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Quest for Self by Jadine and Sula in Toni Morrison's *Tar Baby* and *Sula*

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This thesis titled “Quest for Self by Jadine and Sula in Toni Morrison’s *Tar Baby and Sula*” submitted to the Central Department of English, Tribhuvan University, by Ms. Najani Pandey, has been approved by the undersigned members of the research committee.

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ABSTRACT

Toni Morrison's novels *Tar Baby* and *Sula* warn questions, reflect reality as well as show path for change and quest for identity. These novels focus on the difficulties African Americans face in trying to achieve a sense of identity and individual freedom in a society dominated by white cultural values. In *Tar Baby*, Jadine is in an existential crisis and a cultural orphan before encountering with Son. Totally alienated from her own culture, Jadine runs after other's culture and was isolated from her individual self and freedom. It is Son whose intimacy compelled her to hunt for her ancestral African past, pursuit of inner self and realization of being black. Jadine and Son not only become the lovers but also the rescuer of each other after fleeing from the island. Son is rooted in the past whereas Jadine forgets it, which makes her free and after its clear perceptions she returns to Paris. Thus, Jadine discovers what she considers to be her "real self." In the same way protagonist Sula in *Sula*, wanders here and there in search of individual self. She realizes herself "neither white nor male" under the discrimination and domination of Afro-American males and experiences injustice in that. She tries to pave the way for her real identification and existence of being black. Her haunt for her real self makes her restless, dependent, curious and freedom centered. Therefore, she leaves Bottom, "The black world" for more than a decade, and visits different places, goes to college, travels, and has sex in a quest to make "myself". The different experiences with different places and people compelled her to gain higher education, perceive the fact and reality of life and understand her own "self". Then she returns Bottom and implements her experiences in reality. There she enjoys her freedom and independence, establishing a new pattern of life. Her realization

of “They do not worth more than me” is the result of her quest. Thus, these two novels deal with quest, experiences, realization and gain of individual self in the discrimination of two worlds.

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I. General Introduction

Introduction

“Self” is an identity and ego for the existence of a person. Without identity and individual self, there is no existence of person or anything. So there must be the existence of self for the existence of everything. Toni Morrison, an activist writer with Afro-American spirits, aims to challenge the social structure dominated by the white culture and values. Morrison speaks the language of resistance, struggle, quest, existence, realization and understanding of being African, black in Afro-American culture under the domination of white cultural values. She has visualized the black experience, suffering and their struggle for existence in the white world. These two novels reflect reality, show path for change and quest for identity.

Thus in a landmark collection on black British feminism, H.S. Mirza highlights the importance of Toni Morrison’s work of identity, agency and a place called home:

The desire for a place, then, black feminism as a spontaneous yet a conscious coalition is a meaningful act of identification. In this place called home named black feminism, we are radicalized and gendered subjects can collectively mark our presence where black woman have so long been denied the privilege to speak; to have a valid identity of our own, a space to name ourselves. We as black woman invoke our agency; we speak of our difference, our uniqueness and our otherness. (19)

Morrison, a black skinned girl from her early childhood is curious and conscious about the Afro-American tradition and through her own struggle and experiences, acquires the knowledge of exploitation from the same kinds of human beings but with a different colour, a colour, called white. Her parents had moved to Ohio from the South, hoping to raise their children in an environment friendlier to blacks where she grew up relatively

unscarred by racial prejudices. Morrison's life from the early childhood up to her professional arena projects herself as an agent and advocate of rights and justice through her writings and practices. She spent her childhood in the Midwest and read voraciously, from Jane Austen to Tolstoy. Morrison was influenced a lot by the folktales of black community told by her parents and grandparents, which is common practice in the black community, which enabled her to compose perfect stories.

Morrison began to feel dominated and discriminated by the white society as she grew older. Being grown up in Lorain, Ohio she was entangled in the black legend, myth, and supernatural belief of her culture. Her works are influenced a lot by the songs, stories, women's gossip and her experience of being black. She has mastered her writings with the resistance to oppression and exploitation, and appreciating African folklore and giving importance reading other's writings gave her the strength to create literary works, juxtaposing myth with social problems. Her writings are the reflections of her childhood experiences and her oral tradition of transferring African American heritage to the next generation. In an interview with Jean Strouse, Morrison described her childhood experience with literature:

These books were not written for a black girl in Lorain, Ohio but they were so magnificently done that I got them anyway - they spoke directly to me out of their own specificity. I wasn't thinking of writing, then....but when I wrote my first novel [The Bluest Eye] years later, I wanted to capture that same specificity about the nature and feelings of the culture I grew up in (Contemporary 215).

A great part of Toni Morrison's struggle has been to create a literary language of black American that draws strength from the oral art forms of that culture. An extremely gifted student, her literary output was an abundant labor in reading and writing.

Morrison's academic carrier began from her birth place Lorain where she got her primary education up to high school. After graduating from her native town, she attended Howard University and obtained the Bachelor's Degree in 1953. She joined Cornell University for Master's Degree and wrote thesis on the work of William Faulkner and Virginia Woolf for it's final accomplishment. Then she began teaching career as an instructor at Texas Southern University. After spending a couple of years in Texas she returned to the English faculty of Howard University There she married Harold Morrison, a Jamaican architect in 1958 and gave birth to her two sons, but their married life could not go further and ended soon with divorce in 1964. Raising her two sons, as a single mother, Morrison continued working and writing. This also shows Morrison's own commitment to create an identity of her own. Around 1965 she started to work as an editor of Random House, famous publishing company of New York. There Alon Richer inspired her to compose short stories. In 1971 she became the associate professor of English at State University of New York and began to publish her works independently. Thus, her devotion towards academic field paved the way to be professor and her qualification along with her experience made easier way for writing carrier.

Morrison can play with the words and can tell stories pleasingly even though the stories are not calculated to please. While critically analyzing her novels, we can feel a transparent life of politics and resistance. Winning the prize is not just to be awarded for writing as any other writer, but it is a victory of black consciousness. It is an acknowledgement of the creativity of a mind inside black skin as well. In addition, she mentions her mother and of course she tries to bring back all the issue of black women and their exploitation. Morrison is political thus aims to change pain into creativity, creativity in search of resistance and identity. She celebrates the black women's mind

suppressed by internal and external male hegemony.

While giving a lecture at Princeton, Morrison was asked by student “Who she wrote for” She swiftly replied, “I want to write for a people like me, which is to say black people, odious People, demanding people. People who cannot be fake, people don’t need To be patronized, people who have very, very high criteria” (Nobel Lecture). This language that Morrison articulates, shows she wants to be herself, to be black women with a proud black identity, she wants to grab a sense of pride. Her reference to the demanding people embraces them, who are demanding for their rights and justice. Morrison is trying to reimagine and reconstruct her history that has been canonized by the white men’s knowledge.

All of Morrison’s characters exist in the world defined by its blackness and the surrounding of white society that both violates and denies it. The destructive effect of the white society can take the form of outright physical violence, but oppressions in Morrison’s world is more often physic violence. Morrison’s characters who refused to become images, to submerge themselves in a role. These characters are clearly existential heroes, “free” in the Sarterain sense of being their own creators. Sartre says:

One may respond to the gaze of the third not by scapegoating and identifying with the third, but by “Solidarity” with the other, which can allow for common transcendence of the outside definition, by convincing himself as both free individual and member of the social group, the hero unites his free and factitious natures and becomes part of the historical process by which the struggle for self – definition is both complicated and fulfilled. (Yearbook, 221)

Thus, Morrison captures “universal” aspirations without denying concrete reality, constructs a myth that affirms community identity without accepting oppressive definitions. In the process, she takes the outline of the mythic structure, already so well

suited to existential quest for freedom and identity, and adapt the historical circumstances that surround this version of the quest. She values the myth as a way to design, not to confine reality. Morrison bases her characters with inner zeal, curiosity, strength, wisdom and ability for the quest of self. The main objectives of her characters is discovery of self with mythic consciousness. Her protagonist's quest is just like a quest of hero in Joseph Campbell's "*Hero With A Thousand Faces*". Just like Campbell's hero, who after departing from his family encounters with a number of foes and friends, experiences, obstacles and barriers, ups and downs and gets initiation by the higher supernatural authority and ultimately returns with solutions which is enough for him to solve his existing problem of quest for self. Morrison's heroines Jadine and Sula also face the same kind of difficulties and experiences and get their real identity of their self. Most of her novels deal with the suppression and domination of white consciousness and values as well as her own black males over their female characters. This shows that females are trapped from both known and unknown boundaries of two societies. Even in the boundaries, discrimination and domination they are successful to gain their own dignity, identity and freedom. Regarding the theme of identity and self, *Tar Baby* and *Sula* are the best examples among her novels.

Reviews of Literature

Tar Baby is Morrison's fourth novel. It deals with the blackness, basic elements of Afro-American identity, myth and legend about the originality of black people. In this context, every event of the novel moves around Jadine, the black woman whose aim remains to discover the origin of blackness along with her individual self. The story begins with Valerian Street; an old but reasonable man retired to Isle des Chevaliers in the Caribbean, who owns a candy company as the street enterprise. The whole town suffered with the smell of candy as Valerian runs his business, with an enlightened

liberalism. He lives in a dream house of his design in exile. He lives in his green house, air conditioned green house popular as L' Arbe de la Croix in an unreal world with his wife, Margaret, the principle Beauty of Maine. In this way, the candy king chooses Miss Mane for his mate Jadine Childs, an exquisite Ph.D. Model movie star, the niece of the black couple Ondine and Sydney, becomes the house guest, then a black fugitive, big black man, young and handsome who escapes by jumping form a ship hides himself in Margaret's closet. He survives in her room by stealing chocolate candy from her kitchen. Suddenly she finds him in the woodpile.

The back fugitive, intruder in their house is Son, known as black American prince in the novel. He fascinates almost everyone in the sight. Valerian waits for his son, Michael Street, whom people recognize as a cultural orphan. The family's cooks, Ondine and Sydney reveal the tale. This couple who live in the Street family, love their master's child, Michael Street as their own and works in the family honestly, So they are popular as the "good Negroes" .The only sorrow to the couple is that their only son, Michael Street, who does not live in touch with them, stays away from them, which is the great mystery in the novel.

Jadine, a super educated, super beautiful- young woman and a Paris model falls in love with an escaped criminal, a poor, uneducated north Florida black, Son. This affair is the novels erotic and dramatic center. Jadine and her lover, Son arguments, passionately and violently to find the best way for blacks to be independent from the white man's world. They vividly expose the novel's racial tension along with their individual self. Jadine's friendship with Mrs. Street severely tested by Son's intrusion. Son's presence reveals the racism in both the whites and the blacks in the Street household. Jadine takes Son to New York City, but after his immersion in Caribbean life, his view towards black American is totally changed, he sees black Americans with the

keen perspective of a foreigner. Then Son takes Jadine back to his north Florida home, where the "real" black live, but Jadine is bored and repulsed. In the end, she returns to Pairs to search her real identity or possibly to have a rich white man's child, while Son searches for her on Isle des Chevaliers. In this way Jadine is adopted twice, first by her uncle and aunt, who raises her from the time when she becomes orphan at the age of twelve, and second by the Streets, who pay for her education. Then Son's intrude into the Street family makes a great change in Jadine's life.

Marilyn Shaders Mobley observes Jadine's relationship with Son and their visit to North Florida as; "Morrison's dilemma in *Tar Baby* is to narrate of the contemporary black female hero when she happens to be a cultural orphan, one whose sense of self is based upon a denial of her own cultural heritage and an identification with one that is not her own" (Narrative 284).

Jadine and Son not only becomes lover but also the rescuer of each other after fleeing from the island. In New York city, she attempts to rescue him from a romanticized view of Afro-American life and culture. In Eloe, Florida, Son's all black home town, he attempts to rescue her from ignorance and disdain for her cultural heritage. When Jadine rejects her African past, Son rejects her blackness and questions her as "Culture bearing black woman, whose culture are you bearing?" (Tar 272). He warns her not to forget her African past and reminds her about the truth:

The truth is that whatever you learned in those collages that didn't include me ain't shit. What did they teach you about me? What test did they give? Did they tell you what I was like, did they tell you what was on my mind? Did they describe me to you? Did they tell you what was in my heart? If they didn't teach you that, then they didn't teach you nothing, because until you know about me, you don't know nothing

about yourself. And you don't know any thing at all about thing at all about your mama and your papa. (267)

When Jadine knows the real source of blackness, which is her real identity, it helps her to pave the way to achieve a mere satisfaction. This realization makes her aware to find out the cause of the failure of their own relationship. Both Jadine and Son like and love each other and belong to the same culture, yet developed distinct qualities. Son is rooted in the past whereas Jadine forgets it, which makes her flee and after its clear perception, she returns to Paris. Marlin Sanders Mobley observes Jadine's sudden Journey from Caribbean to Florida and Florida to Paris as quest for self from where she acknowledges past history of the black people:

Jadine's quest is one for physic wholeness, but because she doesn't need the cautions that comes to her in various forms, she experiences and failed initiation or an aborted quest. Indeed her quest for wholeness is unsuccessful because she accepts values and mores of white middle class culture without question and she rejects the very cultural constructions of race and mothering that could heal and transform her consciousness. (285)

This novel concludes with the quest for two poles, search for one's own identity, and search for African American past. To some extent Jadine achieves an independence and enjoys her freedom herself by fleeing in Paris, whereas Son wanders in the Carabbean to serch for Jadine, his African past. Peter B, Ericksin reveals the same idea with term quest and its achievement through the words connection and disconnection, respectively, "In *Tar Baby*, Morrison's Key focal point remains the identity of a black woman, Jadine. In the novel we are made more aware of the disconnections rather than the connections among the principal black women" (Images 293). Disconnection

stands for lack of understanding and experience, whereas connection represents her achievement of her quest for self. So, Jadine's visualization of the past and its connection with the blackness enables her to acknowledge real identity of the black people.

Sula is Morrisons's second novel, which was nominated for National Book Award. This novel deals with the basic elements of Afro-American identity, blackness and quest for the individual self. Each and every events of the novel moves around Sula, who embodies herself for the quest of self and discovers her real black female identity. *Sula* hovers around the lives of black females victimized and exploited by white male society. Protagonist Sula's character is very bold and strong, who rejects the old image of blacks as victim and searches for an identity free of the past and racial oppression.

Sula begins with the description of landscape beside the Ohio River of the United States. The hills where the black people shifted is called Bottom, which is dry and barren. Medallion is the fertile valley beside the Ohilo River, where the white people live. The black people, who call the hill as Bottom makes the white people surprise. It is very difficult for the white people to understand why the black people call the uphill Bottom and accept it as "a joke. A nigger Joke" (The Northon 2099). In fact, the black people name it measuring from the heaven located above the hill and they feel that their hill is the Bottom of the heaven. Sula, the protagonist, of the novel, who grows up in the Bottom is aware of the nigger joke and she observes the black people measuring from spiritual perspectives.

Sula who belongs to the Peace family comes in contact with Nel Wright, a black girl of the Wright family. Both the girls have a deep intimacy and grow up together in the black community of the Bottom. Even though they grow up together they follow opposite ideals. Nel follows the traditional life style of black people, marries (with

Jude), gives birth to three children and lives the life as the traditional black woman. In contrast Sula refuses to marry, denies child birth and breaks the traditional life pattern. She revolts against the social, cultural and gender barriers privileged the black community of Bottom and longs for her individual freedom. Awareness about her individual self arises in Sula, which makes her restless and leaves Bottom in quest of her self. Sula leaves Bottom for almost a decade, within that time she visits different places, meets and deals with different people, gains higher education, collects various experiences and returns to Bottom with new understanding, knowledges and experiences. Regarding the theme of new awareness in Sula Madhu Dubey reveals this facts in "No Bottom and no top: opposition in Sula", like this:

The opposition between Sula and the black folk community of the Bottom cannot, however, be read in straight forward black aesthetic terms as an opposition between a new present and an oppressive past while privileging newness and change. Sula embodies a specifically feminine newness that can not be easily assimilated, into Black Aesthetic ideology. (76)

Sula dismantles all the social hierarchies, opposition and structure of the society. Sula embodies a radically new black feminism and enjoys her freedom freely in the traditional black society. Sula become more free when she meet another free person, Ajax. Their encounter has turned into their deep relationship. Both of them are perfect and free. Unknowingly Sula starts to nail Ajax. When Sula tries to poses Ajax he abandon her. Ajax's abandon has turned her completely free and make her to concerned towards male female relation ship. Ajax's emptiness has made her negative towards every aspects of traditional black society, which compelled her to discard the

concept of marriage and reproduction. This is the remarkable issue throughout the whole novel.

Sula opposes strongly to become a mother and reproduction with Eva like this: "I don't want to make some body else I want to make my self" (The Northon 2139). Sula's denial towards motherhood and institution of marriage is her consciousness of being her free self and liberated soul. Regarding this issues Hortense J. Spillers reveals boldness as her achievement of her free, individual self, "For black audiences, she is not consciousness of the black race personified, nor "tragic mulatto," nor, for white ones, is she "mammie", Negress," "coon", or maid." She is herself" (A hateful 213). Sula remains constant about her freedom and free self at the end of the novel, till her death. She enjoys her death as beautifully as her life. Sula has liberal views about her life and death, which shows that she has positive tendency towards both her life and death. Arunima also observes Sula's dying a heroic death and writes, "She dies slowly of cancer as proud in death as she was in life" (63).

Sula ends with the union of two contradictory ideas about life and death. Sula has liberal thinking about her free self, opposition to marriage and child birth, and boldness to dismantle the boundaries of traditional black society in the name of gender, race, rites and rituals. She seems very optimistic and liberal in every step, and in any condition of her life, which portrays her achievement of free individual self. Sula is successful to portray real identity of black people.

II. General Introduction to Quest Theory and Feminism

Quest for Self

Joseph Campbell has presented his idea of quest as the standard path of mythological adventure of the hero. A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won. The hero comes back from this mysterious adventures with the power to bestow boons on his fellow man (Hero 30). This formula about the adventures of quest is applied in this mythological book and in Morrison's *Sula* and *TarBaby* as well. In a sentence the first step of the hero is to detach or depart from the external world to the internal world, a retreat from the desperation of the waste land to the peace of the everlasting realm that is within him.

There he clarifies the difficulties, eradicate in his own way and break through the undistorted, direct experience and assimilate that as images. Thus, the hero, a man or woman, who has been able to battle past their personal and local historical limitations to the valid normally human forms, such visions, ideas and inspirations, comes pristine from the primary springs of human life. Hence, they are eloquent, not of the present disintegrating society and psyche, but of the unquenched source of quest. The initial part of the hero's adventures for quest can be termed as the "herald" or "call to the adventure"(51). Herald is "the awaking of self "or the realization of person's unquenched, suppressed or dominated desires for their quest." The herald or announcer of the adventure, therefore is often dark, loathly or terrifying, judged evil by the world; yet if one could follow, the way would be open through the walls of the day into the dark where the jewels glow. Or herald is a beast (as in the fairy tale), representative of the repressed instinctual fecundity within ourselves, or again a veiled mysterious figure – the unknown (53). So, call is realization within the self without any plan or

idea. Campbell focuses on the call like this, “Whether dream or myth, in these adventures there is an atmosphere of irresistible fascination about the figure that appears suddenly as a guide, marking a new period, a new stage, in the biography”(55). This first stage of mythological journey which we have designated the “call to adventure” - signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown. Thus quest is a spontaneous act which can be better observed in the life of Gautama Shakyamuni. The future Buddha was determined to depart from his family and community for his unquenched and unreserved the world was a pleasing one to the future Buddha which is his call to adventure.

Campbell states different mythological stories, fairy tales and legends regarding the issue of quest Among them. The fairy tale of princess and frog is one of the best example. The beautiful princess lost her doll, while tossing her ball beside the deep spring and started to cry bitterly for that. A frog appeared in front of her and become ready to bring back the ball if she promised to spend her whole life with him. But when the princess got the ball, she disappeared from his sight and the poor frog was deceived. Campbell concludes, “Thus, it happens in the fairy tales that the disappearance of the ball is the first sign of something coming for the princes, the frog is second and the unconsidered promise is the third” (51).

And Arapaho girl of the American plains spied a porcupine near a cotton wood tree. She tried to hit the animal, but it ran behind the tree and began to climb. The girl followed up to the tree and started to mount the tree, until she became the nearest speck to those looking from below and with the porcupine she finally reached the sky. Her quest for porcupine made her reached at the end of the world sky or at the end of the destination. The myths and folk tales of the whole world make clear that the refusal is

essentially a refusal to give up what one takes to be one's own interest. "The future is regarded not in terms of an unremitting series of deaths and births, but as one's present system of ideas, virtues, goals and adventures which were to be fixed and made secure" (60). Thus, the adventure is always and everywhere the passage beyond the veil of the known into the unknown.

So, the call in fact, was the first announcement of the determined approach towards the mighty tasks or goal. Regarding this issue Napoleon at the opening of his Russian campaign said, "I feel myself, driven towards an end that I do not know. As soon as I shall have reached it, as soon as I shall become unnecessary, an atom will suffice to shatter me. Till then not at all the forces of mankind can do anything against me (58).

After having traversed the threshold, the hero moves in a dream landscape of curiously fluid and ambiguous forms, where he passes through various stages of trials. In the vocabulary of the mystics, this is the second stage of the way, that of the purifications of the self, when the senses are "cleansed and humbled", and the energies and interests' concentrated upon transcendental things" or in a vocabulary of more modern terms; this is the process of dissolving transcending, or transmutating the infantile images of our personal past (101). The hero has to face all these phases, encountered with numerous hardships, mastered a number of differing obstacles and events which Campbell has signified as:

Initiation of the hero through which the hero attains purification, purgation and transcendence of his inner self. His quest is entangled predicament (difficult) of adventures voyages like the quest of Psyche for her lost lover Cupid who undergoes for innumerable adventures, hardships, suffering and domination by the jealous mother Venus who hides her son from Psyche. (98)

Her quest is just like the quest of Inanna in Sumerian mythology, the goddess of life in the quest of Ereshkigal the goddess of dark. She entered the “land of no return” loses all her garments of ladyship, faces difficulties, suffers and at last become successful to meet her sister Ereshkigal (108). This mythology shows that whether the hero is man or woman they have to discover and assimilate their goal either by swallowing it or by being swallowed.

Another most perilous tale is about the Eskimos of the American Indian tribes of north, Shaman who goes on his laborious journey to seek out and recovered the lost or abducted soul of the sick, “The shaman has to encounter and master a number of differing obstacles (pudak) which are not always easily overcome” (100). He becomes successful to go to the lord of the underworld to get his goal, with the initiation of underworld king, where he got an ecstasy for his victory over his destination.

After overcoming many obstacles and barriers the ultimate adventures of hero is triumphant as the mystical marriage of hero soul with queen goddess of the world,” She is the paragon of all paragons of beauty, the reply to desires, the bliss – bestowing goal of every hero’s earthly and unearthly quest” (111). In the tantric book of medieval and modern India the abode of the goddess is called Mani - dvipa “the Island of Jewels,” where hero finds a grove of wish fulfilling tree (114). She is the very crux of the creation and destruction "womb and tomb" who wishes both good and bad. The great Hindu mystic of the last century, Ramkrishna, was a priest in a temple newly erected to the Cosmic Mother at Dakshinaswar, a suburb of Calcutta she is both terrible and benign. The Goddess herself creates preserves and destroys. Her name is “kali”, the Black One; her title: The Ferry across the oceans of existence (115).

There is a tale of five sons of Iris king, who became very thirsty after hunting and went to drink water from a well, but four of them rejected to kiss an ugly woman

guard of the well and could not drink. His fifth son Niall, not only kiss but also becomes ready to embrace her, after that she turned herself into a Royal Rue, the most beautiful woman of the world. Royal Rue states, "And as at the first thou hast seen me ugly, brutish, loathly in the end, beautiful - even so is Royal Rue: for without battles, without fierce conflict, if may not be won; but in the result, he that is king of no matter what shows comely and handsome forth" (117).

Thus, hero should be endowed with gentle heart and curious mind even though he is in trouble and obstacle. The meeting with the goddess (who is incarnate in every woman) is the final test of the talent of the hero to boon of love, which is life itself enjoyed as the encasement of eternity. "The mystical marriage with the queen goddess of the world represents the hero's total mastery of life; for the woman is life, and hero is knower and master" (120). With this hero realized he and the father are the one: he is in the father's place. This symbolizes that, the individual can discover his own position with the reference of this general human formula and, let it to then assist him past his restricting walls" (121).

After realizing his positions in father's place the twin warrior of Navaho departed from spider women with her advice and protective charm, who become successful to go to their father's house, the house of the sun at last. Campbell states:

The problem of the hero going to meet the father is to open his soul beyond terror to such a degree that he will be ripe to understand how the sickening and insane tragedies of this vast and ruthless cosmos are completely validated in the majesty of being. The hero transcends life with its peculiar blind spot and for a moment rises to a glimpse of a source. He beholds the face of the father, understands and two are atoned. (147)

Then the hero turns into a perfect one with the divine status, which Campbell terms as “apotheosis”, which means elevations of divine status.

Bodhisattvas of the Mahayana Buddhism of Tibet, China, and Japan is the lotus Bearer, Avalokiteshvara, “The Lord Looking Down in Pity”, because he regards with compassion all sentient creatures suffering the evils of existence. Buddhists address the prayer “Om Mani Padme Hum” which means the jewel is in the lotus which is a kind of universal principle of compassion “whose being or essence is enlightened” (150).

When the hero attains this state he goes beyond the last terror of the ignorance. “When the envelopment of consciousness has been annihilated, then he becomes free of all fear, beyond the reach of change” (151). This is the released potential us all, and which anyone can attain through herohood. Thus, the hero apparently comes together the meeting between goddess and the atonement with the father.

The victory of hero over his quest does not bound for one gender. This is the sublime state of transcendence for both male and female as Teiresis of Oedipus Rex and “Ardhanarisha”, Lord Shiva, who appeared united in the single body with Shakti, his spouse, “The Half Women Lord”. The Buddha’s victory beneath the Bo tree is the classic oriental example of sublime state of transcendence or quest for one’s self. The hero becomes a man of consciousness or sublime. After acquiring sublime state of super consciousness of mind, the hero attains the destination of his quest. It depends upon the will of the adventurer whether to return to his own community, or to return back to his own way in the enlightened world with ecstasy. But mostly the hero decides to return back to his native land and community to share his acquired wisdom and boon. Campbell emphasizes the heroes return in this way:

When the hero’s quest has been accomplished, through, penetration to the source, or through the grace of some male or through the grace of some male or female, human or animal, personification, the adventurer

still must return with his life transmuting trophy. The full round, the norm of the monomyth, requires that the hero shall now begin the labor of bringing the runes of wisdom, the Golden Fleece, or his sleeping princess, back into the kingdom of humanity, where the boon may redound to the renewing of the community the nation, the planet, or the ten thousand worlds. (193)

Even Gautam Buddha, after his triumph, doubted whether the message of realization should be communicated or to keep within himself. This shows that it is in the hand of hero whether to return back to his native world with enlightened soul or stay aloft from the world. The hero delays to return only if he is obstructed by the beauty of state of perfect being. However adventurer can return back easily as he is blessed with the victory of power of his own rescue by himself or herself.

The exploration of two dimensions of the distinct worlds, either willingly or unwillingly is the whole sense of the deed of the hero. The values and distinctions of normal life seem important but disappear with the terrifying assimilation of the self into what formerly was only otherness.

Thus, the hero becomes the master of the two worlds. In Bhagbat Gita prince Arjun discovers his self, when his quest about understanding the manifold division of the whole universe, gathered together in one single body of supreme power of Lord Krishna. On emphasizing Bhagwat Gita with the enlightened eyes of Arjuna, Campbell states like this:

I behold Thee with myriads of arms and bellies, with myriads of faces and eyes; I behold Thee infinite in form, on every side, but I see not Thy end nor Thy middle nor Thy beginning, O lord of the Universe O universal. Form! I Krishna declared after he had resumed his familiar shape; “but only by devotion to me I be known in this form realized truly, and entered into. (138)

The meaning is very clear; it is the meaning of all religious practice, that “The goal of the myth is to dispel the need for such life ignorance by effecting a reconciliation of the individual consciousness with the universal will” (138). This is the interesting part of the quest. It is like leaving old torn out clothes and wearing the new ones. This means it is realization of the newness or new consciousness for the self, righteousness and ignorance. Campbell states in this way “Even as a person casts off worn out clothes and puts on others that are new, so the embodied Self casts off worn out bodies and enters into others that are new” (238). Among these three standard paths of quest we observe the two faces of the same hero - before the quest and after the quest. In his initial phase of the quest hero is recognized as an ordinary man, but after the quest, he is acknowledged in a state of an enlightened or super conscious man. Thus, “symbolically the infant makes the journey when the water is poured on its head; guide and helpers are the priest and good parents. It’s goal is visit with the parents of its Eternal Self, the spirit of God and the Womb of Grace. Then it is returned to the parents of the physical body (251). This very returning of eternal self to the physical body is known as realization of self. In this context, many philosophers and mystics have emphasized on the rebirth of the ideas and realizations of newness in oneself which is the main theme of Campbell’s *“The Hero With A Thousand Faces”*.

Regarding the term “self” which has had an amorphous history, has never the

less evolved into something crucially differ from the term “soul”. In general it is used as a physiological term, largely stripped of metaphysical implications. The self is understood as the seat of personal identity, source of mental cohesiveness and psychological integrity the vanishing point, as it were, where all lines of psychological energy converge in the life of a “healthy” and integrated” individual. The self is strictly immanent, secular, worldly, transitory, adaptive and pragmatic.

The concept of the self has been a central feature of the many personality theories, including those Sigmund Freud, Alfred Adler, Carl Jung, Gordon W All Port, Karen Horney, Carl Rogers, Rollo May and Abraham H.Maslow. According to Carl Jung “The self is the totality consisting of conscious and unconscious contents that dwarfs the ego in scope and intensity. The maturation of the self is the individuation process, which is the goal of the healthy personality” (619). Rogers theorized that “A person’s self concept determines his behavior and his relation to the world, and that true therapeutic improvement occurs only when the individual changes his own self concept”(619). Thus we can say that self is the whisper comes from our inner self ego, one’s innermost feelings and one’s heart of hearts.

Relating this innermost consciousness with Toni Morrison’s “self” we can say she is hunting for Jadine’s and Sula’s innermost feeling of consciousness, their feeling of self ego, and realizations of being neither male nor white. They have the consciousness of being their own self and the feeling of their own real identity. To obtain this freedom of self identification, both of them wander here and there in quest of that, when they realized that they were being the victim of male dominated society. New sense of awareness arise in them and they launch an immediate quest to attain the things that they realize. They go for journey in various kinds of strange land and encounter with a number of odd situation’s and difficulties. Jadine goes to the North

Florida with Son and experiences the reality of “real” black life, but she is bored and repulsed. In the end, she returns to make her own female identity and to fulfill her every desires. While leaving Son behind her, Jadine bravey concludes, “A grown woman did not need safety or it’s dreams. She was the safety she longed for”(Tar 292). This means this is a novel about women’s anger, her denial and her desire for impossible authority of being ness of her own self. In the same way, Sula leaves Bottom for a decade, gets experiences from different hardship of city life and returns to Bottom. Sula’s experiences of city life has made her bold and free. Sula refuses to marry, denies childbirth, and breaks the traditional life pattern. Sula’s denial for the traditional norms and rules of the society is her strong determination about her individual life. Sula strongly opposes Eva’s suggestion and declares, “I don’t want to make somebody else, I want to make myself” (The Northon 2139). This shows that *Sula* is a novel about women’s denial, opposition and anger for the social, traditional and cultural norms. These two novels are the strong opposition for the society.

Feminism

Feminism, as a movement of literature started from 1960s but even before that, we can trace the seeds of feminism sprouting. Mary Wolestonecraft wrote" A Vindication of Rights of Woman" in the 18th century. She is the first to voice the protest against the injustice and impartiality between male and female rampant throughout the world. It encouraged John Stuwart Mill to write “The Subjection of Women Injustice to Women”. Then come American writers in the beginning of the 20th century. Virginia Woolf arose, who wrote in a systematic way and studied the various novelists and poetess in her master piece "A Room of One's Own" and "Three Guineas" After 1960s, there was a flood of feminist writing which had a tremendous effect on English speaking nations.

Feminism is all about the feminist social movement that seeks equal rights for women. It believes in the idea of giving the females equal status with men and freedom to decide their own career and life patterns. Women is taken as an object, not as a subject, which has become a system of every patriarchal society, where the positive ideas are associated with males and those negative are associated with females. These are created merely by the society, which this movement attempts to abolish. There are two types of feminist writers:

- a) Liberal Feminist
- b) Radical Feminist

The liberal feminist talks about the equal opportunity to the women in every field. They emphasize on empowerment of women. But Radical Feminists want to abolish the whole patriarchy itself instead of simply providing the equal opportunities.

Besides "Gynocriticism" in the awareness of the females that there is a need of changing men's thinking. It is a radical mode in the 20th century feminism which emphasizes a specific feminist reading criticism of women's texts, unlike other feminist criticism it is concerned with text center-criticism. The aim of the gynocritics is to read the literatures written by women and to show what characterizes the women as woman. Moreover, they try to set up their own canonicity of literary writing and criticism by excluding males so that the female issues such as household pregnancy, gestation, abortion, delivery, mother daughter relations and so fourth can be high lighted, they assume that women's writing is always dominated by gender consciousness.

It is bitextual, a double leveled discourse. It means on one hand, it asserts its individuality indifference and at the same time, it's difference from the male text on the other hand. So, gynocriticism is a kind of fighting against male critics.

Black Feminism

The word 'feminism' always refers to the well educated and privileged class of white women. American feminism often has been characterized as the domain of white, middle class, heterosexual, educated women. However African women were a visible presence in the second wave American women's movement. The existence of all the nonwhite women are totally ignored. White women involve themselves in feminist movement themselves but they were ignorant about the life and experience of black woman. When black women participated in the feminist groups, white women looked at them with condescending attitude and seemed to suggest that the women's movement was "theirs". Black women were not treated equally and their presence in the feminist movement were not counted. Neither they could take part in the movement nor they could give their new ideas to criticize that. There was no one to listen to their voices, and understand their new ideas. White women heard their statement only if that touch their sentiment of dominant white feminist discourse. Thus black women were victimized from double pressure. They were the victim of white males and females, and black males as well.

Black women had been alienated from the initial part of white women's feminist movement. White feminist never include Black women in their movement as "sisterhood" along with them. Black women were treated as "the others" at that time. Sometimes, Black women expressed their anger towards feminism. The poet Nikki Giovanni express her anger towards white feminist like this, "And we watch white women really getting into what they are all about their liberation movement. The white women's movements have been for an equality movement first of all and secondary have been patterned after black men's" (144).

Black women's anger towards feminism has kept them aloft from feminist movement, but it does not mean that they have no interest in feminist issues. Black feminist have to fight for class equality along with issues of gender in the African Society. Activists Sojourner had given her famous speech for the oppressive system:

There is a great stir about coloured men getting their rights, and not coloured women get theirs, you see the colored men will be masters over the women and it will be just as bad as it was before ... I have done a great deal of work; as much as a man, but did not get so much pay.

(1141)

Here truth speaks to the economic disadvantage of women and the role that the African American, although victimized by racism, can play in the oppression of women. Black women were in trap from two sides. So they raised their voice against their double standard of the oppression. Black Feminist who were involving in women's liberation movement separated into two groups, one group choose to work along with white women in the battle against the male domination and another group fight against the equality, racial operation, gender and class. Even though all these women were fighting for the shake of their rights there often has been an uneasy alliance of African American women with the larger white American feminist movement because of its marginalization of woman of color and working class women from its agendas.

Beyond the marginalization of African American women in white feminist associations, Black woman were at time characterized by black men as race traitor speaking on behalf of gender parity. In fact, some race leaders operate that feminism was a divisive issue that enervated the "more important" matter of racial equality, Bell

Hooks takes up this concern in her 1996 essay, reprinted in this chapter, "Feminism: It's a black things", and she argues:

As long as individual black males feel that their freedom can not be attained without the establishment of patriarchal power and privilege, they will see black female struggles for self determination, our engagement with feminist movement, as threatening. Convinced that the struggle to save the black race is really first and foremost about saving the lives of black males, they will not only continually insists that their sufferings are greater that those of black females, they will believe that the proud assertion of sexist politics resisters a meaningful opposition of racism. (1142)

Black feminist Gerda claimed that their liberation is entangled with black man's liberation, since their emancipation depends on the emancipation of black race. It is difficult to separate racial operation from the sexual one. This fact leads Black women to go along with Black men; where as white women have no similar relationship with white men.

Black women were in poor condition in comparison with white women. Black women cannot share their aspiration of white sisters; they were depressed and under-represented in women liberation movement. Up to 1970s many black feminist were engaged to aware consciousness about their racial discrimination, but after that they have realized their condition, and rejected the white femininity to construct a new identity as black women. They realized that they must create their own identity to separate from white femininity, because they could not be assimilated with white femininity. This shows that they were turning to each other i.e. white feminists fight was in the against of male domination but Black feminists were in oppose of male domination along with racism,

gender and equality. It was obvious, that they were lingering on two polarities. Black feminist began to question the white feminists definition of what it meant to be 'female', as Black women were defined as "the other".

Black feminists movement become independent, they do not have to depend on Black males liberation. They struggled to assert their identity as human, and love towards human. The final words of June Jordan in "Where is the Love?" (1978) indicate that, being a feminist does not constitute an oppositional stance, rather it is about love of human kind:

Everywhere, that I work and live, now, as a feminist trusting that I will learn to love myself well enough to love you (whoever you are), well enough so that you will love me well enough so that we will know exactly where is the love that it is here, between us, and growing stronger, and growing stronger. (1144)

When the rights of women attracted general people in the last 1960s publishers become more receptive to the voice of Black woman writers. Novels of Margaret Walker, Rosa Guy, Mary Vroman, Louise Meriwether, Paul Marshall, Sarah weight, Alice Walker, Alice Childress, Toni Morrison, Toni Cade, Barbara etc came in the literary platform rejecting the Euro-centric model and turning to non white communities, non-western and Afro-centric model. In their novels they created Black autonomous selves and communities. Toni Cade mentions:

There is nothing to indicate that the African women, who ran the market place, who built dams, who engaged international commerce and diplomacy, who sat on the thrones, who donned armor to wage battle against the European invaders, and the corrupt chieftains who engaged

in the slave trade, who were consulted as equals in the affairs of the state. (qtd in Bell 240)

Black woman writers become more realistic and reject all the Euro-centric qualities in their writing. They brought drastic change, a revolutionary method in their writings. They displace the Euro-centric system of writing with realistic images. Black women writers like Morrison, Barbara, Marshall do not show stereotype female characters who are submissive, passive and loving in their novels. Their female characters are strong, liberal, free and masculine.

Black women's writings are framed with the domination of racial, social, gender and complex system of oppressions present in the black society. Their novels reveals the oppressive tentacles, present in African black society, and revolt against that. So, to think and analyses Black women's literature we need to establish a different frame of reference. Representation of female Subjectivity is very complex in African American Society, as well as in the writings of black women, so it needs revival in the traditional practices. Situation of African American women is very complex and difficult, since the cultural definition against the equality of gender written by white feminist have never included and applied to them in first place, and black women have always been excluded from the definition in the second place. It is obvious to us that African-American women are in very critical condition.

Black women's writings experience and culture are invisible and unknown in the eyes of critics. Feminists like Barbara Smith and Alice walker, in America, realized that they need to open the separate space for the exploration of Black women's lives and to redefine the strategies and destination of white women's feminist movement. Before reading Black women's literature we need to look and analyze their critical situation in African American society and people's perspectives towards them in their own society

and out of that. Black literature is out of the main stream, due to racism, and black women's literatures are still out their own black literature. Not only the black women their writings are also taken as "others" in their own society as well as by outsiders too. Thus, Black women's writings are still marginalized. The works of Black writers contain stunning accurate records of the impact and domination of white and male values and oppressions practice upon the lives of Black women. Even, Black male critics discard, and seems unknown about the Black women's literature. Black women's work exist in the eyes of black males and critics as they lack the ability to comprehend the Black women's experiences and treatment in their own society. Black women's writings are neglected and rejected in their own society, then how can others, give priority to their writings. So, their own society must be aware to uplift the critical condition of Black women writers.

Even though Black women's voices are neglected, they become successful to open their own space and give their own identity. They got support from Suffrage movements, Civil Right Movement and Liberation Movement during 20th century. All these movements provided Black feminist with impetus and ideology for Black Feminist movement of 70's though they had different road to go on having experiences completely foreign to white feminists, with their double standard of oppression.

With this support they become successful to interlock sexual, racial, political, gender and female's identity in their writings. We find many commonalities among the works of Black women writers as result of specific political, social and economic experience they have been obliged to share. Thus, in this very patriarchal environment also Black women were coming up to the process of self-identification.

Morrison has introduced the Black South, which is cultural worm that has bored the orphan, defamed and declaimed African children. In addition she tries to bring back

all the issues of black women and their exploitations. She has aimed to changed pain into creativity, creativity in search of protest and identity. She celebrates the black women's mind surprised by internal and external male hegemony.

III. An Identification of Self

Consciousness of Self

Toni Morrison's protagonists Jadine and Sula live in two different worlds but their curiosity, inner zeal about the search for self is the same. Both of these protagonists have the same type of experience and wanderings.

Jadine lives in and embraces the cultural values of cosmopolitan centers like Paris and New York. Jadine's is the sophisticated world of fashion and film. In contrast, Son, a deserter from a ship, is an uneducated and violent man who disdains the wealthy society and feels comfortable only in the black community of his Florida home. Unable to remain contented in the Street's household on a Caribbean island, Son insists Jadine to return to America with him. But there he cannot endure the people and activities of her New York world; and she cannot endure to communal ghost who torment her in his Florida home. She leaves to return to the island and then to Europe. In the same way Sula who belongs to the Peace family lives in Bottom comes in the contact with Nel Wright, a black girl of the white family. Both the girls grow up together in the black community of Bottom and develop a deep intimacy. However they follow opposite ideal. Nel follows the traditional lifestyle. She marries (with Jude), gives birth to three children and lives as a typical house wife. She is proud of her family life and becomes loyal to the social values and system. But Sula refuses to marry, denies child birth and breaks the traditional life pattern. She longs for individual freedom and revolts against the social, cultural and gender barriers privileged in the black community of Bottom. Sula leaves Bottom at her youth, visits different places, meets and deals with different people, gains a higher education, and returns to Bottom after almost a decade with new understanding, knowledge and experiences.

Both of them act pragmatically, discarding the traditional system, norms and

values privilege in their society. They do not compromise with traditional system and make their efforts to establish a free society beyond pride and prejudice. Their liberal sense towards sex, indifference to marriage and childbirth, pragmatic thought about society pave way to individual freedom and strike a heavy blow to racial and gender discrimination.

In this research their journey and wandering for hunt of self ego can be taken as their quest, their inner zeal and their consciousness about themselves, and their various experience of distinct worlds, loyalty towards sex, liberal thinking, pragmatism towards hierarchy, realization of things more independently and obtaining of individual self can be taken as their consciousness of self. Morrison's women can free themselves, like Jadine and Sula and self defined and disconnected and can achieve heroic life. Variations in their experiences and explorations have framed in the form of consciousness of self in these novels and their implementation. Morrison is able to create curious, self-initiative, heroic and determined characters, who are complete with in the boundary of conscious self. She illustrates her self as conscious person and implements its impact to create liberated and self-sufficient life to identify independent self. Her characters move between the two poles of free heroism and determined roles.

She is able to break the boundary of racial, gender, numbers of social hierarchy and dismantle the rules and regulations of the society as well as the suffering of discrimination of black women for the system like sex, marriage and reproduction. Both of her works focus on the consciousness about the free self and its implementation for the quest of that.

Initiation for the Search

When we analyze her both novels we can come to the conclusion that Morrison has played with the sentiments of black young women. These novels show their zeal

about their future. Morrison has created various circumstances which has compelled them for the initiation for their search. Both these novels implicitly raise the question of whether or not the assertion of power by women can be seen as a legitimate positive development. Morrison wants to affirm the self - reliance and freedom of black women who make choice for their own life on their own terms. On one hand Morrison wants to affirm the self-reliance and freedom of black women, who make choice for their own life, on their own terms, on the other hand she also seeks questions for the search. Critic Marilyn Sanders Mobley in "*Narrative Dilema*," states:

Morrison's dilemma in *Tar Baby* and *Sula* is how to narrate the quest of the contemporary black female heroes when they happen to be a cultural orphan, one whose sense of self is based upon a denial of their own cultural heritage and an identification with one that is not their own.
(284)

Jadine feels herself culturally orphan in the novel *Tar Baby* and longs for the rejection of that feeling, "She has a "hunger" for" that woman's woman that mother / sister / she", a hunger to which she is all the more vulnerable because the loss of her own mother has left Jadine with the feeling that "I'm an orphan" (Tar 297). Ultimately Jadine breaks the hold of this vision by learning to reciprocate this rejection.

There is another incident in the novel which shows that Jadine is able to free herself from the feeling of being trapped and dominated. When Jadine and Son visit Seindes Villes, Jadine's legs burn with memory of Tar and she is literally entrapped in the slime of the swamp, with black sticky substance:

The woman looked down from the rafters of the trees and stopped murmuring. They were delighted when they first saw her, thinking a runaway child had been restored to them. But upon looking closer they

saw differently. This girl was fighting to get away from them ... They wondered at the girl's desperate struggle down below to be free, to be something other than they were. (184)

This is the symbolic action of Jadine's escape from this "exceptional femaleness," to be something other than they were. Jadine's vision wake another time, which occurred in the traditional black society of small village Eloë of Florida when she and Son attempt to make love:

Cheyenne got in and then the rest Rosa and Therese and Son's dead mother and Sally Sarah Sadine Brown and Ondine and soldiers wife Ellen and Francine from the mental institution and ... her own dead mother and even the women in yellow. All there crowding into the room. Some of them she did not know, recognize but they were all there spoiling her love making , taking away her sex like succubae, but not his. (260)

The women in Eloë represent her familial past, while the women in the trees, cited earlier, represent historical tradition, All these women symbolize Jadine's refusal to define herself in the terms of familial past, historical tradition and cultural heritage. In rejecting these women, she is denying her source of nourishment and metaphorically denying her own mother. This means she is denying her femaleness in her. As Adrienne Rich describes this denial, it is "matrophobia - rebellion against the imposed female image.

By rejecting the received cultural constructions of her own racial and sexual identity Jadine fails to recognize the dimensions of these constructions which could heal and affirm her sense of self. Morrison explains in her 1981 interview with Thomas Laclair titled "The Language Must Not Sweat":

I found that there is a Tar baby in African Mythology, I started thinking

about tar. At one point, a tar pit was a holy place, at least an important place, because tar was used build things. I came naturally out of the earth ; it held things together. For me, Tar Baby came to mean the black woman who can hold things together. (Yearbook 233)

This statement reveals that Morrison has focused on two contradictory ideas about the entrapment of Afro-American and unfamiliar positive connotations found in the Afro-Americanism. These contradictories have grounded the protagonist Jadine as the tar baby who entraps Son and as the woman who cannot sustain a relationship because she talks the ancestral power of being able to “hold thing together”. The relationship between Son and Jadine does not hold together because Jadine thought she is rescuing Son:

The night women were not merely against her (and her alone not him), not merely looking superior over their sagging breasts and folded stomach, they seemed some how in agreement with each other about her and were all out to get her, tie her, bind her. Grab the person she had worked hard to become and choke it off with their soft loose tits. (Tar 264)

This means Jadine has contradictory views between the ideas of nurture and build. Morrison also states in an interview with Cludia Tate’s *Black women writing at work*, “Black women seem able to combine nest and adventure (Narrative 290).

Morrison is able to pave the path for the real search of identity through this character. Cornel West states in *Nihilism in the Black America* in his book *Race Matters* as “Morrison’s exposure of the harmful extent to which these white ideal affect the black self image is a first step towards rejecting these ideas and overcoming the nihilistic self - loathing they engender in blacks” (Race 28).

Morrison demonstrates through the character Jadine that she can formulate her own system of values appropriate to African - American existence. Jadine's boldness and enthusiasm towards her free existence provokes the pavement of imitation of her search. She has the strength of heroic quest for her denial with contradiction. The words of Ondine, Jadine's aunt and adoptive mother, suggests that she feels responsible for the cultural orphan Jadine has become She laments not having told her that, A girl has got to be a daughter first ..., if she never learns how to be a daughter, she can't learn how to be a women; a women good enough for the respect of other women.... You don't need your own natural mother to be a daughter" (Tar 283).

Ondine tries to give suggestion to Jadine to be a good and responsible woman. But that is use less for her because she has her own definition and idealism about womanhood. Jadine is very distinct and unique than her aunt. Just as Son's narrative of the Tar baby folktale to Jadine is of no avail. likewise, Ondine's advice to Jadine comes too late to be of use to her. In response to Online, Jadine argues, There are other ways to be a woman. Your way is one, I guess but it's not my way. I don't want to be like you I don't want to learn how to be the kind of woman you're talking about because I don't want to be that kind of woman (284).

This argument shows Jadine is bold and strong. She can defend with each and every obstacles in her life. Just like Jadine learns from circumstances and different incidents of the life. Sula learns everything from her grandmother Eva, mother Hannah and desertion of Bottom for a decade. In a decade Sula encounters with various hardships, gains experiences, become educated and return to Bottom. Eva Peace, Sula's grandmother, loves her children so much that she sacrifices a leg under the wheels of a train to feed her children and instinctively throws herself through an upper story window to save her burning daughter. But in contrast her love towards her daughter and

granddaughter is fake because Hannah never believed her love towards her, and Sula cannot comprehend when Eva burns her son for her love towards him. Sula takes all those things as negative guidance to her.

Sula who grows up in the lap of Eva, observes everything and gets more impact on her life from her grandmother. The mystery of Eva's leg influences Sula very much and encourages her to do risky things in her life. Once when Sula and Nel are returning home from school four boys irritate them until they become tired with their work. The next day same boys wait to scare and tease those two black girls. The two black girls have no option so they encounter them straight. Sula is tempered by their irritation so she thinks to do some risky things like Eva to save her friend. She manages to duck them and decides to thwart their challenge, she immediately takes out Eva's knife and threaten them. The boys gaze her attempt fearfully and helplessly. She slashes off only the tip of her finger and says, "If I can do that to myself, what you suppose I'll do to you?" (The Northon 2123). From that day the boys never appear before them. With this heroic act of Sula, Nel is attracted towards her. Nel is not only influenced but fascinated by Sula. Nel is charmed by her heroism and recognizes her actual gut. "In the safe harbor of each others company they could attend to abandon the way of other people and concentrate on own perception of things"(2123).

This statement reveals their strength of friendship. Both the girls admire each other and obtain each others characters. This enables them to fight against injustice and grants fuel for their strength of friendship. “In that mercury mood in July, Sula and Nel wandered about the bottom of the barefoot looking for mischief. They decided to sit down by the river where the boys sometimes swam” (2123). Sula helps Nel to define herself and to see old things with new eyes. “Superficially, the blind, society conscious Nel contrasts with Sula, the vivid rebels. In actuality that resemble each other”(2125).

Sula embodies a radically new black feminism that upsets all the opposition and structures of the society. She opposes all the male views and ideas about past and present, individualism and community and absence and presence. Rejecting the image of black man as the prime victim of racism and its concomitant image of the black women as nurturer, Sula brackets all the issues of racism and opens the space for a new articulation of black masculinity and feminism.

When Sula meets another free person, Ajax, she is unable to sustain the relation ; she lapses into the possessiveness she scores in Nel, but when she recognize her failure she sees it as rooted not in Nel’s conformism but in her isolation: “I didn’t know even his name she thinks: it’s as well he left. Soon I would have torn the flesh from his face just to see if I was right and nobody would have understood that kind of curiosity.” (2161)

Their encounter had turned into their relationship. Ajax is actually a loving man, Sula loves and respects him because he provides her intellectual companionship. They are “whole” and at the same time separated individuals; one doesn’t loose his or her identity for the sake of other. They both are perfect and free. It is the social norm, father’s law, which teaches Sula unconsciously to nail Ajax. Then Ajax abandons Sula while she is intending to posses him. Ajax’s abandoned has turned Sula as the free

existential hero “free” in the Sartrean sense of being their own creators. Her isolation and curiosity makes her freer who became unable to connect with others that they often act cruelly, out of cold detachment of feeling impulse. Sula is frightening to the community specially to a community disposed and “peripheral” That respond a free person like Sula as another kind of scapegoat. For example,” Sula’s neighbors fears and condemn her refusal to fit a conventional role, but her shapelessness gives them shape (Contemporary 220).

This make Sula more concerned towards the discrimination between the male female relationship in traditional black society and becomes ready to discard the concept of marriage and reproduction. This state of Sula is remarkable issue that Morrison raises throughout the novel. Regarding this issue of Sula’s disregarding marriage and family, Dubey observes, “Sula’s absolute rejection of motherhood, to an extent, refusal to be a mother is a liberating feminist gesture that initiates a new exploration of black feminism outside reproductive parameters” (Opposition 78).

When Eva suggested Sula to marry and become mother, it irritates Sula and respond immediately, with her strong determination without any doubt and hesitation, Sula declares “I don’t want to make somebody else, I want to make myself” (The Northorn 2139). It is her determination rather than violation of her life, which she succeeds to fulfill by understanding the whole truth. When her grandmother talks upon what Sula said, She tactfully trust the sense asking about her lost leg and makes her shameful.

She is very much conscious about her free self. She discloses in a friendly dialogue with Nel at the end of the novel like this: “They (men) aren’t worth more than me. And besides, I never loved no man because he was worth it. Worth didn’t have nothing to do with it” (2165).

Sula has never loved anyone in her life except Nel and herself. She cares and values about herself only. At the last stage of Sula's life when she was in bed She states Nel that her life was worthful and completely hers. Sula demonstrates her belongingness through this dialogue between she and Nel in this way:

Dying just like me. But the difference is they dying like a stump. Me I'm going down like one of those redwoods. I sure did live in this world."

"Really ? What have you got to show for it ?"

"Show ? To Who ? Girl, I got my mind. And what goes on it. Which is to say, I got me."

"Lonely, ain't it"

"Yes my lonely is mine, now your lonely is somebody else and handed to you. Ain't that something ? A secondhand lonely". (2165)

This dialogue shows that Sula is the lover of her free self and her real identification. Even though she is in the last stage of her life she feels proud to say that both her life and death belongs to her is completely herself.

While comparing two characters "Jandine and Sula," and their incidents, we can come to the conclusion that Morrison is able to capture "Universal" aspiration without denying concrete reality, construct a myth that affirms community identity, without accepting oppressive definition. In the process, she takes the outline of mythic structure which is suited to the existentialist quest for freedom and identity.

Morrison shows where mother and daughter reject one another like Jadine and Ondine, Sula and Hannah and female friendship are difficult to sustain as Jadine and Margrette's and Sula and Nel's. Her characters are dominating female selfhood and heroic, who adopt their own values and definition in their life. Her characters can free

themselves, like Jadine and Sula, Self defined and disconnected and can attain heroic life.

Jadine and Sula get initiation and strength for their heroic quest of identity from their relationship with different people, difficult circumstances and incidents of their life. Both of them have got same type of experience like the relationship of Margrette and Jadine, Eva and Sula, Son and Jadine and Sula and Ajax. This relationship has taught them to understand the reality of being black women and to take initiation for the quest of their own self. These initiation have brought them in the transparency of being their own freer self. So, we can say that Jadine and Sula have the enthusiasm for the heroic quest and determined role. Thus, they are initiating towards the two poles of free heroism and their determined role.

Sex as an Instrument of Happiness

Morrison's liberal view of sex is reflected through the romance and sexuality of Jadine and Sula. The interesting part of the novels are that Jadine and Sula do not mind sex but refuses to be a housewife and deny absolutely to childbirth. The notion of sex is taken just as an instrument of happiness. The concept of motherhood or the very institution of reproduction is criticized. They exercise sex for comfort and physical satisfaction, not to sit in the boundary to become mother. They enjoy sex but they can't accept sex as the institutional view of reproduction. Both of them reject the idea of becoming mother. Their liberal attitude towards sex can be acknowledged with their frequent sexual affairs between Jadine and Son and Sula and Ajax. They take sex as a common phenomenon and show no seriousness in involving in any sexual activities. By doing that they have given a heavy blow toward the traditional and patriarchal society. They have free and individual feeling for the broader sense of sex.

Jadine's first exposure to sexuality starts when bitch is punished for being in heat. Her attraction towards modeling is also liberated as the erotic desire for sex. She

gets the feeling of sex from everything, for example: our response to Jadine is quickly compromised by her naked cooling in the coat, a gift from her white lover, composed of “the hides of ninety baby seals stitched together nicely you could not tell what part had sheltered their cute little hearts and which had cushioned their skulls”(Tar, 86). Jadine compounds her imperviousness to these dead babies by her use of the coat for the sexual excitement, “She pressed her thighs deep into the dark luxury. Then she lifted herself up a little and let her nipple brush the black hairs, black and fourth” (90). Her erotic desire for sex is startled when a sexual black man smelled her, “He rubbed his chin in her hair and blew at the little strand over her ears. “ I smell you too,” he said, and pressed his loins as far as he could into the muted print of her Maderia skirt. “I smell you too” (112).

From that day her passion for sex arose and that have started to reach in the depth. Jadine and Son indulge in the sexual activity so deeply that they have forgotten everything. “They were the last lover in New York city the first in the world so their passion was inefficient and kept no saving accounts” (231).

Even though they were drowned in the sea of ecstatic zone, Jadine has some kind of unwillingness to adapt this sex - role segregation and, consequently, her separation from son are prefigured from the out set:

He woke thinking of a short street of yellow houses with white doors which woman opened wide and called out ”Come on in here, you honey you,” Their laughter sprawling like a quilt over the command. Both nothing sprawled in this woman’s voice. ”I’m never lonely,” it said, “never”. (228)

The voice is of course Jadine’s, Son’s efforts “to insert his own dreams into her” of “the fat black ladies in white dresses, minding the pie table in the basement of the church”

are futile (229).

This statement shows, Son's attempt about inserting his male ideas is worthless. Jadine is unable to sustain a man woman relationship because she lacks the ancestral power of being able to hold things together. The relationship between Son and Jadine does not hold together because Jadine believes she is rescuing him:

From the night women who wanted him for themselves wanted him feeling superior in a cradle deferring to him; wanted to settle for widely competence when she could be almighty, to settle for fertility rather than originality, nurturing instead of building. (Narrative 290)

This is because Jadine sees mutually exclusive choices, she does not realize it is possible to nurture and to build. The disturbing portrayal of Jadine and the failure of Jadine - Son relationship is that Son is rooted in the past, has attachment to Eloë but Jadine is culturally orphan, she feels the key to personal and collective success is to forget the past. So their relationship cannot hold together.

In the same way Sula has also indulge in the sexual activities and takes that just as the natural phenomenon. Sula is influence in sexual activities by her own mother Hannah, who excepts sex as the source of relaxation. Her own mother has paved her way for the liberal thinking of sex.

Hannah simply refused to live without the attention of the man, and after Reku's death had a steady sequences of lovers, mostly the husbands of her friends and neighbors her flirting was sweet, low and guileless ... she rippled with sex. (The Northon 2117)

This liberal sense of sex, which Hannah practices later on transforms to Sula, as she observes her mother enjoying her sex often. "...once Sula come home from school and found her mother in the bed curled spoon in the arms of a man" (2118).

When Sula finds her mother indulging freely in sexual activity with a man, her thinking towards sex become flexible and free. Sula starts to take sex just as fun and enjoys with every type of men anywhere she likes.

“She enjoys with man everywhere - slips into the seldom used parlor, or even up to her bedroom. “She would particularly, do anything, but sleeping with someone implied for her a major of trust and a definite commitment” (2117). It’s absolute influenced is in Sula which can be observed through out the hole text as a major tool of happiness. This very image and broader sense of sex about Hannah is transmitted to Sula and she except it as natural and unusual activity of life. It rather makes Sula to accept “ Sex was pleasant and frequent, but otherwise unremarkable”(2118), which means Sula does not except sex as a means of marriage and reproductive process. In her youth Sula enjoys sex as her mother and people around Bottom accuses her a prostitute. Gradually, she looses all sorts of ethics and morality regarding the issue of sexual affairs. “And the fury she created in the women of the town was incredible for she would lay their husbands once and then no more”. She does not hesitate to lay with any man of her choice. Her mother’s and grandmothers attitude are reflected in her, regarding this issue:

Sula is distinctly different. Eva’s arrogance and Hannah’s self indulge merged in her and with a twist that all her own imagination she lived out her days exploring her own thoughts and emotions giving them full reign, feeling no obligation to please anybody unless their pleasure pleased her ... hers was an experimental life. (2153)

Sula has very broad and liberal sense towards sex. Her sense of sex makes her no hesitation to sleep with even the white people. Regarding this matter Madhu Dubey claims, “Unlike the bluest eye, Sula emphasizes the sexual rather than the racial

constraints on black women” (Contemporary 70).

Just like other man in the Buttom Sula allure Ajax and their relationship is rewarding and pleasing one: “I’ll water your soil, keep it reach and moist. But how much? water to keep the loam moist ? and how much loam will I need to keep my water still ? and when do the two make mud ?” (The Northon 2159)

This is the fertile stage of their affectionate love making. In the beginning relationship between Sula and Ajax is pleasing but later on Sula tries to poses him, “he drags her under him made love to her with the steadiness and the intensity of a man about to leave for Deyton.” Ajax leaves Sula with nothing but “his stunning absence” (2160).

When Ajax abandoned Sula she becomes free and isolated. Her freedom and curiosity gives her strength to make new affairs. She illustrates herself as a woman with no sexual boundary. This liberal sense of sex has made her so bold that she even does not hesitate to sleep with her friend’s husband. This act has stunned the people of Buttom:

She was Pariah (untouchable) then, and know it. Know that they despised her and believed that they frame their hatred and disgust for the easy way she lay with man, which was true. She went to bed with man as frequently as she could. It was the only place where she could find what she is looking for. (2154)

This act of lying with Jude stuns Nel. She complains Sula about that but Sula takes that lightly and replies very easily. “It matters, Nel, but only to you. Not to anybody else. Being good to somebody else just like being mean to somebody, risky. You don’t get nothing to it” (2165). This reply is unsatisfactory for Nel and it simply irritates her. Nel reacts very aggressively and becomes ready to cut of her friendship

with Sula. But that has not any effect with Sula. Sula takes that as woman's act as if she has done nothing. This is the main opposition Morrison wants to trace through the character Sula. Sula responds in this way, "What you mean take him away? I didn't kill him, I just fucked him. If we were such good friends, how come you couldn't get over it? (2166). This response of Sula shows that she takes sex as the tool of happiness only that has no other purpose than that.

The valuation of reproduction and motherhood is criticized by Sula. She strongly denies to become a mother and indulge herself in the reproductive process just like Jadine. Sula rejects the reproductive function valued by her community and response like this: "I don't want to make somebody else. I want to make myself" (The Northorn 2139). This emphasis on feminine self creation at the expense of nurturance of children is crucial to a correct understanding of Sula's radical newness. This understanding of sula is resistant to change and opposition for the past.

While analyzing both characters Jadine and Sula, we can come to the conclusion that they use sex as instrument of happiness. Both of them take sex as their pleasing instrument for erotic appetite. Both of them have acquired the ecstatic pleasure of sex but reject the very ideas and values of nurturance, nestling, motherhood and reproduction. Both of them are betrayed by their lovers and pave their path for the freedom of self. Both of them have become successful to overlap their ideas and views to others in their society. They have rejected the values and ethics of African past and insisted their liberation of womanhood in their society. Their characters show that both of them use sex as instrument of their happiness not as motherhood and reproduction.

Liberation of Social Hierarchy

The significant part of the two novels *Tar baby* and *Sula* are equality among the characters. Morrison has attempted to dismantle the social, ethical and gender boundaries in the black society. She is able to liberate the black characters with the

white. Morrison gives emphasis to the liberation of the social hierarchy. She is able to resolve the boundary of hierarchy in the African society. Cornel West in *Race Matters* has talks about self respect regarding the issue of social hierarchy:

The difficult and delicate quest for black identity is integral to any talk about racial equality. Yet, it is not solely a potential and economic matter. The quest for black identity involves self respect and self regard, realms inseparable from, yet not identical to, potential power and economic status. (97)

The first and most significant attempt to dismantle the social hierarchy is self respect within oneself. This very “self respect” is within Jadine and Sula which has enabled them to fight against their whole society, broke the barrier of traditional, rituals and norms of their society.

When the issue of liberation arises, the issue of social hierarchy forshadows it. So, to liberate the people or to equalize social hierarchy, hierarchies in the society must be dismantled and young and new society should be formed. So, Morrison investigates special problem in her fictions *Playing in the Darkness* and traces them through American romance. Looking at 19th century American literature she observes that “For a people who made much of their “newness”, their potential, freedom, and innocence – it is striking how dour, how troubled, how frightened and haunted our early and founding literature truly is” (Playing 35). As Morrison goes on to explain:

Romance, an exploration of anxiety imported from the shadows of European culture, made possible the sometime safe and other times risky embrace of quite specific understandably human, fears ; American fears of being outcast, of failing ;of powerlessness; their fear of boundary lessness, of nature unbridled and crouched for attack; their fears of absence of so called civilization ; their fears of loneliness, of aggression both external and internal. In short the terror of human freedom the thing they coveted most of all. (36)

This is Morrison's central point of every fiction. Her concern is about the terror of human freedom and it's consequences for blacks, whites, men, women and any one who has been denied. Morrison is able to portray the flexible, bold and broad minded characters who are able to impose their discriminating ideas and values of traditional African society in the new vision. They have adjusted in the same black society with the new vision and with the liberation of social hierarchy. Both of the protagonists have new vision about the social order.

Tar baby is of course of a black novel, a novel deeply perceptive of the black desires to create the mythology of their own replace the stereotypes and myth the white man has constructed for them. And at the same time it is also a novel about women's anger and denial of her patriarchal society and her opposition to traditional rituals and norms. What's so powerful and subtle, about miss Morrison's presentation of the tension between blacks and whites is that she conveys it almost entirely through the suspicious and prejudice of her black character. It is the white world that has created this, and in the constant warring between Sydney, Ondine, Jadine, and between Jadine and Son, Morrison uncovers all the stereotypical racial fear felt by white and blacks alike. Son has played the role of "Catalyst" in this novel to discriminate between the

white world and black world. Son's presence reveals the racism in both the whites and blacks in the Streets household. Son is in the blacks own words - "just a swamp nigger".

Christmas party in Mr Street's house has become the junction place for the battle of black and whites folks. Both of the parties have shown the climax of their anger, Oudine become the source of dispute. Sydney states these words in oppose of her: "My wife is as important to me as yours is to you and should have the same respect" (Tar 208). Sydney's defending statement shows that black people have also right of liberty like white's and they also wanted to be respected and cared like whites.

"Don't you come near me", Margrette shouted but Oudine did and with the back of her hand slapped Margrette across the face (209). Oudine's slap for Margrette is the climax of anger of black towards white and their steps towards dismantle of racial hierarchy. Son reminds Jadine that, "white folks and black folks should not sit down and eat together" (211). This is the burning racial issue for blacks in African - American society. Blacks are treated in very worst way that even they can not sit together with whites for eating. This statements shows the level and hierarchy of black people in African American society.

Regarding the issue of hierarchy *Tar Baby* focuses on various issues in the novel. Miss Morrison was able to construct independent and liberated woman like Jadine. Jadine seems very brave while delivering concluding statement with Son: "A grown woman did not need safety and its dream, she was the safety as she longs for" (292). Morrison's greatest accomplishment is reflected through the character Jadine, who is able to dismantle the hierarchy and prejudice of afro American patriarchal society. Oudine's advice to Jadine's comes too late to be of use to her. In response to Oudine jadine argues, There are other ways to be a woman. Your way is one, I guess ... but it's not my way. I don't want like you I don't want to be a learn how to be the kind

of woman you're talking about because I don't want to be that kind of woman (284).

This is a great satire for mother daughter relationship. Jadine is opposing to become a woman or mother. This is the hard blow to the patriarchal African American society. In this dialogue we can see the strong rejection of cultural construction of race, mothering and nurturance. So, we can analyze through the character of Jadine that she is in the path of liberation of black woman and dismantling their status about social hierarchy.

In the same way the novel *Sula* also displays the various hierarchies presented in the society and liberation of those hierarchies by dismantling them. Morrison's major concern in the novel *Sula* is also the liberation of social hierarchy. With the help of two friends Sula and Nel Morrison uncovers all the social boundaries of Afro American society. They have realized that domination of whites and males are the obstacles for women's individual freedom. They have realized it as unbearable torture, "Because each had discovered years before that they were neither white nor male and all the freedom and triumph are forbidden to them, they had set about creating something else to be" (The Northon 2121). This is inner realization of being women in the male dominated Afro American society. Nel reminds Sula that a colored woman is not free to do anything. She states: "You can't do it all. You a woman and colored woman at that. You can't act like a man, you can't walk around independent - like doing whatever you like, talking what you want, leaving what you don't" (2164).

Sula perceives the reality of patriarchal society and realizes the discrimination between male and female and being colored women. She realizes women are victimized from both sides - gender and race. But she discards the traditional norms of the society and reminds Nel in this way: "Then I really would not act like what you call a man. Every man I ever knew left his children" (2164). This is her strong denial for the structure of black society. She has equalize herself with the man of the society and discards the imposed role of talking care of children and family only by sole female. Here through this sentence she has dismantled the hierarchy between gender and social norms.

Sula has not only equalized the issues of gender and race through her character but becomes ready to discard the concept of marriage and reproduction. "I want to make myself"(2139). This statement of Sula is the remarkable issue that Morrison raises through out her novels. Regarding this issue of Sula's discarding marriage and family, Dudley observes, "Sula's refusal to be a mother is a liberating feminist gesture that initiate a new exploration of black feminism outside reproductive parameters" (Opposition 78). Another critic Arunima observes Sula from different perspective. She reaches up to the deeply rooted instinct of Sula and finds her man dominating attitude. Arunima states, Sula challenges the assumption that a women should be the 'Tuck and hem' of a man's garment. In this context, Morrison's view has different form and her views are in favor of women.

Sula seems sharply distracted from earlier representation of black female characters in literature. Morrison pictured her as radically black female with a new vision. Sula's character has an effect of freeing the fettered minds from the oppressing tentacles of a past which prevents them from progressing and projecting a new vision. Sula rejects the old image of blacks as victims and tries to create an identity free from

the radical oppression. Thus, she seeks for changes dynamism and newness. She does not find any newness in life and states “If I lived a hundred years my urine will flow the same, my armpits and breathe will smell the same, the same hair will grow from the same holes, I didn’t mean anything. I never meant anything”(2134). She is fed up with sameness of life, “There aren’t any more new songs and I have sung all the ones there are” (2162). This is her rejection of old and dominating tentacles and approach towards new vision and reality.

Morrison is not only successful to portray the distinguish vision and sense of black culture but also the broad sense about the landscape of hill and valley at the beginning of the novel, Oh, no ! see those hills ? That’s Bottomland ; rich and fertile.” But its high up from up in the hills”, said the slave. “High up from up, “said the master, “but when God looks down, it’s the bottom. That’s why we call it so. It’s the bottom of heaven - best land there is. (2099)

She makes upside down by naming the hills as Bottom from the heavenly perspectives but the white people find it difficult to understand and accept it as the mere nigger joke. This is very satirical example about the discrimination and distribution of landscape. At the same time Sula succeeds to dismantle the traditionally established hierarchy.

While analyzing these two characters we can come to conclusion that their ideas vision and their experience of being women are the same. Both of them have same type of denial, negation and rejection for the domination of the male sovereignty. Both the protagonists have played significant role for dismantling the social hierarchy presented in the society. Both of them have same type of ego of being free “self” and denial for the institution of reproduction and becoming mother. Both of them have played a significant role to dismantle the various aspects presented in the society. And they have

liberalized every dominated aspect in the society. Thus, in length they have open and strong view about the liberation of hierarchy in the society.

Optimism about Life

Morrison is successful and independent woman having optimistic view. She seems very bold, liberal and loyal in her thinking. Morrison's positive thinking has enabled her to take bold decisions to separate from her husband and raise her two children herself being free colored woman in the patriarchal black and white society. It is her strength and optimism that makes her to create her own free identity in the society

Optimism in the character Jadine and Sula play vital role in both the novels from the beginning to the end. Their positive thinking about life in any condition of their lives is the essential part of the novels. Both of these characters have same type of vision and optimism about life. Their decisions are bold and positive. They never hesitate to take strong decisions in their lives.

The same optimism and boldness is reflected in both the novels *Tar baby* and *Sula*. Jadine has optimistic view about life from her childhood even though she is an orphan from little. Her optimism has enable her to create distinct image in the field of fashion and modeling in the big cities like Paris and New York. It is her positive strength which is rooted in her and supports in every step of her life. She has the positive instinct of becoming pure and independent woman. She wants to be free and liberated which is illustrated through this statement by Jadine, "I want to get out of my skin and be only the person inside not American - not black just me?" (Tar 45). She seems very optimistic about the liberation of free self. When Jadine and Son visit the jungle, Son leaves Jadine to search water at that time she was haunted by woman hanging from the tree in this way, "The girl was fighting to get away from them. The woman hanging from the trees were quiet now, but arrogant-mindful as they were of

their value, their exceptional femaleness” (184). Jadine becomes very bold and tries to free herself from them. Jadine has tried to be distinct from them which is her dogmatic confident to be aloof, free and independent from them. Her optimistic fighting with the woman is described as this: “They wondered at the girls desperate struggle down below to be free, to be some thing other than they were”(184). Jadine seems very dogmatic and cocksure about distinct self. Son also supports Jadine to define her independent self like a twinkling star. He gives her the description of twinkling star for her absolute freedom, “Nobody is around you, you are by yourself just shining there, you know how a star is supposed to twinkle?”(215).

Jadine defenses with son about her independent self when she has crucial fight with Son and claims that:

There is nothing any of us can do about the past but make our own lives better, that’s all I’ve been trying to help you to do. That is the only revenge, for us to get over. Way over. But no, you want to talk about white babies; you don’t know how to forget the past and do better (274).

Jadine seems very bold and optimistic about her present, so she says Son to forget his past. She tells him positively that past is past, we should not worry about that but our present is in our hand and we can make it best by being optimistic. Jadine seems very positive and strong about her best present.

Morrison has made her protagonist so bold that she can take her every decision in an optimistic way. Leaving Son behind, Jadine bravely concludes, “A grown woman did not need safety or its dream. She was the safety she longed for” (292). Jadine’s every attitude and her every step in her life seems cocksure and certain. Her dogmatic opinion about the life is very optimistic. So, her every decision is bold and her every step is very safe and positive. Jadine argues with Ondine and responses about the matter

of motherhood in this way, “There are other ways to be a woman Your way is one I guess but it is not my way. I don’t want to learn how to be the kind of woman you are talking about because I don’t want to be that kind of woman” (284).

Jadine’s decision in every step of her life is optimistic and absolute. She rejects Ondine to become a mother very positively. This reveals her positive denial vision about institution for reproduction. She is positive in her view because she does not want to be in boundary of motherhood and reproduction as it can be the obstacle in her progress in life. Thus all her decisions and vision seems optimistic through out the novel.

In the same way, Sula has also taken the same path as Jadine and she has also the same kind of optimistic vision about the life. Sula is also very bold and optimistic from her childhood. Sula in company with Nel has discovered years ago about their femaleness or their own beingness in them: “Because each had discovered years before that they were neither white nor male” (The Northon 2121).

Their discovery about not being male and white is very positive sign for them to search their beingness in them. This dogmatic realization between Sula and Nel has paved way for their positive search, in a positive way in their lives.

Sula is positive not only about the discovery of being free woman but also, shows bravery and strength in her life. When some boys try to harass them while returning from school, she opposes and threaten them by cutting only the tip of her finger and says, ”If I can do that to myself, what you suppose I’ll do to you ?” (2123). Sula is very optimistic to show her strength and boldness to others. This incident shows her positive inclination towards bravery.

Sula is positive by nature and optimistic about every aspects of life. She has positive view about death also. It is illustrated with Sula’s sudden encounter with a small boy named Chicken Little whom she turns to his death, “Sula picked him up by

his hands and sling him outward then around and around when he slipped from her hands and sailed away out over the water they could not still hear his bubbly laughter” (2126).

Even though she has not ill intention about the death of small boy but that has rooted optimistic view about death in her life. When her mother Hannah died with the burning flame from the yard fire, that does not touch her and gazes that in an optimistic manner, “She saw Hannah burning, The flames from the yard fire licking the blue cotton dress, making her dance. Eva knew there was time for nothing in this world other than the time to get there and covers her daughters body with her own” (2133).

Sula watches her mother’s death quiet interestingly because she takes human’s death in a positive way. Not only her mother’s death but she accepts her own death also in a positive way and consoles other from her death bed, That is the same Sun I look at when I was twelve , the same pear trees. If I lived a hundred years my urine will flow the same, my armpits and breath will smell the same, the same hair will grow from the same holes. I didn’t mean anything. I never meant anything (2134).

Arunima also observes Sula’s dying a heroic death and writes, ”She dies slowly of cancer as proud in death as she was in life” (63). Sula takes death in a very concrete and natural way. Thus she takes death in an optimistic way. She is optimistic both about the life and death.

Regarding the issue of optimism every step of Sula’s life is optimistic. When Eva told her to settle her life with a marriage she opposes her like this “I don’t want to make somebody else, I want to make myself” (2139).

Sula’s decision of denying marriage is very optimistic because she does not want to live a captured life like other woman in the boundary of house reproducing children because that can be the obstacle for the success of her life. So, her denying of

being mother is very positive.

While analyzing the characters Jadine and Sula we can come to the conclusion that both these protagonists have optimistic view about life. They never hesitate to take any kind of decisions in life. Both of them have same type of thinking and optimistic view about denying of being mother. Both of them have positive thinking about sex and independent life. Both, Jadine and Sula are freedom seekers, liberal and optimistic regarding any kind of issue of their life. They take life very easily and positively, which is the best sign of their achievement. Their optimistic view have given them the strength to foreground their successful life even in patriarchal male dominated Afro - American Society.

Victory Over Struggle

Optimism in Jadine and Sula has for grounded their strength for victory in every step of their lives. Jadine and Sula become victorious not only in their happiness but also in their sorrows. They have defending and denying power towards the domination of the whites, blacks, males and traditional norms of their society. Their views about deconstruction of their lives have made them to construct their successful life. They have the zeal of Africanism in them, which has contributed them to go against white ideology and supremacy of the society. Morrison has used black characters to limn out enforce the invention and implication of whiteness. Morrison's black figure have tools of thoroughly unmodulated ideology of white superiority in "*Playing In The Dark*:

Africanism is the vehicle by which the American self knows itself as not enslaved, but free ; not repulsive, but desirable, not helpless but licensed, not powerful, not historyless, but historical, not dammed but innocent ; not a blind accident of evolution, but a progressive fulfillment of destiny. (51-52)

Africanism is reflected as major tool in her every literature. This is the basic root and essence of her every literature. This very essential part is preserved in *Jadine and Sula*.

Jadine in *Tar Baby* proudly tells Son to forget about his dominated past of being black and tells him to start a new life with new vision and self respect of being black, “There is nothing any of us can do about the past but make our lives better, that’s all I’ve been trying to help you do. That’s the only revenge, for us to get over. But no you want to talk about white babies; you don’t know to forget the past and do better” (*Tar* 274).

Attaching and lingering in the past is of no use and sense less. Person can get success only if they forget their past and create new vision for better life in present. Jadine has also the same type of vision about her life. Her struggle about forgetting the dominated and discriminated past is her victorious strength of her life. Every steps of Jadine’s life is full of struggle. She argues with Son about equality in everything. She argues like this: “She kept barking at him about equality, sexual equality, though he thought women were inferior. He could not understand that” (270).

Even when Son and Jadine has strong relationship she is conscious about equality and sexual equality between male and female. Son used to think that woman are inferior and helpless but his thinking is wrong because Jadine has defeated him with all her effort towards liberation and takes negotiation for victorious path. Jadine has vigorous opposition regarding the issue of institution of motherhood and reproduction to Ondine:

There are other ways to be a woman. Your way is one, I guess it is, but its not my way. I don’t want to be like you I don’t want to learn how to be the kind of woman you’re talking about because I don’t want to be that kind of woman. (284)

Jadine's opposition seems revolting and discarding towards the patriarchal society. Jadine has dismantled the child rearing work, which is thought to be woman's task only. She has freed herself from the boundary of motherhood and reproduction to create her own identity, which is her great struggle against the African norms, traditional values and social rules for her victorious path. Jadine's decision against motherhood is victorious for her sole, independent and successful being "free woman".

Liberation of Jadine is significant part of the novel. Jadine seems bold and free in every condition of her life. Jadine's hunt for free self granted her the strength to conclude with this bouncing statement with Son, "A grown woman did not need safety or its dream, she was the safety she longed for" (292). Conclusion of being liberated free self is Jadine's vigorous blow towards the patriarchal norms of African society. Jadine has energetic opposition regarding the woman's liberation and this very bouncing statement is her victory for the liberated and safe womanhood. Jadine seems victorious with Son.

As well as Sula has also the same remarkable traces of Jadine's strength and energetic power struggle. Sula has struggled in her whole life and gets victory even at her death also. Sula's struggle starts from her grandmother Eva, mother Hannah and she herself. All these peace three women have struggled in their whole life and become victorious to impose their ideas upon the society: Probably, people said because there were no man in the house, no man to seen it. But actually that was not true. The Peace women simply loved maleness, for its own" (The Northon 2116). All these three women's are independent like black males and they have dismantled the hierarchy between male and female which is their great struggle and victorious spirit in the black community. They have given a harsh blow towards the traditional norms of the society by taking the place of males.

Sula embodies a radically new black femininity that upsets all the oppositions (between past and present, individual and community, absence and presence) that structure free individual self in traditional black society. In “Contemporary Rivew”, Jerry Brayant wrote about Sula, “Morrison attempts is to combine the aims of the black Freedom movement and woman’s liberation” (Contemporary 70).

Morrison has remarkable way of portraying Sula as black freedom seeker and liberated woman. Sula’s rejection and opposition towards the domination of black males and white has paved the path for her victory. She brackets all the issues of racism and opens the space for a new articulation of black feminist and masculinity. Sula and Nel have realized years before that they were neither black nor male, “Because each has discovered years before that they were neither white nor male and all freedom and triumph was forbidden to them, they had set about creating something else to be” (The Northon 2121).

Their realization of being “female” years before have given them strength to pave them path to make their own identity. Sula helps Nel to define herself and to see the old things with new eyes. Sula has closest attachment with Nel. Both of them think that they are one. Even though both the girls have same thinking something is contrast in Nel. Sula is distinctly different from the society because she is master of her own life:

Eva’s arrogance and Hannah’s self – indulge merged in her and with a twist that was all her imagination, she lived out her days exploring her own thoughts and emotions, giving them full reign, feeling no obligation to please anybody unless their pleasure pleased her. As willing to feel pain, as to give pains to feel pleasure as to give pleasure. (2153)

Sula makes herself completely liberated and leads her life in her own way. Sula’s rejection and denial of old images is her struggle for victorious path. Her free thought

about life and experiments of that in life had helped her to create her free self “identity free of past and racial operation”. Regarding her free identity she denies to become mother and reproduction with Eva: “I don’t to want to make some body else I want to make myself”(2139).

Opposition for being mother and reproduction has made her free and boundary-less for creating own real identity. She becomes triumphant by rejecting such social norms.

Sula has not only liberated her life but death also. In the last stage of her life she states these statements with Nel: “Dying just like me. But the difference is they dying like a stump. Me, I’m going down like one of those redwoods I sure did live in this world” “Really what have you got a show for it ? “Show to? To who? Girl, I got my mind. And what goes on it. Which is to say, I got me (2165). Sula remain constant about free self and liberation till her death. She takes her death as easily as her beautiful life. It is Sula’s wide understanding about the relation between finite and infinite which makes her so. Arunima also observes Sula’s dying a heroic death and writes, “She dies slowly of cancer as proud in death as she was in life”(63). Even at the movement of death, Sula sings song of both death and freedom which is her victory over death and life.

While analyzing Jadine’s and Sula’s characters both seems bold, vigorous and with strong will powered. They have struggled for existence of free being and become successful for that. Their success of being free self is victory of their lives.

Achievement of Transcendentalism

All of Morrison’s characters exist in a world defined by its blackness and by the surrounding of white society that both violates and denies it. Her character passes through psychic violence. Instead of physical violence, they refuse to become image

and submerge themselves in a role. These characters are clearly existential heroes, “free” in the Sartrean sense of being their own creators. To some extent, this problem is an inescapable ontological experience. As Jean Paul Satre has pointed out in “Beingness and nothingness”-Human relations revolve around the experience of the “the look”, for being seen by another both confirms one’s reality and threatens one’s sense of freedom:

I grasp the others look at the very center of my act as the solidification and alienation of my own possibilities.” Alone, I can see myself as pure consciousness in a world of possible projects; the others looks makes me see myself as an object in another perception.” The other as a look is only that – my transcendence transcended.” If I can make the other into an object in my world, I can “transcend’ him “Thus my project of recovering myself is fundamentally a project of absorbing the other.
(218)

The result is the cycle of conflicting and shifting subject object relationship in which both sides try simultaneously to remain in the control of relationship and to use the others look to confirm identity. (Hero 218)

What that means is most of the Morrison’s characters try to define themselves through the eyes of others. Jadine define herself through the eyes of Son and confirms her identity with the broken relationship between him. In the same way Sula defines herself through the eyes of Nel and confirms her identity by her death taking as achievement of identity. Both these protagonist identifies themselves as the pure and free individual which is their transparent way of transcendence.

Tar Baby is marvelous in portraying the free and distinct figure of woman like Jadine even in the friendly relationship with the Son who has made her path for free

identity and teaches her to define herself as free creature, “If they didn’t teach you that, then they didn’t teach you nothing, because until you know about me, you don’t know nothing because until you know about nothing about yourself” (Tar 267).

Here Son assumes that her identity lies in the happiness which is gained by her sacrifice for him, but she denies that and deserts him to search for her own identity, “Of course I’m myself. When haven’t I been by myself. She was alone at a table for four, proud of having been so decisive, so expert of the leaving of having refused so to be broken in the big ugly hands of any man. Now she felt lean and male” (277).

Jadine realize herself being free and independent. Her quarrel with Son make her independent. Her quarrel with Son has enhanced her realization of beingness in her, which is illumination of transcendence in her. Jadine’s sovereignty over her free independence is gain of her transcendence.

On the other hand Sula also gets the same kind of supreme power like Jadine. Her dearest friend Nel jerks her to realize her beingness in her:

You can’t do it all. You a woman and a colored woman at that. You can’t act like a man. You can’t be walking around all independent like, doing whatever you like, taking what you want, leaving what you don’t. (The Northon, 2164) In her reply Sula says, “Then I really would act like what you call a man. Every men I ever knew left his children. (The Northon 2164)

This statement resembles Sula’s boldness and womanhood in her. She has realized her free being in her self. Regarding the issue of free individualism, Sula debates with Nel. She defines her loneliness and beingness as her own:

Yes, But my lonely is mine. Now your lonely is somebody else’s.

“Dying just like me. But the difference is they dying like a stump. Me

I'm going down like one of those redwoods. I sure did live in this world."

"Really? What have you got to show for it?" Show to whom? Girl I got my mind. And what goes on it. Which is to say? I got it?" "Lonely ain't it?"

"Yes but my lonely is mine. Now your lonely is somebody else and handed to you. Ain't that something? A second handed lonely". (2165)

Even at her death bed Sula acknowledges herself free and independent without any burden. Sula becomes successful to transcend her vision of beingness in herself. Sula acquires the sovereignty of her real being in herself, which is illumination of her acquired transcendence is just like Buddha's victory beneath the Bo tree of sublime state of transcendence. They have achieved supreme state of consciousness in themselves. Thus they become successful to conquer their own identity and self definition through the sublime state of transcendence.

IV. Conclusion

Morrison is consistently anxious about her own existential position as a black woman writer and faces different problem of domination and discrimination of patriarchal society, racial experiences and anxiety which are filtered in her text. Her experience has taught her to make distinct and identified position being black woman in the society who are the victim of double pressure of the male hegemony and white culture. But also these woman have realized that they are “neither white nor male” and can make their own identity by themselves as Jadine, “A grown up woman did not need safety she longed for”, (Tar 292) and as Sula, "I don't want to make somebody else, I want to make my self" (The Northon 213).

Morrison addresses such issues as the conflicts between black identity and white cultural values. Most of her characters pass through these two poles. She employs new techniques of characterization to show all these things. Her protagonists are various men and women with inner zeal curiosity, unlimited potentiality along with inexhaustible strength. Most of her protagonists have vision of quest for inner self and identity. Her protagonist grows up in a black community, they experience their need by exploring and observing their lives from very near, realize their basic need and launch for quest, returns with solutions, implement that in their society, even by imposing that to others. The sense of curiosity in them is the key to energize them.

In *Tar Baby* protagonist Jadine grows up in the cosmopolitan centers like New York and Paris consuming others cultures and accepting that as her own. So Jadine was totally alienated from her own culture and runs after other’s culture. Whereas Son was a deserter from as ship with strong follower of his African culture. Jadine encounters with Son and becomes intimate with him. His intimacy compelled her to hunt for her African past, pursuit of inner self and realization of being black. Both of them run away

from the island and falls in love with each other. Both of them become the rescuer of each other. Son is rooted in the past but Jadine hesitates to be like him and quarrels with Son. Jadine's fight with Son makes her free and independent. Jadine discovers her "real self" and returns to Paris.

In the same way in *Sula* protagonist Sula grows up in the Bottom facing various unbearable problems being black woman. She is dominated by white cultural values on one side and black males on the other. She tries to revolt against them with her might. She becomes unsuccessful and leaves Bottom to pave the way for her real identification for a decade. She visits different places, attains higher education, perceives the reality of life and gains experience of life. Then she returns to Bottom and implements her new experience in reality. At the beginning, people oppose her strongly but when they understand her, they know her value. There she enjoys with freedom and establishes a new pattern of life. Her realization of "they do not worth more than me" is the realization of being her free self in her.

These two novels reveal the reality of black people, revolt against the white supremacy and domination of white cultural values. Morrison has tried to show all the black issues through the protagonist Jadine and Sula. She introduced the blacks of south which reared the orphan, denies and declaimed African children. Morrison becomes successful to change pain into creativity and identity. Morrison celebrates the black women's mind suppressed with internal and external male hegemony. Her protagonists Jadine and Sula strongly decile the suppression of males and highlights their female selfhood. They adopt their own values and definition of free self in their lives by dismantling the traditional hierarchy and winning the heart of people. They become successful for their liberation of social hierarchy, to adopt optimistic view in life, become victorious over struggle and gain transcendence in their lives. Thus, these two

novels celebrate the black women's opposition and quest for their independent self.

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