

I. Introduction

Morrison as a Storyteller

Toni Morrison is the first Afro-American writer who received the Nobel Prize in 1993 for literature. She was born Chloe Anthony Wofford in Lorain, Ohio-a small mid-western steel-mill town, on 18 February 1931 and was later known as Toni Morrison. She grew up with the great judgment of traditional black family. The Ohio River has always been significant for its outstanding epitome of freedom seekers. As Ohio River her works have a appeal to the African-American people to rise against inequality, exploitation and dehumanization. In an interview with Claudia Tate, Morrison values her birthplace:

Ohio is an interesting and complex state. It has both a southern and a northern disposition. The Ohio River has historically represented freedom. Ohio is a curious juxtaposition of what was ideal in this country and what was base.

The Africans were boarded on the south side of America where white's physical torture inspired African more purified oral tradition and integrity. As the other African people she was influenced by her skilled musician father, and her mother who was magic story-writer. There is a perfect combination of fantasy and reality, her experience of life and the influences of her mother's stories. Her works depict musicality, oral tradition and myths, which have generally consisted supernatural elements.

After the failure of her marital life she started literary career. In 1958, she married Harold Morrison, an architect and begot two children by him. It lasted no longer, within the two years she divorced in 1960. Morrison graduated from Howard University. She received Master Degree in English from Cornell University. *Song of*

Solomon won the 1978 National Book Critics Circle Award for fiction and Nobel Prize in 1993 for *Beloved*.

As other African-American woman writers she has presented social, economical, geographical and historical aspects of the immigrants settled in United States and historicized African-American literature in the new shape of identify. She has recreated, recollected and reevaluated the history that never heard and written before. She has keen insight that examines and forms African-American experience. Her concerns are laid on the different aspects of black literature, especially gender and racial issues are presented at her best. The woman has felt insecurity anywhere and anytime. She has sensed outsider even in her own community. She has portrayed so many mysterious characters in her novel. Her use of supernatural element in the fiction has dual connotation, one is psychological exploration of the character, as well as superstition inherited from the ancestry in the black community in other hand.

Morrison's work is distinguished by reformulations of self, identify and history and by her radical use of language. Multiple selves are the crisis or being in two. That's why summation of two cultures equates zero. Duality in identity produces existence in nowhere. According to Barbara Christian Morrison's works "are fantastic earthly realism which are deeply rooted in history and mythology, resonate with mixtures of pleasure and pain wonder and horror" (59).

Her works are grounded in African American realities and concerns; particularity "myth ideology and gender' and 'race consciousness'. In 'The voices of Toni Morrison, Rigney argues that although "Morrison herself romanticizes the African past at times and employs the myth of African great mother as an ideal redemption her ethical position in regard to lost Africa is always one of the ironic qualification" (61).

Morrison's fictional literacy discourse espouses a political-ethnic perspective that brings memories of a historical struggle among communities and the exigencies of new cultural politics into a fruitfully creative relationship. Morrison's use of popular communicative forms—visual, oral, musical and more—is certainly the uncovering of the cultural objectives. She poses the question of the history of racial violence to show that racial conflict still exists. The characters' distribution itself focuses on the diversity and historical form, which evokes past, present and future. Even in the post-civil war there is still discrimination in practices. As a subaltern woman writer, the context traces the history to the African culture. To give the past a different reading, to present the Black American Experience not simply as it has been measured by dominant norms but as it has emerged in terms of a multi-leveled and differential struggle over meaning and subjectivity since slavery, are inventions of tradition and of dominant language tropes. Positioning herself in the tradition of African American writing, Morrison states herself as “a writer who is black and a woman” writing fiction is “very different” in that more than the authors of slave narratives did in the past.

Southern America is the proper setting of Black writers, a place of hunting, a psychic landscape and ancestral home of the homeless Black. Morrison's setting of the south as nostalgia for the past as well as future in improved condition. Economic disparity was an inaccessible gulf between white and Black on one hand and the dominant culture was imposed on them forcefully on the other hand. The fractured identity and displacement hunted the dwellers in the south simultaneously.

The Bluest Eye, *Sula*, *Song of Solomon* and *Tar Baby*, reveal a unity and a consistency in her vision of human condition. One particular preoccupation is that with the effect of the community on the individual's achievement and retention of a

integrated acceptable self. In treating this subject she draws recurrently on myth and legend for story pattern and characters, returning reputedly to the theory of quest as a motivating and organizing device. She protested against exploitation marginalization, confronting a faceless dominant culture. The changing attitude is quite positive and progressive in language in behavior to some extent colored or negro is called Afro-American. The adjective or naming process itself has significant role in the society. They are more or less privileged in the society.

African American texts call for close examination of the status of slaves and subsequent generations of free Blacks, how they fit into American society, and their quest for and deprivation of the benefits of Americanism. So does one assimilate or resist? But the Melting Pot Theory is not inclusive of Blacks since the process of assimilation could not work its magic on black skin.

It is clear that Toni Morrison, winner of Nobel Prize in literature, is a natural born storyteller. She has been singing a story line through subtle threads that surprise and delight a reader when the final connections are made. She connects her characters and events in their lives, which captivate the reader and hold his attention through the seeming myriad of incredible things, witchcraft, ghost, living dead (Macon Dead I and Circe) and baby born with out navel. Her story is that of middle-class family which advances upwardly mobile “white culture” and is laced with the predominant theme that white man is evil. As a deprived black African-American writer she has quest for woman’s position and circumstances of people whether middle-class or under-class.

Major Themes in Morrison's Friction

No doubt, whatever literary works she has written either about African American or about role of women in the society. Both can be found in her works. The

racist is metaphor and gender is burning issue in her fiction. In the previous subchapter we have discussed about the molded mind of black people under the solidarity, isolation and oppressed situation. Theme of her novel is freedom, and each character can only obtain their freedom by two paths. Those who pursue it through wealth are darkened with cruel heart while those who seek it through family and community is rewarded with joy and success.

Throughout her writing, African American women are exposed with double minority or marginalized status. Even in prominent black family the role of women; as only child bearing and caring machines. Being a graduate from the university, Magdelene has more complications and problems. Neither she can follow the life style and pattern the commoners, nor she can adopt the high class people.

Ruth, a devoted wife in her early age bore two children and is deserted by her husband, only because he didn't like her relation or attachment with her father. As in the Myth Ryna was forlorn by her husband Solomon and flew off the field away to the origin or Africa. Their respective partners or husbands neglect the four bold characters in this fiction. Hagar is killed in love, because of disparity. Ryna still yells in the ditch of Solomon's leap. Ruth's life is worse than the death, the only hope, Milkman also leaves and cross-questions about relation to her father. He blames that she has had incestuous relation with Dr. Foster, the prominent black in the city.

The women in the Black families have double segregation. They live as “other” among their own people. Pilate searches her people. Finally she has found them but her having to navel and figure made her exile from the own race and people. Her confidence, determination and experience and knowledge from her travel through the difference geographical places taught and made her complete self and

independent. For Rigney, “Morrison is clearly a post-modern writer who challenges traditional western view of wholeness and identity.” (34)

Morrison talks about family structure of black people being splited. The value of extended family is overlapped by nuclear family in many ways is the crucial characteristics of modernity. She recognizes that community norms are often in conflict with individual desires and do not always work in black women's interest her argument is different from other white woman writers and that open up new literacy and critical option for women. Barbara Rigney asserts individual identity in the society:

In Morrison fictions, identify is always provisional; there can be no isolated ego striving to define itself as separate form community might be individual characters are inevitable formed b y social constructions of both race and gender, and they are inseparable from those origins.
(17)

II. African American Literary History

Language, literature, and culture are the measures and identify marker of a particular society and people. The African American culture and literature is as old as the American herself. Before discovery of America, African adventures had reached there on the Atlantic coast. Whether they were compelled to live forcefully or voluntarily, they started to live. They later thought themselves, helpless, alien, and torn between past and present.

While tracing the history of African-American literature from its social psychological and folk roots to its contemporary branches, we must go beyond the written form of literature. Mythos and music have shaped the form of African

American literature. African American people are known as the great storyteller. They have poetic language, with eloquence and fluidity.

This thesis is comprehensive social and cultural interpretive history of African American literature. Mainly it focuses the thematic stylistic, structural characteristics of the African-American history, beginning from early seventeenth century to date. The total isolated culture is impossible in the modern world. Black American race consciousness has evolved ethnicity than the different cultures. The crucial point of the study is “who am I?”, “what makes me different from the rest?” and “what is my origin?”

The African American literature also has developed its form from its beginning. Continuously it has been changing its content to express their agitation. Throughout America and Europe blacks are oppressed, but mainly in low land America. My primary concern is to find out the trace of African American literary history. When they were enslaved, what they thought. What are the changes they feel before and after of freedom. They are not habituated of free competition because they were oppressed and deprived of life.

There are no adequate written forms of literature in the past nor whites consider them as standard form of literature. United states historians have considered African American history accessible and important. But it has poverty of understanding. The group of African-American writers is regarded as subaltern who have not been in the mainstream of American society and politics. Naturally if the particular member of the society writes something that pertains to his own interest, benefit and for his own improvements. The form of oral culture or content itself is variable from place to place and person to person. Afro American oral cultural was distinctive not only in content, but in structure and sound as well. Available sources

today have not precision. The oral form does not have unanimity and has gradual changes in their form and content. Mostly oral literature transferred anonymously. Nobody pays homage and gives credit. The content and form themselves are autonomous. Levine argues in this way:

"The identity of their creators and their point of origin or lost in the obscurity of the past. The geographical distribution is usually unclear. They were collected belatedly, frequently by men and women who had only rudimentary knowledge of the culture from which they spring and little scruple about altering or suppressing them (XII).

Camera Laye says in interview that there literature is product of indigenous and depicts own cultural identity and interest. Society and literature are complimentary and dependent. Each has influence over other cultural novel present the picture society as he says:

In showing the beauty of this culture my novel testifies to its greatness. People who had not been aware that Africa had its own culture were able to grasp the significance of our past and our civilization. I believe that this understanding is the most meaningful contribution of African literature. (22)

Emergence of Black literary History

The phrase Afro-American literature refers to any literary genre written by an American of African ancestry that illuminates the experience of black American a formal, imaginatively distinctive manner; thematically structurally and stylistically. African American literature falls into two parts because of two forms, not because there are two cultures, that one part is oral and another in written form. The oral form of literature came to the contact with European or white literature and reciprocal

influence developed in both sides. The dominant culture and language have more words because of cultural imperialism. Trans-cultural influences are therefore a significant, though ambiguous and ambivalent, force in the development of Afro-American literature.

In the seventeenth, eighteenth and nineteenth centuries Africans were brought to America as slaves for cotton plantation, railway construction, mine works and as domestic slaves. The people of Africa created a myriad of language, religions, and customs, social, political and economic institutions, which differentiated them and gave them separate identities. Though they were brought from the different locations they shared something common was homelessness. The sense of detachment, alienation, and unbearable exploitation arouse expression of the pain and agony. That sought the way out as a form of song Blues-especially known as the pain and pleasure of black people, when they had hard times.

The weapon white used to enslave the black, disintegrating language institutions, bringing them from different language localities. In contrary to this black started their own language type. Now that is well known as Black English vernacular developed form of slave's language. Culture is more than the sum total of institutions and language.

Many slaves came from West African cultures. They had common fundamental outlook toward the past, present and future and common means of cultural expression, which might have constituted the basis of a sense of common identity and world-view. The culture is deep rooted in their life almost inexorable. Even after the Declaration of independence the blacks were not freed and they had to live as animal or as just the materials and means of manual power to cultivate and construct whether it was industrial or agriculture.

In both World Wars the black fought for America though their sacrifice counted worthless. If black people died for nation why only one group is still privileged. Because of their complexion, the white society treated blacks other. In colonization not only in America but also in Africa the blacks were dominated. African Americans realized their contribution, valued their self and compared themselves with context.

The literature shapes the minds of people as well as political and social norms. Harriet Beecher Stowe, Martin Luther King Jr. and other black writers had made their effort to explicit condition of the black American and tried to reform it. In the Afro American periodicals, Anglo-African Magazine, the oppressed disconsolate Afro American people expressed their need to speak for themselves "no outside tongue, however gifted with eloquence can tell their story: no outside eye however penetrating, can see their wants" (Bullock 1).

The scholar and political leader raised their voice against the tyranny of the inhuman white. The proclamation of the Civil war (1861-65) brought change in the American society; second half of the nineteenth and first half of twentieth century can be regarded as the tension of reality and legal announcement of equality and emancipations. Internal chaos of African countries made the slave trade possible.

Contrary to a misconception that still prevails, the Africans were familiar with literature and art for many years before their contact with western world. The rich and colourful history art and folklore of West Africa, the ancestral home of most afro Americans, are presented in the Afro American literature. Internal chaos of African countries made the slave trade possible.

To understand fully the aspect of Afro American life, we must realize that the black American is not without a cultural past, though he was many generations

removed from it before his achievements in American literature and art. The present is the outcome of the past that Africans had not come to United States culturally empty-handed. Africans who eventually became slaves in the United States once lived in a society where university life was fairly common and scholars spent their respectful life.

During the period in West African history from the early part of the fourteenth century to the time of the Moorish invasion in 1591 AD the city of Timbuktu, with the university of Sankore in the Songhay Empire, was the intellectual centre of Africa. Black scholars were enjoying a renaissance that was known and respected throughout most of Africa and in parts of Europe. The scholars of Africa were more intellectual than of the Arabians. Moroccan invaders imprisoned and destroyed the power of knowledge in Sankore. Africa witnessed total intellectual destruction dumb and deaf by the two invaders. Only ruin was the order of the day. Europeans and American assumed that there was nothing of value and order in Africa. Thus European called it dark outside and inside.

African first came to the new world as explorers. They participated in the exploratory expeditions and discovered pacific and Cortes. They prepared for the settlement of South-West America; Africans also accompanied French Jesuit missionaries on their early travels through North America. When slaves were brought to America they were abducted from all part of Africa. They had snatched all they possessed and knew and force to live in a land of dark irony that, while promising life, liberty, and pursuit of happiness, provided them with only misery. In a situation such as the one is which the slaves found themselves many people would rely on their religion to help them survive. But would slaves be able to find spiritual comfort

within the parameters of a religion that had been passed on to them from the slaveholders?

White culture would rather keep the African American culture at a distance and shape it into what the white culture believes it should be rather than accept the enrichment offered by the African American culture. This may be because of the white cultures fear of anything and anyone obviously different in acceptance.

However, it is not enough for the dominant culture to separate it self from the African American culture. It has to shape and mould that culture into the stereotype projected upon the minority culture. African American culture is shaped by the dominant culture, among other things, through the white cultures use of fear within the minority groups, the bestowing or withholding of innovations and wealth and controlling the mobility of the African American.

My attempt is here to illustrate social psychological and social cultural interpretive history of the African-American literature, especially novel. It seeks theme, style structure, and characteristics of black literature in America. Regarding the texts of black literary cannot in their historical, cultural and literary contexts, seem to be distinct tradition and vitality derived basically form the sediment indigenous roots of the black American folklore and literary genres of the western world. Examining the formal texts as rewriting of the survival strategies, especially the use of the vernacular, music and religion by which black Americans an ethnic group came to consciousness of themselves and celebrated their quest for personal and social freedom, literary and wholeness.

Still in America there is cultural and social boundary beyond which black American can't proceed. As the inferior race a black could not participate in the culture and white man's job. That's why he had to use other resources, whether

African, sub culture or hermetic. And it was boundary and no man's land that provided the logic and beauty of their music.

Marginal people of American culture and society explore the literary possibilities of their residual oral Afro-American folk form and western literary tradition (their dual African and western cultural heritages) for appropriate structures and language to construct their vision of human condition as filtered through the prism of their particular time, place and ethnic group. Social and cultural boundaries are therefore as important as social and cultural change in shaping the form and content of the Afro American novel.

Misconception and misunderstanding about the merits of individual African American novelist, the critics and readers have not paid much attention to the Afro American narrative. Afro American literature is not the mere branch of European literature, but also development of Afro-American oral tradition. Its historical and cultural roots produce consciousness and aesthetic choices of the artists.

Every black American novelist works within and against a narrative tradition; oral and literary, that each inherits as part of one's cultural legacy and in which each participates, however marginally, in the elusive quest for authority, autonomy and originality. The contribution and significance of each novelist, in the other words, are influenced by his or her relationship to the past and present novelists as well as by the relationship of his or her narrative to others in tradition, both in the narrow literary sense of T.S. Eliot and in the broader cultural sense as Richard Wright states in "blueprint for Negro writing".

Gustavus Vassa was one of the antislavery movements, an African from Nigeria once enslaved, later he became successful to purchase his freedom. In the last decades of eighteenth century pamphlets was popular in United States. His own

experience and biography have a great contribution in African American narrative. His autobiography "*The Interesting Narrative of the Life of Gustavas Vassa*" was published in five editions.

The free Africans in the North, and those who had escaped from slavery in the south, made their mark upon this time and awakened the conscience of the nation. Their lack of formal educational attainment gave their narratives strong and rough-hewn truth, more arresting than scholarship. His autobiography, *The Interesting Narrative of the Life of Gustavas Vassa* had got success in awaking the people.

Jupiter Hammon, a slave in Queens Village; Long Island published "*An Evening Thought Salvation by Christ with Penitential Cries*", probably the first poem published by an Afro American. Alike Hammon Wesley-Whitefield wrote religious theme. She was the writer of unusual talent, though born in Africa. She acquired in short time, literacy culture and religion of her New English Masters. Her writings reflect much about age and religion and a little about race.

Prince Hall, son of an Englishman and a free African woman, petitioned the protesting the kidnapping of free Negroes. It was the first constitutional struggle for freedom. In 1788 they had proclaimed the inherent rights of all mankind to life, liberty and the pursuit of happiness. Emancipation brought neither freedom nor relief from the stigma of color. They were still included with slaves, indentured servants, and Indians in the slave codes.

In the last quarter of eighteenth and early decades of nineteenth century they changed their subject matter to the slave narrative. Slavery for them was not matter of destiny. All people are born equal but selfish inhumanities enslaved African and were bounded to work in risk and ill nutrition. Journalism and literature woke up the spirit of African American people. They gave up the idea of fate responsible for miseries.

Frederick Douglass, and George Moses Horton were for most negroes in antislavery movement. They fought for civil Right. Charlse W. Chesnutt an Ohioan by birth, Studied the traditions and superstition of the people that he made his materials into the ingredient of his best short stories. He was expert in short narrative fiction of afro American cultural content. In 1928 he was awarded the “Spingarn Medal” for his “pioneer work as a literary artist, depicting the life and struggle of Americans of Negro descent”.

Harlem Renaissance

The black writer was still an oddity and stepchild in the eyes of most critics. This attitude continued in a lessening degree throughout one of the richest and most productive periods in Afro-American writing in the United States; the period called 'the Negro Renaissance'. The community of Harlem was the centre and spiritual god father and midwife for this Renaissance. The cultural emancipation of the Afro-American that began before the First World War was not in full force. The black writer discovered new voice within him and liked the sound of it.

Short story collections like Jean Toomer's '*Cane*' (1923) and Langstan Hughes' '*The Ways of White Folks* (1934) were unreal to the white readers because they were contrary to the stereotypes. He embraced African American jazz rhythms and one of the first black writers to make a profitable career out of his writing. Hughes incorporated blues, spirituals, colloquial speech and folkways in his poem. He has published many literary genres but was successful in poetry. Even his drama “Mullato” ran successfully many weeks in the city. He also wrote effective journalism, creating the character Jesse B. Semple ('Simple') to express social commentary.

The Negro speaks of Rivers (1921-25) has explicated the inheritance of black culture and attachment:

I've known rivers

I've known rivers ancient as the world and older than the

flow of human blood in

human veins.

My soul has grown deep like the rivers.

Mules and Men (1935) is the most engaging, genuine, and skillfully written book in the field of folklore (Kathryn 76). Zora Neale Hurston has skill of Twain to depict colorful colloquial language and comic-or-tragic-stories from the African American oral tradition. Her novel vividly evokes the lives of African Americans working the land in the rural south. She inspired and influenced such contemporary writers as Alice walker and Toni Morrison.

Early in the Harlem literary renaissance period, the black ghetto became attraction for a varied assortment of white celebrities and just plain thrill-seeking white people lost from their moorings. The black people from their different degrees of intellectual depth they rebelled. Some were too rich to work, not educated enough to teach, not holy enough to preach. The professional exotics were generally college educated Negroes who had become estranged form their families and the environment of their upbringing.

At the end of "Negro/Harlem Renaissance" Richard Wright emerged with great talent and continued with its full caliber. During this period Ralph Elusion and other published through fictions. Richard Wright's *Native Son* (1940), controversial character Bigger Thomas, educated black youth mistakenly kills his white employees

daughter and to conceal crime he kills his own beloved fearing she will betray him. Portrayal of black murderer he faced a lot of criticism from the black society.

Social critics and reformers like Richard Wrights and Martin Lather king Jr. Opened up multi dimensional potentialities. The black writer must realize that this people are now entering the last phase of transitional period between slavery and freedom. It is the time for the black to draw upon the universal values in his people's experience.

Music in Black Literature

The Africans are naturally born bard. They even accentuate day-to-day language keeping beat in heart and rhythm in blood circulation. No doubt music is in their blood. Entrapped slaves who deserted in the immense spread cotton and cornfield, only the song could relieve their painful heart and agony Rudimentary literary phase of black literature developed from oral tradition, song of affliction and longing for home to Africa. The early literary works contained hope for physical freedom rather spiritual and their own position in America. They go singing to their daily labours. The maid sings about the house, and laborer sings in the field.

Lawrence W. Levine in his book "*Black Culture and Block Consciousness*" argues about content and style in their song:

In their songs, as in their tales, aphorisms, proverbs, anecdotes, and jokes, Afro-American slaves, following the practices of the African culture they had been force to level behind them, assigned a central role to the spoken arts, encouraged and rewarded verbal improvisation, maintained the participatory nature of their expressive culture, and utilized the spoken arts to voice criticism as well as to uphold traditional values and group cohesion. (37)

In their song they recounted gossip, disapproval to the white society and they commented on scant hospitality of their host. They used some nonsense words to create ambiguity to their master and mistress in a very satirical way. Frequently used incomprehensible words had harmonized their song.

Their songs consist some onomatopoeia and some reduced words. Omission of post vocalic 'n' sound instead of ' ', humming and other words like 'Ding-Ding' 'Aye' 'Yoe' ummmmm and so on are the musical qualifiers. In *Son of Solomon* children play games singing song using some nonsense lines which Milkman listens attentively; “Come booba yalle, Come booba tambee”, “Come konka yalle, come konka tambee”(303). To create fluidity, musicality and ambiguity they use nonsense words too. In the beginning of the black literary consciousness they thought they were destined to be slave. So they prayed for other prosperous lives. They adopted their master's and mistress' language and religion, and thought themselves sinners by birth.

There were songs of in-group and out group satire, song of nostalgia, nonsense songs, children's songs of play and work and love. They played games of verbal assault. Though they hadn't used any written form of language but they exploited language in a very expressive and impressive way. Their songs were accompanied with the distinctive dance, flinging about their hands, heads and legs.

Incredibly they were expert in using mythical heroes and biblical stories which didn't have any time and space bound. The myth glorifies their heroes and still they have relevance in present context to express their reality. Their experience and changing world scenario have changed the content and mode of narration in their songs. They jumped off the religious theme to the secular and their 'self', individuality and own contemporary condition relevant with the past.

Levine says that black cultural inheritance is process:

Song style created by generations in the flux of change who desired and needed to meet the future without losing. The past, who needed to stand alone and yet remain part of the group, who craved communication with and reassurance from the members of the group as they ventured into unfamiliar territories and the ways. (238)

During the years of transition from slavery to freedom, self, existence and culture were of the great values in their songs, which became secular music. The problematic situation of multi culture and double vision were still less effective to their songs. Right now they were seeking their own position among the whites rather longing for ancestral home Africa. Blue was the music and song of the past when they were brought to America and where they were chained within the limitation to live. Their agony was expressed through the blue songs. They reflect their hardship and complaint of injustice, inequality and physical burden in their music; blue and jazz came to existence in the later phase of life of subjugation.

II. Culture

2.1 Identity

Identity is umbrella term used through the social sciences for an individual's comprehension of oneself as a discrete and separate entity. Being in a specific group, community, religion, race, sex, geographical and political territory is an identity of a person. It refers to the capacity for self reflection and awareness. He is the replica of the society, which he belongs to. Association and disassociation of a man to the particular society itself is the identity. The personal self relates to social environment. The role of a person arises two types; of collective and individual. The external environment has deep impact upon the human being. Many people gain a positive sense of self-esteem from their identity group, which furthers a sense of community and belonging.

Individual identity is the idea of core "self", this can be seen as the core identity of a person, untouched by society. The individual may contrast the self with social norms that self is unrelated to social processes for reasons. His intuition and social interaction dissect him from the collective behaviour to the personal behaviour. "I" is present throughout one's life as I is a natural response to situations. The social theorists believe that the existence or behaviour of individuals is derived from the social processes take place around them and that "the social process of experience of behaviour is seen as logically more important and prior to individuals and individual experience" (Mead 223).

The individual has his own distinct characteristics. What is he? Where has he come from? Who is he? A person is part of the society but he is a self and independent entity. He exists in the society carrying his own nature. Identity is an essence, which

can be signified with individual tastes, beliefs, attitudes and way of thinking. So, identity is concerned with sameness and differences. Identity is the best understood not as a fixed entity but dynamics, emotionally changed description of ourselves. Cornel West says that identity is “desire for recognition, quest for visibility the sense of being acknowledged; a deep desire for association” (16). A person has recognition in the society. He is known as a member of a society. The association with community is the sense of protection and security.

The concept of perfection and completion of the person is cultural whole. One is identified with the pattern of social norms and values. The costumes and customs are the complementary part of a man. He is called with these things. The geography and culture determine the mind of a man. One follows he certain things those are particularities of the society. The tribal has his own rituals , music and arts. They have significant role on their life style. Complexion, race, region and religion are collective identity. The interest, taste and his personal desire are the individual identity.

If one feels excluded from the certain community that is alienation. Not belonging and belong to a society are experience of immigrants and natives. Alienation is a feeling of not belonging. This feeling can be physical, mental, religious, spiritual, psychological, political, social or economical and often it tends to be combination of more than one of these types. The individual can lead to the possibility of the dissolution of cultural hybridization. The individual always seeks the sameness and own periphery otherwise his existence in the unknown is equal to zero. Living in the contrary culture is challenging. He dissociates himself that is alienation. Everybody has his own personal ethic and philosophy of life. To some extent the norms and value is determined by the geographical bondage and political ideology. One may think about oneself according to the political practices in the country. The

socialist country teaches the people supremacy of the nation and democratic country teaches importance of individual. On the other hand, capitalist inspires to promote the interest and capacity of a person.

In United States, skin color is an important marker of identity that dichotomizes the black color into the African ancestry. Since many centuries, they are identified with being black. Language they speak is typical of African accent. Some traits are fixed at birth, such as parental ethnicity and religion, place of birth, and skin color. Other traits may be required or modified later, such as language spoken, religion practiced, clothing or food eaten. Many identities, then are not based on ascribed traits but in shared values, belief or concerns which are varyingly open to acquisition by choice.

Etymologically, the word 'culture' was derived from the Latin word 'cultura' as a noun of process connect to growing crops that is cultivation subsequently, the idea of cultivation was broadened to encompass the human mind or 'spirit' giving rise to the idea of the cultivated or cultured person. Culture is rooted in the past or history which generally becomes independent and complete culturally. The culture is a natural and dynamic, which does not have constancy or fixed form. James Clifford in his essay writes:

Culture designated a tendency to natural growth, its uses predominantly agricultural and personal' both plants and human individuals could be cultured (...) Culture is a process of ordering not of disruption. It change and develops like a living organism. It doesn't normally survive abrupt alternations. (64)

The process of development of society, which has to create, preserve and improve in its accordance art and culture. The wholistic function of a society is

cultural process. The particular society has distinct culture that shares least similarities with other culture and society. The gradual change of norms and values in the society inspires emergence of new beliefs and shades old. Simply we assume 'culture' as a new discipline in literary field, unlike other academic discipline in the beginning. In the course of time how historical changes have shaped human's mind. Colonization desalinization industrial revolution, new trends and perspective in literary and social theories have crucial impact in the development in conceptualization in cultural studies.

Simon During in his book *The Cultural Studies* states that the preliminary concept of cultural studies especially literary criticism, is to consider “political questions as being of peripheral relevance to the appreciation of culture (2)”. In the beginning culture was not the same what we think today. It was the life style of working class, what they possessed, what they consumed and what they sought for in their life. It was concerned with way of life of working class people their manner.

In 1970, the shift of thought appeared in politico-social theorist, and began seriously to explore culture's own political function. F.R Levis has defined culture as the 'social democratic power block'. Antonio Gramsci analyzed culture in term of 'hegemony' for him hegemonic forces constantly after their content as social and conditions changing they are improvised and negotiable, so that counter-hegemonic strategies must also be constantly revised. In the same decade hard from of literary they structuralisms constructed ideology -a set of discourses and images, which constitute the most widespread knowledge and values 'common sense'.

In the society 'cultural phenomena as the interest of consumers satisfaction, art and culture are the product to satisfy the spontaneous wishes of the people. Further more Adorno and Horkheimer add 'cultural industries do not sublimate, it repress'.

The industries have large production that sifted from manual to machine. It only promotes market can't address humanity and emotion of the people. The audience, viewer and listener consume different modes of culture, art, film and music according to their taste.

The culture is not natural or innocent. It is arbitrary, tied up with nationalist politics, with restrictive law and preserves and shapes past and future. Stuart Hall in his essay *Encoding Decoding* culture is a message that contains ideas and norms but recipients have varied interpretation. The particular meaning of something may not be same in the temporal and spatial differences. Clarifying culture he states:

[...] any society/culture trends, with varying degrees of closure, to impose its classifications of the social and cultural and political word. These constitute a dominant cultural order, though it is neither univocal nor uncontested. (98)

The basic definition of culture emerged from the tradition. The first one which is probably most familiar to the reader was classical and conservative. It represented culture as a standard of aesthetic excellence “the best that has been thought said in the world; and it derived from classical literature” (Hebdige 358) particular way of life that expresses certain meanings and values not only in art and learning but also in institutions and ordinary behaviour. The analysis of culture from such definition is clarification of the meaning and values implicit and explicit in a particular way of life a particular culture.

Cultural studies focuses on the languages on the context of geographical, political and historiographical inheritance. According to Graff and Robbins:

The aim of cultural criticism is some thing more than preserving, translating, and interpreting culture or cultures. Rather, the aim is to

bring together, in a common democratic space of discussion, diversities that had remained equal largely because they have remained apart. (434-35)

Cultural studies covers varied interdisciplinary fields of inquiry as gender studies, post colonialism, race and ethnic studies, popular culture, post modernism and historical criticism. That focus on social and cultural forces that either create community or cause division and alienation. Cultural studies highlights the interrelationships and tensions exist between cultures and their effects upon both the literary works and authentic texts of our lives.

The cultural studies do not remain limited and bound within the religion and small scope. A cultural study crosses all limitations and boundary, restrictions and norms, examining the entire orange of a society's beliefs, institutions and communicative practices i.e. art, literature, film and festivities. Bhabha, in this regard argues:

Culture as a strategy of survival is both transnational and translational. It is transnational because contemporary postcolonial discourses are rooted in specific histories of cultural displacement [...] culture in translational because such spatial histories of displacement- now accompanied by the territorial ambitions of 'global' media technologies make the question of how culture signifies or what is signified by culture, a rather complex issue. It because crucial to distinguish between the semblance and similitude of the symbols across diverse cultural experiences - literature art, music, ritual, life death-and the social specificity of each of these productions of meanings as they

circulate as signs within specific contextual locations and social systems of value. (438)

Gramsci, Edward Said and Foucault define cultural impact in their own terms. Gramsci tells 'Hegemony' that the overpowering of dominant culture to other cultures. There is hierarchy in the society between high culture and low or in other words majority and minority. Edward Said has raised same issue in critical approaches. The perspective or representation in literature, 'occidental' and 'oriental' are two opposite points of view. European literature always presents, Africa, Asia and Third World countries as mystic, irrational and dark. The literature written in the Third World seeks their logic, position and identity. What Third World writers argue for dignity and identity, and European or First World has already presented occidental in their literature is 'Power'. There is no supremacy in the literature or culture, between two cultures there is always reciprocal relation exists. Said further writes:

The history of all cultures is the history of cultural borrowings.

Cultures are not impermeable, just as western science borrowed from Arabs, they had borrowed from India and Greece. Culture is never just a matter of ownership, of borrowing and lending with absolute debtors and creditors, but rather of appropriations, common experiences, and interdependencies of all kinds among different cultures. This is a universal norm. Who has yet determined how much the domination of others contributed to the enormous wealth of English and French states? (Culture 261-62)

In Postmodernism, Jacques Derrida values all equal in the universe considering there is no logocentrism. The existence or meaning derived only through binary opposition or through the transformation. In this view Gates argues:

Only a black person alienated from black language use could fail to understand that we have been deconstructing white people's languages and discourses since that dreadful day in 1619 when we were marched off the boat in Virginia. Derrida didn't invent deconstruction we did.
(qtd Gates 1987 - 38)

2.2 Cultural Identity

Identity is a crucial issue in the contemporary study of culture. Comparing and differentiating oneself, "Who am I?", "Who am I not?", questions explore the self. The cultural identities are not not concrete things, nor it does have essential or universal qualities. Anyway identity has many ramifications for the study of ethnicity, class gender, race, sexuality and subculture have become three central areas of concern in cultural studies during the 1990s.

Globalization process has not only promoted migration rates, but also fused the cultures and has been lessening the distance between two-American and African, Asian and American. In such situation identity marker collapses and new emerges, that is hybridization. He grows in linguistic cultural, geographical and political complications. He touches all but torn among them into distorted pieces. Referring to black vernacular cultural practices "a very strong place in literature". Morrison critical narrative performs its cultural critique through that Michel Foucault has referred to in the context of his genealogical inquiry as "the re-appearance of [...] these local popular knowledges, these disqualified knowledge" once suppressed "within the body of functionalist and systematizing theory"(81-81).

In 1990s hybridization and cultural question are major issue within the particular community too. Identity is social constructions and can not exist outside of

cultural representations and acculturations. Identity can be signified through beliefs, attitudes and life styles. So identity is concerned with sameness and difference.

Crisis in identity results from the sense of belongingness to specific culture, in a specific time and place. In the society cultural construction is built on the basis of mainstream or privileged on marginalized or deprived group. After 1990s the cultural consciousness so powerful every religion, ethnic groups race, sex. They excavate, renovate and even to some extent they remove some aspects.

Of course 'identity' is the study of measuring and marking of individual characteristics. Here cultural characters are collective. Cultural identity reflects the common historical experiences and shared cultural codes which provide us as 'one people' with stable unchanging and continuous frames of reference and meaning.

Cultural identity is the process of 'being' and 'becoming', what we really are or what we have become. A person has to be identified with the certain social patterns.

Talking about the cultural identity Hall writes:

‘Cultural identity is this second sense is a matter of 'becoming' as well of being. It belongs to the future as much as to the past it is not something which already exists, transcending place, time history and culture. Cultural identities came from somewhere, have histories. But like everything which is historical, they undergo constant changes. Far from being eternally fixed in some essential zed past, they are subject to continuous 'play' of history, culture and power. (112)

2.3 Identity crisis: Dislocation, Hybridity, Diaspora

The world today is congested by the scientific invention, and carrying their dream of prosperity men travel throughout the world. Dislocation as a phenomenon is

the consequence of willing or unwilling movement from known to unknown location.

Bill defines the term 'dislocation' in this way:

A term for both the occasion of displacement that occurs as a result of imperial occupation and the experiences associated with this event.

The phenomenon may be a result of transportation from one country to another by slavery or imprisonment, by invasion and settlement, a consequence of willing or unwilling movement from a known, to unknown location. Dislocation is more psychological than that one is the society feels otherness or disassociated. (73)

Hybridity commonly refers to the creation of transcultural forms within the contact zone produced by colonization. As used in horticulture, the very term refers to the cross-breeding of two species by grafting or cross pollination to form a third 'hybrid' species. A binary relationship between the people of two cultures, races and languages emerged in a colonized society producing a hybrid cross-cultural society.

According to Homi K. Bhabha:

Hybridity is the sign of the productivity of colonial power its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is the production of discriminatory identities that secure the 'pure' and original identity of authority). Hybridity is the revaluation of the assumption of colonial identity through the repletion of discriminatory identity effect.

Hybridity is mix up of two cultures, that one can not find his/her root in the society. They have to establish their own myth and tradition.

(346)

Gettoization for the Jewish people living outside Palestine is called 'diaspora', with the development of postcolonial theory has been extended to cover a range of different cultural and ethnic groups held, together by shared cultural or religion commitments and having some sense of exile from a place or state of origin and belonging. Experience of subaltern of exile, migration, displacement, rootless ness and life in the minority group hunted by some sense of loss some urge to reclaim, to look back. As Hall:

The diaspora experience [. . .] is defined not by essence or purity, but by the recognition of necessary hetero-geneity and diversity by a conception of identity which lives with and through, not despite, difference, by hybridity. Diaspora identities are those which are constantly producing and reproducing themselves a new, through transformation and difference. (119-20)

Reading Toni Morrison is an unsettling experience. She occupies a position in the African American tradition which is similar to that of the postcolonial writer who, in Salman Rushdie's words, re-appropriates for himself or herself a place:

Outside the whale is the unceasing storm, the continual quarrel, the dialectic of history. Outside the whale there is genuine need for political fiction, for books that draw new and better maps of reality, and make new languages with which we can understand the world. Outside the whale we see that are all reradiated by history, we are all radioactive with history and politics, we see that it can be as false to create a politics free fictional universe as to create one in which nobody needs to work or eat or hate or sleep. (100)

The man values the things in the absence. Among his circle he is complete with social patterns. But he finds his distorted existence where he does not belong to. To adjust in the new society he changes himself from the past that fractures his real being. He lives in duality which creates problems. Being in duality is double consciousness attachment. The compulsion of immigrants is to adopt others language and culture which erases the past. He is not identified with his real history. To the new place he is outsider. Thus, he should preserve his culture as an identity.

2.4 Black Consciousness: A Distinct Identify

The emergence of new propounded postcolonial theories aroused the consciousness of the marginal people. Liminality itself plays vital role in recreating the history. In the past Blacks were not heard, only they passively listened to the white supremacy. They have cultivated oral tradition where they spent leisure and it had aesthetic purpose. Even after the emancipation they couldn't enjoy their freedom. The voice of freedom was only for the white that appeared in superficial level to the black.

Derridian theory of deconstruction distorted the domain of the white supremacy and blacks stated their own voice in the society. Acculturation within the homogeneity in the name of diversity prevails disciplinary in the new literary theory. Cornel West, a black critic and social mobilizer says:

After decolonization in the United States - decolonized sensibilities fanned and fueled the civil Rights and Black Power Movements as well as the student antiwar, feminist, grey, brown, gay and lesbian movements. (336)

The Blacks were concerned only with their physical pain and freedom but their complexion and their root always hunt them till date. Only they had a dream of

escape in the past in blue songs and the myth later they changed into the 'being' and human right. Cornell further adds:

Modern Black Diaspora' problematic of invisibility and namelessness can be understood as the condition of relative lack of black to present themselves to themselves and other as complex human beings, and thereby to contest the bombardment of negative, degrading stereotypes put forward by white supremacist ideologies. (337)

They developed Black consciousness as 'counter culture'. In the initial phase they were trapped within the "quest for white approval and acceptance and an endeavor to overcome the internalized to overcome the internalized association of Blackness with inferiority" (211). They still have been grappling with their sense of double - consciousness. The facility of infrastructure and opportunity are dream of the modern people that's why they can't leave America. They seek their identity and dignity in the United States. The two streams of African. American writers, acculturations and assimilationist, and radical thinker came into existence in African American literature. Transcultural influences are therefore a significant, through ambiguous and ambivalent force in the development of Afro American novel.

The Blacks are rich in their culture and traditions. They have constructed and flourished legendary heroes, gods and myth in their oral tradition. Music and pathos are inseparable in the Afro-American art and literature. There is reciprocal relationship between white and Afro-American cultures. They now have become conscious that they have got many things to share with the world.

The written and oral whatsoever they created were weapons in the struggle for freedom, literacy, dignity and egalitarianism. Morrison, along with other black writers, employs the novel to explore the disparity between American Myths and

American reality. The characteristics of the Afro American culture are expressive narratives, folklores, exotic qualities of black speech their own superfluous spelling and verbal assaultation games.

The oral tradition allows them to express themselves collectively and individually, to derive great aesthetic pleasure, to perpetuate traditions, to keep values from eroding, and to begin to create new expressive modes. Black song reveals a culture, which keeps large elements of its own autonomous standards alive, which continued a rich internal life, and interacts with the larger society.

III. Revival of Cultural identity in Morrison's *Song of Solomon*

3.1 Origin of Novel

'*Song of Solomon*' is family novel, which is perfect blending of reality, and negotiations with fantasy, fable, song and allegory, are so organic and continuous. Injustice, segregation, and violence prevail in the society, and myth and fantasy try to join the people in some ways. In the journalism of Civil Right Movement, issue 17 novel portrays the picture of inhuman reality in Southern United States:

In 1955 August Emmett Till whistled at a white lady, running store. Later that day her husband and brother beat and shot and with a 270 pound weight tied to his neck thrown in the river. Trial was held in segregated court house and found not guilty. Both newspapers they tried to present especially to conceal or highlight event for their purpose or right. Toni Morrison placed the murder of Emmett Till in the novel; *Song of Solomon* to remind the history of racial violence and to show that racial conflict still exists. "The repercussion of the racial issues of the Emmett. Till story can also be read in song of Solomon nearly fifty years later and on the front pages of today's newspaper. (Sanford)

The titles of her many books testify to political obsessions; black culture nationalism, myth, ideology, and gender, race and class consciousness. Only a few black novelists have dared to expose the reality of the inner city, with all its diversity, to readers. Though protagonist is a male, two women characters are crucial to mould the plot in the novel. In her Radio interview with Rosemarie K. Lester Morrison said that her intention was not explore 'the gender issue' but being a women how she can ignore the problems of women:

I write without gender focus. It happens that provokes my imagination as a writer has to do with the culture of black people. I regard the whole of my world as my canvas and I write out of that sensibility of what I find provocative and the sensibility of being a woman. But I don't write women's literature as such. I think it would confine me. I am valuable as a writer, because I am a woman, because women, it seems to me, have some especial knowledge about certain things. It comes from the ways in which they view the world, and from women's imagination. One it is unruly and let loose, it can bring things to the surface that men-trained to be men in a certain way.

As other Afro-American writers, Morrison has the same collective sense of insecurity, otherness and sexual segregation even in the family known as double marginalized. All African American writers have common theme of quest for their place, identity and dignity in their locality and seek belongingness.

The *Song of Solomon* covers almost 70 years of time span and four generations. Most of the actions in the novel take place 1931 to 1963, but there are occasional flashbacks reaching back later nineteenth century. When we talk about spatial and temporal reference to the novel it must have setting. The novel begins in the Michigan City where the people or tenants have worse life status that we can peer through out the novel. The protagonist moves toward Pennsylvania, where his grandfather owned the best land Lincoln's Heaven, very fertile that sterilizes the life Macon Dead I. He was shot dead by white while he was defending own property. The Virginia in many ways is similar to the West African culture where slaves were boarded on land off the slave ships.

The beginning and concluding action of novel are the same theme of 'flight'. 'Flight' is liberation from the slavery and death which renews life in new hopes. The novelist has the particular focal point is racial matter that prevails the novel, to the end. Physical and spiritual freedoms are two facets of a same coin. Where there is no physical freedom there is no spiritual freedom. Deprivation of needs manipulates man's mind whether it is cultural or other needs. Both anxiety and lunacy are outcome of love and hatred.

3.2 Names in *Song of Solomon*

In this novel, names have a great implication. Language is extremely personal and deeply rooted in culture. Names are integral part of language, and they help to establish identity, define personality, and show ownership through formal and informal usages. Names reflect ethnical geographical, social and religious aspect of the people. Naming is not only identifying one but also overpowering him, the god created human beings and animals. The men named animal and tamed as their purpose.

Colonial book '*Robison Crusoe*' by Daniel Defoe is the suitable example of naming process where Defoe writes:

[...] I began to speak to him and teach him to speak to me' and first, I made him know his name should be 'Friday', which was the day I saved his life, I called him so for the memory of the time, I like-wise taught him to say 'Master' and then let him know that was to be my name. (203)

In the novel protagonist's family name is Macon 'Dead', sounds peculiar to the reader. 'All the colored people in the States had to register with the freedmen's Bureau'. Macon I went there signed up. Behind the desk drunkard Yankee registered

his name and place mistakenly. Until Sing Dead read for him he was unknown about him name. Sing Byrd (Dead) said - "It was new and would wipe out the past. Wipe it all out" (54).

Deletion of all the past and construction of new one suggest acculturation, but they remained Dead because they are cut off from history and the past, race and identity. As Robinson named the black man 'Friday' and enslaved him here, Yankee appeared dominant to the Dead family. In the Not Doctor Street people named their place after the name of prominent black doctor. It identifies their freedom and choice being in the particular berth. They refuse the given name by the white.

'The Doctor Street' only the colored doctor, 'lived in the city and died on that street'. Authority never recognized that name and town maps registered the Street as 'Mains Avenue', but black, people started calling it 'Not Doctor Street' only the Southside residents kept it up. Unauthenticity is clearly depicted there whatever black had done to commemorate, was not acceptable for the white legislators.

In *Song of Solomon* the characters possess meaning in their names. The very title of the book has biblical reference with the black oral tradition and song. This book in the Bible is also known as the *Songs of Songs and the Canticles*, conversation between king Solomon and his beautiful Shaulamite Bride, a collection of Hebrew love songs composed by Solomon.

Milkman is breaking of their family name, that his name should be Macon Dead III. Freddie, a town gossip found Ruth feeding her breast even after he was teenager. The name was given by Freddie "A man sucked milk till he grew up" (6). The name has some of maternal values and only the source of satisfaction in sexual deprivation for Ruth. Macon Dead Jr didn't like that name attached with mother, 'Milkman' word itself source of hatred for him. Pilate Dead sounds like pilot who

guided Milkman to his ancestral home and morality. In the New Testament Pilate ordered Jesus' crucifixion. Her name suggests her rebellion nature that against racial matter and African woman subjugation. She is no unorthodox. She has appeared in the society protective, defender, independent, and mysterious.

Hagar-Sarah's Egyptian Maid, who bore a child Ishmael for Abraham. Later Sarah conceived and baby was born. She and Ishmael forced to leave. As in the myth Milkman calls her 'third beer' and leaves. She dies in the pain of separation.

Magdalene who witnessed crucifixion and met after Jesus resurrection, Jesus healed her evils in return she offered food-stuff and money. In the novel Magdalene witnessed family integration shattered, but could do nothing. The blacks are careful about family integrity and extended family. She only lived life of artificial velvet. She tried to protect her sister First Corinthians. Corinthians were letter written by Paul, the chief missionary of early church. She was just like dead letter, educated but not in use.

Ruth, a widow who did not leave her mother in – law and continued her journey with Naomi. After the conception of Milkman in her womb, she hasn't had sexual relation with her husband. She hasn't leaved Macon Jr. whatever in return she receives.

Circe, a maid and midwife who was just like Homer's Circe helps Milkman to find his way to reconnect his family history. The very mysterious woman is very old, one can hardly distinguish her eyes and mouth in the scars of wrinkles. Circe links Milkman's past and future.

3.3 Family and Relationship

In the Afro American family integrity is the main feature. In the large family elder teaches familial values and roles of a member. They live in extension and share experience. Individualistic concept of Macon Dead is derived from the materialistic

fascination of American dream. Family is an institution where all members make integrity. Toni Morrison minutely examines experiences of middle class African-American family. Roles of individuals in the family differ from western nuclear family. Especially the elder members are the teacher of cultural and ethnical value in the family. They are the living legends. They have been carrying familial and cultural history with themselves.

It is important to clarify the definition of traditional and extended families in the context of minority population. Minority group tends to cast a wider net when defining members of their families. The extended is norm in minority cultures, which consists of nuclear family plus aunts, uncles, cousins and grand parents. Toni Morrison's *Song of Solomon* presents assimilated minority nuclear family, their life style and materialism. On the surface Dead family presents all mechanics of a normal and functional family attempting to live out the American Dream.

In African American family women's role is minor, they have faced double minority. Morrison exposes how women are marginalized or imprisoned in the threshold of kitchen and storerooms. Dominant patriarchal practices trapped women under the male rule. Lena's accusation of male hegemony and rule in the family, tells to Milkman "using us, ordering us, and judging us: how we cook your food, how we keep you house" (140) surely male hegemony in African family. The value and role of women in a family according to Lena:

'a found nickel on you. When you slept we were quite, when you were hungry we looked, when you wanted to play, we entertained you [...] you hit him once that we all believe you were protecting her. Taking her side. It's a lie. You were taking over, letting us know you had the right to tell here and all of us what to do. (141)

Throughout the novel women were exploited and deserted, Ryna a black slave woman left alone and even a daughter better of distinguished black doctor Ruth had not better condition. Hagar was nothing more than “third beer”, flesh for the refreshment and intoxication for Milkman who inherited vanity and mate consciousness from his father. The relation between Corinthians and Porter also shows the position of a woman in the society. She was educated at Bryan Mawr in France till her age 43. She didn't find her groom really suited her. Henry Porter, a yardman lived in rented house of Macon, she established physical relation and started to live with him though in the beginning she insulted him, in return of his behaviour as if she was “a baby doll”.

The relation of Ruth to her son and husband was very complicated. Michele Wallace in his essay “Negative Images” writes the tendency of African-American woman writers:

In fictional texts by Afro-American women especially. That the development of the Afro-American family bears a necessarily problematic relationship to the Oedipal myth, and that relationship might potentially reveal much about the issues of orality Vs literacy Vs 'Silence' in African-American culture, is borne out by the narrative choices of Afro - American writers beginning with Ralph Ellison's “Invisible Man”, Where Folk artist True blood's 'incest' is used to bring together psychoanalytical (familial-sexual) anthropological (ethnographic-racial) notions of taboo. (121)

The complex relation between Dr. Forster and Ruth exemplifies Freudian psychoanalysis. In the conversation between father and Son (Macon II and III), father charged his wife had incestuous relation with her father, though he was impotent and

incapable of physical contact and said to his son “there’s lots of things a man can do to please a women”. Macon was disliked by Dr Foster. Macon Dead II enlisted their doubtful behavior in this way:

He delivered both you sister himself [...] nothing can be nastier than a father delivering his own daughter's baby. [...] in the bed, that's where she was when I opened the door, Laying next to him. Naked as a yard dog, kissing him. Him dead and white and puffy and skinny, and she had his fingers in her mouth. (71-74)

Simone de Beauvior thinks, “people put so much emphasis on family and children, it is because they live in great isolation. They are alone; therefore they have children in order to have somebody” (31). The frustrated and solitary life of 'Ruth', she remained sexless life after 30 years of age. She needed tie to the family so she conceived and bore a male baby Milkman. Ruth struggled to keep alive till its birth date. Macon wanted baby in the womb to be aborted. She fed the baby “’bout thirteen”. The town gossip Freddie saw mother feeding her grown up son her breast and found the phrase "a Milkman That's what you got here." Freddie carried his discovery not only into the homes in Ruth's neighborhood, but to Southside. he was "recreated with a new name he was never able to shake”

Relation between father and son is also unique one, from the conception to the Milkman's birth date. His birth was triumphant for Ruth. Macon Dead II tried to get abortion of the baby growing in the womb, because he was cheated by Pilate's herb, induced him to go to bed with his wife Ruth continuously for four days. The origin of Milkman’s name was also suspicious for him, that might be wrong whether of present or of past. Ruth's affection for her son is undoubtedly burden for Macon. His birth as a son in the family “That did nothing to improve either one's relation with his father”

(15). The breaking of his family name Macon Dead III and new christened name Milkman was source of his hatred to his family, Ruth and his own son.

At the age of 12 he started to work for his father and support in collecting rents. Macon felt proud of his son. He followed the same trace indifferent, selfish and whiteness inside the black skin. He orders his son not to visit Aunt Pilate. He was strictly commanded by his father "And you are my own son. And you will do what I tell you to do (50)." Milkman asked his father "Did Macon Dead treat his own son when he was 12 years old." In meditative mood he remembered his childhood. In his face he could read signs of happiness and soft voice of African culture, and vanity less. Macon Dead describes his attachment to his father:

I worked right a long side my father. Right alongside him. From the time I was four or five we worked together [...] you ain't tasted nothing till you taste wild turkey the way papa cooked it [...] Macon paused and let the smile come on. (214)

When he was in Lincoln's Heaven, he was happy, sociable and eloquent in African American society. Acculturation made him double conscious, dreamer of material prosperity instead of culture and spirituality, His unquenching greed fuels Milkman's greed for gold. "Money is freedom, Macon. The only real freedom there is". Both Characters mistreated women, lost sensuality. But later Milkman transformed from material greed. Milkman came to realize that although there was some truth to what he thought, Macon was not inhuman he loved his father, had an intimate relationship with him, that his father loved him, trusted him and found him worth of working "right alongside him".

3.4 Myths in *Song of Solomon*

In *Song of Solomon*, so many biblical allusions and myths, are applied to bring its absolute meaning and Morrison has succeeded very intelligently to recreate history of Afro-American tradition. Myths are normally hidden sets of rules, codes and conventions, which move particular to specific social groups, which are in power, rendered universal and given for the whole of society. Myths are arbitrary, there is no logic, no continuity and characteristics can be attributed to an object, every conceivable relation can be found. With the myth everything can be possible. In the other hand arbitrariness is belied by the astounding similarity between myths collected in widely different regions.

Myths are generally oral (traditional) literature, are so much addicted to duplication triplication of the same sequence. Mythological figures are considered as personified abstraction, divinized heroes or fallen gods. The dynamic nature of the myth and oral tradition always has to do with the world of mythology first, it shatters and with the same fragment builds the world. Levi Strauss has argued the nature of myth "is language, functioning on an especially high level where meaning succeeds practically at 'taking off' from the linguistic ground on which it keeps on rolling". The oral tradition itself has fluidity and inconsistency in its form and same times its content too.

The changed attitude is distinct in the relevance to myth, and it was studied as "expression of human feelings common to the whole of mankind, such as love, hate or revenge or they try to provide" on the basis of astronomical and meteorological and like. On the other hand psychoanalysts and anthropologists have shifted the problems away from natural or cosmological toward sociological and psychological fields.

In Morrison's *Song of Solomon* mythology is to provide an outlet for repressed feelings. She has used myths as a means to reach her destination and create 'unspoken' and 'unwritten' voices of oppressed groups, women especially. Here three myths are relevant to bring into discourse; Icarus myth, Odyssey and Philomel. Three respective characters bear one myth according to their characteristics. Salmon who flew away to Africa as Dedalus, Philomel who changed into nightingale after imprisonment, torture, and rape in the cornfield. Ryna who still be heard in the Gulch as nightingale. *Song of Solomon* is in many ways similar to Homer's Odyssey. The protagonist, Contrary to his father Macon Dead I and his childhood friend Guitar, Milkman is trying to make his way to Virginia, his past and ancestral place where he sensed his belongingness and freedom. From the conception to his last success he continually struggle for life. He is in a way delayed by his romantic interlude with Sweet. As in Homer's Circe she guides him to the home. At the end Milkman learns his history is identified in away with his family, and as a result, makes it home, a place of comfort, joy and confidence.

It seems quite probable that Morrison borrows story from the Dedalus/Icarus Greek myth. Dedalus was a well-known architect and engineer in Athens. King Mines invited Dedalus to Crete to build him a labyrinth and when it was completed, Mines jailed him within it. In order to escape, Dedalus built two sets of wings-one pair for himself and the other for his son, Icarus using wax and feathers, which they used to fly off from Crete. The novel beings with the flight of Robert smith and ends with the Milkman's surrender to the air. As Dedalus and Icarus escaped from the jail here protagonist escapes from money, material, defunctional, fractured family to identity, natural and cultural home of African Americas.

3.5 Quest for Root and Cultural Identity

Milkman Dead is considered the protagonist of the novel. He was born into the noble lineage of a prominent black doctor and a wealthy landlord. He shares characteristics with heroes ranging from Odysseus in Homer's *Odyssey*, to Holden Caulfield, in JD Salinger's *The catcher in the Rye*. Both Odysseus and Milkman search for their ancestral homes, journey inside his soul as he grows up from an egotistical young man into a compassionate adult. He pays no attention to others, neither any consideration he possesses. Milkman feels alienated by his family, other African-Americans of all classes and humanity in general. His physical oddities reflect his solidarity from the society.

Milkman's distorted personality is not entirely his fault. Morrison shows that generations of slavery and abuse have played a part in developing Milkman's selfish personality. Solomon escaped and Macon Dead I grew up an orphan, Macon Jr. witnessed his father's assassination. Milkman experienced domination of white because of power and money. Macon Jr. becomes a greedy, vicious man who raises his own son to share those characteristics. His family loves Milkman unconditionally and he doesn't return their love, but causes them much pain.

Milkman appears to be destined for a life of self-alienation and isolation because of his commitment to the materialism and the linear conception of time that are part of the legacy he receives from his father, Macon Dead. The Deads are perfect example of the patriarchal family that has traditionally been a stable and critical feature not only of American society but also of western civilization in general. The degradation and degeneration of Dead family and destructiveness of Macon's rugged individualism symbolize the invalidity of American, indeed western values.

Morrison's depiction of this family demonstrates the incompatibility of received assumptions with the texture and demands of life in black American communities.

In America property and money translated as success through work become an index of person's spiritual and moral value. The American dream is paradigm of middle class African-American mentality. Milkman begins to question the people and events around him that his consciousness begins to develop, that he enters the liminal stage of discovery and growth. Milkman was the first black baby born in No Mercy Hospital, because "it must have been Mr. Smith's leap from the roof over their heads that made them admit her" (5). From the beginning of the novel Morrison applies myth as a strong factor in the society. "Flying Myth' has the power which makes first black born in hospital. In *Native son* by Richard Wright also it takes as literary allusion. At the age of four when Milkman learned "that only birds and airplanes could fly - he lost all interest in himself." The black culture is deep rooted in his blood that obviously depicted in his imagination. The continual hatred of vicious pompous father and monotonous flat taste his mother's milk makes frustrated and alienated. He accompanies matured Guitar rather than of his own age. Among his peer age children tease him beat him. Even to his sisters and family member he is complex character.

He joins his father's business that provides him leisure to visit wherever he wants. Once he visits his aunt Pilate mysterious woman smell like forest and soil. "After their mother died, she had come struggling out of the womb without help from throbbing muscles or the pressure" (149). She doesn't have navel or connection to her mother. The knowledge of herbs makes her more mysterious. "She was natural healer (150)". Where she visits, harmony is itself established. Pilate hangs her name in her earlobe that was only a word Macon Dead I could write. She carries geography book

and some stones collected from where she has visited. After death of her father, he appeared once or twice and asked to sing, then she sings a song of 'Solomon'.

Pilate is portrayed in the role of a teacher or guide. She tends to be a spiritual leader as well as a spiritual guide for Milkman and rest of the society. We can say that she is main cause of Milkman's liberation and better being. She represents the motherly love any gives the spiritual education that milkman needs; in order to go through the monomyth process. She is very friendly, teaches being her own self. Her being connected to her heritage and traditions is also involved in changing Milkman into the hero. Pilate is not the typical teacher that a reader could expect to have in his or her classroom. Her mother like caring nature gives him what he doesn't get in his rich home, care and affection. She shows role of mother to Milkman how a family is supposed to be, not as of Dead's dysfunctional family.

After the robbery of the green bag, Pilate goes to the police station to ask the police to let the two men go. She captures Milkman's attention with her story. He becomes interested in finding out the truth behind the green bag. The fact that Pilate doesn't actually give all of the details behind the green bag what causes Milkman to begin his journey to the self-discovery. Pilate is the cause of Milkman's initiation all the way to his liberation in the monomyth process. Once he goes to cave and doesn't find the gold, he decides to take the routes that Pilate took in her life. He follows her path and finds the Shalimar town.

The people and land where he walks, finds attached and very warm. Sweet, a prostitute who loves, cares which he has not found before. He respects and is respected there. There he finds his own family history. She teaches him to live out of courage and face up to reality. Pilate unabruptedly guides him from womb to his

flight she records the family history in her song that herself know partially. She has been carrying bones of her own father but she is ignorant of that is really her father's.

Toni Morrison legalizes Seven Days in her novel *Song of Solomon*. She disagrees with Martin Luther King Jr's non-violent movement. Milkman and Guitar represent different attitudes towards the Civil Right of African American in the political context. Guitar is radical revolutionary member of vigilante, the society aimed to maintain the balance of ratio of white and black. If one black is killed by white and murder left unpunished in the same manner they kill one white to keep ratio unchanged and equal. Whites are born killer. "The disease they have is in their blood, in the structure of their chromosomes". Some ways these proclamations are found on the truth. Killing is their legacy. Guitar shows anger and charges "before black they (white) killed Indians".

Seven Days seek existence in the society. They love their own race, and they are fond of their own pride, existence, 'What they do for and how'. Confronted with the dominance of cultural stereotypes arising from the imposition of the racist norms of a middle-class white American society, the black community reverts to the logic of the dominant group. African American culture is shaped by the dominant culture among, other things, through the white cultures' use of fear within the minority group, the bestowing or withholding of innovations and wealth, and controlling the mobility of African American.

Macon's material fascination fans and fuels Milkman's Journey to the salvation or liberation. His self-alienation, unacceptable personality and his physical oddities all symbolize his attachment to the property and material things. At the age of fourteen years "he had noticed that one of his legs was shorter than other" (62). That he is physically similar to his aunt Pilate. Both especially think about own people and root.

His fractured personality is production of incomplete and corrupt assimilation of western culture. "The deformity was mostly in his mind. Mostly, but not completely, for he did have shooting pains in that leg after several hours on a basket ball court".

Macon Dead is landowner who drives fine 'Packard', which other blacks call it 'hearse'. He is white inside his black skin.

Macon, from his adulthood is very much interested money. He forgets all his past, working 'right along side' of his father. The green bag hung on the ceiling of Pilate's home contains gold. Macon inspires his own son to steal but exposed something else. Macon says "You'll own it all. All of it. Money is freedom, Macon" (163). The dependent life encourages him to do mean. Pilate tells Milkman how she visited to Pennsylvania and how she collected those bones. When Guitar and Milkman a mysterious white peacock leaps off a building. Guitar tells vanity and money and otherness never allow a man free life. "Too much tail. All that jewelry weighs it down". Like vanity, Can't nobody fly with all that shit Wanna fly, you got to give up the shit that weighs you down" (179).

In Danville, Pennsylvania, he finds old friend of his father, Reverend Cooper, who tells to Milkman that he knows his people and his grandfather's the most fertile land, Lincoln's Heaven. He meets Circe, very mysterious, an ancient 'colorless' with age Circe was midwife of his father and Aunt Pilate. Circe tells milkman that Macon Dead I's real name was Jake, that his wife's name was Sing. Moreover she also reveals name was Sing. Moreover she also reveals that a month after his burial, the murdered Macon Dead his "body floated out of its grave during the first rain and was deposited by hunters in the same cave where Macon Jr. and Pilate stayed. What she has been carrying the bones, supposed to be white man's, is discovered of "Macon Dead I. Circe acts out her mythical role, her help serving as an umbilical cord that reconnects

Milkman with a forgotten past. She tells to Milkman about his grand parents' original names that help him to reach his ancestral home.

On the way to Virginia he hitchhikes to Danville and follows the traces of Pilate. Milkman's journey at first a greedy search for hidden treasure becomes a meaningful question for self-understanding. He still thinks of gold but his motives for the gold are less convincing than his desire to seek out his family history.

When he is relaxing in Solomon's General store, he overhears the same song sung by the children in their game. Solomon flew back to Africa holding his the youngest son (Jake) Jay. He dropped over the Heddy's home, an Indian woman who cared that baby along with her own daughter 'Sing'. He listens to them very carefully. It is the same what Pilate always sings. According to Circe the real names of his grandparents are the same as mentioned in the song. He knows his great grandparent was none other than Solomon. He joyously cries the song.

Jake the only son of Solomon

Come booba yalle, come booba tambee

Whirl about and touched the sun

Come konka yalle, come konka tambee. (303)

Milkman revisits there with Pilate and they burry bones of Jake on Solomon's peak. After Guitar shot dead Pilate he sings same song to her. He knows his own ancestral inheritance of flight, he is capable of flight only knowing his history. Milkman leaps knowing that "if you surrendered to the air, you could ride it" (346).

Understanding his family history allows Milkman to complete his rebirth. Transformations are apparent in his behaviour. He helps an old white man to board load on the ship, he shows mutual respect even to the prostitute, Sweet. He loves the soil where he goes to hunt bobcat. He joyfully praises his ancestral slavery, their

escape and his root, rather than being pompous of his property and status in Michigan. Milkman carries the box of Hagar's hair, as he feels guilty for the death of Hagar. He wants to swim in "the sea! The whole goddam sea!" Vanity of wealth, Male dominance all collapses in the realization. Milkman finds his identity accepting his personal and familial past, self-sufficiency and mutual understanding and respecting other.

IV. Conclusion

An African American woman writer, Toni Morrison presents Southern lives in her novel frequently of subjugation, discrimination- mostly the 'silence' rather than cry and yelling. What are not said and written, that are sedimented and metamorphosed in the course of time within the white dominant culture. She excavates and presents through the mythical realism. Barbara Rigney has said that her novel may appear to be "quasi documentaries that bear historical witness"(16). She posits history as narrative, sometimes deliberately distorted or half-remembered, as fantasy or even as brutal nightmare.

Africans are natural minstrel, healer and folklorist. Their way of life and thinking are not affected fully with the contact with Western, American culture. Blue, jazz and pop culture are diachronic development of their art and musical literature. The freed African American fled to North. They did not have formal education that gave their narrative strong and more persuasive. Pilate in both happy and sad situation sings a song "Sugarman" that she misspells instead of Solomon. Her travel traced the potential places of her people, and collected stones where she visited. Knowledge from experience and travel has preserved her originality and identity of African Americaness, which stimulates Milkman to search his cultural past and root in Virginia.

Two ways of protest are explicated in the novel, represented by Milkman and Guitar follow the Martin Luther King Jr. and violent radical racist like Seven Days and X group of Black Muslim. Radical revolution develops itself to the 'reverse racism'. It may easily develop into a feeling of superiority of black people. Guitar thinks "white people are unnatural". They are brutal and unnatural. In some ways to destroy white people folk is "to overcome unnatural enemy". To love own people,

own race and own culture is to form firmly one's identity and history. In treating this subject Morrison draws recurrently on myth and legend for story pattern and characters, repeatedly to the "theory of quest" as a motivating and organizing device. What Morrison emphasizes here is ritualistic method in which woman's voice perceived as kinetic more than just abstract concept. The spiritual power of these women; Pilate, Circe, Reba and Ryna inspire the ritual and yearning for freedom the black religious ideological response. In Cornell's words "was to deploy weapons of kinetic orality passionate physicality and combative spirituality to survive and dream of freedom"(Black Culture 93).

The Black American literary tradition flourishes oral and written narrative that each inherits as a part of one's cultural legacy and in which each participates, however marginally, in elusive quest for authority, autonomy and originality. The literary consciousness of black literature helps to construct the world of reality that constitutes especial meaning of myth and imagination. From the postcolonial perspective the negotiation of cultural identity, as Stuart Hall shows in his discussion of Caribbean diasporic experiences is always between "the specific roots of identity" and "the future to be constructed". The subject of cultural identity is fundamentally a matter of power and knowledge; it is not so much the "rediscovery" of some essentialized past, but the "production" of identity in the present.

In the *Song of Solomon* two battles are clearly being fought; one for living space and the other for self-revelation. This novel combines elements of the *bildungsroman* (the story of a young person's growth). Milkman's journey begins unwittingly to achieve gold. During a trip to his ancestral home, Milkman comes to understand his place in a cultural and familial community and to appreciate the value of conceiving of time as a cyclical process. Milkman and Pilate both have physical

oddities distinguish them from the rest of the society, which connects them to the past and spiritual end.

Milkman's development rests on his comprehending the ways in which his life is bound up with the experiences of others and partly on his establishing an intimate connection with the land for which his grandfather killed. These accomplishments attend his greater achievement: learning to complete, understand, and sing a song that contains the history of his family. Milkman comes to know who he is. Only then he can supply the lyrics to the Pilate that she partially knows. The song which draws on African American story who escaped slavery by flying back to Africa, which is Milkman's lifelong fascination to fly. When Milkman learns full song and sings it to Pilate as she sings to others, he assumes his destiny. He understands his yearning toward flight as a way in which ancestral past makes itself known and felt to him.

Milkman's sense of identity emerges when he allows himself to accept personal and familial past. His quest critiques the faith in self-sufficiency for which his father stands. Through his story Morrison questions western conception of individualism and offers more fluid, destabilized construction of identity. His transformation of his understanding about his ancestry his own people and place brings him to the liberation and life of dignity. He is complete when he learns to live mutual life and to respect others. Respecting own people and culture is to value self.

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