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Commodification of Love in Toni Morrison's *Love*

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Letter of Recommendation

Mr. Dipendra Kumar Gupta has completed his thesis entitled “Comodification of Love in Toni Morrison's *Love*” under my supervision. I hereby recommend his thesis be submitted for viva voce.

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Approval Letter

This thesis entitled “Comodification of Love in Toni Morrison's *Love*” submitted at the Central Department of English, Tribhuvan University by Dipendra Kumar Gupta, has been approved by the undersigned members of the research committee.

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Abstract

Toni Morrison's *Love* portrays the female characters surrounding a single male Bill Cosey, who fascinates and even dominates them. They all love Cosey while alive and even after his death. But they use their love - commodify - to acquire the property, position and power of Cosey. Thus, the commodification of love is for the power which Cosey practiced upon them. The female characters Heed, Christine, May, Vida, L, Celestine and even Junior have seen the power and position of Cosey, and to inherit and pose it, they commodify their love. Here, the use and intention of commodification - or self-commodification - has positive effect and impact.

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I. Women's Commodification

Toni Morrison in *Love* has subtly created the characters and events which indicate that all the female characters are trying to inherit the property of Bill Cosey after his death. Heed, Christine, May, Vida, and Junior reveal their own infatuation with Cosey, the owner of Cosey Hotel and Resort right after his death using the means of love. It seems to be the commodification of love. But, in fact, they are trying to subvert the male domination over power and wealth. They use love as a weapon to subvert the capitalist patriarchal establishment of the society. The 1950s Black Society in America was the society of male domination and power practice of males. Females could not even imagine of inheriting property, which was similar to capitalistic establishment of society where the capitalists are the only owner of wealth and power. By trying to get the property of Cosey the females try to own not only the wealth and property but also subvert the patriarchal hierarchy, using the means of love.

Toni Morrison born in 1931 in Lorain, Ohio, is perhaps the most celebrated contemporary American novelist. Awarded the Nobel Prize for literature in 1993, Morrison powerfully evokes in her fiction the legacies of displacement and slavery that have been bequeathed to the African - American communities. She has degrees from Howard and Cornell Universities. Literature was an important part in Morrison's childhood and youth, therefore, the geography of her childhood years figures centrally in her work. From her ancestors, Morrison received a legacy of resistance to oppression and exploitation. She also learned from her parents and grandparents to appreciate African - American folklore, myth, music (Jazz and Blues), supernatural force, legends gospel and memory of the ancestors. Among these the memory writing

is quite popular trend after nineties, which influenced Morrison has been implemented in her novel *Love* too.

Morrison has worked several years to create memorable African - American characters in her novels such Pocola Breedlove in *The Bluest Eye*, Nel in *Sula* Macon Doad III in *Song of Solomon*, Valerian and Margaret Street in *Tar Baby*, Sethe in *Beloved*, Joe and Violet in *Jazz* and Bill Cosey in *Love*. Her characters frequently overcome the brutalities of slavery and oppression. In addition to this, they strongly maintain the bonds of the African - American community and their culture. Her works here contributed more to form and theme of American literature, which was once dominated by the white men with white women as prevailing characters. Even established black male writers created subsidiary role for black women characters. This tendency was changed when Morrison introduced the female point of view in her novels as important as men's. From the beginnings of her present time, Morrison has contributed to the world literature through her writing. Thus, she deserves a place in the canon of world literature.

Morrison in her writings explores the real lifestyle of the black people associating it with black tradition and culture, myth and religion, landscape and creature poverty and illiterate. She minutely observes the western hegemonies and considers it as the obstacles and tries to seek solution to ease the life of the blacks as the permanent resolves and records it in her writings. In that context, she is not only creative but also practical, mature and incomparable. Thus, Morrison boldly rejects the western hegemonic discourse which bases its gossip on oppression of people. Her fictions explore the historical events that are the slavery of African -Americans and its consequences on the coming generation. She writes for those who are in minority. Morrison reveals the myriad ways in which human beings entangle themselves in

each other's circumstances.

Morrison has penned several novels throughout her career. All of these contribute to the African - American's plight, social position and their cultures in America. Her novels include, *Song of Solomon* (1977), *Sula* (1974), *The Bluest Eye* (1970), *Tar Baby* (1981), *Jazz* (1992), *Beloved* (1987), *Paradise* (1998), *Love* (2003), *A Mercy* (2008), and others. Though she is known as Black Contemporary female American writer, if we enter her pure literary creative works, we observe her essence of writing as glue that joints past and present into a knot. She observes past as the base of present. She keeps keen interest to the past events and acknowledges in its consequences in the present. That is why Morrison shows her interest in myth and legend, folk tales and traditional rites and rituals where past is hidden in its original form.

The present novel *Love* is a complicated story, the kind of multi - themed, multi-layered, multi - generational novel Morrison is known for. In this book she pushes readers to think about the kinds of love people experience and how that love can be destroyed; she expounds on the nature of change and how it can both nourish and poison.

Love is an exploration into the deepest regions of the most complicated of human emotions. Culture and society are rich in examples of how mere mortals have always attempted to understand the animal attraction between two people and, in doing so, to rationalize the essences of passion and romance. Ancient myths, poems, plays, novels, songs, folklore, fairy tales, film, and advertising and popular culture in general all reflect people's preoccupation with love and its dizzying impact on human psycho; both lover and beloved are equally bewildered by its bewitching spell.

Bill Cooney, around whom the story is written, has been dead for twenty - five

years. But he is still a very real presence to the women who shared his life. During the 1940s he became a millionaire as the owner of Cosey's Hotel and Resort, the best and best known vacation spot for colored folk on the East Coast. Everybody came - guests from as far away as Michigan and New York couldn't wait to get down there. The resort was more than a playground; it was a school and a heaven where people debated death in the cities, murdered in Mississippi, and what they planned to do about it other than grieve and stare at their children.

The women who inhabit Cosey's world are Heed, his second wife, the girl he married when she was eleven and now is a recluse determined to keep the family's legacy; Christine, his granddaughter, who was Heed's best friend until she married Cosey and became an enemy; May, Christine's mother, Cosey's daughter - in - law and widow of his only son Billy Boy; Vida, a former employee who, while grateful to Cosey, was never fooled by him, nor did she believe he died a natural death; Celestial, his pleasure woman, the only one who asks to be his equal and who was able to inspire his romantic love; Junior, recently released from Correctional who talks herself into a job as 'assistant' to the aging Heed, who needs to help with a nefarious, plan; and the 'humming' voice of L, the hotel's former cook - her presence is quite ghostly but her words wise as she opens and then closes the story. (Morrison, 65)

Both before and after the civil rights movement, African - American women were/are aware of everything they do mostly because their actions are defined by a primarily white world. Of this, Morrison has said that while the movement was absolutely necessary, vital elements of the black community were lost, which parallels the meteoric decline of the resort from its halcyon days. As African - Americans had more money and more opportunities, they gave up the lives they had before and that

meant changes in the perception of blacks among themselves and then slowly in the wider community. They moved on and moved away their institutions, nangouts and most familiar meeting centers were abandoned like the Cosey Resort.

Since the publication of novel in 2003, it has been viewed by different critics and different perspectives ranging from racist, feminist, mythologist, spiritualist and others. Some of the critics have paid attention to the power discourse and at the same time others are found to have looked at the fictional artistic aspect of narration. Similarly, others have highlighted on its characters that are with unique human nature which is peculiar and abnormal. Hence, for them plot is not so much significant as the characters are. In this connection, British critic Jonathan Reynold asserts:

Love is a story of complexity of love: romantic love, paternal love, hateful love, jealous love, platonic love, even love of strangers.

Sometimes love is so complex that the characters themselves don't even realize when they are acting out of love. And sometimes love is word that is never spoken. (12)

Reynolds hence displays different facts of love and every type of love is distinct and having peculiar quality. It is too difficult to state what love is in concrete form After all, it is so complex that it cannot be understood totally. The more we attempt to understand it, the less we get. It is related to the theme of love with the actions and behaviours of the characters and says that the characters hate and get hostile without any genuine causes.

Regarding the spell of Bill Cosey who has been dead for twenty-five years, the characters are revolving around him and the power he practiced. In this, they hate others to show their love to Cosey. Cosey is always dominating and powerful, when alive and when dead too. John Ransom states in this regard:

Morrison presents a cluster of characters that react to one man - Bill Cosey - and to each other as they tell of his affect on generations of characters living in the seaside community. One clear truth here, told time and again, is how folks love and hate each other and the myriad ways it's manifested. (40)

He also finds the characters more important than the plot. Because there is no linear plot and much incidents, the novel is based on the characters and their love and hate relationship after Cosey's death. Every character and incident relies on Bill Cosey, who is, thus, pivotal in the novel even after his death too.

Similar notions have been developed by different critics too. They have focused Cosey's characters and importance. He is the focal point in the novel, and one and only character who is stoic and uninfluential, rather he influences all. In the same way Simran Das, an Indian critic and academician asserts that, "[a]t the focal point of the novel, is the late Bill Cosey entrepreneur, patriarch, revered owner of the glorious Cosey Hotel and Resort and captivating ladies' man" (7). Hence, Das has focused on the central figure, Bill Cosey whose role is the most prominent despite his physical absence in the world. All characters surround him in the way he is the source of energy for everyone.

Others still find Cosey's relationships with women and women's relationship with Cosey interesting and conflicting as well. They all become rivalaries for Cosey's after his death too. As to show love for dead after death is useless, they are for his property and power he exercised; his will also paves the way for their misunderstanding. Katie Fraser says:

The relationship of Bill Cosey man with the women that surround him are the guiding elements of Morrison's novel, both thematically and

formally. While during this life the women - his wife, granddaughter -in-law, employees, and others - vied for his attention, following his death, their rivalries only grew stronger, as manifested by the arguments over his will. (17)

The relationship between the women and Bill Cosey is fairly disclosed and how these female figures struggle against each other to achieve the inheritance is highly focused by Fraser. Bill's will after his death becomes the focal point of conflict that distracts everyone to grow greedy.

Revolving around the reviews, it is evident that the critics have focused on the characterization and greed for property most. They find the character of Bill Cosey dominating and pivotal while alive and after death too. Similarly, they focus the greed of female characters' for property. For this they show their love towards dead Cosey and hate towards all alive characters. Thus, the critics have emphasized on communal aspect of the novel and how effect of one generation passes to the next one. Further, they emphasize that human beings by nature have both love and hatred towards each other. But none of the critics have noticed why the female try to inherit property hating other females. The females not only want to get property but also the power and domination which Cosey practiced. They want to be as powerful and dominant as Bill Cosey - a male. Thus they want to possess power and wealth to subvert the patriarchal system which is fed by capitalism. Capitalism is existing always through different means. Patriarchy too is the form of capitalism which helps to accumulate power on the hands of male — Bill Cosey in the novel. Therefore, the present researcher is going to study how capitalism manifests itself in patriarchy, and how the female characters are trying to subvert it. Though, for this they seem commodifying love, but they do this to subvert the capitalist patriarchal establishment of the society which the present researcher wants to unearth. For this Feminism and Marxist

Feminism would be used as theoretical modality.

Feminism is a school of thought which tries to dismantle the patriarchal social norms and values, that is against the natural law of equality, to liberate women. It, as a movement, declares that women are also human beings like the men. It is a voice against the inadequacy, the distortion, as well as ideologies of the males. It is a massive complaint against patriarchal monopoly. It is a commitment to eradicate the ideology of domination to establish a healthy and equal society for both male and female.

Marxist Feminism is a sub - type of feminism which sees the oppression of women and seeks its resolution from Marxist point of view. It examines the patriarchal traditions and institutions that control the material, physical, and economic conditions by which society oppressed women, for example, patriarchal beliefs about the differences oppressed women, for example, patriarchal beliefs about the difference between men and women, and the laws and customs that govern marriage and motherhood. Marxism can be used to help us understand how economic forces have been manipulated by patriarchal law and custom to keep women economically, politically, and socially oppressed as an underclass.

The present research is divided into four chapters. The first chapter introduces the objective of the research including literature reviews and discussing on the property and significance of topic and its hypothesis. The second chapter deals with the theoretical modality which revolves around the Feminism and Marxist Feminism. It seeks to engulf the given text's hypothesis and objective. The third chapter will apply the theoretical tool in the text to prove the hypothesis. Finally, the last chapter will be the conclusion of the research; it will summarize the overall

project of research and the proposed hypothesis.

II. Methodology

Feminism as Movement Resisting Against Patriarchy

Feminism is related to the feminist social movement that seeks equal right for women, giving them equal status with men and freedom to decide their own careers and life patterns. Concern for women's rights dated from the Enlightenment, when the liberal, egalitarian, and reformist ideals of that period began to be extended from the bourgeoisie, peasants and urban labours to women as well, though it could be seen somewhere before too, but faintly.

It is also a political movement which aims to enhance the status of women both in theory and practice. Females were given less opportunities to forward their ideas through theoretical modes in the past, but now they try to break the prevalent tradition that women are inferior in comparison to male ideology. The term 'feminism' was first used by the French dramatist Alexander Dumas in 18776 in a pamphlet "L" to designate the emerging movement for women's rights. It studies the dominations of women in many fields from different perspective. Therefore, Rosemaries Tong states that Feminism:

is not one but many, theories or perspectives and that each feminist theory or perspectives attempts to describe women's oppression to explain its cause and consequences, and to describe strategies for women's liberation. The more skillful a feminist theory can combine description explanation and perspective the better that theory is. (1)

Feminism is not only a study of problems but also it seems its solution and its impact as well.

Virginia Woolf defines the term 'feminist' and feminism differently. For her,

the right to earn living is all the human wants – either male or female. Thus, some female critics even criticize her for this. She asserts:

What more fitting than to destroy an old word, a vicious and corrupt word that has done much harm in its day and is now obsolete? The word ‘feminist’ is the word indicated. The word, according to the dictionary, means one who champions the rights of women. Since the only right, the right to earn a living, has been won, the word no longer has a meaning. (117)

Woolf goes on to describe a symbolic burning of the ‘dead’ and ‘corrupt’ word, and declares that once this has been done the air is cleared, and that we can see men and women working together for the same cause. Woolf argues, too, that the word ‘feminist’ was one which was applied to those fighting ‘the tyranny of the patriarchal state’, to their great resentment’ (Woolf 118) – in other words that the word imposed on rather than chosen by women fighting for the rights of women.

Willstonecraft in *A Vindication of the Rights of Women* depicts how the industrialized Europe of the eighteenth century worked against the married bourgeoisie women of the time. She is an advocate of educational and social equalities for women. She compared the woman of that period with caged birds. She attacked the sentimental novels of her time for their harmful influence on women’s intellectual development and said, “Feminine weakness of characters, often produced by confined education is a romantic twist of the mind, which has been very properly termed sentimental” (398). Women are given sentimental novel so that they always remain in the story of love affair and feeling.

Simon de Beauvoir published a book *The Second Sex* which played an important role in changing that outlook of women’s thought and established clear idea

of the fundamental questions of modern feminism in the 1950s. For her, women are not born as women, women are women which is just a gender concept and construction of patriarchy. 'Other' is the place given to women. This book also deals with myths where women are shown as witch. She warns, "The myth must be confused with recognition of signification" (997).

Michele Barrett sees some fundamental common issues between male and female. In her much acclaimed work *Sexual Politics* (1977) Millett examines how "power relations works and how man manipulate and perpetuate male domination over women" (Indreni 93). But Barretts views is included towards Marxism as I.P. Indreni writes, Barrett believes, "change is required not only in culture but also in the position of economic production" (94).

Therefore, feminism has been of different forms and notions. Though they vary time and country to country, their main motto is the emancipation of women with equal rights in society; some even view the subvert of male hierarchy to female one. Basically, feminism aims to make the female aware of their position and rights as well as their ability in social, political, religious, economic and many other fields.

Marxist Feminism as Struggle for Rights

Feminism finds the position of female marginalized and dominated and suppressed by capitalist and patriarchal ideologies. So, it tries to find out the root cause of women's oppression in society and a way out from that oppression. Marxist feminism is a subtype of feminism which sees the oppression of women and seeks its resolution from Marxist point of view. Capitalist social system is main cause of women's oppression in society and its way out is to dismantle this capitalistic social system. Capitalism gives rise to economic inequality, dependency, political confusion and ultimately unhealthy social relations between men and women which is the root

cause of women's oppressions. Marxism can be used to help us understand "how economic forces have been manipulated by patriarchal law and customs to keep women economically, politically and socially oppressed as an underclass" (Tyson 93).

Thus, one of the primary tasks of Marxist feminism "is to create the kind of world in which women will experience themselves as whole persons, as integrated, rather than fragmented or splintered, beings" (Tong 45). Gender inequality is production of capitalism and determined by capitalistic mode of production.

For Marxist Feminist gender oppression is class oppression and women's subordination is seen as a form of class oppression. Because we live in a society, as Philips says, "Class society that is also structured by gender, which means that men and women experience class in different ways" (Qtd. in Bryson 258). Therefore, Marxist Feminism believes that women's situation in society cannot be understood in isolation from its socio - economic context. As the Marxist sees alienation of labour from work, self, human beings and nature, women are also alienated from sex, self, children and from whole surroundings. In capitalism labour is treated as a commodity which can be sold and bought. Capitalism intensifies alienation and generalizes it throughout all level of society. The end of alienation requires communism too. As the classless society emerges, the class discrimination and gender discrimination will be diminished. Because when the classless society is established, all people become equal and property will be distributed equally to everybody. Then only in such society women get their proper place and equality. In this context, K.K. Ruthren writes:

Marxism identifies capitalism (and the modes of production which support it) as a material base of a class system which is the source of all oppression, and holds that the specific subject of women will end necessarily in that general dismiss of oppression which is to follow the

destruction of capitalism. (28)

In capitalistic system, relationship between employer and employee is similar to the commodity and its owner. Capitalists have everything but proletarians have nothing except their labour. This is a wedge for their emancipation. When proletarians come to know that they are exploited, they are not getting proper wage, they try to find out where and how they are exploited. Then they revolt against the exploitation imposed upon them. The class consciousness inspires them to revolt against every kind of injustice. They revolt freely because they have nothing to lose but bourgeoisie have everything to lose. Then, they establish classless society which is a society of everyone

In such society women also get equal chances. Then, hierarchyless society emerges. This is the result of class consciousness.

On the other hand, capitalism manifests itself in patriarchy too, to exercise to create false consciousness to establish their empire. They try to hide all kinds of discriminations and injustice. Workers work very hard for the production of the factory and produce a large quantity but none of them bore that name or any other mark of their individual contribution" (Tyson 58). So, the workers are alienated from the production itself. They are alienated from themselves also. When they are alienated from the product they find the work unpleasant but they are bound to do their works. Tong asserts, "When the potential source of worker humanization becomes the actual stifle of his or her dehumanization, the worker is bound to undergo a major psychological crisis" (Tong 44). Therefore, workers are alienated from themselves. Workers are alienated from other human being as well, because they see around them their co-workers as competitor for job and promotion as the capitalistic economic system encourages. This sense of competition for job and

promotion alienate workers from their co-workers. In this system finally workers are alienated from the nature itself "because the kind of work they do and condition under which they do, it makes them see nature as an obstacle to their survival" (Tong 44). So they are alienated from nature itself also because of capitalistic economic system. Therefore, the most important aspect for elimination of alienation is the eradication of capitalism which will help women also to emancipate from patriarchal domination.

Economy is the surest means of dominating other. It makes everyone powerful dominant. For the elimination of the oppression of women capitalistic economy should be dismantled which also dismantles the patriarchal social system because it is based on capitalistic system. As workers are alienated from the product, self, other human being and nature women are also alienated from sex, self, children and their surroundings. Women do not get their proper place because they are women:

Women are not paid less simply because they are unskilled, but because working class men have succeeded in protecting their own interest at women's expense they have been able to do this because dominant attitude labels any work done by women as inherently inferior to that done by men. (Bryson 241)

They are paid less because of the interest and self-protection of male superiority. They evaluate women as if they were commodity because their sexes differ from male sex. Women take domestic responsibilities and outward work is generally supposed to be done by males which is categorized as hard work. By this cause also females are treated as weak and passive. In this regard, Bryson says, "Women's domestic responsibilities do mean that they are less able than men to attend to their own economic interests" (Bryson 241). Therefore, women's interest, capacity, vigor etc, are neglected because for male, women are commodity as the workers for capitalists.

Women have been powerless and dominated even in the household too. At home they are always under father, husband or son. They are mostly confined in household activities and they are not allowed to go out and work because their strength, skill, ability are taken inferior to the males in fact which is not real but general assumption. Women are doing household activities without any payment. Their work plays vital role in outside work but they don't get credit. In fact, women enter the productive and important work before the males of society because they pave the way for outward activities and make base for industry. This is why Rosemarie Tong says:

No woman has to enter the productive work force, for all women are already in it, even if no one recognizes the fact. Women's work is the necessary conditions for all other labour from which, in turn surplus value is extracted. By providing current (and future) workers not only with food and clothes but also with emotional and domestic comfort, women keep the cogs of the capitalist machine running. (54)

Therefore, some Marxist feminists ask for the wage for their household activities. They say that from the production of capitalistic factory or from surplus value some amount of money should be given to women. State should pay for housework of women. Tong brings this Marxist feminiss concept from Mariarosa Dalla Costa and Selma James, who "proposed that the state (the government and employers) not individual men (husbands fathers and boyfriends), pay wage to housewives because capital ultimately profit from women's exploitation" (55).

As all the labourers get their wages, women do not get such kind of wage nor their housework is taken as actual work. Therefore, women neither get any respect for their housework nor any wage. That is the cause of alienation of women's self. In

capitalistic society workers are like commodity and in patriarchal society women's place is also like marketable thing. Men use women as they want and get benefited according to their will. Actually, capitalists get benefit from the exploitation of women. But there are some Marxist feminists who reject the demand of wage for housework. Housework is related to feeling and emotion for them. In her book *The Economic Emergence of Women* Barbara Bergman advocates dislike for wage of the housework. If woman demands wages for housework "the sexual division of labour would actually ossify" (Tong 56). On the other hand if it is not demanded males dominate female more.

Women have the capacity of endurance naturally, and can perform different tasks at the same time. Except housework women have to perform their natural works. One of them is childbearing which women's unquestionable task is. But in patriarchal society childcare is also women's essential work. They give birth and bring up the baby but male members do not take it a vital work and if any woman does only child caring in the house she is called workless. But the father may be so called father and he takes away the child when he wants. This injustice is in patriarchal society. As Engles says, "Women give birth, the mother of any child is always known. However, the identity of the father is never certain because of woman could have been impregnated by a man other than her husband" (Qtd. in Tong 49). Later his child, if male, tries to control mother.

Engleton says, "To secure their wives marital fidelity, men supposedly seek to impose an institution of compulsory monogamy on women" (Qtd. in Tong 49). If any woman goes other man, she is called prostitute and socially outcasted. She should be careful while meeting other males. But in man's case it is different. Patriarchal society does not seek such strict marital fidelity from males simply because in family males'

condition is similar to the condition of capitalists in society. As workers are commodity in capitalistic economic system, women are commodity in family because of influence of capitalistic social system. Engleton says, "If wives are to be emancipated from their husband, women must first become economically independent of men" (qtd. in Tong 49). For that dismantling of capitalistic economic system is needed where exploitation of labour is working very strongly. By this reason women are suffering from the adjective like weak, passive, emotional in patriarchal society.

Commodification is a process in which human beings are treated as commodity or goods, not as humans. Women are treated as commodity in capitalistic society. They see freedom but cannot experience it. In family their voices do not get any place where husbands, boyfriends, fathers, and other male members are dictators. Their relatives, supposed nearest persons try to impose their desire upon women. Therefore, they feel alienated from nature and surroundings. Working - class women are more suppressed than the higher or bourgeoisie class women because working class women are treated badly by the higher class women because working class men also try to manipulate working class women according to their will, but bourgeoisie women suffer only from the male members of their own class. Similar is the condition of black women. First of all, they have to suffer from racial discrimination and then patriarchal discrimination.

Marxist feminists find similarities between male/female in the family and bourgeoisie/proletariat in society. Husband, father or male member in a family is like bourgeoisie in society and wife in family is like proletariat in society. It does not mean that women are suffering only within family but family itself is initiating point for women domination. Women are being exploited in the society on the basis of patriarchal norms and values which are construction of economic power position.

Women are the victims of men's comfort and "Man's control of women is rooted in the fact that he, not she, controls the property, the oppression of women will cease only with the dissolution of the institution of private property" (Tong 49). Women are unable to practice their freedom and desire. Their needs and feelings are condemned to be suppressed because property is the hand of patriarchy which believes that there is no desire of women different from men's. Therefore, women are being exploited sexually, psychologically, physically etc. The root cause is the such oppression of economic system of the society.

Many feminists believe that marriage is a license to domination and rape of women. They have to accept the males anyway. Before marriage and after marriage women become the victim of sexual exploitation. Marxist feminist Catharine Mackinnon compares sex to work, capitalist to man, worker to women, commodity to sex/women, capitalist accumulation to male sexual desire etc. There is no place for women's sexual desire in the society. If a husband or boyfriend wants to have sexual relation then that is desire of wife/girlfriend also. Tong brings the concept of Marx and Engels and sees "marriage as a form of prostitution, Marx and Engels implicitly accepted that the services that can be prostituted are not limited to sexual service. Child care, and emotional support are also services sold by the prostitute - wife" (64). Therefore, in patriarchal society husband - wife relationship is like "pimp -prostitute" relation, which is similar to the bourgeoisie - proletariat or employer employee relationship. Marriage relation itself is the beginning of prostitution. Tong again quotes from *Economic and Philosophical Manuscripts* by Marx: "Position is only a specific expressions of the general prostitution of the labour and since it is relationship in which falls not the prostitute alone, but also the one who prostitutes - and the letters abomination is still greater - the capitalist etc. also comes under this

head"(64).

Prostitution begins with marital relationship because a wife sleeps with her husband whenever he wants so that she can get support for livelihood. It does not mean that before marriage women do not suffer from sexual exploitation. For her survival a woman sleeps with a man but there the woman is wronged because she is helpless, she does not have money but male has money. Money protects him whereas lack of money is curse for the female of same participation. Women are compelled to adopt profession of prostitution. They are paid less than man although "when a man took a woman he came to live in her household activities" (Tong 47). Man exploits women in home and then they are treated as weak and passive and paid less than sufficient for survival. To survive in this society they are compelled to sleep with the male who give money. They have to do according to the will of men, it may be sexual, emotional, physical, psychological etc. Men use women whenever and where they want because men can buy women easily, as a capitalist can buy a work or who does not have money because men/capitalist are property owner. That is why the women are commodity for men, in patriarchal society, who are source of economy in the family. Sometimes, males do not care about the problem of family then women should struggle for the survival. Then they are compelled to sell their flesh, means they become prostitute. The economic situation of unemployed or underemployed women explains why they, like labours, sell themselves to others. Therefore, prostitute, like labour, is a class phenomenon:

There is bourgeois demand for prostitutes and as long as most women are paid no wages or inadequate wages economically dependent women will sell their bodies to men in order to support themselves and in some instances, their children. Thus, to fight capitalism is also to

fight prostitution - whatever from it takes, including marriage -because most women will not have access to meaningful work at a decent wage until the capitalist system that depends upon their exploitation is smashed. (Tong 65)

End of capitalistic system is also of patriarchy and therefore is end of prostitution.

Though prostitution seems freeing women from all bondages, it is not in reality. Prostitutes are also alienated in capitalistic society because they are treated as if they are commodity. As the wage labours are estranged from their work, themselves, human being and nature prostitutes (wives - prostitutes) are also alienated from all the aspects that laborers are alienated. Tong gives reason why prostitutes are alienated:

Selling oneself, whether as a wife or a prostitute, alienates one from one's work because that work being done for another, not for oneself.

This concepts is particularly applying in the case of prostitute, for what she is selling is what is closest to her; her body her sexuality. So under capitalism workers sexuality becomes a commodity. (104)

Both wives and prostitutes are alienated, essential human capacity is alienating. Both become dehumanized and their real existence and proper value as a person is turned and reduced into market value. How much they can sell themselves that much they can get benefit. Selling and buying becomes the surviving method of their lives. They get examined as if they were sellable commodities in the capitalist market to end this treatment, women as commodity, first of all women should get economic independency. If the economic basis is changed the women will get full freedom which will be an end of patriarchy also: "Patriarchy cannot be ended without fundamental economic change" (Bryson 258). Until and unless women get living

wages this dependency and exploitation remain as a social norm and rooted practice.

Therefore - mentioned theoretical modalities would be properly utilized in the following chapter to analyze the text. How and why the female characters are trying to inherit the property and power of Bill Cosey, and their rivalry with other women would be focused. In the same manner, the sole cause of female's struggle to acquire power of Cosey to subvert the capitalist establishment of society would be the main motto of the present researcher

III. Commodification of Love in Toni Morrison's *Love*

Patriarchal Society and Women

Morrison depicts the Black American Society of 1930s, 40s, 50s, 60s and even of 70s. She portrays the group of women characters who are all inclined and enchanted to a male - Bill Cosey. They have been always under Bill Cosey, whatever he says and orders. He marries eleven years old Heed; no one protests this. He decides the future of all characters, for example he decides May be his daughter-in-law, and they most follow it, and they follow. For all these, Cosey is powered by the patriarchy; he behaves as the supreme male because of the male dominated society; he is powerful because of his physical power and vision also.

The novel begins with the position of female, and their existence is only for male -as L muses, "The women's leg's are spread wide open, so I hum. Men grow irritable, but they know it's all for them. They relax" (1). So, L's muse upon women's position is the cause of patriarchy too. Though the females have now freedom to show their naked legs before males which they did not have before, but as before they have been considered to be made for male. They are mere supporters for male. Not only this, they are ready to accept it and following the patriarchy to try to be beautiful obedient and dutiful to male.

Using the power of patriarchy, Bill Cosey exploits all the women. Heed, Christine, May, Vida, L, Celestial all are mad for Cosey and his potency. He uses them and misuses them. All but celestial and Vida follow whatever Cosey says. Though Celestial is dominant over Cosey as she was his pleasure woman, he could have used for physical pleasure - she too is under Cosey in this sense. Vida never trapped Cosey's net of lover and materiality, but it is seen later, she too is enchanted by Cosey's character. Her husband Sandier was a long time friend to Cosey. He knew

him much in all the facts. While he talks ill of Cosey, the unintended Vida too supports him and clarifies his actions, "He paid us good money, Sandier, and taught us too. Things I never would have known about if I'd kept on living over a swamp in a stilt house. You know what my mother's hands looked like because of Bill Cosey none of us had to keep doing that kind of work" (19).

Vida is always positive for Cosey. He provided all the facilities and education; he made her able to work herself and life up her position that of her mother. In this way, she blindly supports and favors the action Cosey. She has been hegemonized. She is consented to be governed by Cosey because of his 'help' and payment. But she could not have noticed that he did all those for his benefit, not for her only.

On the other hand, women are aware of their potential and qualities. The same Vida is well aware about female qualities and their power, as she clarifies it with her husband Sandier and grandson Roman. She recalls men are good, but they need women for this, a good man is nothing but a good woman is everything:

A woman is an unimportant somebody and sometimes you win the triplecross: good food, good sex and good talk. Most men settle for any one, happy as a clam if they get two [. . .]. A good man is good thing, but there is nothing in the world. Better than a good woman. She can be your mother, your wife, your girlfriend, your sister, or somebody your work net to. Don't matter. You find one, stay there.

Your see a scary one, make tracks. (181-82)

Women are innocent and honest always. Vida defines women as the epitome of goodness, it seems, she is thinking of Cosey, and his success. Cosey has been successful because of flocks of women around him. Woman can be a mother, daughter, girlfriend or other who always serves for male, as Vida traces.

Though the American society has been given the equal position after the 1960s, the black community of that period was much orthodox and conservative. The males enjoyed absolute power over females; whatever they did could be justified. Bill Cosey, about mid-sixties marries a girl of eleven who is the friend of his granddaughter. It too was taken in such society as natural and normal. Heed too was happy with him - as she herself asserts -and took her position superior to others. Unknowingly, she is supporting the male dominated patriarchal society. Though, if she had not accepted that, it would not be any different, either she would be forced by him or thrown away as useless. Thus, she willingly approves her marriage with the grandfather of her close friend Christine. Cosey creates the situation so subtly that no female rejects his plans. Firstly, he picks the needy people and provides them with accommodation and acquaintance. In this sense, he stands like a capitalist who uses the proletariat's sense, he stands like a capitalist who uses the proletariat or labourers for his benefit. He exploits them and even commodifies them his success and prosperity. In the same line is Heed, who had to follow Cosey despite his being of mid sixties:

Marriage was a chance for me to get out, to learn how to sleep in a real bed, to have somebody ask you what you wanted to eat, then labor over the dish. All in a big hotel where clothes were ironed and folded or hung on hangers - not nails. Where you could see city women sway on a dance floor; hide behind the stage to watch musicians tune up and singers fix their underwear or take a final sip before going on to sing.

(148)

As like all laborers and women, Heed too has been hegemonized. She has been accepting the deeds of Cosey and following his orders. Unknowingly, she is prey

under Cosey's domination. Such situation makes humans, female in male dominated society, dominated, suppressed and oppressed. Males are overpowering females fed by the patriarchal system.

On the other hand, Christine finds the marriage of Heed and his grandfather is a betrayal to her and her position. She takes Heed taking her position and love of her grandfather. She was deprived of father who died when she was five. Thus, she saw her father in Bill Cosey. She and Heed both were happy with their position and situation, but when Cosey chose Heed to be his next bride, Christine felt cheated and abandoned. She was always lacking her and feeling the loss of her father Billy boy, Morrison narrates:

This is like the time she first learned how sudden and now profound loneliness could be. She was five when her a baseball cap, the following Monday, they carried him down the stairs on a metal stretcher. His eyes were half closed and he didn't answer when she called him. People kept coming and coming to comfort the parent, the widow; kept wishpering about how hard it was to lose a son, a husband, a friend. Nothing was said about the loss of a father. They simply patted her on the head and smiled. (198)

Therefore, Christine feels lonely, and loss of her father crumbles much. She had thought and even experienced the love and care of father in Bill Cosey. He reared her being a father and friend as well. Christine realizes that everyone tried to console either May or Cosey. May had lost her husband and they patted her much for her loss; Cosey had lost his young son, people consoled for his loss too. But, as a Christine realized, no one consoled her losing her father. They did not think of a daughter losing a father.

In such situation, as Christine was getting the care of fatherly love from Cosey and even by L, her intimate friend then came her happiness away. Christine, thus, becomes a diehard enemy of her best friend Heed. It is natural to a child who has lost her loving parent; it seeks to get fatherly figure around. She finds with Cosey, but when Heed is married to Cosey she finds betrayed by them all, and takes the marriage as her failure. Christine says:

My grandfather married her [Heed] when she was eleven. We were best friends. One day we built castles on the beach; next day he sat her in his lap. One day we were playing house under a quilt; next day she slept in his bed. One day we played jacks; the next she was fucking my grandfather" Christine surveyed her diamonds, waved her fingers like a dancer." One day this house was mine; next day she owned it. (154)

Christine clarifies Junior that the sole cause of the problem is Heed. She came and snatched everything from Christine. Heed came straight through Cosey's lap and reached his bed. Christine did not see the real cause of her position - Bill Cosey - but she only accuses Heed. Thus, patriarchy is seducing the women making themselves fighting one for another. It makes women think their fellow women the hurdle, obstacle and problem, not the male who are the real cause. It is ironical that the female are against themselves without thinking twice of their position and plight.

All the women are the mere puppet in the hands of Cosey. When he wants them to stay with them, they have to stay, if he says they have to stay. If he orders to marry they should, if not, they should not. Even his only son Billy Boy is mere puppet before his hands. He marries May as his father says she is okey. May was found by Billy Boy alone left on the beach. She learns several things of hotel and its running. For this, Cosey finds she is fit for Billy Boy. L narrates this incident interestingly.

Cosey was first surprised for his son's selection of bride, but he accepts this when he finds she is much impressed by the hotel and its attraction - he does not find any threat from her. Even L says she was just a slave in the hotel, in the hands of Cosey:

Mr. Cosey was alarmed at first, not being privy to his son's selection, but was made easy when the bride was not only impressed with the hotel but also showed signs of understanding what superior men require. If I was a servant in that place, May was its slave. Her whole life was making sure those Cosey men what they wanted. The father more than the son; the father more than her own daughter. (119)

May, was another ladder of Cosey's domination; she too supports the patriarchal capitalism of Cosey. She was not only impressed by the wealth of Cosey, but also from the behaviours of Cosey; she followed the male ideology blinded. Therefore, we can find May hegemonized by Cosey and his grace to her. In this way, she has been commodified too by the Coseys for their benefit.

The pitiable condition of women before the hands of Cosey can be seen in Christine's birthday party. She had to leave her house when Heed, best friend married her grandfather at twelve. She had to follow the order of Cosey despite her rejection. She returns after her graduation at school. Her grandfather organizes a party to celebrate her sixteenth birthday and her graduation. Naturally she and her mother May try to insult her Heed. Because of the grand party and her insult, Heed does not go to the room of May and Christine when they returned from a short outing with Cosey. Now also it is Christine who was ordered to be out, as Cosey orders and his order must be followed:

When she [Christine] and May returned, smoke was billowing from her bedroom window. Racing screaming into the house and up the

stairs, they found L smothering the blackened sheets with a twenty pound sack of sugar, caramelizing evil [. . .]. Again, it was Christine, not Heed, who had to leave. (157)

Though the room of Christine was burnt by Heed out of jealous that Cosey favoured May and Christian. She tried to burn the room but L could stop. At this also Heed was safe, Christine had to leave the house again. Heed was safe and Christine had to leave because Cosey wanted so although she had just returned completing her school level. She had to follow what the male - Cosey - ordered, not the just or right.

In this sense, patriarchal system dominates and controls women in either way. They are helpless and poor over the male power which is powered by patriarchy. The male dominated patriarchal system is similar to capitalist system which always dominates and suppresses the proletariat - the women. All the Cosey women are scapegoats in the hands of Cosey. He had so subtly plotted against them that they feel they are happy and free but they are not. In this sense, Cosey has hegemonized them - they are ready and happy to accept their situation, to be ruled by Cosey. If they do not follow - as with Vida as Christine - they would be ordered to out of Up Beach or must be surrendered against him.

Marginalization and Discrimination

It would not be overstated if we say the females in Toni Morrison's *Love* have been marginalized and discriminated. They have been always under male and mere followers of orders. Though there is only a male character Bill Cosey, he is influential character and idol for all the women's. All the women long for his favour; they appreciate him and want to near with him. Cosey uses them for his financial benefit. The women have been in lower position than the males, Cosey is only the central figure who is on the center even after his death. All the women long

for his wealth and property along with the power he practiced. In all the senses and means, women have been dominated by the social rules and ideologies which itself is male dominated made by themselves for their benefit.

The flooded female characters were always under Cosey's rules. He never acknowledged his mistakes and projected his misdoings as if they were committed by others, especially females. He had only a son, Billy Boy, who died young. Cosey always felt himself young and active, he was out to time. But he couldn't get any child but for this, he blamed his women. Heed couldn't give birth to any child. She was only eleven when she married, with Cosey. Because of his old age he could not give birth to another child. But Cosey saw only the fault of Heed, "Anyway, if he failed Heed never gave him a tadpole and like most men, he believed the fault was hers. He waited a few years into the marriage before going back to his favorite, but back to celestial he went" (123). Cosey did not accept his mistake and weakness rather he blames others. Such type of male dominated society always conceals the weakness of male and finds female always inferior weak and marginalized. Heed has been taken by Cosey on the inferior position; Cosey did not acknowledge his old age the real cause of Heed's lack of pregnancy.

Cosey has been enjoying the company of women ever. He used the women whoever he wanted; Head, Celestial, L, Vida and others. He is always seen enjoying with Celestial, his pleasure woman. But none of the women could revolt for it, could question Cosey, they just followed whatever Cosey said or did. After Billy Boy's death he enjoyed the company of Celestial much. L finds and notices this but she doesn't have courage and strength to defy it. She asserts:

When Billy Boy died, Mr. Cosey bought the barber chari the two of them used to take turns [. . .]. Then suddenly he removed back up,

ordered some fine silverware, and joined us in keeping the hotel the hot spot folks enjoyed [. . .]. Women trailed him everywhere and I kept my eyes open for who he might pick. The hooked C's on the silverware worried me because I thought he took casual women casually. But it doubled C's were meant to mean Celestial Cosey, he was losing his mind. (122-123).

Cosey used to give his name to some females so that he would be using them always. Even the unmarried one he gave his name like Celestial. Though he legally married Heed and gave the name Cosey, but he even gave his name Cosey to Ceslestial, his pleasure women. Though L and Vida were not given the name, Cosey made the satisfied with property, care and love.

While Cosey died, the women fought for his property and power. As there was quarrel and blaming among Cosey women, it was silenced by Cosey, but it was heated much after his death. The 'will' he had written did not satisfy and clarify the women. Though there were different versions, L's was taken as the real one the word "my sweet Cosey child" was ambiguous and each and every woman thought it to be theirs
L. narrates:

They focused on stickpins, cigars and the current value of old 78s - never asking the central question, who was "my sweet Cosey child"? Heed's claim was strong - especially since she called her husband Papa. Yet since, biologically speaking, Christine was the only "child" left, her claim of blood was equal to Heed's claim as widow. Or so she and May thought. But years of absence, no history of working at the hotel except for one summer as a minor, weakened Christine's position.
(102)

Bill Cosey did not take any of his women able to inherit his property. He did not clearly hint any women to inherit his position. He used all and wanted please everyone, that is why he left it with vague clause "my sweet Cosey child". As the clause, each woman claimed for this. This also shows the domination of women by Cosey, even after his death. Cosey's discrimination of this women left them always in the lack of identity. While he was alive he only used his benefit. If needed, only for his benefit, he married, as Heed. His not giving equal chance to all and acknowledging the wife made everyone claim to be his best. Every woman wanted to be liked by him, not only to get his love, but also to be powerful and be able to dominate other women. They quarreled upon his coffin because of their inferior position:

Then Bill Cosey died and the Cosey girls fought over his coffin. Once again L restored order, just as she always had. Two words hissed into their faces stopped them cold. Christine closed the switchblade; Heed picked up her ridiculous hat and moved to the other side of the grave. Standing there, one to the right, one to the left, of Bill Cosey's asked, their faces, as different as honey from soot, looked identical [. . .] After that nobody could doubt the best good times were as dead as he was [. . .]. L quilt that very day. She lifted a lily from the funeral spray and never set foot in the hotel again - not even to pack, collect her chefs hat or her white oxfords. (37)

Before Cosey' death, the females were under him and obeyed his orders. There was not any problem. They just tried to acquire. Cosey's grace. But his death brought the chaos in Cosey family. The women fought for their identity and position. As they were deprived of their real identity, they all wanted to acquire it. Their marginalized

and discriminated position was only the cause of Bill Cosey; his death gave them chance to muse about their position and identity. Death gave them to awareness of their identity where they had been dominated by patriarchy for many years.

Bill Cosey's life was that of everyone's envy. Each and every woman - and even men - longed to be in his position. Everyone ascinated toward him and wanted to get work in his hotel. Because of this, Cosey always uses the other individuals for his benefit and success. As all the females and other workers were fascinated to him, it was easy to dominate them. Even L is seen enchanted toward him when she saw him with his wife Julia, when she was five. From that time onward, she dreamt about him and his company:

It's noteworthy, I suppose, that the first time I saw Mr. Cosey, he was standing in the sea, holding Julia, his wife, in his arms. I was five; he was twenty-four and I'd never seen anything like that. Her eyes were closed, head bobbing; [. . .] she lifted on arm, touched his shoulder. He turned her to the chest and carried her ashore. I believed then it was the sunlight that brought the tears to my eyes - not the sight of all the tenderness coming out of the sea. Nine years later, when I heard he was looking for house help, I ran all the way to his door. (72)

Like L, all the females were dominated and exploited, though they themselves did not know. He used such types of surrender for his benefit and incentive. It seems that the females have been hegemonized; they have always consent to be under him dominated by him. When L first saw her Julia, his wife, was on his arm. L wanted to be in the position of Julia, though unknowingly. Her long to be in the hands of Cosey paved the way for her domination and exploitation.

Therefore, the women in Morrison's *Love* have been marginalized and

discriminated. They have been always under Cosey, his whole life he enjoyed the company of women. The women deliberately wanted to be his mistress and their "pleasure women". Thought they have been marginalized and discriminated, the women realized their position when he died. They wanted to get their real identity, so that they fought for their position, Cosey's wealth, property and power. In this process, they even commodify their love - not when Cosey is alive, but after his death. In this, the marginalized and discriminated position too paves the way for the seek of power and identity.

Jealousy and Rivalry

All the female characters have jealous with other females' characters; they think every woman as their rival. They, thus, hate each other and always ready to pull their legs. Heed, Christine, May Vida, L all have been trying to overcome others, and trying to be near with Cosey. All these activities of females revolve around Bill Cosey; all the female move around him but he does not move. He is a pivotal and everyone is revolving around him, controlled by him, and serving him. Thus, unknowingly to the females, he is creating rivalry and jealousy. It seems, he is using such weapon to weaken them, following the Principle of divide and rule. Cosey - created rivalry and jealousy deteriorates the females and their position and thinking. They, thus, take every other person as their enemy.

Heed and Christine were the best friends ever. They loved and understood each other properly. But when Cosey chose Heed as his next wife after Julia, they turn into diehard enemy. May and her daughter Christine had served Cosey whole their life, and they were rewarded as the new in - charge of the resort as Heed a little girl of eleven. Their hard labour was presented with the new bride of Cosey who is of his granddaughter's age and best friend. L captures the situation and narrates:

Mr. Cosey Sank low so it was left to May and me to keep things up and going. For the next seven years she put all her energy into hotel's business. Seven years of her [May's] hard work were rewarded with "I'm taking a wife. You know her. Christine's little friend." Rewarded by watching her father - in - law marry the twelve - year - old daughter's playmate and put that playmate ahead of everything, including herself, and her daughter, all she had worked for. Not only that, she was supposed to teach and train the playmate to take charge of us. (162)

When Billy Boy died, Cosey's only son, Cosey behaved himself as if retired, and May took the charge of hotel. She developed the business and survived it with their labour. But after seven years, Cosey chose to marry his granddaughter's playmate ahead of them all and May too, rewarding her labour. This made them jealous toward Heed, as well as forced themselves to take Heed as their rival.

The jealousy and rivalry of Heed and Christine developed after Cosye's death. It was the cause of the ambiguous bill "my sweet Cosey child" (102), and because of the jealousy. They tried to kill each other, and ended, by taking Papa's property. Christine escaped with jewels of Cosey, which Heed claimed to be hers. Later, Christine returned again to claim the accommodation:

The first fight, interrupted in 1971, signaled the will to claw each other. It began when Christine stole from Heed's desk the jewelry Papa had won in a card game - a paper bag of engagement rings he agreed to try to fence for a drummer with a police record. Rings Christine pretended she wanted to place in Pap's hands in his coffin. Four years later she pushed her way into Heed's house holding a shopping bag

with fingers loaded with that collection of other women's hopes;
demanding rights and the space to take care of May. (83)

May and Christine always wanted to get the upper position is Cosey Hotel and Resort. They, especially May, were near to it but Cosey's marriage to Heed hindered her. When Cosey died, we can see rivalry between the women's to get his position. When Christine knows she would not get the position, she runs away with the jewelry and money when again she needs the accommodation, and her mother May becomes sick, she again returns the hotel. By this, Heed becomes more jealous and fees her long-time enemy back.

Heed hires a girl named Junior for her personal help, and be protected from Christine. It is a weapon to protect herself from Christine, that is why Head says that she has hired her to write her memory. When Christine finds out the incident and new employee, she suspects Heed that she may take the property out of house or would try to betray Christine. Heeds hiring a helper and Christine's suspicion all are the result of their rivalry. They hate each other so much that they always see negative impact in each other's actions:

Heed had hired a girl. To help write her memories, Junior Viviane had said that morning breakfast. Christine sputtered her coffee at the thought of the word "write" connected with someone who had gone to school off and on for less than five years. Scooping grapefruit sections, Junior had grinned while pronouncing "memories" just the way illiterate Heed would have. "Of her family", said Junior what family, Christine wondered. That nest of beach rats who bathed in a barrel and slept n their cloths? Or is she claiming Cosey blood along with Cosey land? (103)

Christine suspects Heed's actions, and Heed hires Junior for her personal works and protection. Because of each other's hate, Junior has been employed. Christine always assumes negatively for Heed's behaviour. On the other hand, Heed also takes Christine as a greatest enemy and hires Junior for her protection.

Further, Junior finds herself in between the orders and habits of Christine and Heed. She finds both utterly different and opposite. One was prodigal and another was dominant, one was careful and other was careless. Junior examines both and behaves as per their habit and interests. She is only the character who is equally inclined to both Christine and Heed:

Christine didn't care about money, liked feeding her, and encouraged her to take the care. Heed worried about gasoline prices and the value of dated milk cartoons and day - old bread. Junior saw both Christine's generosity and Heed's stinginess as forms of dismissal. One was 'Take what your need and leave me alone'. The other was 'I'm in control and you are not'. Neither woman interested in her - except as she simplified or complicated their relationship with each other. (140)

Thus, they both have much different attitude don't care much about Junior. They are much inclined to themselves, Christine doesn't care about money, whereas Heed is worried about the gasoline price, and tries to control others. Though Junior is in between them, she cannot pacify the heated jealousy and hatred between them.

Heed and Christine were best friends until eleven. But when Bill Cosey married Heed as his next wife, the friendship ended. Christine narrated it to Junior that she was twelve when her grandpa married Heed. Christine feels that Heed had taken everything of her, grandfather, her position, love and even identity:

My grandfather married her when she was eleven. We were best

friends. One day we built castles on the beach; next day he sat her in his lap. One day we were playing house under a quilt; next day she slept in his bed. One day we played jacks; the next day she was fucking my grandfather [. . .]. One day this house was mine; next day she owned it. (154)

The marriage was prime factor which changed the entire situation. Their jealousy and rivalry grew much after marriage, they once or twice tried to pacify it and play together but could not. On the other hand, Christine's mother May fueled the separation much. May this way or that tried to strengthen the gulf," After me wedding they tried to play together occasionally, but with each one lying in wait for the other's insult, the efforts ended in quarrel. Then tears, May's hand gripping; words hissed lest Grandpa Cosey hear you mocking his bride" (155).

The efforts to pacify the rivalry did not bear fruit. Their rivalry changed into jealousy and even enmity. They, whole life, fought each other, and at last in the mysterious voice of L, we find that one is killed by other but no body knows who is such seed of rivalry has been sowed. Bill Cosey dominates and uses them for his benefit for many years. Though Cosey died, their enmity survived forever.

Rivalry and jealousy between and among the female characterpo place themselves near Cosey was the masterplan of Cosey. He could have succeeded in his plan, but this affected the female's whole life too. Heed and Christine, the former best playmate, changed into the diehard enemy just because of Cosey. He created such a condition. That even May hated her young daughter's best friend. For this, Cosey tried to divide and rule them forever. But they never understood his real motive. Thus, rivalry also paves the way for female's self-condmnation and suffering fueled by the patriarchal system and Cosey himself.

Commodification of Love

Commodification is a condition when anything is taken not for its use values but other values like exchange value or sign-exchange value. Everything has its utility. But anything used for its exchange value - thing compared to money, or converted to money -it has been commodified. Further, if anything is used for social status or to impress others sign - exchange value - it is the condition of commodification. If love is not used in its natural sense, love as purity, for care and affection but for social status or to acquire wealth or property, it has been commodified. The female's of Morrison's *Love* use love not in natural sense - its use value - but for social status as well as to inherit property. So female characters have been commodifying their love.

The female characters' commodification of love in the novel is not of easy and simple, they do it for their longing of freedom and practicing power. The females had been always prayer of Bill Cosey's power, wealth and personality. They always wanted Cosey's favour. When Cosey died, they tried to prove their love and argued to inherit the property. Thus they used love as the means to acquire Cosey's position.

It seems that commodification of love has negative effect and they have done it for acquiring property. But, in fact they have done it for getting the power of patriarchy - of Cosey. Cosey's property was only the mean, their end was his position - the impression, personality, power and enchanting power he had.

All the women wanted to remain with Cosey while he was alive; they tried to prove faithful after his death. Heed, Christine, Vida, L, Celestine and even May tried to be Cosey's next heir and the sole hierer of Cosey property and position. As the will of Cosey was ambigious and multi-layered, they quarreled all their lives:

William Cosey, onetime owner of many houses, a hotel resort, two

boats, and a bankful of gossiped about, legendry, cash, always fascinated people, but he had driven the country to fever when they learned he had left no will. Just doodles on a 1958 menu outlining his whiskey - driven desires. Which turned on to be (1) Julia II to Dr. Ralph, (2) Montenegro Coronas to Chief Sik, (3) the hotel of Billy Boy's wife, (4) the Monarch Street house and "whatever nickels are left" to "my sweet Cosey child", (5) his 55 convertible to L, (6) his stickpins to Meal Dady, and on down to his record collection to Dumb Tommy," the best blues guitar player on God's earth". (101)

Cosey's will left the living characters with much difficulty. He made his will such subtlety that they quarreled for his property and position. The word "to my sweet Cosey child" became fit for everyone, and they fought for it. Though he had provisioned May and others, they claimed for the UD Beach mansions.

To show themselves near and dear to Bill Cosey, each woman mourned greatly at his death. Christine finds the tears of Heed artificial and a way to acquire sympathy from others. They seem to be commodifying their love - converting their love for Cosey by weeping bitterly for social sympathy - so that they would be thought really dear to Cosey. Christine notices the 'crocodile tear' of Heed:

Temporarily, anyway, because later, at the grave site, seeing Heed's false tears, her exaggerated shuddering shoulders; watching townfolk treat her as the sole mourner and the two real Cosey women as unwelcome visitors; angry that her attempt to place the diamonds on Cosey's fingers had been thwarted - Christine exploded. Reaching into her pocket, she leapt toward Heed with a raised arm which L, having suddenly come to life, bent behind her back. (115)

So, each and every character commodifies its love to gain the favour of Coseg, though after his death. They mourn his death and try to include themselves very near. Heed sobs bitterly so that others may think she is the real mourner. Christine finds that Heed falls and attacks her which L mediates with difficulty.

Heed's assessment of other Cosey women shows their effort to commodify their love. But they don't seem successful as Heed and Christine are. Heed finds all the other characters are treacherous and cheaters. She somehow finds Vida is honest, but not because of herself but because of her husband Sanlder. In this way, each woman commodifies their love judging others love worthless. They do it to inherit and enjoy the position and power of Cosey. It is interesting to see how Heed contemplates the position of other women, and their relations to Papa:

Only Papa knew better, had picked her out of all he could have chosen, knowing she had no schooling, no abilities, no proper raising, he chose her anyway while everybody else thought she could be run over [. . .]. May in the ground, Christine penniless in the kitchen, L haunting Up Beach. Where they belonged, she had fought them all, won and was still winning. Her bank account was fatter than ever. Only Vida had done fairly well with her life and that was because of Sandier. (81)

Thus, Heed contemplates other women's position and finds her status superior to others. They have been always the hurdles for her, but as she finds, they have been back from where they have come. She is in suitable condition, which she acknowledges, is the cause of Cosey-her love to Cosey.

The women's longing for Cozey's wealth and power seems optimum at his death. As Vida had noticed, some of them even had yearned for his death. And just after his death, they join themselves with him. No one knows the real cause of Cosey's

death. Doctors say it was heart attack but Vida is not sure it is so, even L's narration is suspected by Vida. She narrates his death:

[T]he doctor said: heart attack, or What L said: heartache. Or even what May said: school busing. Certainly not what his enemies said: syphilis rampant. Sandier said eighty-one years was enough; Bill Cosey was simply tired. But Vida had sent the water cloud before he drank it and his reach not to his chest, where the heart exploded, but to his stomach. Yet those who might have wanted him dead - Christine, a husband or two, and a few white business men were nowhere near. Just her, L and one waiter. (40-41)

Vida suspects the death of Cosey as natural. She notices the water Cosey drank filled with unknown cloud. She suspects that someone might have poisoned him. This also shows the female's interest for Cosey's position and power which he always practiced. Cosey's power was the main concern of the Cosey women. It might be possible that anyone of them had done it to possess Cosey's position. The women, after Cosey's death, commodify their love for his position and power. Each and every woman tries to suppress and inherit Cosey's power and potentiality.

When Heed married Bill Cosey, she was only eleven and Cosey was at his seventies. Heed thought everything was proper of her age, she was satisfied with popcorn and other dolls. Though Cosey treated her well, there was much differences in their understanding. After the twenty-five years of Cosey's death, Heed explains Cosey that he did everything proper to her. She explains Christine that Cosey loves her and she loves too; when Christine asks:

Well? Was he good to you, Head? I mean really good?

At first. For a few years he was good to me. Mind you, at eleven I

though a box of candied popcorn was good treatment. He scrubbed my feet till the soles was like butter.

Damn

So when things got bad I relied on May and you to explain it. And when that didn't work I blamed everything on when he started losing money. I never blamed him.

I always did. (215)

By this, Heed wants to prove that Cosey loved her properly, and she is faithful to him. She did this to show her love towards him and her right to own the property. She makes her a love a weapon to get the power and property of Cosey. Though Christine suspects and interrogates the love of Heed, she also tried to be proved faithful to hi. Thus, they use their love for getting Cosey's power and property. The patriarchal power of Cosey always dominates the female; suppressed by such power, they always projected themselves as Cosey - a patriarchal power which dominates them. Because of this, indirectly or directly, they wanted to be Cosey and his power and dominating capacity.

The female's commodification of their love, in this way, is not their desire but they have been forced to do that. They have to commodify their love to possess his property and power. As all of them have been dominated and suppressed, all of them try to acquire his position equally, for this they take the help of love, they commodify it and take it as surest weapon.

Generally commodification is taken negatively. Morrison's *Love* changes the general prediction. Commondificaiotn of love here is a necessity and forced. Because of the women's life-long oppression, they always wanted to be free. Cosey practiced power because of his property and position which the females were properly aware.

Thus, they wanted to acquire his position and property. To acquire this they use their love, thus, as love is used for social status, it is commodified but the commodification here brings the positive effect. Though the real result we don't know the purpose of commodification is good, opposite to all the capitalist and patriarchal societies. On the other hand, the females have not been comodified by males or patriarchy but by themselves, thus it is sure to bring positive motive.

IV. Conclusion

Although commodification is always attributed negatively, Toni Morrison's female characters in *Love* commodify their love to subvert the patriarchal social system. Heed, Christine, May, L, Vida, Celestial etc. use their love as a weapon - thus commodification - to acquire the property and position of Bill Cosey. Heed commodifies her love toward Cosey to get his grace though she is his wife. Her marriage at eleven with a seventy years old man is odd but she defends it to prove herself near to Cosey. In this, Heed finds other women also plotting against Cosey's property and herself, they commodify their love, though she too is doing the same. In this way, the females always commodify their love - when Cosey is alive, to be near and dear to him, when he dies, to get his position, power and property.

In the process of being near to Cosey, each and every woman rival for Cosey's favor - they commodify their love to acquire his position. Heed and Christine do the most in this case. Junior, who has been employed by Heed for her protection and service - though she calls Junior is for writing her family's past and her memories - finds both Heed and Christine of opposite instincts. Heed and Christine's rivalry is both problematic and beneficial to Junior. It is easy for her as Christine is careless and gives freedom, but problematic when both of them want to possess and dominate her. The jealousy and rivalry between Heed and Christine began when Bill Cosey married Heed, but reached its climax after Cosey's death. On the other hand, by being the wife of Cosey, Heed snatched the position and labour of May and Christine, as they believe, thus the intimate relationship changed into rivalry and jealousy. Similarly, all the women are jealous of others and rival to be near with Cosey and get his favor while he was alive, and to get his position when he was dead.

Cosey is famous, attractive and even dominant in his locality. His personality

fascinated all. They, thus, wanted his favor and nearness - not only females, but males too - and Cosey used them all for his benefit. Because of Cosey's marginalization, discrimination and domination, the females lack their identity. He married to those he wanted, and used everybody around him like Julia, Heed, Celestial, May, Vida, L, etc. Though his actions of marginalization were both accepted and acknowledged by them. Thus, they wanted to inherit his position anyhow after his death.

Cosey's discrimination can be seen in his will, the word "my sweet Cosey child" (100) could symbolize many, Heed, Christine and even May. It is ironical that Cosey marginalized and dominated women even after his death. All the females have been dominated by Cosey. They have been hegemonized - consented to be governed by him. He never let themselves to think about themselves, but only of Cosey himself, which they preferred, and rivaled with other females. The women are mere puppet in the hands of Cosey, whenever he wanted he married, like Heed, whenever he wanted he ordered to leave, like Christine. Though some women like Vida and Celestial seemed bold but they could not enough to break the spell of Cosey.

Therefore, in such situation, the females are forced to do something to break the spell of Cosey - to subvert the capitalist patriarchal establishment of the society. When they were forced to do anything to get Cosey's power, they took the surest means of love - they commodity love to disillusion themselves from Cosey's world. In this way, *Love* represents the commodification of female love, they do it for acquiring their position and identity. Commodification is not always negative and serves capitalism or patriarchy, it can also be used to serve the dominated position of women in patriarchal society, and to subvert the domination over them, which we can find in Toni Morrison's *Love*.

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