

## **BLACK WOMEN'S GO AFTER SUBJECTIVITY: IDENTITY POLITICS IN TONI MORRISON'S SELECTIVE NOVELS: SONG OF SOLOMON AND BELOVED**

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### **Abstract:**

Identity politics may be a dominant theme in Black feminist fiction. Black Woman's go after cultivating a positive identity is usually being complicated by the intersecting oppression of race, class and gender. Morrison's novels describe the key stories of violence and aggression and capture the lives of abuse survivors and ex-slaves who try their best to render their lives normal. In her novels, Morrison presents her female characters as subjects not as marginalized others. Morrison's women emerge as powerful characters, brave abuse-survivors who attempt to live under the shadow of oppression but don't lose their identity as citizenry. They find out how to heal their emotional and psychological wounds and celebrate their womanhood. Thus through her novels Morrison tries to record the histories of these countless 'Subaltern' subjects whose voices and stories are missing in history. Her novels record the lives of all those female subjects who are overlooked of the colourful discussion of life.

Keywords: Identity, Feminist, Black Woman, Struggle, aggression

### **Introduction**

Throughout the history of western culture and thought, certain people, concepts, and ideas have been defined in terms of other. These others pose a threat to the social norms of a civilized society. Stephen Morton says such "others have included death, the unconscious and madness, also because the oriental, non-western other, the foreigner, the homosexual, and therefore the feminine" (Morton 2003, p.59).

Black women are doubly marginalized; they will be called the opposite among others. Being a black writer, Morrison gives us deep insight into black women's psychology. "Patricia Hill Collins (2004) in Black Feminist Thought argues that black women are always treated as others in white patriarchal society. No system of oppression can work without ideological justifications. The dominant groups always present black women in detrimental

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light. The portrayal of black women as ugly unfeminine breeders gives white women an edge to be defined as a delicate and civilized feminine beauty ”(p.80). Morrison challenges the traditional approach of dividing everything in watertight compartments like white/black, masculine/feminine, virgin/whore in her novels.

The first one is privileged at the expense of the other. And this is what Morrison challenges as the negative representation of black women in literature. “Black women are presented as mummies, whores, matriarchs, breeders, superwomen and therefore the beasts. These negative images of black women are promoted to cover their political, social and economic exploitation. Morrison tries to make a black aesthetic that might capture the experiences of colored women who are “left out of literature”. These stereotypical images of black women are sabotaged by Morrison who writes of the silence behind the stereotype” and provides voice to black female identity (William 2001, p.4).

That anybody white could take your whole self for love or money that came to mind. “Not just work, kill, or maim you, but dirty you. Dirty you so bad you couldn’t like yourself anymore. Dirty you so bad you forgot who you were and couldn’t think it up (Morrison 1998, p.251). These lines from Morrison’s novel *Beloved* depict many dimensions of intersecting oppression of race, class and gender and the way the ‘matrix of oppression’ cripples black women’s ability to love”. Morrison’s black female characters learn to craft significant identities by challenging all racial stereotypes.

Collins in *Black Feminist Thought* discusses black feminist consciousness, she believes that “a distinctive, collective, black women’s consciousness exists.” Black women have always resisted every kind of oppression; apparently they learn to wear the mask of conformity but this mask does not destroy their inner strength and power to resist. They have always pulled together their power of resistance, sometime by denying the so-called established tradition and cultural norms and sometimes by daring to try to something which is forbidden in white patriarchal society. She further elaborates her concept this resistance “could not have occurred without black women’s long standing rejection of mummies, matriarchs, and other controlling images. Many black writers have tried to explore private hidden space of black women’s consciousness that give them energy and power to resist oppression. She says that the voices of resistance have always been there and these voice aren’t of victims but of survivors” (Collins 2004, p.98).

These spaces formulate prime locations for resisting oppression. As O’Neil says, Black women observe the female images of the larger culture, realize that these models are at the best unsuitable and at the worst destructive to them, and go about the business of fashioning themselves after the prevalent, historical black female role models in their own community (qtd. in Collins, 2004, p.101). Collins (2004) says that the way Sojourner Truth

has “deconstructed the term woman by using her own lived experience (p.99) Similarly Morrison captures all lost voices in her novels. As she further argues that Black women’s struggle to formulate individual and collective voices have occurred in at least three safe spaces. The mother and daughter relationship is a fundamental relationship among black community. Many black writers acknowledge the profound influence that their mothers have had upon their lives. Alice Walker in *My Mothers Garden* greatly values her relationship with her mother. Friendship is second important relationship, African-American women as friends affirm one another’s humanity, specialness, and right to exist”(qtd .in Collins 2004, p.101-102).

Morrison places the experiences of black women at the middle of her novels. “In her novels, the grandmothers, mothers, sisters and friends help the young black girls to grow and develop strong personalities. Many black female writers have explored the above-mentioned theme in their works. They write on the issues that black women face in affirming each other during a society that derogates black women as a gaggle , it provides a context for crafting alternatives to prevailing images of black womanhood” (Collins 2004, p.104-111).

Tate (1983) points out in the introduction of her book, *Black Women Writers at Work* that most of “black women’s .....meaninglessness and moral decay”(ix).

Black women’s identity quest is also favored and hampered by their circumstances. “She says that black women usually don't play the role of an “alienated outsider or an adventurer in their go after self affirmation” but “self discovery has different priorities and takes place in a different landscape”. In fact they need very strong wed to their community and always “dependent on friends and realities for strength during times of hardship.” Tate points out the restraint which is usually imposed by the society upon black women’s physical movements”. They must conduct their quest within close boundaries”, black women’s quest is more of an internal than an external one.

All these physical limitations hamper and restrict their quest. They have to channel it within a limited and restricted area and their “strong inclination for forming complex personal relationship adds depth to their identity quest (Tate 1983, pp. ix-xxii). In her novel, *Song of Solomon* Morrison mainly deals with the quest theme. She emphasizes that authentic existence always emerges from self-love and self-affirmation. Every individual should affirm his/her existence by making his/her own decisions in life. Authentic existence also surfaces from self-ownership. Wilfred D. Samuel argues in ‘Liminality and therefore the look for Self in *Song of Solomon*’ that the foremost significant example of inauthentic is obtainable by Milkman’s mother Ruth Foster Dead. Her surname ‘Dead’ signifies empty life and inauthentic experience”. Unlike Ruth Aunt Pilate’s provides: The ultimate example of authentic existence. From birth, her life has been a continuum of self-actualization...unlike her brother Macon, and her wife, Ruth, who are driven by external motivations and

materialism, Pilate lives a life epitomizing ethereality. She may be a strong and independent woman who makes her own ways in life. She is an extraordinary woman who makes living in itself an art. She becomes both the creator and the creation of her art. (Bloom 2007, p.11-12). Pilate is without a navel, phenomena that gives her unique identity.

Morrison depicts this physical characteristic as a symbol which stands for her independent mind, unconquerable spirit and indomitable will. "She isn't depended upon anyone .Pilate may be a mysterious character, an enigma and also a wild woman who knows the art of living. She looks like a tall black tree. Her life is filled with strange events, as she says, i used to be stop from my people early...I walked for seven days before I found an area with a preacher's family...But then the preacher started patting on me. I was so dumb I didn't know enough to stop him. But his wife caught him at it, thumbing my breast, and put me out" (Morrison 1977, p.141).

Pilate first experience of harassment has lost her faith in social values. This experience has taught her the very first lesson of her life as she says, "I figured I ought to make tracks." Then she joins a group of pickers and spends three years with them but they leave her when they come to know about her smooth stomach. Thus she comes to know that she possesses something extraordinary which intimidates other people". She refuses to get married, as the text tells,Pilate was afraid that she wouldn't be able to hide her stomach from a husband forever.

And once he saw that uninterrupted flesh, he would respond an equivalent way everybody else had." She experiences hardships and learns to affect life. She threw away every assumption she had learned and commenced at zero. ....sof three year (Morrison 1977, p.141).

Her life has taught her there's nothing to be scared of and death is that the ultimate reality of life. "Her alien compassion for troubled people ripened her" and therefore the knowledge she has acquired "kept her just barely within the boundaries of the elaborately socialized world of black people (p.111). Her experiences in life have completely transformed her, she gave up, apparently, all interest in table manners, hygiene...but acquired a deep concern for and about human relationships. (Morrison 1977, p.149-150). She is known as a natural healer. Samuel argues 'In Liminality and the Search for Self in Song of Solomon' that Pilate lives a very different life, her life is not directed by materialistic desires. She is not interested in material things and refuses to run after them".

Basically she is a traveler and a wanderer. She decides to measure without the fashionable inventions like gas, electricity and telephone. "Pilate's house provides an avenue through which to measure deliberately". Her home is completely different from her brother's great palace, whose emptiness makes it less sort of a house and more sort of a home. Pilate

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lives a really spontaneous and natural life which is “firmly grounded in her organic relationship with nature”.

Pilate and her family never plan any meal for themselves. They just follow their hearts. Samuel says, It is that the economy of life instead of the economics of life that interests Pilate, No meal was ever planned or balanced or served. Nor was there any gathering at the table” (Bloom 2007, p.13).

Morrison compares Pilate to a huge tree. She is not a seed. Her personality develops like a giant tree. Milkman also compares her to an excellent black beautiful tree. Samuel analyses Ruth’s character, he compares her to the opposite female characters and declares her “the daughter of nature.” She has strong and shut ties with nature. She is a motherless child and the forest has brought her up by providing her its shadow and sunshine. The forest has performed the role of mother in Pilate’s life. (Bloom2007, p. 14).

Milkman says that Pilate features a very natural smell. “She smells like trees and may be called the daughter of Mother Nature. Like Milkman, her traumatic past experiences haven't increased her bitterness. She has also witnessed the ruthless killing of her father but still clings to good values that her father has given her. Her life is not guided by hate and bitterness. She nourishes her positive side and is able to love others and feels sympathy and compassion for them. She is not poisoned by her own hate like her brother Macon’s Dead. Pilate can be called a spiritual healer who has deep love and respect for human relationships. Her name has symbolic significance. Pilate’s father is an illiterate man who opens up the Bible and tries to find words and what he finds is a beautiful group of letters that look like trees. He sees, “a large figure that seemed like a tree hanging in some princely but protective over a row of smaller trees”( qtd.in Bloom,p.14).

Pilate is that the name of Christ’s killer but this doesn't discourage the old man to call her daughter after him. He sees in Pilate a private with tremendous power and self-confidence. Samuel argues “whose sensitivity and strength would lead her to tower above others”. Pilate’s character depicts the truth in her father’s prophecy “A tree grounded in her own principals, she thus protectively towers over those above her, not only by her six foot height but by the ascendancy of her love” (Bloom 2007.p 27-28). She is not only the tower of power but also guides others and shows them the path towards self actualization.

Morrison has created a wonderful character that is larger than life, “Pilate never forgets her past and her father’s preaching and remains in touch with them. Samuel argues that Pilate carries her past within herself and protects herfamily’s history. Her song stands for happiness. She celebrates her ancestor’s conquest, the Solomon’s guest who escaped slavery by taking flight. She alone can carry her identity sealed in her person” Thus Pilate’s

character reveals that the search for subjectivity is extremely complex and sophisticated process. “The quests for authentic self inevitably involves the search for truth, love survival, and even power and forgiveness”. Morrison believes that an authentic self needs a balance and a few equilibrium to exist. One cannot find completeness by just getting material benefits. The quest for external fulfillment often proves “unrewarding” (Morrison1998, p.23).

Morrison’s women dare to be subject in a world that denies them subjectivity. Her novel *Beloved* is set in post-slave period and deals with the distant past of slavery. “Morrison has created two powerful characters in her novels such as Baby Suggs and Sethe, they try to live under the shadow of oppression and successfully create significant identities. These female characters are haunted by the painful memories of ‘Sweet Home’, a slave holding plantation. *Beloved* is all about slavery and mainly deals with the painful experiences of slave women. Baby Suggs and Sethe depict human courage to fight. Baby Suggs is an old slave woman, a victim whose freedom is purchased by her son. Baby Suggs features a long painful history, has an intolerable past filled with lost dreams and unfulfilled desires. She had been treated as a subhuman creature and not valued quite a breeder.

At the age of sixty, first time she tasted freedom when she was hardly conscious of its meaning. Baby Suggs is an unfortunate mother who has lost most of her children except her son Halle. She considers Sethe lucky because she has almost three kids to like “. “Be thankful why you don’t? I had eight all of them gone faraway from . Four taken four purchased... Eight children and that’s all I remember” (Morrison 1998, p.23). When Paul D asks about Baby Suggs’s death, whether it was painful or not? Sethe replies that for her life was the toughest part. Her life did not allow her to love. She could not love anyone for a longtime. There was not even a single man whom Baby Suggs dared to love, Had not run off or been hanged, got rented out, loaned out, brought up and brought back, stored up, mortgaged, won, stolen or seized. So Baby’s eight children have six fathers. What she called the nastiness of life was the shock she received upon learning that no-one stopped playing checkers simply because the pieces included her children (Morrison 1998, p.23).

Slavery and its horrible memories have destroyed their ability to like . Baby Suggs teaches them the way to love and claim their bodies. She draws their attention to their sub-human status and tells them that they need been treated as a flesh. She forces them to like their eyes, mouth, lips hands, and glorify their bodies which had been disliked by the white folk. “Love it hard, yonder they ....love your flesh”. She makes them love their heart, “more than eyes or feet, quite lungs that have yet to draw free air. More than your life holding womb and your life giving private parts.....love your heart” (Morrison 1998, p.88).

Slavery has challenged womanhood of every black women and *Beloved* records their resistance to oppression .As Marilyn sanders Mobley argues in ‘Memory, History and

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Meaning in Toni Morrison's *Beloved* that Morrison depicts the material, physical and psychological impact of slavery upon the minds of the oppressed. Morrison particularly explores the "psychic consequence of slavery for women" that are "both the means and source of production" (qtd. in Bloom 2007, p.20).

Slave woman is valued highly as Paul D thinks, "her price was greater than his; properly that reproduced itself without cost" (Morrison 1998, p.228).

Six, one among the 'Sweet Home' servants steals something and eats it but when the varsity teacher questions him, " he replies that this may improve his property because by eating it he would be ready to do more work. But school master still beats him to point out that "definitions belonged to the definers... not the defined(Morrison 1998, p.190). As Linda krumholz analyses Baby Suggs believes that morality is relative and subjective not supported accurate and absolute standards but the part of a situational ethics". She preaches that "everything depends on knowing what proportion , Good is knowing when to stop( Bloom 2007, p. 8).Her experiences have made her realize that the White race are the best bad luck within the world because they are doing not skills and when to prevent . She knows that the absence of any limitations can cause the worst quite evil. Baby Suggs learns that the way to begin of the secretive world of torture and pain. Morrison's black female characters like Baby Suggs and Pilate accept hope and courage even under the worst circumstances and remain successful in cultivating an independent and successful identity".

The dawn of the new millennium witnessed tons of changes in human kind within the context of technology based global world. Yet the discrimination between men and ladies , economically and socially upgraded and oppressed exists. Women continued to suffer because the most disadvantaged group everywhere the planet . Second-wave feminism was largely concerned with the top to discrimination and oppression. Black Feminism is that the process of self-conscious struggle that empowers women. The black women's marginalization and oppression forced them to search for self-awareness and self-empowerment. Toni Morrison stresses that black women can never become fully empowered during a context of social injustice. In her works, Morrison has explored the experience and roles of black women in a racist and male dominated society and longings for the search for cultural identity. The inability of male and feminine characters to make a way of identity in her novels *Sula* and *Tar Baby* is knotted to the cultural trauma they experience which makes it impossible to shape a way of self. This paper focuses on the dilemma of female figures in constructing their identities during a racist and sexist society. How the protagonists of the novels *Tar Baby* and *Sula* project their identities within the midst of racial and patriarchal society is discussed intimately.

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In the early decades of the 20th century, there have been continuing racial injustice and widespread lynching and other sorts of violence against the Afro-Americans. The growth of the woman's movement, and its impact on the consciousness of Afro-American women especially, helped fuel a —black women's literary renaissance of the 1970s, beginning in earnest with the publication of *The Bluest Eye* (1970), by Morrison. Morrison went on to publish *Sula* (1973) and *Song of Solomon* (1977); her fifth novel, the slave narrative *Beloved* (1987) became arguably the most influential work of Afro-American literature of the late 20th century. The success of writers like Morrison, Maya Angelou (poet and author of the 1970 memoir *I do know Why the Caged Bird Sings*) and Walker (winner of the National Book Award and therefore the Pulitzer Prize in 1982 for the colour *Purple*) helped inspire a generation of younger black female novelists. Black Feminists has rightly understood the issues of a Black woman. The double oppression against them is highlighted in their writings. Because of their double identity, black women are the victims of both sexism and racism.

Toni Morrison very well describes how different women characters react and respond differently to the injustice and the inhumanity imposed on them. She further questions black-women's self-identity, self-concept, and struggles to achieve freedom as a living being if not a human being. In *Language Must Not Sweat*, Toni Morrison focuses upon how Africans lost their names through the institution of slavery, which in turn created a loss of connection with their ancestry (Beaulieu. 171). “ Toni Morrison stresses that black women can never become fully empowered in a context of social injustice. Her novels give us deep insight into black women's minds and souls. Morrison makes us hear the voice of the suppressed group who are overlooked of literature. Though the movement of Black Feminism and theory came much later, authors like Morrison are finite elements of this movement. The legacy of struggle, the look for voice, the interdependence of thought and action and therefore the significance of empowerment in lifestyle are core themes in Black Feminism. As the author's thought and works are against the sufferings of Blacks and especially the black women, it can be said that the ideology of Black Feminism is blatantly evident in her novels”.

*Sula* wants to resist the system of segregation. “*Sula* desires to travel away and check out something different from the way she has lived until then within the town: —She escapes to school, submerges herself within the city life (Sula Cover). *Sula* imposes a difficult task on herself. She tries to be both an African and an American and she attempts to move from one world into another. However, *Sula* does not find any place remarkable to quench her actual desires. Eventually, she comes back to rock bottom ten years later. It looks as if that she has acknowledged that she isn't received by white world then she returns to her hometown. However, she comes back changed: —When she returns to her roots, it's as a rebel, a mocker, a wanton sexual seductress (Sula Cover). *Jadine* is a young black woman

and works as a model in Europe”. She is motherless and was mentioned by her black aunt and uncle. She goes to satisfy them in Isle des Chevaliers within the Caribbean to spend two months. She comes to the island in order to get some rest, have a good time there as well as to think about herself. Her current job implies the fact that she is not the kind of a black woman who would like to care for a household at a white family’s as her aunt actually does. Housekeeping has been the kind of work typical for many black women to occupy. “Jadine is well aware of this ill-treatment of black women. But she also knows that her aunt Ondine likes to work as a housekeeper at a white couple’s.

The fact that Valerian, the employer and a lover of Ondine’s, has financed Jadine’s studies and hence let her have access to an enormous city may need helped Jadine to realize that opportunities for ladies generally are often better than her black family is employed to. It gives the impression that this financial help made Jadine longing to measure in another world. Valerian has made it possible for Jadine to satisfy the white world. Since Jadine has had the prospect to ascertain quite lot of capitals within the world and check out how of living new her, she has developed a liking for the white culture, which may be seen as a beginning for her hunger for a change. She knows that there are different chances for blacks and whites. However, as a black woman, Jadine has managed to get ahead. She is thought to be a pretty woman. Jadine is conscious of the fortune that she has had but she wonders why everybody is transfixed by her: —The height? The skin like tar against the canary dress? (Tar Baby 42)”. The fact that she has had the chance to figure as a model has left her unsure about herself. But she is certain that she would really like to form it within the larger society. Herbert Kelman was a professor of Social Ethics in Harvard University.

According to him, identity refers to —the enduring aspects of a person’s definition of her- or him’self, the conception of who one is and what one is over time and across situations (Kelman 3). And he also says that personal identity is —a cumulative product built up over a person’s lifetime experiences (Kelman 3). According to Erikson, —individuals who reached early adulthood without having established a way of identity would be incapable of intimacy (qtd in Bee 372). Hence, such individuals find it difficult to urge along side fellow-people and lack comradeship. Identity may be a sense of private continuity and uniqueness based not only on personal need, but also on membership in various groups, like familial, ethnic and occupational (Bee 372). “Women’s identity is not shaped individually, but in relation to others around them. But the protagonists of Sula and Tar Baby are against this old norm.

The revolt against their identity may be a fight which many Afro-American women made within the 1960s. Neal says that, —What happened to Black identity under the American impact were twin processes: its dis-Africanization, on one side, and its racialization on the other (Neal 52-53). Hence, African Americans are a minority within minorities. The memory of dislocation is augmented when one compares African Americans

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to Americans. The Afro-Americans realize that they find it extremely difficult to spot with a real homeland. Sula and Jadine chose to not conform to the normal roles as daughters, mothers, and wives. They hated their existing identity. The problem of look for identity is extremely well connected with the theme of selfhatred and with the will to be somebody else in life. They were successful in getting a pseudoidentity which just resulted in discontentment in their lives. Morrison delineates her women protagonists as the representatives of the emerging emancipated New Women, who breaks the age-old traditions and conventions set up by patriarchy, racism and prejudice. The ways and means to attain their real identity do not align with the identity that really benefits the Black women. Freedom, emancipation and empowerment seem to be a mirage. Yet the Black women's self-assertiveness confidently reinvents how under-classed black women perceived their own cultural identity".

The reality of the situation is that unless the Black women understand and accept their age-old traditions and African heritage they would not be able to withstand the hazards of patriarchy, racism and prejudice. Frances M. Beal may be a Black feminist and a peace and justice political activist. She cofounded the Black Women's Liberation Committee of SNCC. She wrote —Double Jeopardy: To Be Black and feminine in 1969.

In that she says, Her (Black Woman) “ physical image has been maliciously maligned; she has been sexually molested and abused by the white colonizer... she... has been forced to serve as the white woman's maid and wet nurse for white children while her own children were more often than not starving and neglected – (Beal, 1) They were blacks and that is why they suffer. They are females and thus they were prone for victimization. Women have always been marginalized in the western society. The patriarchal creed has always subordinated them and has suppressed their individual self. Subjugation, social discrimination and torments have been the providence of women since ages. After a few decades the aftermath of Slavery were racism, classism and broken families with formless individuals that still threatened the existence of healthy black life.

The blacks accept the self-imposed feeling of ugliness and lack of self-worth hook line and sinker its source. Morrison shows the origin of the roots from where these problems with black inferiority within the mind of African Americans stems from. She also delineates how frustration with being unable to measure up to white standards, leads on to hatred which is then cycled on. Both the black heroines Sula and Jadine face the matter of doubt about their identity. The problem results from their experience with the world around them. Sula and Jadine have their own reasons for changing their blackness into whiteness. The society's treatment and the impact of the environment along with the ideals of the society are the principal factors that governed the behavior and attitude of these two protagonists in the novel". Both Sula and Jadine take the question of identity seriously and are concerned

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with their dissatisfactions, sadness, doubts and desires. According to Erik Erikson the psychosocial development of an individual encompasses changes in people's understanding of themselves, one another, and the world around them during the course of development' (qtd. in Feldman 392). According to Erikson, identity formation, while beginning in childhood, gains prominence during adolescence.

Faced with physical growth and sexual maturation, adolescents must accomplish the task of integrating their prior experiences and characteristics into a private identity (qtd. in Feldman 392). However, the experience Sula and Jadine draw upon is not capable of fulfilling their need for an identity because their experiences and relationships are limited due to the social and racial groups to which they belong. Both men and ladies are classified by their reference to each other; men's masculinity and women's femininity is predicated on who defines it. In the case of the Sula and Tar Baby, it's defined by the white society during which they live. Sula may be a Black woman who desires to become somebody else and to form herself visible. Jadine is a black woman who is mad about New York as well as about the elements of white culture: New York made her feel like giggling (Tar Baby 223). Moreover, Jadine thinks that if there's —a black woman's town within the world.

As she claims: —This is home (Tar Baby 223). Jadine seems to be able to say where she is happy. Jadine, because of her chance to live in cities, to meet all the pleasing experiences they offer and because of the freedom that she has got, do not need to identify with her own heritage. Both Sula and Jadine struggle to lead a comfortable life which would make them happier. Sula and Jadine try to break some barriers in their life. According to them these barriers don't allow them to become an accepted a part of the broader society.

However, they weren't ready to keep their situations well in hand. To achieve complete satisfaction with the standard of their lives are often very difficult. Sula's change affects negatively her own personality. Since Sula was not satisfied even during her life in the places outside her hometown, the negative reaction of the Bottom to her new manners resulted in only increasing her doubt about herself. "Sula is one among many young women of color who have worked to form a far better life but they're not successful. Though Sula does not admit her defeat, she is soon aware of her failure in life. Sula's grandmother blames Sula for throwing her life away. But Sula gets annoyed and replies in irritation: —It's mine to throw (Sula 93). Sula knows that she has not succeeded in her life.

Consequently, she prefers seclusion to other people and she refuses to do anything. Sula begins to spend her time in bed: —It was the only place where she could find what she was looking for: misery and the ability to feel deep sorrow (Sula 122). Sula and Jadine face these particular problems due to their discontent with the quality of their lives. Both these women have adopted an attitude for themselves towards the issue of assimilation into the

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larger American society. Sula's attempt to participate in the larger society went in vain. She has not managed to find her own self. Her self-destruction follows and she or he dies early and alone": —As though for the primary time she was completely alone-where she had always wanted to be (Sula 148). As far as Jadine cares she does everything for accomplishing her dream, and she or he creates the boundaries of her own self by her fixation on white culture. Morrison has vividly described the possible results of racial prejudice of a black woman who has identified herself as a white woman and, therefore, adopted the prejudice of whites against her race.

**Conclusion:**

The efforts of the feminine protagonists to urge assimilated into American society just resulted in major problems of their personalities. Finally, the lives of those characters are shaped and molded in an unpleasant way. It are often said that none of the characters are ready to live under unfavorable conditions with none distress. Sula and Jadine's experience with trying to be someone else badly affects their lives. The results of the characters' own choices are just the patterns of the consequences of discontent with a black woman's status in a society. The quest is largely manifested in the characters' attempts to survive their victimization. Sula and Jadine attempt to survive the psychic victimization by searching an identity for them. Both Sula and Jadine were emancipated. But that they had only a partially fulfilled go after identity. They were not fully content in their lives. The identity search was disturbed by absorption of the values of the dominant culture. Toni Morrison stresses the very fact that the survival of black women during a white society depends upon their emphasis on loving their own race, their own culture and loving themselves and to not get trapped in white superiority or white standards of beauty.

Mostly black female characters in fiction experience humiliation and suffer an acute isolation in a white racist society that has marginalized them. They are considered outcasts who do not enjoy any class and racial privilege and are often silenced by the hostile gaze of others. Morrison defines female self as one in process that is not restricted and imprisoned by rigid social and cultural boundaries but constantly becoming. Morrison critiques the ways language has been used to justify violence against black women. She destroys different stereotypes and creates various black female characters that reject conventional and self-hating ways of being. Similarly she rewrites and explores the hidden stories of pain and degradation. She creates the strong black female characters that reject the dominant racist standards of being.

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