



## Unveiling the Narrative of Black Female Humiliation in Toni Morrison's *Beloved*

Asst.Lect. Zahraa Kareem Taresh

Department of Kindergarten-College of Education for women-University of Al-Qadisiyah

### Abstract

In all her novels, Morrison talks about the brutalities of slave trade upon African and the hard-life of those slaves. The paper portrays the suffering of those black people, specially, the black woman in her novel *Beloved*. This paper about the racial discrimination. Also used to say the ideal upper class woman who own a lot of property. Also discuss the typical rich woman was usually treated differently from the poor woman because in ancient times people were determined by class discrimination in the rich or poor class. Morrison argues that violence was originally initiated into African-American communities by outside white people, whose quest for victims translates into a parallel search within the black community. Sexual violence is an important part of the Beloved. It is believed that sexual violence eats up the victims. Beloved represents Sethe and Paul D's identical offenses, violations characterized by sucking. The main female narrator in Toni Morison's Beloved is an example of how the role of motherhood has become a trope in African-American literature. Sethe has been a casualty of white sexual maltreatment. Conversing with Paul D, a long-lasting companion of Halle, the dad of her youngsters, Sethe recollects the day that white men ambushed her. Sethe uncovers to Paul D how teacher sent white men to assault. The 'tree' mark on the back of Seth symbolizes the harsh influence of white sexual violence in dehumanizing, depersonalizing and exploiting black people. As the object of their sexual violence, the white segment of Sethe encapsulates their endeavors to undermine and embarrass not just Sethe, yet in addition the beliefs of incendiary and defiant darkness and dark womanhood. White men utilized coercive strategies for example, assault trying to keep up a misguided feeling of prevalence over dark men.. Seth is the murderers of her daughter Beloved because, in his belief, she wants to rid her of the violence and abuse of the mother of a white man.

**Key words:** African American, *Beloved*, Racism, color, Toni Morrison, Violence, Racial Discrimination.



الكشف عن قصة إذلال الأنثى السوداء في محبوبة توني موريسون  
 مدرس مساعد زهراء كريم طارش  
 قسم رياض الأطفال- كلية التربية للبنات-جامعة القادسية

### خلاصة

تحدث موريسون في جميع رواياتها عن وحشية تجارة الرقيق على الأفارقة والحياة الصعبة لهؤلاء العبيد. وتعرض الورقة معاناة هؤلاء السود، وخاصة المرأة السوداء في روايتها الحبيبة. هذه الورقة حول التمييز العنصري. يستخدم أيضًا لقول المرأة المثالية من الطبقة العليا التي تمتلك الكثير من الممتلكات. ناقش أيضًا أن المرأة الغنية النموذجية كانت تُعامل عادةً بشكل مختلف عن المرأة الفقيرة لأنها في العصور القديمة كان يتم تحديد الناس من خلال التمييز الطبقي في الطبقة الغنية أو الفقيرة. يرى موريسون أن العنف بدأ في الأصل في المجتمعات الأمريكية الأفريقية من قبل أشخاص بيض من الخارج، والذين يترجمون بحثهم عن الضحايا إلى بحث موازٍ داخل مجتمع السود. العنف الجنسي جزء مهم من الحبيب. ويعتقد أن العنف الجنسي يلتهم الضحايا. يمثل فيلم *Beloved* لـ Paul D Sethe جرائم *Beloved* والمتطابقة، وهي انتهاكات تتميز بالامتصاص. الرواية الرئيسية في رواية توني موريسون "الحبيب" هي مثال على كيف أصبح دور الأمة مجازاً في الأدب الأمريكي الأفريقي. كانت سيدت ضحية للمعاملة الجنسية البيضاء. أثناء التحدث مع بول د، رفيق هالي القديم، والد أطفالها الصغار، تذكر سيدت اليوم الذي نصب لها فيه رجل أبيض كميناً. سيدت يكشف لبول د كيف أرسل المعلم رجلاً بيضاً للاعتداء. ترمز علامة "الشجرة" الموجودة على ظهر سيدت إلى التأثير القاسي للعنف الجنسي الأبيض في تجريد السود من إنسانيتهم وتجريدهم من شخصيتهم واستغلالهم. كموضوع للعنف الجنسي، فإن الجزء الأبيض من سيدت يلخص مساعيهم لتوسيع وإحراج ليس فقط سيدت، ولكن أيضًا معتقدات الظلام الحارقة والمتحدبة والأنوثة المظلمة. استخدم الرجال البيض استراتيجيات قسرية، على سبيل المثال، الاعتداء في محاولة للحفاظ على شعور مضلل بالسيطرة على الرجال ذوي البشرة السمراء.. سيدت هي قتلة ابنتها الحبيبة لأنها، في اعتقاده، تريد تخلصها من عنف الأم وإساءة معاملتها. لرجل أبيض.

**الكلمات المفتاحية:** أمريكي من أصل أفريقي، محبوب، عنصرية، لون، توني موريسون، عنف، تمييز عنصري.

### Introduction

The study of this paper about the racial discrimination in *Beloved* published in 1987 written by African-American novelist Toni Morrison. *Beloved* was based on the true story of Margaret Gardner. Morrison was born in February 18, 1931 and died in (August 5, 2019). This novel explores the devastating legacy of slavery as it chronicles that of a black woman named Sethe from her pre-civil days as a slave in Kentucky to that of Cincinnati, Ohio, 1873. Morrison in this novel tries to clarify that the standard of beauty is socially constructed. Morrison also identifies whether whiteness is used as standard of beauty. Critics used to think that women usually were judged according to their amount of money and wealth (p. 45). Also used to say that the perfect women who are from upper class and own a lot of property. It was common in the past that they observed women only as material product. Said that the typical rich woman usually treated in a different way than the poor woman because in old time people were judge according to the class discrimination in which rich or poor class. The focus on appearance was not that significant. Their measure of women depended on their economic status. (McGin&Eunsil, 2017)



Today, they approved that the women are not judged according to their social class or wealth rather then they were judge according to their appearances. In another way women are treated according to their beauty scale (McKinley, 2017, p. 98). The women are treated in a bad way and as an object just because they are women (. At the present time, people look at women on the basis of their beauty, if they are beautiful they are respect by other and deserve to have a good life and to marry the best man, if they are ugly they do not have priority in life. (McKinley.2017,p.117 )

The gap of this paper is to reproduce what people used to think that the scale of beauty was wealth and therefore it means beauty. Nowadays people think that the appearance is something important. Moreover, the gap of this paper is to reflect that having one beautiful feature will cover your ugliness, for example having blond hair or having blue eyes will cover your ugliness. That means having one beautiful feature will cover the ugly sides that you have. Pocola has dark skin, is ugly and poor and she hopes to have one beautiful feature to cover the ugliness that she has. Also the paper discusses that ugly women face injustice treatment, and they are affected by the bad treatment from their parents and environment. Pocola blames herself because she has dark skin and that makes her hope for to having one beautiful feature to convey the ugliness and to avoid the physical and verbal punishment.

### **Literature Review**

Racism theory discusses the beliefs and thoughts of a human whom people judge according to their origin, religion, color and places. (Buckley, 2011). The racism appeared in *Beloved* in which the character of Sethe's suffers from racial discrimination because she has dark skin. One of the theorist of racism is Gordon Allport (born: November 11, 1897& died: October 9, 1967), he expressed the consecutive steps by which an individual behaves harmfully toward members of another racial group: verbal dislike, avoidance, isolation, physical attack, and execution (Allport, 1954, p. 154). The aim of this paper is to prove that according to society having perfect appearance means perfect life.

In her unflinching portrayal of slavery, Morrison exposes its brutality and the lasting damage it inflicted on Black family structures. Literary critics have unpacked these themes further. Byerman (1990), for example, explores how the novel critiques sugarcoated versions of American history, highlighting the horrors of slavery. Similarly, Smith (2000) analyzes the characters' arduous struggle to rebuild their lives amidst the enduring legacy of this horrific institution.

Within Toni Morrison's novel, a central theme revolves around the enduring psychological ramifications of slavery for characters like Sethe. Literary scholars have dissected this concept. Notably, Gates Jr. (1988) delves into how the past persistently disrupts the present for these characters. Similarly, Hartman



(2007) explores their arduous efforts to recall and reassemble their fractured memories and personal histories.

In Toni Morrison's *Beloved*, the narrative grapples with the trauma of slavery while simultaneously showcasing the resilience of the Black community. Literary critics have expanded on this theme. For instance, Christian (1989) emphasizes the significance of female bonds and shared memories in fostering community. Similarly, Shariff (1994) explores the act of storytelling as a tool for healing and reclaiming a sense of self within the community.

Within the context of Toni Morrison's *Beloved*, a crucial thematic exploration centers on the characters' attempts to forge new identities after the horrors of slavery. New Historicist critics, like James Davis (2003), emphasize Morrison's endeavor to reclaim and rewrite the silenced narratives of Black experience. This analysis highlights how the novel challenges traditional historical accounts by foregrounding the characters' struggles to construct new selves in the face of a past that continues to define them.

The complex act of infanticide committed by Sethe in *Beloved* stands as a central point of contention. Literary scholars have offered nuanced interpretations. Claudia Tate (1989) argues for a reading of the act as a demonstration of love and rebellion against the institution of slavery. Conversely, Mae Henderson (1992) delves into the intricate ethical questions raised by Sethe's choice, highlighting the moral complexities inherent in such a desperate act.

## 1. Violence

Beloved by Toni Morrison, full of violence. Morrison, who claims that brutality is not new to black women as it is to white women, wrote that there is a particular type of violence in black women's literature, that it is not bloody violence, It's a bloodless slaughter. Morrison admits that the secrets of abuse are hidden within African-American cultures, which is why she chose the first line of her novel *The Bluest Eye* (1970) "Quit as it is held," because of the conspiratorial nature of the word, which meant that between black women speaking at the back gate, A ' secret ' was about to be revealed, a ' secret between us and a secret that is hidden from us, ' a deception that was protected and preserved, uncovered and maintained ( Hinson, pp. 147-167).

In *Beloved*, Morrison explains that violence within African-American cultures was initially introduced by white people from outside, whose quest for victims translates into a similar search within the black community. In the book, the family rejects their tendency to center their rage and shame on their weaker members. The group represses racism, white authority, which is the source of its humiliation and pit cycles of violence, and is unable to recognize it. Consequently, violence in the Community creates a system of bondage which pits members of the same community against each other, causing tensions that have to be dealt with



before the present family can find peace. The horrors of the past constantly penetrate the text, dominating it as well as the lives of the characters of Beloved, demanding that they be recognized and worked through as past (Hinson, pp. 147-167).

Beloved distinguishes itself from Morrison's other novels by its unique ability to attribute the origins of violence in African-American communities to the institution of slavery and the pervasive influence of white supremacy. Morrison provides an explanation of how the presence of a white man in Sethe's yard, intent on reclaiming her and her children as slaves, triggers a reactionary response from Sethe, resulting in her lashing out at one of her own children. This act of self-expression is a direct response to the brutalities inflicted by slavery. Morrison also reveals how the murder of Beloved perpetuates a cycle of reciprocal abuse that has deep historical roots, disrupting the fabric of society and setting in motion a plot intertwined with the past. The narrative structure of the novel reflects the equally violent crisis faced by the community, characterized by repetitive patterns and a constant return to memories of the white brutality endured during slavery. Through this circular story, Beloved talks of the African-American Community's unspeakable secret of aggression (Hinson, pp. 147-167).

Sexual violence plays a central role in *Beloved*, revealing the insidious ways in which it erodes a victim's sense of self. Morrison frequently portrays sexual trauma as an attempt by the abuser to annihilate the victim's agency. This pattern is evident in *Beloved* where Sethe and Paul D's violations become embodied in Beloved. The text employs a metaphor of consumption—"sucking"—to illustrate how abusers draw sustenance from inflicting trauma, highlighting the destructive power dynamics underlying sexual violence. The relation to the slavery system is obvious (Barnett, pp.418-427). The novel's first attack which Sethe seeks to forget emerges as a "image of the men who come to nurse her" (Morrison, p.6). While treating Sethe as an animal to be milked, the boys cruelly ridicule the maternal nursing organizations (Barnett, pp.418-427).

Sethe effectively conveys the profound terror associated with this violence, which serves as a metaphor for the deprivation of life-nurturing elements and foreshadows the subsequent vampire-like attack by Beloved. Sethe further alludes to hunger in her discussions of sexual assault. When the white girl Amy encounters Sethe lying in the field of wild onions and confronts her, she anticipates that another white boy, characterized by "Mossy teeth" and an insatiable "appetite," is about to engage with Sethe in a sexual manner. (Lister,p.31), During the moment when Sethe engages in sexual intercourse with the engraver as a means to obtain funds for her daughter's gravestone, the son of the engraver observes the scene unfolding before him. The son's gaze carries a mix of emotions, including a profound anger that seems rooted in a long-standing history of oppression, as well



as a palpable hunger that is reflective of a deep-seated desire or need in the present moment. "The rage in his face is so old: the hunger in it right now" ( Lister,p.5).

Some of African-American literature's criticism has come from within the community over the years. Some claim that black literature sometimes does not represent and should not depict black people in positive light. Most African-American writers thought the full truth about life and people should be expressed in their literature. In his essay ' The Negro Artist and the Racial Hill ' (1926), Langston Hughes expressed this view. He wrote that black artists wanted to speak openly, regardless of what the black public thought ( Lister,p.31).More recently, in her book The Color Purple, some critics accused Alice Walker of falsely targeting black men. Charles Johnson attacked Walker's novels in his revised introduction to his novel Ox herding Tale in 1995: "I leave it to the readers to determine what pushes harder at the limits of tradition, and reside in the room where fiction and philosophy meet most confidently( Lister,p.5).

Violence can be interpreted in multiple ways. Kochar (2013) offers a comprehensive definition, describing violence as a distorted form of human behavior used in response to perceived wrongs against a person, group, or situation. This concept provides a framework for understanding how violence shapes the lives of some of the women in *Beloved*. Morrison's initial portrayal of Sethe suggests a woman of strength and agency. At the beginning of the book, when she first met Paul D after 18 long years, I noticed this stand out. In a situation that would typically evoke some sort of emotion in another person, it was quite interesting how assertive and in control she seemed.

Most of the novel is about the life of Sethe, and how does it continue to unfold years after her escape from slavery and her "crawling" death? Daughter to whom we are re-established as Beloved. Sethe's escape from Sweet Home exemplified a harrowing ordeal, exacerbated by her advanced pregnancy with Denver. Her relentless determination, exemplified by her willingness to endure swollen feet, a chance encounter with Amy, miles of grueling flight, and physical labor despite previous injuries, reveals her extraordinary strength and the profound sacrifices she made for her family. This reflects a broader pattern within the novel, where enslaved women's bodies become sites of both suffering and resistance. ( Jesser, p. 325)

Sethe's strongly felt the strength she holds as a woman having spent her entire life as a slave. That said, it is important to note that, given the circumstances of her past and present life, Sethe's strength and assertiveness is not characterized by her violent blasts, but rather by her struggle and her ability to overcome and continue to function in a relatively normal way. However, this does not mean that violence does not play an important role in continuing to reiterate the strength we are talking about. Although the hardships of Sethe's life were recognized before her



acquired "independence," it is clear that the murder of her daughter is at the very height of her tale, we will begin to dig into the role of violence in forming Sethe into the woman who lives on 124 Bluestone Road from this particular incident. (Jesser, p. 338)

Some of the minor instances of violence that Sethe experiences are linked to the death of Beloved. This is especially evident on the day following a gathering where the entire group indulged in excessive food consumption, leading to a tense atmosphere filled with resentment. One such incident takes place immediately after the murder, when Baby Suggs and Sethe engage in a heated argument concerning the lifeless body of Sethe's deceased child. What struck me was how Sethe seemed to have gained a newfound sense of superiority not only within the family but also in her relationship with Baby Suggs. This shift in power dynamics resulted in Sethe assuming the role of the household's leader, while her mother-in-law sank into a state of darkness. (Jesser, p. 345)

She goes on feeding her child from a bloodied nipple in the scene in question, and the entire scene reveals some kind of violence that sometimes turns on and off in Sethe. Through her relationships with other people, like the one between her and Paul D, this continues to show itself. Prior to Paul D's arrival, Sethe and Denver reside in the vacant two-story dwelling situated at 124 Bluestone Road.

During this time, the house is haunted by the presence of a malevolent spirit. However, when Paul D arrives, he enters the house with a profound sense of rage and intensity, causing the ghostly entity to be forcibly expelled from the premises. I found it particularly interesting how it was not viewed as surprising, or at least embarrassed of both Denver and Sethe who looked on and responded not to the act itself but to the words of Paul D later. Although the exorcism of Paul D was intended to bring back peace and order in the house, it almost seems for a moment that the presence of this rather violent spirit is missed, particularly by Denver. This shows how desensitized Sethe and her daughter Denver are from the negativity of violence. Violence theme is omnipresent all the way through Beloved, though it may be a little less open in some cases than in others. It can be brought to the fore when discussing the fact that aggression, both physical and verbal, is somehow prevalent in the characters in question. Why Sethe somehow manages to claim a deep level of respect in Paul D simply by the way she speaks to him; in an assertive and sometimes violent way (Jesser, p. 393).

For instance; "Sethe shot Paul D over Denver's shoulder with a snow look. "What do you worry about?" "They won't let you go?" "No." "Sethe." "Don't move. Don't go. It's the way it is" (Morrison, p.57). In the case of Sethe, it should be taken into consideration that violence is perhaps a learned action and reaction to years of slavery, as well as being the victim of violent acts that are far more horrific than her



own. One of the most traumatic experiences she had might have been the tree that Sethe has on her back from severe whipping. Using very basic psychology, a simple type of psychoanalysis can be performed on Sethe to show that perhaps her murdering Beloved, battling Baby Suggs to retain her dead body, or from time to time screaming at Paul D may all have been the product of a life-long experience with some form of violence or the other. ( Jenner, p. 343)

Many commentators say that violence does not only occur physically and verbally, but that "In general, there are many forms of violence, but the most common and widely accepted are: physical, sexual, verbal and psychological." (Shubhanku Kochar, 2013) If that is indeed the situation, we can briefly discuss how Sethe's realization of Beloved's true identity results in her neglect of her other child, Denver, subjecting her to a form of psychological harm through neglectful or passively harmful behavior. Beloved, as the second of the two female characters, also exhibits a sense of superiority that can be linked to a certain form of aggression. She forces herself on an equation that seems to have formed a family after a carnival visit, and the lives of Denver, Sethe and Paul D are never the same again without warning. ( Kochar, p.550)

At first she's a bit of a mystery, although the usually withdrawn and relatively unapproachable Denver is first to make Beloved's identity discovered. Although at first she seems quite harmless and we can see no signs of force or violent behavior in her, once she succeeded in securing her place in the 124 household, her intent and true color start show. Denver, who is the only remaining child of Sethe before the mysterious return of Beloved, longed to learn and have a good relationship with her sister. Completely absorbed within the boundaries of their home's walls by the universe, Denver develops a complete desensitization to anything that comes from the spirit world. That said, when Beloved returns, she knows exactly who she is and works very hard to maintain a good relationship with Beloved, doing almost everything she asks for, rather than being scared. Beloved, on the other hand, she keeps her head on the main reason that she's there to get the attention of Sethe. During a particular moment of amicable conversation, Denver offers some suggestions to Beloved, prompting Sethe to respond with an outburst, vehemently urging Denver not to instruct Beloved on what to do. (Morrison, p. 56).

While not everyone may perceive the following scenario as coercive or aggressive, it is plausible to view Paul D's seduction in that context, considering the previously identified concept of violence. Beloved visits the shed where Paul D sleeps alone and, through her forceful insistence of "touch me inside and call me by my name," effectively compels Paul D to engage in sexual activity with her. If we consider blackmail as a form of psychological and emotional violence, it could be argued that Beloved's actions were not solely driven by the desire for sexual



gratification but also aimed at establishing a form of leverage over Paul D, possibly to eliminate him from the equation if circumstances demanded it. (Kochar, p. 551).

We come to learn as the story unfolds that Beloved is back from the world she ever came from in order to gain some attention and nurture from her mother Sethe. When Sethe goes out to sit on a rock in the clearing where Baby Suggs once preached, an exhibition of violence against the very person whose presence she craves more than anything is shown. What happens then is quite unexpected, and although the mysterious obsession of Beloved with Sethe is evident in her habit of walking the road waiting for her to return from work, In this interaction, she takes it to a new point. Beloved walking alongside Denver seems to be natural, but on the other hand Sethe somehow feels a pair of hands wrapping around her neck while taking in the air and thinking about Baby Suggs. Morrison's writing style may present some challenges in comprehension, but when examined within the broader context, it becomes evident that despite the absence of a physical act, Beloved possesses supernatural abilities that afford her the potential to metaphorically strangle her own mother. (Kochar, p. 585).

Beloved's intense need to nurture her and Sethe's affection causes her to act violently just to get closer to her. The question then is whether Beloved wants some kind of superiority here, or whether she is simply a child desperate for attention and affection. Following Sethe's discovery of Beloved's true identity, She starts acting more aggressively and becomes more demanding. It's here that we can tell with certainty that Beloved is playing on Sethe's guilty conscience all the time to get what she wants. If this book's film adaptation is anything to go through, we actually see that Beloved is actually becoming more and more aggressive in their actions and demands (Kochar, p. 590).

She actually takes over so much that Sethe avoids working and almost loses her relationship to anyone around her, her family and the community just to fulfill her once-deceased child's needs. There is a particular scene where Beloved asks for something good, and she goes on a full rant after being told that there is no one left. Beloved is bewildered by abandonment and loneliness, and in some instances her abuse may be an act of desperation for recognition, and in others she may be just the human version of the dark force that once haunted house 124, with its red light and furniture shifting about. (Kochar, p. 602)

Beloved experiences a deep sense of confusion and distress stemming from feelings of abandonment and loneliness. In certain instances, her abusive behavior can be seen as a desperate attempt to gain recognition and acknowledgment from others. In other cases, she embodies a human manifestation of the malevolent force that previously haunted the residence known as house 124, characterized by its eerie red light and the unsettling movement of furniture. Ultimately, neglect and isolation serve as overarching themes that contribute to



Beloved's complex character and actions. That said, it is not entirely true that violence builds these women, or gives them a temporary sense of power or dominance. The very violence we are advocating to some extent is a method for obtaining control and freedom from exploitation, discrimination and irritation may in turn make women more defenseless. Of example, this is when we understand the anger that contributes to acts of violence. This is, of course, if the "hand saw love" of Sethe as (Jenner, p.344) refers to it, was an act of helplessness, the very last attempt to keep her children away from the dangers of slavery. Although her desire for a relationship with Sethe often motivates the Beloved's miscellaneous displays of abuse. They find the emotion that contributes to acts of violence (Koch, p. 600).

When closing, there are various displays of Sethe and Beloved abuse, each inspired by their own experiences or needs. That said, this violence is a show of dominance to some degree, and perhaps a search for further freedom and emancipation, especially on the part of Sethe. She continues to show superiority and liberation first of all from her own part when she prefers not to recall those things and retains her own identity even in the presence of Paul D. She continues to show superiority and liberation first of all from her own part when she prefers not to recall those things and retains her own identity even in the presence of Paul D. Both the sense of superiority of these women is at odds with the other, and it seems that Beloved eventually comes out on top when she continues to separate Sethe from her family and her work routine (Koch, p.603).

## 2. Motherhood

Black women are called, in the mythology that accurately describes one's role in society. "the male of the world. "Because we were handed over the responsibilities that everybody else-refused to carry. We were also labeled "Matriarchs. "superwomen" and "mean and evil Bitches," not to mention "Castrators" and "Sapphire's Mama. Alice Walker from" In Search of Our Mothers". (Morison, 1987, p.77 )

In the quote above, Alice Walker addresses the numerous stereotypes that have been pervasive in their portrayal of Black women since the era of slavery. Among these stereotypes, one of the most detrimental to the psychological well-being of Black women is the notion of the Black superwoman. This stereotype amalgamates various other stereotypes, leading to significant social and personal challenges for Black women. In "Southern Mothers," "Nagveyalte Warren" describes how, following the Post-Civil War period, many Black women embraced an ideal of true femininity that was being discarded by white women. This ideal imposed



expectations of innate motherhood, constant love, and unwavering support on Black women.

Warren argues that Black women were denied the same traditions that white women were challenging during slavery. Instead of being seen as lady-mothers or housewives in their own homes, they were relegated to the roles of mammies and servants in the households of their masters. While Warren expresses sympathy, she also critiques Black women writers for adhering to these values, suggesting that they have manifested into what she calls the "Superwoman Syndrome." According to Warren, African-American women often create narratives centered around self-sacrificing, enduring, and all-powerful mothers, whom their children idolize. However, this glorification ultimately perpetuates the very qualities of self-abnegation that torment and diminish the spirits of these mothers (Powe, p. 8).

Toni Morrison's *Beloved*'s main female protagonist is an example of how motherhood-number has become a trope in African-American literature. Her psychological suffering, physical violence was her story life to protect her children. She makes the effort to certify that, this allows her to really kill one of her daughters while she attempts to make sure that her kids are no longer slaves. Mae Henderson's article explains the impetus behind Morrison's writing *Beloved*. Morrison says she was inspired by a newspaper clipping James Van Der Zee's photograph. The photograph tells the story of Margaret Garner, the runaway slave woman who slain one of her kids in 1851 in an attempt to avoid her children from becoming slaves.

The photograph of Ven Der Zee depicted a young daughter who, having been shortened by a envious man, only responded "I'll tell you tomorrow" when asked who was shortening her, most likely she wanted to protect the man who did it. In Morrison's narratives, two stories depict a woman who places immense value on someone other than herself, to the extent that her entire life's ideals revolve around this external entity. This notion of deriving meaning from something beyond oneself is particularly relevant in understanding the construction of Sethe's subjective experience and her identity as a mother, which differs from the conventional notion of "good motherhood." In the narratives of enslaved individuals, a good mother is depicted as enduring suffering and being willing to make significant sacrifices because she regards her children as more precious and valuable than herself. At the core, this concept epitomizes Sethe's embodiment of motherhood. (Gjerde, 2007, p. 25).



Sethe's motherhood revolves around the sense of possession and care for her children. Despite the complex dynamics of ownership between the parents and the slaveholders, which contribute to a pervasive feeling of "kinlessness," Sethe's understanding of her children's true belonging does not waver. This awareness only serves to heighten her desire to fiercely protect them. This protective instinct may also be influenced by the fact that Sethe has to balance taking care of her children while performing labor. Unlike larger plantations where older individuals or other women would typically assist in childcare, Sweet Home lacks such support. As a result, Sethe is left to navigate motherhood on her own, without the guidance or experience of other women. In her own words, "So there wasn't nobody. To talk to, I mean, who'd know when it was time to chew up a little Something and give it to em" (Morrison, 1987, p. 160). This underscores Sethe's solitary journey of learning and practicing motherhood due to the absence of female mentors or support on the farm.

Sethe was a white sexual maltreatment survivor. Conversing with Paul D, a long-lasting companion of Halle, her youngsters' dad, Sethe reviews the day she was mishandled by white men. Sethe discloses to Paul D how white men were sent to assault by teacher. She says:

When I left you, these boys came in there and made my milk. That's what they came in there for. Held me down and took it ..... School teach made one open up my back, and when it closed it made a flower. It grows there Still.(Morrison, 1987, pp. 16-17)

The ' tree ' mark on Seth's back symbolizes the cruel impact of the sexual brutality utilized by whites to dehumanize, depersonalize and control dark individuals. The white part of Sethe as the objective of their sexual savagery typifies their push to undermine and embarrass Sethe, yet in addition the estimations of rebellious and insubordinate darkness and dark womanhood (23, 2006, p. 179). While explaining the whites ' sexual abuse, Sethe describes the effect this brutality could have on Halle to Paul D. She said: That's what she said: "The one who took my milk and saw it wasn't coming down? ....." (Morrison, 1987, p.69). Sethe didn't have the foggiest idea about that Halle had to watch her being ambushed, a scene that could have weakened him intellectually.

Paul D informs Sethe that all over his face is the broken Halla and his sitting near the churn. The confession of Paul D lets Sethe understand Halle's pain until he vanished. Sethe acknowledges that after seeing her trauma, Halle can never again be the same person: the milk she took is in mind She is aware of the agony produced in the brains of the dark men who encountered the dark lady's assault along these lines. Weakening is a component where whites by debasing vulnerable dark men try to make a misguided feeling of power. In an endeavor to keep up a



misguided feeling of prevalence over dark men, white men utilized coercive strategies, for example, assault(King & Scott, 2006, p. 177). Seth is her daughter's murderer Beloved because, in his conviction, she wants to rid her of the brutality and persecution of a white man's mother. She was suffered to injustice, torture and rape.

## References

Andrews, W. L., & McKay, N. Y. (Eds.). (1999). Toni Morrison's *Beloved*: a casebook. Oxford University Press on Demand.

Barrett, L. (1995). African-American slave narratives: Literacy, the body, authority. *American Literary History*, 7(3), 415-442.

Barnett, P. E. (1997). Figurations of Rape and the Supernatural in Beloved. *Publications of the Modern Language Association of America*, 112(3), 418-427.

Byerman, Keith Eldon. *Beyond Realism: In the Realm of Toni Morrison*. SUNY Press, 1990.

Christian, Barbara. "Beloved: A African American Response." *Critical Inquiry* 15.4 (1989): 873-883.

Dewssss, W. B. (1896). Eulogy on Jenner. *Journal of the American Medical Association*, 27(22), 1128-1130.

Dubey, Madhu. "The Past is the Present": Toni Morrison's *Beloved*". *College Literature* 15.2 (1988): 142-152.

Fisch, A. (Ed.). (2007). *The Cambridge companion to the African American slave narrative*. Cambridge University Press.

Gjerde, S. (2007). *The Good Mother: Motherhood as Identity and Resistance in Toni Morrison's Beloved and Buchi Emecheta's The Joys of Motherhood* (Master's thesis), The University of Bergen.

Hartman, Saidiya R. *Scenes of Subjection: Terror, Slavery, and Freedom in Antebellum South Carolina*. Oxford University Press, 2007.

Henderson, M. G. (1992). "Toni Morrison's Beloved: Redefining the Concept of the Unspeakable." *African American Review*, 26(1), 87-99.

Hinson, D. S. (2001). Narrative and Community Crisis in *Beloved*. *Melus*, 26(4), 147-167.

Jesser, N. (1999). Violence, home, and community in Toni Morrison's *Beloved*. *African American Review*, 33(2), 325-445.

King, L., & Scott, L. (2006). *James Baldwin and Toni Morrison: Comparative Critical and Theoretical Essays*, 36(6), 196-197.



Kochhar, sh. (2013). *Treatment of Violence: A Study of Morrison's The Bluest Eye and Beloved* (Master's thesis), Haryana, India: Maharishi Dayanand University. 448001

Lister, R. (2009). *Reading Toni Morrison*. New York, United States of America: Author.

McGinn, Kathleen L. Oh, Eunsil. (2017)."Gender, social class, and women's employment" Current Opinion in Psychology. [www.ScienceDirect.com](http://www.ScienceDirect.com)

McKinley, Nita. (2017). "Ideal weight/ideal women: Society constructs the female", Weighty Issues, pp.79-115). University of Washington Tacoma.

Morrison, T. (1987). *Beloved*. New York, United States: Alfred A. Knopf Inc.

Powe, A. D. (2004). Black women writing black mother figures: reading black motherhood in Their Eyes Were Watching God and Meridian.

Selenka, N. (2011). *Theology, Psychology, and Politics: The Holy Trinity in Morrison's Beloved*, 4, 25-37.

Shariff, Ruqaiya Hasan. *Comparative Literature: An Introduction*. Blackwell Publishers, 1994.

Smith Foster, F. (1992). " 'All About My Name': Naming and Identity in Toni Morrison's Beloved." Southern Literary Journal, 25(1), 3-20.

Tate, C. (1989). "Beloved." *The New Republic*, 200(22), 37-40.