. The girls wait, but the child does not come back. Harris says that "Chicken becomes a sacrifice to Sula and Nel's friendship, for there has been an accidental/ intentional aura surrounding the drowning. Sula runs to the nearest house which belongs to Shadrack. She thinks that she may have seen the whole terrible incident. He has seen nothing and simply smiles at her and says one word "always".(S,62).

When Sula returns to Nel, Nel denies Sula's responsibility, not only that she seems equally distressed about Sula's missing belt than on Chicken Little's death. (Karmen,1993,36,37). Chicken's body eventually surfaces and a white bargeman finds him. He is not going to bother with him since the person is black, but then he sees that it is a kid, so he brings chicken that Chicken's mom and dad have killed him on a purpose. He calls black people "those people" and thinks that they are "fit for nothing but substitute for mules, only mules didn't kill each other the way niggers did."(S,63). There is an emotional funeral at the church which everyone attends, including Nel and Sula. They do not speak any word at the funeral they simply watch and listen in grief silence as the preacher speaks of the innocence of children. Nel and sula hold hands tight on their way to home.

"1923" shows us that Sula is the production of Peace women, she is the victim of their behavior and their unconventionally of feelings and thoughts. Sula's relationship with her mother physically structures her conception of morality and self. The Peace women suffer from living alone without any connection with the community or with each other(Solomon and Marla, 2000,50). One day, the Peace women discuss the Sula's strange behavior and her isolation from them all. Sula starts bothering the Deweys and taking food from the newlyweds who live in the house. Later after a nap, Hannah tells Eva that she

dreamed of a red wedding dress, a frightening image of blood and violence. Both women know this a bad omen.

The next strange event happens when Eva tries to find her comb. As she is looking for it, she cannot find her comb anywhere, which is strange because " Nobody moved stuff in Eva's room except to clean and then put everything right back"(S,75). For blacks, this foreshadow that Eva is going to lose a dear person. When she finally finds it, she looks outside and sees that Hannah has caught on fire. Eva lifts herself out of her wheelchair and throws herself through the second window, hoping that to crawl across the yard to cover her daughter's body to put out the flames. Neighbors see the fire and try to douse the flames, but the stream sears Hannah's flesh. Both women taking to the hospital, Hannah dies on the way to the hospital while Eva bleeds but still a live(Goyal,2013,121).

In the hospital, Eva remembers Hannah's dream about the red wedding dress, she thinks that the dream of wedding always means death. She then remembers how she jumped onto the window and watched from the bushes as her daughter burned to death. Suddenly she realizes that Sula had been on the porch watching her burning mother and doing nothing to help. When Eva tells her friends about Sula doing nothing to help Hannah, they all say that the girl was probably in shock, struck dumb and paralyzed by fear. However, Eva believes that calm observation of her mother dying was intentional and evil.

**She knew that as she lay on the ground trying to drag
Herself through the sweet peas and clover to get to
Hannah, she had seen Sula standing on the back porch
Just looking. When Eva... mentioned what she thought
she'd Seen to a few friends, they said that it was
natural. Sula was probably Struck dumb, as any body
would be who saw her mamma burn up(78).**

Sula has experience with death many time. Her first experience with death was with her uncle, Plum, and this affects her opinion about family relationship. Then with Chicken Little's death. So she

learns that death is easy and irresponsible that is why she watched her mother's death without fear(O'Reilly,2004, 118).Through this event, Sula reflects her hatred toward her mother . by watching her mother Hannah burning to death without moving to help her. Sula wants to express a mutual feeling with her mother who stated before that she does not love Sula.

1927 describes the marriage of Nel and Jude Green. Jude is 20 years old and works as a waiter in the Hotel Medallion. Jude knows that his job could never support a wife, but he has a plan to move on to something more lucrative. Actually racial conditions played an important part in shaping this marriage because Jude has been longing to have job in the new tunnel that is being built on the river near Medallion.

Jude stands six days and sees that the white bosses pick out southern white boys, Greek and Italian but never the black men from the Bottom. Morrison wants to show the severity of those whites who prevent black men of gaining honorable jobs. This situation makes the black men lose sense of manhood as they are not given any opportunity to practice real jobs in this country. Jude decides to marry Nelso as to have " someone to take care about his hurt, to care very deeply. Deep enough to hold him, to ask him, how you feel? You all right"(S,82).

This marriage is not based on love or true choice but it is a result of racial oppression . Nigro says that " Jude's masculinity is offended; his job at the hotel not only pays poorly, but it is demeaning to carry trays and pick up after other people when he wants so desperately the self-affirming job of building something where nothing had existed before.it was then that he considers marriage to Nel. He determines that she will be his anchor.At first, Nel does not accept the idea of marriage, but then she knows that Jude is suffering and needs her. She accepts to become his wife instead of covering out her identity. By doing, that she follows the norms of community and the gender role.

Although Sula and Nel were insuperable in the adolescent years, the differences in their nature become clear and as years go by, they lose touch with each other. Nel who embraces the conventional way of life of her mother, finds marriage the best resort especially after the problems she faced with Sula.

Jude provides Nel with at least some self-esteem in the beginning of their relationship, and Nel is amazed by the way in which Jude sees her. "She didn't even know she had a neck until Jude remarked on it, or that her smile was anything but the spreading of her lips until he saw it as a small miracle"(S,84). Jude becomes Nel's priority, she even put him above her best friend, because with Jude, Nel experiences "the new feeling of being needed by someone" and this feeling becomes "greater than her friendship"(S,84). Sula stands in opposition to the ideal of a woman because her desire is not toward getting married or having children. Friendship with Nel is Sula's first choice. Nevertheless, when Sula loses Nel to a man, she is willing to find a new life for herself away from her family and community. Christian says "as their childhood ends, all of these events reach their logical conclusion.

Nel, the daughter of the proper Hellenewright, marries Jude, losing the sense of her own identity she had gotten a glimpse of in her friendship with Sula, and Sula daughter of the distinctive peace women, leaves the Bottom". This incident makes Sula leave the Bottom and attend the college in New York city. She wants to explore the liberty in New York and how these people are practicing it. She wants to imitate them and wants to violate the cultural conditions of the Bottom. She will never return back to the Bottom until she has got the college certificate and an identity of the independent free woman(Shukla, 2007,23)." She was free of ambition with no affection for money, property or things, no greed, no desire to come and attention or compliments... no ego. For that reason she felt no compulsion to verify herself- be consistent with herself"(S, 119).

Morrison comments on Sula's character saying that "Sula has inherited this need for independence, this arrogance, this ornerness,

at least partially from the Eva who had the guilt to destroy plum her only son(Harries,1999,109). The community and family make Sula a person who lacks coherent self. Sula not threatened by racism experienced but by misunderstood and oppressed by her own people. She believes that black women are humiliated and outcaste everywhere in America. Peter Lang says that " All doors to meaningful self and place in the community are close... Sula struck down for attempting bot exploring and conformity"(Lang, 1996, 78).

1937 denotes to the return of Sula to Bottom after ten years absence. She dressed like movies star. She comes back to Medallion on the same day that a plague of robins has arrived." Accompanied by a plague of robins, Sula come back to Medallion"(S,89). The people of her town considers the arrival of both the bird and Sula to be an evil omen. Sula goes to her house, where only Eva and the Deweys remain there. When Sula arrives at Eva's house, she notices four dead robins out front. Sula avoid them and goes inside to look for Eva. As she always, she is up above in her room. She looks at Sula and says " I might have knowed those birds meant something"(91). It is not happy greeting.

The reunion between grandmother and granddaughter is cool, without affection. Eva tells Sula that she needs to settle down, to find a man. Sula says she only needs herself. " when you gone to get married? You need to have some babies. It'll settle you", " I don't want to make somebody else. I want to make myself"(S,92). For Sula getting married and having babies not necessary, because she has grown up in a disintegrated family. In a house of many broken marriages and miserable life. So she wants to make herself rather than others.

When Eva accuses Sula as a selfish woman and care only of herself. Sula answers " you did... mama did... you sold your life for twenty- three dollars a month"(S,93). Sula accuses Eva of murdering Plum, Eva reminds Sula that she watched Hannah burn to death. Sula threatens to kill Eva in the same way Eva killed Plum. Frightened Eva keeps her door looked at night.."

The reason behind the bad behavior of Sula is her family. She lived with Hannah and Eva who spend most of their time love-making with men. They never want to stick to one man and making family. Thus in her first act of rebellion against her family, Sula claims power of attorney over Eva and commits her to a nursing home. Shocking the entire community, they decide that Sula is truly evil. Carmean says that "to the Bottom, she is the embodiment of evil. And what actions illustrate the nature of her evil? She places Eva in a nursing home and she selects sexual partners from among married men".

Sula moves to see her old friend Nel. For Nel, the world again becomes magical and interesting because Sula's presence, thinking that her dull life will be changed with her arrival. Nel asks about her years in college, but she mentions more information about her failure to live there or to quest for new identity. Sula tells Nel that she puts Eva in the mental hospital and Nel completely shocked. She tries to understand why Sula would do something so horrible, and Sula tells Nel that Eva frightens her. We know this is not true since we get to witness the nasty fight between the two women.

Nel realizes that Sula has not changed, that she is still "incapable of making any but the most trivial decision"(101). Sula is upset as her friend now disagrees with her, she tells Nel that she has really changed. Although the two friends try to pick up where they have left off, their differences soon become obvious. Nel disapproves of Sula's treatment of Eva, she feels that putting a grandmother in a nursing home goes against the family values of the black community. (Christian, 1999,42). Sula is upset because Nel so much changed. Sula, is also upset that Nel has bought into a dull married existence, filled with the obedience and expectation. By contrast, Sula lives in defiance of all traditional role. We realize that they have taken different roads in life.

4.2.7 Racism and Sexual Affairs

Sula is still in Nel's house when Jude returns from work. He welcomes Sula and starts complaining from the bad treatment of the white bosses against blacks. Nel is ready to comfort him, but Sula disagrees with him. She tells him that all the white people respect and envy the black men for their sexual ability. She adds even the white women desire sleeping and dating with black men for the same reason.

I mean, everything in the world loves you. White men love you. They spend so much time worrying about your penis they forget their own. The only thing they want to do is cut off a nigger's privates... and white women? They chase you all to every corner of the earth, feel for you under every bed"(S,103).

Such comic opinions make Jude and Nel both laugh. Jude is fascinated by Sula's bold manner of speaking , and admiring her darkening birth mark. He states that Sula is not physically attractive, he can see how she could" stir... a man's mind maybe , but not his body"(104). And then something horrible happens. Nel discovers Sula and Jude " on all fours naked", she shocked. She finds them make sex on her bed. Sula never looks at her or even try to cover up and Sula does not seem particularly sorry. As Jude Jude get dressed , he looks at Nel the as the soldiers on the train look at their mother. Nel does not utter any word and she left them with silence.

But they had been down on all four naked...opened the door they didn't even look for a minute... and if only you had not looked at me the way the soldiers did on the train(S,105).

In one stroke, Nel loses the bases of her emotional life, her husband Jude and her only friend Sula. What else is there for her to do but die slowly (Barbara, 1999, 43).

Nel is shocked because the betrayal comes from her nearest friend Sula and her husband. She thinks that she can get hurt from anyone but not from Sula." That was too much... To lose Jude and not have Sula to talk to about, because it was Sula that he had left her for"(S,110). Sula sleeps with Jude, obviously not so much as an act of passion or intends to harm Nel but more as an exploratory for her. Sula seeks for new identity even if she violates the rules of the community. She thinks that the white people deny blacks and the blacks deny women(Nigro, 1999,19).

Sula travels with Jude then she leaves him in Detroit and continues her sexual relationship with other men.(Davis,1999,69). The community sees Sula as the embodiment of evil. When the residents of the bottom learn that Sula has committed Eva to a mental hospital and that she has stolen Jude and left him, they start calling her "roach" and "bitch"(112).

They believe that she is guilty of the "unforgivable thing" sleeping with white men. The charge may or not be true, but in any case the loneliness she feels is determined more by private failure than public censure. Her identity is not threatened by the sort of racial prejudice. She is misunderstood and subjected to extraordinary loneliness, but it is the black community not the white which casts her out because of their thinking of her as a devil. Sula becomes the embodiment of a threatening evil and individuals unite to defend themselves. Their connections of Sula's evil, changed them in many, mysterious ways. Once the source of their personal misfortune is identified, they are left to protect and love one another. They begin to cherish their husband and wives, protect their children and prepare their homes and in general bond together against the devil in the midst. Christian Barbara says that" All things have their used and even Sula's evil nature is used

by her community to validate and enrich its own existence. As pariah, she gives them a focus through they achieve some unity".

Like Hannah, Sula sleeps with the husband of her neighbors indiscriminately. But although Hannah made the men feel complete and seemed to compliment the women by wanting their husbands, Sula sleeps with them once and discards them unlike her mother. Sula does not experience sex as a pleasant thing. Orgasm becomes the moment for her when she feels her full strength and power at the same time that she experiences complete aloneness.

Sula was distinctly different. Eva's arrogance and Hannah's self-indulgence merged in her and, with a twist that was all her own imagination. She lived out her days exploring her own thoughts and emotions, giving them full reign, feeling no obligation to please anybody unless their pleasure pleased her(S,118).

Sula disregards social conventions, following only her own heart and conscience. Sula does not care that the definition of a black woman is one who makes other people. Sula doesn't care that the men she sleeps with are married (Bjork, 1998,7). Sula is viewed as a villain after returning to the Bottom. She becomes the town scapegoat, blamed for every bad thing that happens. She supposedly causes sickness, accidents and bad weather. When a small boy named Teapot falls on Sula's step, she is blamed for pushing him, even though she was inside. When Sula goes outside to help the child up, his drunken mother walks by and assumes Sula has harmed him. Though she has no money the woman takes Teapot to the hospital and proceeds to make a case against Sula.

Teapot knocked on her door to see if she had any bottle... when Sula said no, the boy turned around and fell down the steps... Sula went to help him. His mother, just then tripping home, saw Sula bending over her son's pained face. She told everybody that Sula had pushed him(S,113,114).

Sula finds herself because everyone she meets gives her only worry and sadness. She wants a friend or lover who can fulfill her needs and break her idle life. Ajax enters Sula's life, the one who called her "pig

meat" , all those years ago. The affair begins when Ajax walk up to Sula's house with the two quarter of milk. They go to the kitchen where he drinks the milk, then they have sex. eventually they fall into a frequent pattern of seeing each other, for Ajax regularly stops by to bring Sula's food, ice and household items. He differs from all the men she has known before because he is nice and honest in his way of dealing with her.

He is comfortable with the relationship with Sula, because he believes that Sula is not interested in an traditional relationship, since everything about her defies tradition and convention. Like most men he is certainly not interested in commitment. "Perhaps the only other woman he knew whose life was her own, who could deal with life efficiently, and who was not interested nailing him"(127).

Christian says that " Sula and Ajax's love relationship emerges as the fullest communication between man and woman in Morrison's work". After a while , Sula begins to feel a new kind of desire for Ajax, unlike any she has known in her twenty-nine years.

She begins to prepare carefully for his visits, she cooks meals for him, fixes herself up, and chases off the Deweys so she and her man can be alone. In Sula's relationships with Ajax , Sula moves from being a women who needs nothing more than herself and who acts morally in her relationships, to a women who suddenly wants to possess this man. Her relationship with him can be considered a slip up, since it conflicts with the notion that she wants to make herself. According to Faultz Sula" changes from a masculine female into a regular female". Sula , who earlier condemned Nel for conforming to the web of conventional social expectations, yet she herself is seduced by the promise of security that her love with Ajax seems to offer. Ajax senses her increasing devotion to him and desire for a permanent commitment. Fearful of such things, he makes up his mind to end the relationship.

Ajax blinked... he saw gleaming kitchen and the table set for two and detected the scent of the nest...and he knew that very soon she would, like all of her sisters before her, put him the death- knell question" Where you been(S,133).

Ajax leaves Sula and takes off to Daton, because he loves the unconventional Sula not the conventional one. She is hurt and lonely after Ajax leaving, for she had become utterly attached to him. She looks for memento from him and finds his driver license in a drawer. When she looks at it, she learns that his name was really (Albert Jacks) or (A. jacks), which sounds like (Ajax). Full of sadness, Sula goes to her bed with his license, sing a song to comfort herself and falls asleep. Demetrakopouls says that " Too late Sula finds out her desire for a home and own man. Now she suffers as Nel did".

After this big shock, Sula is abandoned from the man who she thinks that her lover. She is abandoned from her family, community, then from the outside world of the United states. Sula becomes seriously ill with fever and nothing remains for her to explore but death.

In her isolation , she is like Pecola in The Bluest Eye who has withdrawn from the community to her isolation, because she is unable to subsume her identity into the mold allowed for her. Exactly like Sula who is not able to accept the identity forced on her by the black community and the dominant society. She creates her own self and freedom but the community doesn't absorb her desire to be different, she ends alone isolated from all people(Mbalia, 2010, 44).

It is now 1940, and Sula is ill and alone in her house. Nel visits Sula after hearing that she is very ill. It has been three years since Nel has seen her friend. We learn that Nel had to work as a cleaning lady and chambermaid, when Jude leaves her, to take care of her kids. When Nel arrives, Sula is in bed in Eva's room, where the window is still boarded up. Nel asks if there is anything she needs, and Sula tells her that she has a prescription for pain medicine that needs filled. When Nel realizes that Sula has no money for painkillers , Nel rushes out to buy the medicine herself.

Nel: I heard you was sick. Anything I can do for you?
Sula: As A matter of fact, there is. I got a prescription.
Nathan usually goes for me but he... school don't let
Out till three. Could you run it over the drugstore?(S,139).

When Nel returns with the medicine, she tries to talk but she does not have enough courage to confront Sula . She decides to face Sula with bitterness and sadness for what she did with Jude, and how she made him abandon his family. When Sula hears those complains Nel doesn't deny them, but she refuses to accept all the responsibility for rupture of Nel's family. " well, there was this space in front of me, behind me, in my head. Some space. And Jude filled it up. That's all. He just filled up the space"(S,144). Nel cannot believe what she hears, that Sula stole her husband when she didn't even love him. Nel reminds Sula of her isolation from the whole community as a price of her independence. Sula betrays and alienates her family, friend, and neighbors, thereby causing her own death. The two keep going, back and forth, Nel getting more and more upset with Sula's complete unwillingness to accept any responsibility. Nel finally decides to leave and tells Sula that she will not visit her again. The major difference between Sula and Nel in their adulthood is that " Nel is a law abiding woman. Nel knows and believes in the law of the community, she believes in its values. Sula does not. She doesn't believe in any of those laws and break them all. (Sumana,1998,73).

Sula woman quest for freedom, she doesn't pay any attention to her family or her community. She never realizes that she is black woman and there are limitations for her. Nel reminds Sula that she is a woman and an African American woman that she cannot act like a man" You can't be walking around all independent- like, doing whatever you like, taking what you want, leaving what you don't"(142).

For Nel, being an African-American woman carries certain responsibilities. Nel's priorities taking care of her children, her husband, her house and also take care of people around her. She thinks that all African American women, should be concerned about

their children, family and community in first place(Ibid). Although Nel and Sula have taken opposite paths, they are both dying. But Nel is dying, as Sula says" like stump" while Sula feels that she is " going down like one of those red woods"(S,143). Sula tells Nel that even in her death she wants to be special and strong like wood, because she feels that even death is another side where she can quest for a new identity. She says that the sight of her mother's death by fire was wonderful, and not monotonous, like the way most black women die(Shukla,2007,24).

The pain is unbearable for Sula. She is so tired, that she cannot even cry out. She wants to look towards the boarded up window, but she does not have the strength. She imagines herself washed away in water like Chicken Little. Then she thinks of the word" always" and wonders who it was that said that to her. Suddenly she notices that she is not breathing, that her heart has stopped. She is dead. She notices that dying did not even hurts and muses" wait I'll tell Nel"(149).

The narration moves to 1941 which show us the happiness of the Bottom community because the death of Sula. The community of the Bottom regards Sula's death as a good omen. They go to the burial to verify for themselves that the " witch" is indeed in the ground. At first, her death, brings very good news. There are rumors, that the black workers will be hired for construction of the tunnel under the river. There are also plans to build a new nursing home, which will be for both blacks and whites patients, including Eva. " a clear sign of the mystery of God's ways, and that begin to feel hopeful again now that Sula is gone"(S,151). But again, the events are not like what they supposed at first. The harsh winter sets in, and everything turns to ice. Crops are destroyed, animals die, the residents of the Bottom get sick from the cold. No one can earn any money since they can't get to their jobs. So, they begin to rebel against their own life. Beside the natural misfortunes of weather and the social misfortune of racism. The community has lost the binding influence of Sula's presence. The community's moral resolve and harmony dissolve in the absence of

the woman who in breaking social convention, motivated others to uphold them. The people of the Bottom emigrate from this place searching for better places out(Lang, 1996, 80).

**still it was not those illness or even the ice that
marked the beginning of the trouble... there
was something wrong. A failing away, a dislocation
was taking place... mothers who had defended their
children from Sula's malevolence... now had nothing
to rub up against... wives uncoddled their husbands,
there seemed no further need to reinforce their vanity(S,153-154).**

Shadrack becomes sad for the death of Sula, the only one who visits him when he is alone in his house. Shadrack gathers his implements the next morning and proceeds with his annual rituals. Many of the Bottom's residents, including the Deweys follow him on his march. They walk to the tunnel where they begin to vandalize the construction site, because the jobs have again been denied to black workers. Suddenly the channel collapses on them and many of Shadrack's followers, including the Deweys, drown. Shadrack stands aside ringing his bell from this fearful sight. Without Sula upon whom to focus the blame, the people of the Bottom shift to a tunnel, part of a local federally funded road project, which has raised and then frustrated resident's hope for employment.

Carmean says that " what may be concluded is that if the story indeed" considers the way in which the society denies women the possibility of autonomy and independence, then the tunnel suggests the larger frame of how white Medallion(and by extension the United States) denies the same to an entire race.

Morrison wants to parallel between the civil rights struggle of black during 1960s, when 200,000 African American demonstrated because they were denied their rights for the second time after World War II, and the demonstration of the blacks in the Bottom through the National Suicide Day(Winters, 2002, 48). Those riots and efforts bring change later to blacks, especially in the Bottom. During 1965, people began to work and gain more civil rights, and they have been wealthier in the years following the war. On the surface, this seems like a

positive thing. However, they have also lost something, black heritage and identity, when they start selling their houses to the white. Blacks move to the valley that was previously all whites. Everyone in Medallion lives separately with little concern for their neighbors.

The Bottom is discovered to be expensive land, that is why the whites look to expand their houses to the Bottom up. They want their houses overlook the river and elm trees to enjoy the nice sight(Christian, 1999, 40).Barbara Christian says that" the Bottom and its distinctiveness have disappeared. Ironically black folk had moved from the Bottom only to realize too late that hill land had become valuable. In, fact what the white farmer had told his slave a hundred years before," the bottom of Heaven".

Trough Sula Morrison shows the readers that African American still face many difficulties when they try to assimilate into main stream society. Discrimination of African American is still strong which is clearly visible in the denied job opportunities for African American in Medallion. Morrison visualizes the friendship between Nel and Sula. The girls realize at an early age that their situation in society is complicated, because they are blacks and females. Sula and Nel help each other define their personalities, they provide each other with production they lack, and they fight together against oppression.

4.3. Racism in Morrison's *Song of Solomon*

4.3.1 Preliminaries

Toni Morrison's third novel *Song of Solomon*, establishes her as a major African- American writer. The story of a black man's research for his identity, through a discovery of his family history, became a best seller and drew praise from readers and critics, when it was published in (1977). The novel has been especially admired for the beauty of language and its grounding of universal theme in particularity of the African American experiences, as well as for its use of folklore.

Song of Solomon is based on an African- American folktale about slaves who can fly to Africa when they choose. Morrison fictionalizes this folktale through the character of Solomon, the great-grandfather of the story's protagonist, Milkman Dead. Through his discovery of the story of Solomon and his ability to fly, Milkman learns to take pride in his ancestry and to value his connection to family and community. *Song of Solomon* won the National Book Critics Circle Award for fiction. It is now widely taught, and appeared again on the best seller lists when it was chosen by Oprah Winfrey for inclusion in her book club and it is still considered one of Morrison's best books.

Song of Solomon begins with the flight of Robert Smith an insurance agent, from the roof of Mercy Hospital. Smith appears on the roof of the hospital with two handcrafted wings on his back. A small crowd gathers to witness the impending jump. Many believe that he will not jump, but to the amazement of some and horror of others Smith jumps. Smith wants to leave the south side of the city in search of his freedom.

**The North Carolina mutual life insurance agent.
Promised to fly from Mercy to the other side of
Lake superior at three O'clock(SOS,1).**

The idea of flight to freedom is rooted in both African- American and European literary tradition. Mr. Smith reminds us of Icarus, a human from Greek mythology who uses wings made out of wax in an attempt to fly close to the sun. Like Icarus, Smith plummets to his doom when his wings fail to carry him.

The novel depicts the struggle of black's culture in white society, depicting discrimination as well as separation. When Ruth Dead goes to the Mercy Hospital, on Main Avenue, Milkman becomes the first black to born there. The Southside residents playfully call Mercy Hospital, No Mercy Hospital.

The black community like to Call Main Avenue street as Not Doctor Street, because when Ruth's father, Dr. Foster practiced his patients there, he had referred to it as Doctor Street. But the white culture in its concern for separation and propriety decree that " Doctor Street was never used in any official capacity" and the edict that the street " would always be known as Main Avenue and not Doctor Street"(SOS,4). Creates a lasting nickname by referring to it there as Not Doctor Street. The black community establishes " a way to keep their memories a live and please the city legislator as well"(SOS,4). This shows the Whites' efforts to prevent African American from claiming their own version of the city's spaces.

The denying of black's right establishes the conflict between the white and black community. This story indicates the roots of the discrimination in the United States and this conflict derives from previous generations. Theodore Mason notes that " The authorities attempt to fix the land scape in a web of artificial abstractions that bears no relationship to the lives of the people of Southside".

The narration moves to Macon's family. Macon Dead considers himself the richest African American in the neighborhood while, he regards all other African American as underclass. Nevertheless, Macon Dead was never accepted by his father in law, Dr. Foster. His wife's father does not trust him fully and does not show any respect to him. Macon's proposal to marry Ruth not because he loves her but because she is from one of the most wealthy and most honorable families in the neighborhood.

After their marriage, Macon treats Ruth badly. He periodically beating her and denying her love and sexual gratification. She withdraws into a fancy world seeking comfort in sleeping on her father grave and nursing Milkman until he is eight years old. He changed her home on Not Doctor Street as " More prison than palace"(SOS,101).

Her daughters Corinthians and Magdalena get the same treatment from their father. His son Milkman accepts his father's selfish code and, as a young adult, works for him in the real estate and rental business. In short, the atmosphere surrounding the Dead family hardly constitutes what one might call a loving and warm one but is, instead cold and cruelly.

Macon kept each member of his family awkward

**With fear. His hatred for his wife glittered and sparked
in every word he spoke to her. The disappointment
he felt in his daughters sifted down on them like ash,
dulling their buttery complexions and choking the lilt
out of what should have been girlish voices(SOS,10).**

Bjork states that " Macon and his family exemplify the patriarchal, nuclear family which traditionally has been a critical and stable feature in western societies". Macon was obsessed with accumulating wealth. Every day he sits in his real estate office, called Sonny's Shop, to take last money from his customers. When Guitar Bain's grandmother asks Macon to defer her rent payment in order to be able to feed her young children, he refuses without hesitation.

**Yes, Mrs. Bains. You got something for me?
Well that's what I come to talk to you about,
you know Cency left all them babies with me...
but babies can't make it with nothing to put
in they stomach. Macon, ok, till Saturday coming.
Saturday , Mrs. Bains. Not Sunday. Not Monday.
Saturday(28,29).**

Another example of Macon's mercilessness is when he finds one of his tenants, Henry Porter, has gotten drunk and is threatening to shoot himself. Instead of attempting to save Porter's life, he visits him to collect the rent. Like other blacks in the middle class in his time, Macon's main aim is to get a lot of money to be equal to the white standard, so he uses the money of poor blacks to build his wealth. Brooks Bouson says that, " Macon, in his drive for wealth, assumes a white identified role as he actively exploits poor blacks in the Southside area of town where he is a slum landlord".

Macon does not only, pay any attention to his family or the blacks in general but he also humiliates his sister Pilate, his source of love and support. Pilate Climbed out of her mother's womb without a navel. Macon Jr. leaves Pilate, when he is seventeen and doesn't see her again until a year before Milkman's birth. Macon believes that his sister betrays him by stealing some gold they found in a cave shortly after their father's death. Macon disowns her " at one time she had been the dearest thing in the world. Now she was odd, murky, and worst of all, unkempt. At a regular source of embarrassment"(SOS,20).

Macon bans Pilate from his house, because he is ashamed of her unkempt appearance. He is also ashamed of her because of her former career as a wine maker and smuggler. He hates her because of her residence in a slum without electricity or running water and her general disdain for material good. To Macon, Pilate, Reba, her daughter, and Hagar, her granddaughter are" a collection of lunatics" who make wine and sing in the streets" Like common street women"(SOS,20).Blinded by the white culture's values, Macon cannot recapture familial love. In a brief moment of nostalgia, listening to Pilate singing, " Macon felt himself softening under the weight of memory and music"(SoS,30). But although memory moves and rivets him, it does not alter his hardened core. His determination to own things and collecting the rents makes him merciless. Guitar's grandmother sums up his estrangement from the black community, when she says" a nigger in business is a terrible thing to see"(SOS,22).

This shows that Macon a domineering, abusive misogynist, who hates his wife and sister disappointed in his daughters and generally ignores his son. According to Jan Furman" hating his wife... ignoring his daughters and disowning his sister... are the sum of Macon's family connection".Times goes and Morrison details certain events in Milkman's growing up. Milkman and his family go on Sunday afternoon to a trip. On their way, Macon tells them about his plan to establish a beach community at Honor for the " high class negroes". As usual, Ruth's comments are generally ignored.

Corinthians is excited by this plan. Through her thoughtless comment, she reveals her racial prejudice against blacks and her psychological distance much like her father's from the black community. She giggles and says that "Negroes don't like the water"(SOS,50).

Corinthians admits that she would like to live at the beach so long as it is restricted to nice colored people. In the middle of their trip, the young Milkman demands to use the bathroom. While urinating, Milkman hears the sound of Leana's footsteps behind him and turns around wetting his sister's pale-blue dress. Concentrating on things behind him becomes a habit for Milkman, as though he does not have a future to look forward to. At the age of twelve, Milkman befriends Guitar. Guitar takes "him to the woman who has as much to do with his future as she has his past"(SOS,35). Milkman and Guitar visit Pilate, although he knows that his father will punish him if he goes to Pilate's house but he does.

The two boys inquire whether she has a navel or not. She replies no, and invites them for a snack. When Milkman asks Pilate if she is his father's sister, Pilate mysteriously responds that there "ain't but three Deadsa live"(SOS,56). Pilate tells them stories about her childhood in Montour County, Pennsylvania, and her relationship with her brother Macon, and how they escape from Montour County after their father's death. Suddenly, their conversation is interrupted by her daughter Reba and her granddaughter Hagar, they are introduced to Milkman. Milkman shocks when he saw Pilate although she has no navel, and "looked like a tall black tree"(SOS,57).

Milkman finds Pilate as she presents herself in the beginning of the novel, full of strength, confidence and good humor. Bjork says that "Macon and the town people identify Pilate as "ugly, dirty, poor drunk" but Milkman sees that Pilate while, she is anything but pretty, is neither dirty nor drunk. However when Milkman's father hears of Milkman's encounter with his sister, Macon scolds Milkman for disobeying him. He reminds Milkman that he doesn't want him consorting with Pilate. Milkman requests his father to tell him the family's history.

Macon remembers his childhood with his sister, Pilate. He tells him how they spent their time in the farm called Lincoln Heaven. Macon's actions towards others derive from his early trauma. He recalls the "numbness that had settled on him when he saw the man he loved and admired full of the fence, something wild ran through him when he watched the body twitching in the dirt"(SOS,50,51). Having never shared this story with his son, Macon now understands that it is time to verbalize not only the memory of his struggle to develop the land and raise Pilate but also the memory of his father's violent death. Milkman notices that his father's voice softens as he tells of his early home life in a rural and community-oriented culture. In the sharing, Milkman feels close to his father" Milkman felt close and confidential now that his father had talked to him in a relaxed and intimate way"(SOS,54). Macon tells Milkman that his sister is a "snake"(SOS,83), and that is why he wants Milkman to stay away from her.

Following their discussion, Macon tells Milkman that it is the time for Milkman to learn the family business. To learn what is real. He will teach his son the "one important thing he will ever need to know"(SOS,54). Macon tells Milkman "own things. And left the things you own own other things. Then you'll own yourself and other people too"(SOS,55).

Macon's response to the greater culture is to emulate it, cutting himself off from others in his obsession with accumulating wealth to protect himself. Joseph Brown, comments that Macon's father's experience makes him want 'to own things and people. To accomplish this must reject his family, his past, and the support of his community.

At the age of twelve Milkman begins to work for his father, which gives him an opportunity to spend more time with Guitar, Pilate and Hagar. "Macon was delighted. His son belonged to him now and not to Ruth"(SOS,96). Living in the large shadow of his abusive and acquisitive father, Milkman grows up with a secret and shameful flaw. At the age of fourteen, Milkman" noticed that one of his legs was shorter than the other... It bothered him and acquired movements and habits to disguise what to him was a burning defect"(SOS,62). Milkman" knew, because of the leg, that he could never emulate(SOS,63), his physically powerful father.

He feels that he cannot measure up to his father's standards. As Milkman grows older, it becomes apparent that his short leg is merely an outward manifestation of his internal shortcomings.

At the age of twenty two, his father hits Ruth, and Milkman pushes his father against the radiator in defense of his mother. As he wants to prove his manhood, he threatens to kill his father if he ever touches his mother again. Macon never hits her again. Macon explains to his son the reasons behind his poor relationship with Ruth. He claims that Ruth and her father had an inappropriate relationship. He even describes an incestuous scene, he witnessed between Ruth and her dead father. Macon in his distorted way, wishes to justify his continued humiliation of Ruth, and believes that there is "nothing to do but kill a woman like that"(SOS,74). Bjork says that "when Milkman strikes his father for humiliating his mother, he does so, to prove that he is not a bad man.

4.3.2. Racism and the Seven Days Society

Distraught by his father's revelations, Milkman goes to see Guitar. Along the way, he remembers being breast-fed by his mother beyond infancy and feels disturbed. Milkman understands that Ruth had and continues to have a life outside of being his mother. But the image of Milkman walking in a crowded street against the flow of traffic confirms his individuality.

Milkman finds Guitar at Tummy's Barbershop among a group of men gathered around the radio, listening to a news report about a fourteen-year old black, Emmitt Till, who was stabbed to death after whistling at a white woman. Guitar sums up their situation as follows: "The cards are stacked against us and just trying to stay in the game, stay alive and in the game, make us do funny things"(SOS,87). Milkman becomes aware of the vulnerability of black men realizing that "each man in that room knew he was subject to being picked up as he walked the street"(SOS,101).

Following Emmitt Till's brutal killing, a group of blacks calling themselves "the Seven Days" vows to balance the violence by killing a white for each subsequent black death. The mission of the Seven Days is "about trying to make a world where one day white people will think before the lynch"(SOS,160).

Milkman's friend, Guitar explains the ongoing sociopolitical problems to Milkman when he points out the labor abuse that procedures the tea, that Milkman takes for granted" Like Louisiana cotton. Expect the black men picking it wear diapers and turbans... all over India that's all you see. Bushes with little bitsy white tea bags blossoming"(SOS,114).(Schreiber, 2010,36). It is clear now that Guitar has come to reject not only the values and attitudes of the black middle class but also the life of black working and lower class. Marriot explains the problem in psychological terms:" Black men must die so that the aggressive structure of white repression and sublimation of libidinal drives can remain in place".

Guitar joins the Seven Days in his attempt to challenge white culture's easy dismissal of blacks. When his father is cut into two in a sawmill accident, Guitar is only four years old. He recalls how " his mother had smiled and shown that willingness to love the man who was responsible for dividing his father up through eternity... It was that fact that instead of life insurance, the sawmill owner gave his mother forty dollars" to tide you and them kids over", and she too it happily and bought each of them a big peppermint stick on the very day of the funeral"(SOS,224-225). Just as Nel realizes in *Sula* that her mother can turn to custard when she must placate the train conductor, Guitar cannot forgive his mother's gratitude for her handout from white authority.

Shortly after his father's death, Guitar's mother leaves the family." She runs away. Just runs away. My aunt took care of us until my grandmother could get there. Then my grandmother took care of us. Then uncle Billy came... so it was hard for me to latch onto a woman. Because I thought if I loved anything it would die"(SOS,307). Deserting the family in a time of grief, Guitar's mother increases the family's stress by disturbing a secure attachment for her children, and the movement from caretaker to caretaker compounds Guitar's trauma of loss. Years later, Guitar connects his personal and cultural life with the violent activities of the Seven Days(Schreiber, 2010,38).

As we saw in the *The Bluest Eye*, the black community creates its own hierarchy, which mimics white culture. Ruth's father, a successful doctor," didn't give a damn", about the blacks in his town(SOS,71). His main concern when his grandchildren are born is that they be lighted-

skinned. Identifying with the white aggressor rather than with his own community. Dr. Foster forms no responsibilities when his daughter marries Macon, Dr. Foster's interest lies in Macon's financial success. Guitar criticizes Milkman's father behavior toward blacks " Your father is a very strange Negro. He'll reap the benefits of what we sow, and there's nothing we can do about that. He behaves like a white man, thinks like a white man"(SOS,223). In defense of his father, Milkman says that his father " doesn't care whether a white man lives or swallows lye. He just wants what they have"(SOS,224). He fixates on materials good and takes pleasure in ownership, not objects themselves.

Morrison shows that Milkman and Guitar are divided by their different upbringing world views. Milkman who belongs to the 1950s era, black upper class, is blind to see white racism, protected from it by his luxurious life. Guitar, who lives in poverty and he loses his father's life at the hands of white factory owner, sees oppression in every direction he looks, and is thus unable to draw a distinction between Emmet Till's murderer and Milkman's father.

4.3.3. Racism in the Standards of Beauty

The narration moves to describe the relationship between Milkman and his niece Hagar, they love each other and spend time together. He and Hagar become sexually attracted to each other, and at the respective age of seventeenth and twenty two, they consummate the relationship. For the first three years, Milkman is delighted by the affair since whenever he appears, she especially smiles and welcome him. After fourteen years , however the attraction has diminishes for Milkman.(Bjork, 1999,44.).

After some time, Milkman abandoned her and rejects her love. Milkman's rejection of Hagar's love is an example of his self-centered and callous behavior. Milkman is unable to love Hagar as she does. Milkman sends Hagar a rejection letter thanking her for all the years of happiness. Obviously Milkman has not developed any kind of deep concern for and about human relationships. He yearns instead to run away in narcissistic flight beyond his increasingly enclosed, static existence. For her part, Hagar responds with a stalking desire to kill

milkman, whose life ironically becomes further enclosed as he tried to avoid and hide from her(Ibid). Like Pocola In The Bluest Eye, Hagar thinks that Milkman left her because of her skin, so she attempts to refashion herself by purchasing new clothes and makeup. But her efforts at self- improvementand self- transformation are doomed to failure because of her dark skin. Hagar wants to draw the attention of Milkman by her attempt, because she knows that Milkman prefers lighter-skinned women.

Pilate tells Hagar that Milkman " can't value you more than you value yourself"(SOS,306). But Hagar views Milkman as her " home in this world and cannot survive without his protective gaze"(137). Just as Sula does when Ajax leaves her, Hagar takes to her bed. Although Pilate and Reba" offered her all they had: love, murmurs and protective shade", Hagar will not recover.(SOS,315). Hagar ultimately becomes dominated by Milkman even after he leaves her. Hagar's submissiveness into her role reflects the male dominated society of that time.

Hagar relies on Milkman for her emotional survival, and in fact, she cannot live without him.This shows the weakness of Hagar because she depends on Milkman to live. Unlike her grandmother Pilate,she does not rely on men either financially or emotionally. As a result, she is the novel strongest female character in the terms of spiritual and emotional endurance. Pilate, unlike other female characters, is strong and powerful. She supports herself financially by making wine. She is suspected to have supernatural powers as a result of her non- existent navel. Pilate is named after Pontius Pilate, the Roman leader who ordered Jesus' crucifixion, and who was an evil and powerful man. Although not evil, Pilate certainly embodies some very positive attributes of power. Ironically, as the only strong and independent character in the novel, Pilate has a male name.

In Chapter Seven, we turn to Milkman and Macon. Having spent his entire life under his father's roof, Milkman asks Macon if he can take leave for a year to focus on his personal ambitions.

Although Macon resists and comes close to pleading with his son to stay, Milkman compares him to Pilate and her green sack hanging from the ceiling. Suddenly, Macon is no longer interested in Milkman's departure but wants to know everything about the sack that supposedly contains Pilate's inheritance. He tells Milkman the story of what happened when his father died, this time not leaving any details out.

The narrative switches to a flashback. After the death of their father, Pilate and Macon find themselves homeless. Fortunately, they are rescued by Circe, the midwife who delivered them both. Circe hides them away in the mansion she works in right outside of Danville. Pilate and Milkman stay there for only two weeks, not able to bear the four walls closing in on them. Pilate pierces her ear and begins wearing her infamous earring constructed out of her mother's brass box.

Six days after the first Macon Dead, his children a twelve –years-old, Pilate and a sixteen years-old Macon Dead found themselves homeless. Circe, the midwife who had delivered them both and who was there when their mother died and when Pilate was named(SOS,259).

Pilate and Macon escape to the joyous outdoors and have a ball. Soon, however, they are wandering around frightened with no definite plan of action until they see a ghost of their father motioning at the entrance of a cave. They spend the night there but in the morning Macon realizes they are not alone. Inside is an old white man. Scared, Macon kills him and discovers gold underneath the man's green blanket. Imagining a life of luxury, Macon plans on taking the gold with him until Pilate dissuades him, saying that taking the gold would look like a motive for killing the man. Pilate and Macon then begin to fight and Macon leaves the cave, and waits for Pilate to come out. Three days later, when the coast is free from hunters, he enters the cave only to find Pilate and the gold gone.

Macon becomes convinced that the green sack hanging in Pilate's house is the gold. As he licks his lips, he tells Macon to get the gold. If Milkman is able to get the gold, Macon tells him he can have half of it and can do whatever he wants.

**Macon get it and you can have half of it, go
wherever you want. Get it. For both of us.
Please get it, son. Get the gold(SOS,269).**

Milkman arrives at Guitar's house and tells him about his plan to steal Pilate's sack, and Guitar agrees to help him. Although Milkman realizes that he doesn't really need Guitar help, he is inspired by Guitar's sense of fearlessness. As Guitar is figuring out how to bomb a white church and kill four little white girls in order to avenge the Birmingham Church bombing, in which four little black girls perished, but Guitar doesn't have enough money to purchase explosive. Guitar finds the steal of Pilate's sack good way to get the money of explosive.

**Four little colored girls had been blown out of
a church, and his mission was to approximate
as best he could a similar death of four little
white girls same Sunday since he was the
Sunday man(SOS,270).**

The differences of attitudes between Milkman and Guitar represent the two most common black ideologies in term of achieving true freedom. Milkman laid back in attitude is a stark contrast to Guitar whose hostility commands the use of physical force. Milkman, himself compares Guitar to Malcolm X who encourages force when necessary wanted to combat what he regarded as a white" oppression". Guitar character embodies Malcolm X's beliefs to the fullest, even taking them to an extreme level as a member of the Seven Days Society. when Milkman contradicts Guitar's points by asserting the fact that many white have made real sacrifices on behalf of Blacks, Guitar says that Hitler only killed the Jews because there were no blacks around him.

It is therefore necessary for black people to avenge themselves since they cannot take legal action like the Jews did. Bousoin states that " in explaining the personal and social forces that shape the construction of Guitar's political identity as a militant black nationalist and member of the Seven Days terrorist organization, the narrative presents Guitar as an individual who has been deeply scarred and traumatized by his childhood loss of his father".

It clear now there are many differences between Milkman and Guitar's views. Guitar who has never enjoyed the luxury of a comfortable middle class life, believes that blacks can win freedom and equality only through aggressive, revolutionary and political tactics aimed at dismantling the racist white power structure. On the contrary, Milkman whose outlook on life has been influenced by his father's prosperity and materialistic values, thinks that economics is necessary for blacks to gain their right. He believes if the blacks can make enough money, they can buy their way into white society.

Milkman tells Guitar that he has to see him and other as human being rather than whites or blacks. Milkman tells Guitar that his murderous activities are "crazy" that they have become a "habit" and that since he is able to kill so callously, he might move toward killing black people, including Milkman himself. Milkman and Guitar see a white Peacock as a symbol of their greed. The Peacock dances in front of them and they want to catch it just as the image of the gold dances around in their minds and they went to find it.

4.3.4. Milkman and Freddie: Victims of Racism

The fierce racism remains as a backdrop throughout the novel. One day, Freddie tells Milkman about his bad situation and how he is a victim of racism. He explains why he was raised in jail: "You know they ain't even got an orphanage in Jacksonville where colored babies can go? They have to put 'em in jail (SoS, 109). Adequate facilities for black are not available. A member of the Seven Days enumerates the material items and the luxury lifestyle that are inaccessible to blacks: "no private coach... no special toilet and your own special-made eight-foot bed either. And... no valet and a cook and a secretary to travel with you and do everything you say" (SOS, 60). Society maintains the cultural practice of separation.

Milkman's distress at being pulled over by the police for no apparent reason but his skin color, ends his optimistic world view. This is the first time that he has experienced discrimination in his privileged time. Further agonizing is the fact that he if Macon Dead II had not been rich, Milkman would have stayed in jail. This experience draws Milkman closer to the rest of the African-American population, who at the time was being continuously discriminated against.

While the realization that both his legs are the same length does not appear to surprise Milkman, it signifies that he no longer is different from the rest of the black people. The fact that his skin color mattered more to the police than his money angered and upset him. It also unified him with the rest of his fellow African Americans. The prior limp and shorter leg were also signs of Milkman's lack of compassion. As soon as he finds himself ashamed for stealing from Pilate, he notices his legs are the same length.

**They told us to pull over. They didn't see nothing.
They just sideswiped us, and told us to get out.
What was that for?... what'd they stop us for?
We wasn't speeding. Just driving along. They
Stop anybody they want to. They saw you was
colored, that's all(SOS,317).**

4.3.5.The Impact of Racism on Corinthians.

Chapter Nine visualizes the transformation of Lena and Corinthians. Usually they are classified as passive with no real life. They begin to revolt against the oppression in their own house. Although Corinthians has an academic certificate, she accepts a position as a maid for Michael Mary Graham, the state poet Laureate. Morrison, by drawing comparison between the two women, parallels the roles of the black and white women in 1960s American society. Miss Graham's inheritance includes her father's mansion and the legacy of white southern aristocracy. Consequently, she tries to recreate the tradition of old southern gentility, with Corinthians, as her servant. Morrison compares the white women's inheritance of wealth and privilege with the black women's legacy of Poverty and slavery, which forces Corinthians to struggle for economic survival in a white racist culture that denies her opportunities to pursue her dreams and use her impeccable academic credentials.

Through Corinthian's story, Morrison criticizes the American educational system, for failing to provide black Americans with

opportunities to get their right in employment. Carter. Woodson criticizes the educational system and says that " America's education

system is designed to enslave the minds of black and to perpetuate the myth of black inferiority".

Like Sula's mother, Corinthians recognizes the overwhelming need for a human touch. Porter makes Corinthians feel " bathed, scoured, vacuumed, and for the first time simple"(SOS,199). He returns a loving gaze that has been lacking, and " in place of vanity she now felt a self-esteem that was quite new"(SOS,201). In choosing Porter, Corinthians chooses to grow up, something her mother and sister have not done. Milkman tells his father about the relationship between Porter and Corinthians, and Macon break up the relationship between them.

A few days later, Lena confronts Milkman and harshly rebukes him for ending Corinthian's relationship. She reminds Milkman with what he was his whole life, someone who uses but doesn't give back.

Lena reminds him of the time when he was a little boy urinated on her. She claims that in one way or another, Milkman has been urinating on others entire life, and that he is a " sad, pitiful, stupid, selfish, hateful man"(335), without any thing to show for himself. Lena's decision to stop making fake roses suggests that she no longer willing to live under false pretenses. And she tells him to leave her room. Milkman's failure to respond to her passionate appeal or to defend himself demonstrates his complete detachment from his family.

4.3.5. Milkman's Journey to Shalimar Begins

Milkman decides to leave his house in search of gold as he doesn't find it in Pilate's green sack. Milkman tells his friend Guitar about his plan to go to Montour County, Pennsylvania , to look for the gold in the cave. He says that he will go alone but he will split any treasure he finds with Guitar. Guitar suspects that Milkman might cheat him. He reminds Milkman that he needs the money to carry out his Seven Day's mission. Milkman's trip to retrieve the gold is at first a proclamation of his selfish desire. Morrison describes him to be blinded by his desire for the gold. His idea to look for the gold in Virginia is illogical, and he

seems to have lost all his sensibility. However, Milkman's reasons for wanting the gold are not as materialistic as they first appear. Milkman

regards the gold as his only chance to escape from his father's dominating character. The gold, therefore, serves as a means to create independence for Milkman. Macon and Milkman each wants the gold for different reasons. Macon's is desire to accumulate profit.

Milkman reaches Danville, he finds an old friend of his father, Reverend Cooper, who tells Milkman stories about his father's boyhood, Macon Dead I and Circe. Cooper also tells Milkman that the Butlers, the wealthy white family that employed Circe, were responsible for Macon Dead I's murder.

**She worked for the Butlers rich white folks,
You know, but she was a good midwife
in those days. Delivered everybody, me
included"(SOS,375).**

In his way to meet Circe, he stops by the now run- down Butlers mansion. He walks inside and is startled by a rotting stench that quickly turns into a pleasant ginger scent. Milkman meets Circe and she reveals some facts about his ancestry. Circe's namesake is not biblical but is taken from Homer's Odyssey.

In Odyssey, Circe is a sorceress who lives in a stone mansion in the wood. She also helps the Odysseus to find his way home. The Circe who Milkman encounters is also same type of an enchantress who aids him in finding his past. Circe tells Milkman that Macon Dead I's real name was Jake and that his wife's name was Sing and they came to Pennsylvania in a wagon from a place in Virginia called Shalimar.

The ruined Butler mansion alludes to the fact that money is only mortal. Once dead, the Butlers are forgotten and their mansion is purposely destroyed. The Butler mansion reiterates the concept of material wealth as being superficial and useless in many areas of life. The Butlers, who stole from others to make a profit, were dehumanized in the process. Macon, who watched his father die at the Butlers' hands, now shares some similarities with the aforementioned family. Both are numb to feeling as a result of constantly pursuing wealth. The last of Butlers,

commits suicide after she discovers all the money is gone. Circe, as an act of revenge, allows dogs to destroy the house, a final insult.

As a child, isolated like his sisters, Milkman never played with his contemporaries: "his velvet suit separated him from the other children" (SOS, 264). This isolation from other blacks by class recurs in Shalimar, where his car, whisky, and cloths separate him. They looked at his skin and saw it was as black as theirs, but they knew he had the heart of the white men who came to pick them up in the trucks when they needed anonymous, faceless laborers" (SOS, 266). He looks longingly at the children playing in Shalimar and regrets the childhood he never had. When Milkman realizes his personal connection to the children's song, he gets "as excited as a child confronted with boxes and boxes of present under the skirt of a Christmas tree... He was grinning. His eyes were shining, he was as eager and happy as he had ever been in his life" (SOS, 304).

Through the innocent play of the children, Milkman recaptures the experiences of a childhood that escaped him. The singing children "reminded him of the gap in his own childhood" (SOS, 299). Reliving these experiences helps him to grow up, as he begins to understand not only himself but also his parents' trauma. As an adult, he now understand that his father's wealth has kept him from developing into an independent and socially responsible individual (Schreiber, 2010, 40). When he experiences genuine hospitality in the south, Milkman wonders why blacks ever left. He senses that people there are valued themselves rather than for their material goods.

The act of the men dressing Milkman up in military gear yet again signifies his transformation. Milkman is no longer a child spoiled by his luxurious upbringing but rather a man who can now fend for himself. In doing so he connects with nature and other. His ability to laugh with the hunters enables him to walk without his limps. He matures, so that his response will be not numbness but the ability to relate and love other "he did feel connected, as though there was some cord or pulse or information they shared. Back home he had never felt that way, as though he belonged to anyplace or anybody. He'd always considers himself the outsider in his family" (SOS, 293). The community of his

ancestor allows him to connect to his own. Pilate's ability to make sense of her life passes on to Milkman. Milkman first exhibits his

compassionate side with Sweet, the local prostitute. Milkman's other acts of love were callous and egocentric, as he previously demonstrated with Hagar. Before, Milkman threw away Hagar's overwhelming love; now he accepts Sweet's passion and returns it by bathing her, making her bed, and scouring her tub.

At the time of his metaphorical death, Milkman sees an image of Hagar bestowing upon him a perfect love. This image that flashes before his eyes represents Hagar's undying love and his rejection of it. This rejection, however, is overturned through his caring actions towards Sweet. Milkman has matured and understands now the importance of integrity and respect.. Thus, Milkman finally accepts his black heritage.

'*The Song of Solomon*' not only immortalizes Milkman's ancestry, it is also an important statement about African American social circumstances. In the song, Solomon abandons Ryna to fly back to Africa, and leaves her with twenty-one children. The theme of abandonment and flight is very prevalent throughout the entire novel. Guitar's mother flees after her husband's death, unable to bear the burden of raising her children alone. Pilate leaves behind Reba's father, lest he discovers she does not have a navel. Milkman leaves behind Hagar, who bestowed upon him unconditional love. The theme of abandonment was also apparent in African American society; oftentimes, the male had to leave in order to search for work. Many times, as revealed through the Great Migration, families were torn apart as family members went North in search of work. Thus is the case with Milkman's family, as his father eventually traveled North and left his Southern homeland behind.

Milkman returns to tell Pilate about his recent discoveries, which finally explain the true origin of the bag of bones Pilate has carried with her for decades. After their father's death, Pilate's brother Macon attacked a white man in a panicky self-defense and left the body in a cave. Years later, Pilate dreams of her father, who tells her: "You just can't fly on off and leave a body"(SOS,147). Pilate interprets this

admonition as a command to return to Pennsylvania to collect the Skelton of the white man, and does so, placing the bones in a sack which she hangs from the rafter of her house. Now Milkman informs

her that the bones are actually her father's , and Pilate realizes that she must bury her father's remains in Shalimar where he was born. While they bury the remains of Pilate's father Guitar shots Milkman but the bullet kills Pilate instead of Milkman. While she is bleeding, her regret is that " I wish I'd knowed more people. I would of loved 'em all. If I'd a knowed more, I would a loved more"(SOS,336). She asks Milkman to sing for her like Reba and Hagar and he does.in a similar way, song of Solomon sends out contradictory messages in its presentation of the underclass Guitar, who initially described as the person who can liberate Milkman, and yet who ultimately tries to kill Milkman.

The concept of flight not only begins the novel, but the story ends with it as well. Once dead, Pilate's body is encircled with birds, flying about her. One of the birds grabs the snuffbox out of the ground and carries it high in the air, signifying that Pilate's name and existence will live on through the generations. Milkman's belief in flight is reemphasized through his jump at Guitar. Morrison leaves Milkman's death in an ambiguous state, perhaps stating that whether he physically lives or not is not imperative. Milkman, who underwent a spiritual rebirth, will always be alive because his family name will now live on.

Milkman's final words emphasize not only his belief in flight, but his understanding of it. His ability to ride the air suggests that he has trust in the ability of how to choose his own fate. In contrast to the beginning of the novel where Mr. Smith fails at flight, we are now presented with the possibility of a second chance. Milkman's jump at Guitar is optimistic as Milkman now understands how to fly.

The concept of flight can be regarded as both realistic and hypothetical. Flight, throughout the entire novel, has been regarded as natural. After all, Solomon flew back to Africa. However, up until this point, no one has ever succeeded at flight. Milkman's spiritual rebirth as well as his newfound identity helps secure his survival against Guitar's revenge.

4.4 *Racism in Morrison's Beloved*

4.4.1 Preliminaries

Beloved (1987) is a Pulitzer Prize- winning novel by Toni Morrison. It brought her Nobel Prize for fiction in 1993. The novel, her fifth, is loosely based on the life and legal case of the slave Margaret Garner, about whom Morrison later wrote in the opera *Margaret Garner* (2005). The book's epigraph reads: "Sixty Million and more," by which Morrison refers to the estimated number of slaves who died in the slave trade. In 1998, the novel was adapted into a film of the same name starring Oprah Winfrey. (Wikipedia)

The novel deals with most painful part of the African- American heritage that is slavery, by way of what Morrison calls " re- memory", by deliberately reconstruction what has been forgotten. The novel is set after the civil war and the emancipation during the period of national history known as Reconstructing (1870-90). Much of the character's pain occurs as they reconstruct themselves, their families and their communities after the devastation of slavery, (Kubitschek, 1998, 115).

4.4.2. Background of *Beloved*

In 1974 Toni Morrison edited an often overlooked publication called *The Black Book*. This collection of memorabilia represents 300 years of black history . It does not only record the material conditions of black life from slave to freedom, but also exhibits the black cultural production that grew out of and in spite of these conditions. The black book tells the complex story of oppression, resistance and survival.

Morrison discovered the story that would become the basis of her fifth novel, *Beloved* . Indeed , on the tenth page of *The Black Book* is a copy of a news article, " A Visit to the Slave Mother Who Killed Her Child", that documents the story of Margret Garner, a slave who in January 1856 escaped from her owner Archibald k.Gaines of Kentucky crossed the Ohio River, and attempted to find refuge in Cincinnati. She was pursued by Gaines and a posse of officers. They surrounded the house where, she, her husband Robert, and their four children were harbored. When the posse battered down the door and rushed in, Robert shot at them and wounded one of the officers before being overpowered. According to Levi Coffin, " at this moment, Margret Garner, seeing that their hopes of freedom were in vain, seized a butcher knife that lay on

the table, and with one stroke cut the throat of her little daughter, whom she probably loved the best.

She then attempted to take the life of the other children and to kill herself, but she was overpowered and harmed before she could complete her desperate work". Margret Garner chose death for both herself and her most beloved rather than accept being forced to return to slavery and have her children suffer an institutionalized dehumanization. The story of Margret Garner was eventually to become the historical analogue of the plot of *Beloved* (Moble, 2005, 67).

4.4.3 The Impact of Slavery on Sethe

The novel opens with an introduction to a house: "124 was spiteful. Full of a baby's venom." (B, 3) The house belongs to Sethe, an ex-slave who had run away from the place of her enslavement, "Sweet Home," 18 years ago. The house is spiteful because it is haunted by the spirit of Sethe's one-year-old baby, who died 18 years ago (buried under a tombstone reading the single word "BELOVED"). Besides Sethe and the ghost, there is only Sethe's youngest daughter, Denver, living in 124. We learn, however, that there were two sons, Howard and Buglar, both of whom fled from the house when they were thirteen. Sethe's

mother-in-law, Baby Suggs, also lived with them until eight years ago, when she died. Sethe's husband, Halle, is presumably dead, having not been seen since Sethe left Sweet Home.

Paul D, one of the slaves from Sweet Home, the plantation where Baby Suggs, Sethe, Halle, and many other slaves had worked, arrives at 124 Bluestone Road. Paul D, sees and recognized Sethe since they were slaves together at Sweet Home, the plantation from which Sethe has escaped. They meet again after eighteen years of nominal freedom. During this period they have attempted to bury their memories of enslavement and its attendant violations. Because of the painful nature of the experiences of slavery, most slaves repressed these memories in an attempt to leave behind a horrific past.

This repression and dissociation from the past causes a fragmentation of the self and a loss of true identity. Sethe, Paul D. and Denver all experience this loss of self, which could only be remedied by the acceptance of the past and the memory of their original identities.

John Edgar insists that " Past lives in us, through us. Each of us harbors the spirits of people who walked the earth before we did, and those spirits depend on us for continuing existence, just as we depend on their presence to live our lives fullest" Morrison adds that " if we don't keep in touch with the ancestor... we are, in fact, lost"

Nellie McKay states that:

For Morrison, this Publication was a conscious act toward healing a painful wound: a studied memorial to the great social wrong of the enslavement of African. Her powerful words, on behalf of millions, give voice to a profound lament: the absence of historical maker to remind us never to let this atrocity happen again.

In *Beloved*, Morrison wants to explore the nature of slavery, not from an intellectual or slave narrative perspective, but from the day-to-day lived experiences of the slaves themselves. *Beloved* reveals the barbarousness of slavery as the origin of violence within the community around 124 Bluestone road. *Beloved* returns four centuries into the history of African in America to exposes slavery as a primary source of violence within contemporary African American communities. It shows the characters' suffering and struggle from slavery and its consequences on the rest of their lives, (Hinson, 2001, 2).

By focusing on the horror of slavery, Harriet Jacobs declares that:

" Black women suffered the greatest indignities of slavery, Often forced to work in the field alongside enslaved males, they were also vulnerable to sexual violation and forced reproduction , and frequently had their children sold away from them... The unique plight of the enslaved women continued to receive scant attention, and she remained an all but invisible.

Morrison explains this in *Beloved* by depicting Sethe's life in the plantation(slavery), and the consequences of being a slave at the hand of a white master .

4.4.4 Sethe and her Master Schoolteacher

Schoolteacher, the master of Sweet Home , arrives after the death of its previous owner. Schoolteacher announces, himself " with a big hat and spectacles and a coach full of paper"(B,225), to watch his subject. Schoolteacher uses scientific techniques to evaluate his slaves. He thinks that Africans have human and animal features. His methodology based on numbering, weighing, dividing suggests the role of the cultural historian or (ethnologist), who is concerned with sizes, densities, appearance, externalities, and visible prosperities Sethe states that " Schoolteacher'd wrap that string all over my head, cross my nose, around my behind. Number my teeth"(B, 193). The dismemberment of Schoolteacher's method divides the slaves according to their bodies and minds. His pupils measure and divide Sethe according to Schoolteacher instruction(Henderson, 1999: 88).

He was talking to one of his pupils and I heard him say,
"which one are doing?" And one of the boys said , Sethe.
" That's when I stooped because I heard my name, and
then I look a few steps to where I could see what they
was doing. Schoolteacher was standing over one over
them with one hand behind his back. He licked a forefinger
a couple of times and turned a few pages. Slow. I was about
to turn around and keep on my way... when I heard him say
" No, no. That's not the way. I told you to put her human
characteristics on the left; her animal one on the right and
don't forget to line them up"(B:193).

Schoolteacher's educational method adopts the clarity of Manichean oppositions and scientific discourse. The notebooks and neat lines verify his definitions as facts for his students. From our cultural

position we can see that these "fact" are the product of a preset organization of categories suppositions made invisible by the use of "

objective" methods. Nonetheless, the social authority of the Schoolteacher and the logical clarity of his methods gives words the power of "truth". Morrison depicts Schoolteacher's pedagogical and interpretive methods as morally bereft, and through him she condemns not only slavery but also the 'Unites States' educational system.

Schoolteacher, divides Sthe's back into two sides, on the right one he write the animal characteristics and on the left side he write the human one. Sethe tries to forget her pain when Schoolteachers' nephews abuse her and take her milk from her breasts and the beating in which a "tree" is imprinted on her back.

These violent acts represent the racism of white society against blacks in that time" I am full God damn it of two boys with mossy teeth, one sucking on my breast the other holding me down"(P, 70). The tree visualizes the female experience with pain, suffering, struggle and fertility, mixed together . After hearing that Sethe decides to run away, her only concern is her children. As Sethe recalls the event she describes her response:

**I commenced to walk backward, didn't even look
behind me to find out where I was headed. I just
kept lifting my feet and pushing back. ... My**

**head like the devil. Like somebody was sticking
fine needles in my scalp. (B,193)**

Sethe's response is one of complete negation. She immediately begins walking in the opposite direction from the plantation, without even taking the time to turn around. Her body responds in the negative before her mind has completely grasped the implications of Schoolteacher's classifications. Sethe flies and collects every bit of life she had made. All the parts of her that were precious, fine and beautiful. She will leave the Sweet Home and go to new place , over there no one could hurt them. Over there, outside this place, where they would be safe.

Sumana. K states that:

Sethe, like Morrison's other female protagonist, is victim of both sexist and racist oppression. She is a runaway slave woman, a slave mother, who is brutally treated by white men, the Schoolteacher and his nephews. Morrison explores a black woman's self-conscious protest to the dual oppression. It not only the sexual exploitation that Sethe feels most oppressed by, but the humiliation of her nurturing abilities as a mother-the stealing of her milk.

The pregnant Sethe runs away from Sweet Home to 124 Bluestone. In her way, she meets Amy, a run away white girl who saves her and helps her to give birth of her second daughter Denver in a leaking boat. After the birth of Denver Sethe goes to her mother in law, Baby Suggs, and her community welcomes her. Twenty- eight days after Sethe's arrival, Baby Suggs hosts a party never seen before , and amidst the laughter of 90 Negroes was the scent of disapproval, because "she had given too much, offended them by excess."Sethe lives the twenty- eight days of freedom with her children, neighbor and community at 124 Bluestone. Sethe doesn't want more than her family and neighbor around her but

her, wish are not allowed for the slaves, because of the oppression system.

The twenty- eight days of having women friends, a mother-in- law, and all her children together; of being part of a neighborhood; of, in fact, having neighbors at all to call her own- all that was long gone and would never come back. ... Those twenty-eight happy days were followed by eighteen years of disapproval and a solitary life. (B,204)

The morning after the party, schoolteacher and a nephew arrive at 124 with a slave catcher and sheriff. They search for Sethe and her children in order to take them back to Sweet Home, and discover her in the darkness of the shed. She is found attempting to smash Denver against the walls of the shed, but Stamp Paid grabs the girl from her. Upon the floor are Howard and Buglar, covered in blood. Against Sethe's breasts is the unnamed child (Belovd). She wants to kill them all including herself. She cared but little, she is unwilling to have her children suffer as she had done. For Sethe who is tormented by the indignities of enslavement, death by mother's hand holds more compassionate for her children than slavery does.

Sumana K. explains the horror of enslavement, " The novel deals with Sethe's former life as a slave on Sweet Home Farm, her escape with her children to what seems a safe heaven, and the tragic events that follow. Although Sethe physically survives, she remains emotionally subjugated, and her desire to give and receive love becomes a destructive force".

What leads Sethe to this horrible act and her suffering and struggle at Sweet Home is that she is humiliated by Schoolteacher and his nephews. Sethe's milk is taken from her to feed the white boys. As it

is indicated, feeding white boys with Sethe's own milk is superimposed over feeding her own children. Such bestial endeavor deprives Sethe of the role of being a mother and degrades her to the position of a "breeder" as she is made use of like an animal in service of feeding a human.

The humiliation reaches its peak when Sethe knows that her husband, Halle, is a witness of the situation since he cannot protect her; he flees emasculated, and therefore abandons her. Sethe is the victim of slavery system that is why she does not want her children to endure such humiliations and suffering under slavery and chooses to put an end to their and her lives than to live the enslaved- life. But she succeeds in killing only Beloved.

After Sethe horrible act of killing Beloved, Schoolteacher pronounces Sethe unfit to be a slave any more. He , his nephews and the slave catcher leave, and the sheriff takes Sethe, with Denver to jail, and is saved from being hanged by the abolitionists of slavery. Sethe is now out of prison and allowed to live with her children again. Sethe starts working at restaurant, she cooks all morning and then take her lunch home. Occasionally, she steals food and supplies because she is too proud to endure the local grocer's racism. Denver is now allowed to go to school and play with other kids. One day, she asks about how her mother's murder of her daughter Beloved. She asks her mother about this incident and her mother explains to her that she wants to protect them from slavery,(Bhasker, 2007,140).

Sethe and her daughter Denver live in an isolated house at 124 Bluestone, with her bad memories of slavery and murder of her daughter(Beloved). Sethe's house is haunted by the ghost of her

daughter Beloved. Beloved begins to hum a song that Sethe had made up long ago and " nobody knows that song but me and my children", (B,240). Sethe takes Beloved's return as a signal of forgiveness and freed her from the past , she says " I don't have to remember nothing " (B,244). She decides not to worry any more about the outside world, but to turn her focus towards her family.

Paul D and Sethe live together happily and in peace . One day, Paul D reads in a news paper the Crime of Sethe against her daughter and at once he doesn't believe it. Paul D takes the newspaper clipping back home with him, presumably to get confirmation of the error from Sethe. Instead, Sethe arguing that "I took and put my babies where they'd be safe.(B,163) " Protesting that "there could have been . . . some other way" and that "You got two feet, Sethe, not four," Paul D leaves the house.

Paul D compares her to an animal, and this declaration is so hurtful and humiliation for Sethe, because her Paul D sides with white oppressors , simply unable to understand the complexity of her action. Sethe who hoped for his support in her suffering receives it neither from the community nor from Paul D.

Morrison provides the readers with a transition between two worlds. First, she introduces Beloved the ghost as just that, obviously still part of the spiritual inot real world by manifesting Beloved into a seemingly

live person.(Wikipedia). The mysterious beautiful woman 20 years old, coming out of the marsh, fully dressed. She is tired and thirsty, but her shoes are new and her skin is flawless except for three scratches on her forehead. Beloved begins:

**I'm Beloved and she is mine. ...I am not separated
from her there is no place where I stop her face in
my own and I want to be there in the place where**

**her face is and to be looking at it too a hot thing.
(B,248)**

Beloved's language is that of a last child, of a slave in the middle passage and a daughter seeking mother protecting. Sethe and her two daughters lock the door, enter a communion love outside time. Each speaks a monologue in turn:

**You are my sister/ you are my daughter/ you are my
face;you are me....I have your milk/ I have your smile/
I will take care of you. You are mine/ you are mine. (B,256)**

Beloved begins to show devotion towards Sethe. She begins inquiring about Sethe's past, asking questions that trigger old memories. "Where your diamonds?" Beloved asks, and Sethe reveals that at one point in her life she had been given crystal earrings by Mrs. Garner as a wedding gift. At another point, Beloved asks about Sethe's mother. Sethe remembers being told by her nurse that she was the only baby whom her mother had kept from the slave ship.

Beloved is not only a ghost of Sethe's killed daughter, but a symbol of the link between the present and the past. Gradually, however Beloved's desire for passion grows punishing and consuming. Despite Sethe assurance that is more important to her than her own life, Beloved accuses her of " leaving her behind... not smiling at her... they were the same, had the same face, how she could have left her"(B:264).

"124 was quiet," (B, 282) It is quiet because its inhabitants are tired and hungry. Sethe has been fired from work, and has put all her energies and life savings into making Beloved happy. However, Beloved is never satisfied: "Sethe was trying to make up for the handsaw; Beloved

was making her pay for it." (B,285). As food and money become scarce, Sethe attempts to reason with Beloved tries to explain what she has suffered and why she had to kill her. Beloved,

however, retorts that Sethe was never there for her, and becomes violent as she becomes fat off of the sweets: "Beloved ate up Sethe's life, took it, swelled up with it, grew taller on it. And the older woman yielded it up without a murmur." (B, 294).

Fearing for her mother's life, Denver decides for the first time in eighteen years to leave the house to ask for food. She goes to Lady Jones, her old schoolteacher, who is delighted to help. Word spreads throughout the town, all of whose inhabitants remember Baby Suggs and the days 124 was a waystation. The townspeople leave baskets of food in the yard, and Denver returns the baskets, slowly becoming acquainted with the people there. Sethe had milk enough for all", and demand instead reciprocal nurturing." To belong to a community of other Negroes is to love by them... to feed and be fed" (B,292). The survival of the individuals depend on the community. Sethe wants to live without the help of community. The community rejects Sethe's behavior because she is proud of herself. When Denver leaves her house the community recognize that. Sethe now very weak and no longer proud.

Morrison wants to show that African all over the world are one people having the same history and sharing the same plight since they are seen as one by those outside the American nation, no matter what their class status might be. Clearly, she wants African people to see them- slaves as one people, undivided by their class status. The novel reiterates its theme of solidarity by implicitly reminding the reader chapter after chapter that collective struggle is the only practical way to alleviate the oppression African people have been experiencing,(Sumana, 1998:125).

Beloved's bad influence is not restricted to her mother only, but also extends to Paul D. In the present day, Paul D is on his feet again; he is being moved out of the house.

First, he can no longer fall asleep in the bed with Sethe, then in the rocker, then Baby Suggs's bed, then the storeroom, and finally he must go outside to the cold house to rest. He believes it's Beloved's doing. One night, she visits him in the cold house and seduces him with the cryptic "I want you to touch me on the inside part and call me my name." (B,311). As a result of this encounter, Beloved becomes pregnant.

One day, Denver decides to get a job, and finds one at the Bodwins'. There, she tells the servant, Janey, about Beloved. Rumors quickly spread around the town, and Ella decides to lead a rescue to 124. On the day of the rescue, thirty women walk to 124, singing and praying. Simultaneously, Mr. Bodwin sets out for 124 to pick Denver up to work. With Denver on the porch waiting for him and the women in the front yard, Sethe and a pregnant Beloved emerge.

Through the rumors of the townspeople, we get bits and pieces of what happened that day at 124. Sethe had spied Mr. Bodwin and had run out to kill him with the ice pick. Denver had wrestled her down. Mr. Bodwin had been so intent on staring at the naked Beloved on the porch he hadn't noticed a thing. The thirty women had rushed to pin Sethe down, and when they looked back up Beloved had vanished. When Sethe tries to kill Bodwin, it seems that she exorcises the past by addressing her anger against Bodwin instead of her children as she has done in the past. She cannot kill her daughter a second time. She directs her fury at the person whom she thinks is going to destroy her.

Meanwhile, Denver has gotten a second job at a shirt factory, and on her way to work, she meets Paul D on the road and smiles to him, inviting him back to 124. A few days later, Paul D walks in and finds

Sethe on Baby Suggs's bed. Paul D promises to take care of her, whispering that "You your best thing, Sethe."

Sethe is the victim of slavery, her life and her suffering are the result of her struggle. The murder of her daughter as well as her wish for forgiveness are the consequences of the brutality of slavery. Through *Beloved*, Morrison tries to indicate the sixty million and more who died as slaves in the middle passage. Morrison adds that nobody knows their names, and nobody thinks about them. In addition, they never survived in the lore, there are no songs or dances or tales of these people(Bhasker, 2007:131).

Chapter

Five

Chapter Five: Conclusion

The selected novels of Toni Morrison are studied to bring out the plight of African-American in the United States. African- Americans have lived for a long time in the United States suffering from racism . After several centuries, black people gained emancipation but discrimination is still clear. Morrison Argues that African- Americans Play a major role in preserving social, cultural and religious traditions.

According to Morrison blacks are still suffering from racism and slavery. The idea that black means slaves, ugly, and lower in status than the white man who is respectable, beautiful and better than the black person still exists . Blacks have suffered from all kinds of misery, inequality, and cruelty. Slaves were legally prohibited from learning to read and write.

Blacks have also suffered from the unemployment and other forms of miseries. In Morrison's novels the whites dominate all the aspects of life and make the key decisions and the black people are obedient to them. She attempts to bring out the problem of racism and its impacts on blacks.

Morrison encourages her characters to come out of their traditional and stereotypical images and participate in social, cultural, political, economic and educational activities for a bright future. Through her literary works, Morrison shows that African- Americans face domestic violence and sexual discrimination.

Morrison is very much aware of the ancient historical, social and cultural heritage. She strongly opposes some of the western writers who create distorted pictures of African- American in their writing. Morrison believes that African- American past has been deliberately distorted by European writers. She strongly rejects the African- American past presented negatively by European writers .

She wants native writes to challenge the western writers and present true pictures of the African- Americans. She should try to confront and challenge those who wrote wrongly about African- Americans. Many black writers, including Toni Morrison, write about African- Americans in the United States but Morrison, unlike others talks about the suffering and struggle of the black at the hands of the white society .

She presents the black characters as the main ones and marginalizes the white characters in her novels. Morrison choses the themes of slavery and racism as the main themes in her novels. She exposes racism and its damaging impact on the black community, she returns to the false belief of the American people; by criticizing the white standards of beauty because these standards destroy the black women.

Added to this, she deals with theme of slavery and its consequences on the life of blacks. Above all, Morrison talks about a very important fact which is the oppression of the blacks at the hands of blacks as a result of degrading treatment of the whites because they

are the weaker members in the society. The blacks cannot face the 'whites power' , so they humiliate and hurt their own families and their people. Morrison takes the responsibility of portraying the blacks since she is one of them and has suffered from the same misery in her life.

In her first novel *The Bluest Eye* Morrison writes about the abuse of a little black girl, the weaker member of the society, when she examines racism as a cause and manifestation of the individual and social psychosis . In this novel the heroin's father rapes her and she always longs for the bluest eye. In the novels the researcher has studied that there is the most horrible past of slaves and their sufferings. Toni Morrison has always given preference to the women characters.

In her second novel *Sula*, Morrison builds on the knowledge gained in the first novel. She begins with childhood and then moves her characters and her readers a step forward into women's struggle to change delimiting symbols and to control their lives. Morrison demonstrates that although recasting one's role in the community is possible, there is a price to be paid for change.

In *Beloved*, Morrison writes of the pain of the black slave mother who suffers from slavery and kills her own child as a consequent of the brutalization of the white oppression. Trough *Beloved*, Morrison tries to investigate the bad circumstances around the African Americans in the United States . The main action of the story revolves around the return of the murdered child, twenty years later, and addresses themes such as justice, morality, and slavery.

The Song of Solomon also deals with the life and story of the Negro family. Here is the story of a mother and this is again a very controversial story. She has too much father fixation and she even loves her son too much. **Ruth Foster Dead** is Milkman's mother and the daughter of Dr. Foster, the first Negro doctor in town. Ruth, emotionally abused by her husband, lives a celibate and loveless existence, focusing all her energy on Milkman. Ruth claims that her father is the only one who cared how she lived. Despite her unhappiness, Ruth stays married to Macon Dead II, a move that exemplifies her passive character and reaffirms her appreciation for the finer life.

First Corinthians Dead Milkman's sister, referred to as simply Corinthians. Leading a privileged life, she attends Bryn Mawr and travels to France to discover that at forty-three, she has no useful skills and is still unmarried. Corinthians suffers from a nervous breakdown, and finds a job as a maid for Michael-Mary Graham. She is intelligent, strives to be independent, and falls in love with Porter, a yardman. Her fervent love affair demonstrates her ability to cross borders, in respect to social class and familial boundaries.

Magdalene Dead Called Lena, she is another one of Milkman's sisters. Throughout the first half of the book, Lena is characterized by a submissive personality only known for her act of sewing red velvet rose petals. Only her emotional outburst at Milkman's egotistic behavior alludes to her inner strength. **Pilate Dead** Macon Dead II's sister. Pilate is a powerful character, both spiritually and emotionally, and is instrumental to the plot of the novel. Born without a navel, Pilate is rejected by society in her younger years but still embraces love to the fullest. She takes care of her daughter and granddaughter altruistically, and is responsible for Milkman's safe birth.

Morrison's novels concentrate on African-Americans' struggle for liberating their societies from white domination. She strongly believes in African-Americans' abilities and qualities. She portrays black characters struggling against oppression and exploitation to break the white barriers and bringing positive change in their communities leading to a happy life. She firmly believes that the blacks' participation in social, cultural, political, economic and educational activities will help to bring bright holistic future for them.

Through her novels, Morrison shows that African-Americans are aware of their situation, they are slave but they do not want to be submissive and passive any more. They begin to complain against white authority. She wants

to make blacks capable and see themselves as human beings first and then bring changes in their life to become equal to the whites.

5.1.Recommendations

The present research will is hoped to be helpful to the teachers, students and readers in general to understand Toni Morrison's novels. The analyses and interpretations of the selected novels will help them understand this well-known novelist's perspective. If the novels are taught from the racism perspective, they will be better understood by the students in the class.

5.2. Suggestions for Further Studies

The researcher has studied Morrison's novels with racism perspective. The themes, narrative technique of these novels can be the topic for further studies and research. The new theories and principles in pragmatics and sociolinguistics can be applied to the novels written by this writer.

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