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Double Consciousness In *Tar Baby* By Toni Morrison

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Dedication1

There are a number of people without whom this thesis might not have been written, and to whom I am greatly indebted.

To my family who taught me beyond the darkness there is always light and hope. To my mother, whom I am indebted to her persistence and constant support and caring, and for her love and continuous efforts.

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Praise and thanks first foremost to Allah who has guided and helped me.

I dedicate this work to my precious parent, to my beloved sisters: Hanine ,Zahra and her husband Souhaib .and my dear brothers Mohamed el Bachir and Abd El Hakim .

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Abstract:

This study raised the subject of the double consciousness by examining the relationship between racial and mainstream acculturation and African Americans' beliefs about their racial (black), and national groups (American). As one of the most important contemporary American writers, Toni Morrison has published her novel "*Tar baby*" in 1981. The novel does not focus exclusively on African-American people's experience. Unlike other works by Morrison, *Tar Baby* contains much description of the relation of a white family with the blacks. As implicated in the dual identity of African-Americans, Morrison's double vision makes clear the cultural and ethical significance of incorporating dualism: this is the dualism of the American and the Negro, the individual and the community, the past and the future of blackness.

Key Words: Toni Morrison, double consciousness, *Tar baby*, Du Bios, colonization, decolonization.

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General

Introduction

General introduction

Double consciousness is a recurrent theme in African American literature because it reflects a continuous internal conflict experienced by the alienated African Americans in a racist society. African Americans have always felt trapped between two identities; as W.E. Du Bois explained the double consciousness as “the black people were not able to have a common identity because there are two personalities in one soul also one body” (Bois.1903). It is not surprising then to find that many African American novels have tackled this issue from different perspectives in order to portray the real situation and image of the pain and the struggle between the black self and the white other as in the case of our novel of *Tar Baby* by Toni Morrison.

Motivation

Reading the novel of *Tar Baby* by Toni Morrison gives us a great pleasure to deal with many subjects there, such as our topic “double consciousness”. The name itself is interesting because it makes us produce more efforts to analyze and understanding its meaning and all the aspects relate to it.

What makes us admire the novel, Toni Morrison in *Tar baby* gathered all issues that related to what we need to understand the double consciousness through the events and the presentation of the characters.

The statement of the problem

In our dissertation we investigate the different ways in which *Tar Baby* portrays double consciousness.

Hypotheses

We argue that the novel *Tar Baby* includes many different dichotomies that are a clear manifestation of the concept of double consciousness: African/American, woman/American woman/African, black/African, black/American, black/white culture.

The objectives of study

- To analyze the African American literature from 1960s to 1970s.
- To depict the aspects of double consciousness through the novel of *Tar Baby* by ToniMorrison.
- To examine the problems of the blacks in the white society.

Research questions

- How does Toni Morrison reflect the double consciousness through her novel "*Tar Baby*"?
- What are the aspects of the coexistence between the blacks and whites?
- What are the main problems that African American faced during 60^s and 70^s?

Methodology

Our dissertation is a thematic study where we will depict some issues and concepts related to double consciousness in the novel of *Tar Baby* such as identity, the self and the other.

For more understanding we will rely on the post-colonial and African American theories such as the theory of W.B.Bois about the double consciousness.

The structure of the Dissertation

Our research is divided into three chapters, in the first one we will focus on the historical, social, and personal context which include the several periods of the civil right movements going deeply to all issues that related with women's elements in general and African American women in specific through giving example of women who participate and support the civil rights movements through the 20th century in the US.

Chapter two contains the literary background of African American literature from 1960s to 1970s focusing on the major themes and style and some famous American African writers as: Alice Walker.

Chapter three is the practical part where we will shed light on the concept of the double consciousness in *Tar Baby* through the relationship between the main characters.

Chapter One

*Historical, social, and
personal background*

Introduction

In chapter one we will study the social, historical and personal of Toni Morrison by highlighting historical movements which is the civil right movement. It took place in the United States started in the late of 50th and 60th. The Civil Rights Movement of the 1960's was one of the most significant for the equality of all people. The movement was raised due to many causes and all kinds of oppression for example the black Americans didn't have an equal right with the white Americans in many fields of their life, or they have not the same rights such as: the right to privacy, vote, personal freedom...etc. This category of people in the American society was still sharply segregated along color lines. African Americans—particularly those living in Southern states—still lived in an unequal world of, segregation and oppression. They faced many obstacles and discrimination because of their race, in other words, this minority group in the US were slaves (Elizabeth, 1999). The movement was passing through several stages and periods started from 1950 till 1970.

There are many people who supported these movements, and of course they were blacks in the US. The women's elements played an irritant role and there are a lot of examples for that case as: Rosa Parks. After this kind of revolution a new kind of writing emerged including important themes by many writers such as "Toni Morrison", in most of her works and novels to explain and present her ideas and to show the real relationship between the two groups in one country.

I Historical and Social context

I.1-Civil rights movement era

I.1.1- Before 1950

The phenomena of oppression of blacks increased most explicitly in southern states in what was known as Jim Crow customs and legislation passed between the 1890s and 1920s to racially segregate public venues, including trains, restaurants, schools, theaters, hospitals, beaches...etc.. African American activists, and some whites, challenged these ideas through public speaking tours, and organizations to advocate racial equality. In 1909, Wells, W. E. B. Du Bois, and others who are interested in blacks and whites subject formed the National Association for the Advancement of Colored People (NAACP), which in subsequent decades became the first American organization pursuing equality for blacks through the legal system. As the black freedom struggle was gaining strength at the turn of the century, W.E.B. Du Bois was well on his way to becoming the nation's preeminent black intellectual and spokesperson. Born a free black man just after the end of the Civil War, Du Bois became the first black man

to graduate from Harvard and went on to help found the influential National Association for the Advancement of Colored People,(Atkinson,1998).

After the foundation in 1909, a more formal example of the struggle for civil rights that works for the purpose of coordinating political, social, and legal resistance to Jim Crow began. The NAACP advocated for the right of African Americans to serve in the US military during World War I and began to equal legal challenges to Jim Crow laws. Between the First and Second World Wars, the NAACP challenged laws across the country that denied African Americans their full rights of citizenship and sought federal legislation to protect against lynching, establishing the Legal Defense Fund in 1939.

In addition to the NAACP, many other organizations emerged to fight for equal rights for African Americans. Their efforts, along with the bravery and dedication of countless individuals, helped strike down laws that enforced segregation and discrimination .According to Robnett:

organizations built on an ideology of a participatory democracy that discourages the centralization of leadership, seek consensus, and are anti-hierarchical empower women even in the absence of an explicit feminist doctrine... (N 1999, p. 131),

As blacks immigrated from the South to industrial areas during and after World War I, some whites in industrial areas relocated southerners or members of white supremacist groups such as the regenerated Ku Klux Klan, exercised coercion to prevent blacks from competing with whites for jobs and voting. Whites outside the South also practiced segregation and other forms of racial discrimination. Blacks in Chicago, for instance, encountered "white only" signs in businesses and limits on employment, usually being hired only as unskilled laborers. In 1942, James Farmer founded the Congress of Racial Equality (CORE) in Detroit, an interracial organization that sought to desegregate eating establishments, schools, and interstate buses in the 1940s.(Mmphiri,1999)

I.1.2-From 1950 to 1960

In the early 1950s, US President Harry Truman, despite his own long-held **racist** attitudes, made some symbolic acts to address this situation, including ordering an end to discrimination in the armed forces and the civil service. He recognized that discrimination damaged the United States' international reputation. His leadership in this area helped make an importance and value of civil rights for African Americans to national attention .In the South, many community leaders responded with plans to continue segregated education. Politicians gave their signatures in support of the Southern Manifesto, aimed at defeating the Brown decision.

People formed Citizens' Councils to organize resistance to the ruling. Others supported the white supremacist group (Grewal, 1998)

I.1.3-From 1960 to 1970

The Civil Rights Movement of the 1960's was one of the most significant for the equality of all people. The 1963 on Washington was one of the most memorable events of the Civil Rights Movement. Many of U.S. citizens of different racial backgrounds gathered in the nation's capital to protest the racial inequality prevalent in U.S. society during that time. Of the numerous speakers and civil rights organizations represented, Dr. Martin Luther King, Jr.'s "I Have a Dream" had the most impact on the minds of Americans because it challenged U.S. Where black women had played a pivotal role in the movement, they often received little recognition for such dedicated participation. As the Southern Christian Leadership Conference predominantly planned the on Washington, women became concerned about their visibility. (Height, 2001). Some of these women were members of the National Council of Negro Women, an organization that became more active in the Civil Rights Movement after the assassination of Civil Rights Activist Medgar Evers in 1963 (Height, 2001). Dorothy Height and Anna Arnold Hedgeman, both National Council of Negro Women members, raised concerns regarding women's participation in the March with Bayard Rustin of SCLC, who told them that by virtue of their participation in various organizations, women were in fact represented in. According to Height:

There was an all-consuming focus into it [the March]...there was a low tolerance level for...questions about women's participation on race. We women were expected to put all our energies (Height, 2001, p. 85)

Because the women asked gender-related questions, men often felt that women were sidetracking the movement's focus on race:

It was thought that we were making a lot of fuss about an insignificant issue, that we did not recognize that the March was about racism, not sexism...we wanted to hear at least one woman in the March dealing with jobs and freedom...We knew...most [Civil Rights] organizations were largely comprised of women, children, and youth (Height, 2001, p. 85).

With the political rights of blacks protected by federal law, African American leaders transferred their focus to other social and economic subjects, such as increasing employment. Many black communities remained angered by persistent social and economic inequality, a feeling perhaps most clearly expressed in the Watts Riots, which broke out in Los Angeles in 1965. Six days of rioting injured more than a thousand people and resulted in several thousand arrests. Martin Luther King (the father of the civil right movements) became a formal spokesman of the continuing social and economic inequality, and following his

assassination in 1968, riots again broke out in cities across the country. In response, Congress passed the final major piece of civil rights legislation, the Civil Rights Act of 1968. Commonly known as the Fair Housing Act, this law offered greater protection against discrimination for Americans of all races, genders, nationalities, and religions in their efforts to rent, own, and finance their homes(Crankshaw,1997)

I.2.1-Civil rights movements and women

I.2.2-Feminism

The term feminism emerged from the feminist theory and movements. It is can be used to describe a political, cultural or economic movement aimed at making an equal rights and legal protection for women with the man .In other words feminism is asset of political movements, ideologies and social movements that share a common goal: to define, establish, and achieve equal political, economic, cultural, personal, and social rights for women. This includes seeking to establish equal opportunities for women in education and employment. A feminist advocates or supports the rights and equality of women. Feminist movements have grouped and continue to campaign for women's rights, including several rights such as: to vote, to hold public office, to work, to earn fair wages or equal pay, to own property, to receive education...etc.(Jean Belkhir.1998).

We can say that the emergence of feminismis due to several causes during and after the World War in the US .The main cause is the oppression of women especially when the women were foreign from the country. In addition to many aspects such as: her race, her identity, her gender, her color of skin ...etc.

I.2.3-The Leadership of African American Womenin the Civil Rights Movement

I.2.3.1-Rosa Parks

Rosa Parks was born on February 4, 1913 in Tuskegee, Alabama. she was considered as a mother of the civil right movement . She went to Montgomery to work as a seamstress after her grandmother's death. When she married Raymond Parks in 1931 she would first come in touch with civil rights organizations. Raymond Parks was a member of the local branch of the *National Association for the Advancement of Colored People (NAACP)* and took part in efforts to free the so-called *Scottsboro Boys*, eight black boys that had been convicted of raping two white women and sentenced to death On Thursday December 1, 1955 Rosa Parks was riding the bus home from her workplace at a downtown department store. She sat in the middle section of the bus which still empty when she boarded it, but soon was filling, leaving

a white man without a seat. The bus driver told four blacks to move back and, which three of them did, except for Parks .

Just having paid for a seat and riding for only a couple blocks and then having to stand was too much [...] These other persons had gotten on the bus after I did. It meant that I didn't have a right to do anything but get on the bus, give them my fare, and then be pushed wherever they wanted me ... There had to be a stopping place, and this seemed to have been the place for me to stop being pushed around and to find out what human (Rosa,1955)

The myth that her refusal to give up her seat was caused by tiredness, she said:

People always say that I didn't give up my seat because I was tired, but that isn't true. I was not tired physically, or no more tired than I usually was at the end of a working day. I was not old, although some people have an image of me as being old then. I was forty-two. No, the only tired I was, was tired of giving in."(Rosa,1955).

I I Personal context

II.1-Personal background

Toni Morrison was born Chloe Anthony Wofford. Her first novel, *The Bluest Eye* (1970), received mixed reviews, didn't sell well, and was out of print by 1974. Critical recognition and praise for Toni Morrison grew with each novel. She received the National Book Critics Circle Award for her third novel *Song of Solomon* (1977) and the Pulitzer prize for *Beloved* (1987).

II.2-Morrison and the African American Literature

For Morrison, "all good art has been political" and the black artist has a responsibility to the black community. She aims at capturing "the something that defines what makes a book 'black.' And that has nothing to do with whether the people in the books are black or not." She thinks that one characteristic of black writers is "a quality of hunger and disturbance that never ends." Her novels "bear witness" to the experience of the black community and blacks in that community. Her work "suggests who the outlaws were, who survived under what circumstances and why, what was legal in the community as opposed to what was legal outside it." In the past, music expressed these things and "kept us alive". Unfortunately music no longer serves this function and other forms of expressions, like the novel, are needed."

Morrison wants her prose to recreate black speech, "to restore the language that black people spoke to its original power"; for her, language is the thing that black people love so much--the saying of words, holding them on the tongue, experimenting with them, playing with them. It's a love, a passion. Its function is like a preacher's: to make you stand up out of your seat, make you lose yourself and hear yourself. The worst of all possible things that could happen would be to lose that language.(Reid,2012)

Her prose has the quality of speech; Morrison deliberately strives for this effect, which she calls "aural literature." She hears her prose as she writes, and during the revision process she cuts phrasing which sounds literary or written rather than spoken. She rejects critics' assertions that her prose is rich; to those who say her prose is poetic, she responds that metaphors are natural in black speech.

Morrison wants readers to participate in her novels, to be involved actively. Readers are encouraged to create the novel with her and to help construct meaning. She uses the model of the black preacher who "requires his congregation to speak, to join him in the sermon, to behave in a certain way, to stand up and to weep and to cry and to accede or to change and to modify."(Morrison, 1988) She wants readers to say amen. Thus, her writing is meant as a communal experience, a sharing of passion and ideas and responses, with her holding the reader's hand during the experience. One small example of her encouraging reader participation is her not using adverbs like "softly" or "angrily" to describe characters' speeches; the reader should recognize/feel the speaker's emotion from the writing.

She uses magic, folktales, and the supernatural in her novels because, that's the way the world was for me and for the black people I know. In addition to the very shrewd, down-to-earth efficient way in which they did things and survived things, there was this other knowledge or perception, always discredited but nevertheless there.

Her family talked about their dreams in the same way they talked about things that really happened, and they accepted as real. Morrison's style combines these unrealistic elements with a realistic presentation of life and characters. This mixture has been called "magical realism." Initially she objected to the label "magical realism," feeling it diminished her work or even dismissed it. Now, however, she acknowledges that it does identify the supernatural and unrealistic elements in her writing. In *The Bluest Eye* the "magical" appears in the failure of marigolds to bloom and the belief by some members of the community in Sapehead Church's powers.

According to Morrison, another characteristic of black writing is a distinctive irony. She's not sure that it is different from irony in white literature, and she can't describe it. It's not humor, not a laughing away of troubles. What it is this: Taking that which is peripheral, or violent or doomed or something that nobody else can see any value in and making value out of it or having a psychological attitude about duress is part of what made us stay alive and fairly coherent, and irony is part of that--being able to see the underside of something, as well.

II.3-Themes in Morrison's novels

II.3.1-Sense of Loss

Morrison feels deeply the losses which Afro-Americans experienced in their migration from the rural South to the urban North from 1930 to 1950. They lost their sense of community, their connection to their past, and their culture. The oral tradition of storytelling and folktales was no longer a source of strength. Another source of strength, their music, which healed them, was taken over by the white community; consequently, it no longer belongs to them exclusively(Rylandsholm,2007).

II.3.2-Roots, Community, and Identity

To have roots means to have a history. The individual who does not belong to a community is generally lost. The individual who leaves and has internalized the village or community is much more likely to survive. Also, a whole community--everyone--is needed to raise a child; one parent or two parents are inadequate to the task. The absence of roots and the disconnection from the community and the past cause individuals to become alienated; often her characters struggle unsuccessfully to identify, let alone fulfill an essential self. (Rylandsholm,2007)

II.3.3-Freedom and "Bad" Men

To be free, the individual must live in risks. Morrison sees men from a certain angle, she portrayed him as "bad," men who leave their families and refuse responsibilities, as free men. (She is using *bad* to mean both bad and good.) These men, who have "a nice wildness" and who are fearless and "comfortable with that fearlessness," are misunderstood and therefore condemned. Morrison admires them as adventurers who refuse to be controlled and who are willing to take risks. Because they own themselves, they are able to choose their own way to live their lives. She explains:

They felt that they had been dealt a bad hand, and they just made up other rules. They couldn't win with the house deck and that was part of their daring. . . . Whereas other Black people--they were horrified by all that "bad" behavior. That's all a part of the range of what goes on among us, you know(Morisson.1980).

Their behavior points out a valuable principle to the non-outlaw blacks. Blacks have been cut off from their own natures and needs by conforming to the rules of white society. The outlaw serves as a partial solution to the problem of being out of touch with the essential self. Until blacks understand in our own terms what our rites of passage are, what we need in order to nourish ourselves, what happens when we don't get that nourishment, then what looks like

erratic behavior but isn't will frighten and confuse us. Life becomes comprehensible when we know what rules we are playing by.

She knows that, in our society, these outlaws have unfortunate and even disastrous effects on others and often end up unemployed or in prison. Nevertheless, in her world view, "evil is as useful as good" and "sometimes good looks like evil; sometimes evil looks like good."

Conclusion

This chapter we have focused on the historical background of the civil right movements and the role of African American woman whereas she is member and important leadership as (Rosa Parks) of big organizations but often where the ones that battled on the frontlines and set up the protests and demonstrations that are now largely ascribed to the big leaders. Also the black women worked a lot for changing environments and systems that were not established to accommodate them under some important organizations as (*NAACP*). In other words; The civil rights movement comprised efforts of grassroots activists and national leaders to obtain for African Americans the basic rights guaranteed to American citizens in the Constitution, including the rights to due process and "equal protection of the laws" (Fourteenth Amendment) and the right to vote.

Chapter Two

*Themes and styles of writers
in the African American
literature from 1960 to 1970*

Introduction

In chapter two we will introduce the African-American literature from 1960s to 1970s. Were they tackling events of Black community such as slave and search of identity rebellions on the plantations and their literatures (music, painting and sculpture). Thus, the resistance of slaves and Harlem Renaissance contributed much against the exclusion of the history of African-American from American history. It is claimed that many African-American literatures deal with the record of Black experiences. The real source of racial discrimination in America is the presence of racist practices in the government which rules the country. The policies were designed in favor of white community in education, health and infrastructure basis (Lypton, 1986). African American literature has influenced from the problem of racial discrimination at this point all the issue of literature at that time was about the equality between the black and the white and search of identity and racism. The alienation and racism affected the thought of the black writers as Toni Morrison's novels were always addressed the question of self-identity and the level and the value of black African in American society. In the twentieth century, the African American writing makes an explosion of the subject concerning the black subject in literature,

I Themes and style of African American literature in 1970

The themes of African American literature during the twentieth century have developed through writings in different genres which have helped the expansion of literature. African American history is marked by racism and sorrow. Thus, African American writers focus on racial injustice. They were inspired by the movement for African American freedom. Indeed, African. American literary production reflects the struggle for freedom and a discourse of human rights.(Lypton, 1986) In *Tar Baby*. The suffering of black people during 60^s and 70^s allowed the writers to write about the issues that have relation with the racism and feminism and self- identity...what are the themes of African American literature in 60th and 70th.

I.1-Search of identity

The injustice and the inhumanity imposed ToniMorrison and author black writers to describe how different women characters react and respond differently to the alienation and the discrimination of the American society, and describe how different women characters react and respond differently to the alienation and the discrimination of the American society. She questioned black women's self- identity concept and struggles to achieve freedom as being if not human being.

Toni Morrison based on how the subject concerning how African lost their levels and their names through the institution of slavery. The African American literature in 60th and 70th based and stressed that the black women can never become fully empowered with social injustice social in which the concept of all the works of this movement are about the search for voice , the interdependence of thought..(Lypton, 1986).

I.2-Social alienation

Tar baby according to Morrison is love story because for her living with the American and in the modern life should suffer. The alienation and the capitalism and sexism are the experiences of the black African in America in which that make the African writers influenced by their experiences.

Tar baby shares about the effect of alienation such as from the *tar baby* “son and jardine met and fell in love on a Caribbean island but broke up after returning to New York City. City plays significant role in black people’s experience”. The concept or the deep meaning of alienation is to encompass not only social and philosophical but also racial and gender issues. In this way, definitely contributed a lot to American literature (Philip,2009).

I.3-Racism

In America, racism spread around the country, black people were living hard. They did not have full right and the equal with the white citizen.

Due to these facts many black writers responded or interested with a set of literary works and used their skills and capacities in writing to reflect their lives. In which they have reached an artistic level and produced creative work take the sense of tragedy from the racism.

I.4-Slave narratives

A genre of African-American literature that developed in the middle of the 19th century, in that point the writers take this point in consideration and accounts written by fugitive slaves about their lives in the South and, often, after escaping to freedom. They wanted to describe the cruelties of life under slavery, as well as the persistent humanity of the slaves as persons. At the time, the controversy to impassioned literature on both sides of the issue (Philip, 2009).

II-African American writers

We have chosen two foremost writers in the African American literature Alice walker and Maya Anglou.

II.1-Maya Anglou

II.1.1-Bibliography of Maya Angelou

Writer and African-American activist Maya Angelou was born on April 4, 1928, in St. Louis, Missouri. Maya Angelou's five autobiographical novels were met with critical and popular success.

II.1.2-Life and major works

Multitalented barely seems to cover the depth and breadth of Maya Angelou's accomplishments. She is an author, actress, screenwriter, dancer and poet. Born Marguerite Annie Johnson, she suffered a lot. Angelou had a difficult childhood. Her parents split up when she was very young, and she and her older brother Bailey were sent to live with their father's mother, Anne Henderson, in Stamps, Arkansas.

As an African American, Angelou experienced firsthand racial prejudices and discrimination in Arkansas. She also suffered at the hands of a family associate around the age of seven. During a visit with her mother, Angelou was raped by her mother's boyfriend. Her uncles killed the boyfriend for the sexual assault. So traumatized by the experience, Angelou stopped talking. She returned to Arkansas and spent years as a virtual mute.

During World War II, Angelou moved to San Francisco. There she won a scholarship to study dance and acting at the Labor School. Angelou worked for a time as the first female African American cable car conductor. In 1944, the 16-year-old future literary icon gave birth to her son Guy. Angelou worked a number of jobs to support herself and her son.(Crankshaw,1997).

II.2-Alice Walker

II.2.1-Bibliography of Alice walker

Alice Walker Poet, short story writer, novelist, essayist, anthologist, teacher, editor, publisher, feminist and activist, Alice Walker was born on February 9, 1944 in rural Georgia, USA. Walker grew up in a loving household near the end of the Great Depression. While poor, the family was rich in love and perspective. After graduating from high school, Walker enrolled at Spelman College in Atlanta where she became involved in the civil rights movement. (Crankshaw, 1997).

II.2.2-Life and major works of Alice walker

Alice Walker's fiction has established her as a major figure in the renaissance in African American women's writings of the 1970s as well as a canonical figure in American letters. In 1982 she became the first African American woman to win the Pulitzer Prize for Fiction for her novel *The Color Purple*. Walker's writings have been translated into more than two-dozen languages. A best-selling author, her books have sold more than ten million copies.

Alice Walker gave permission to use excerpts from one of the world's favorite books, saying: "It's a wonderful effort. Reading is the biggest window there is, next to just looking at trees." (Crankshaw, 1997).

III-Themes of Toni Morrison novels

The themes in the novels of Toni Morrison –*The Bluest Eye*, *Sula*, *The Song of Solomon*, *Tar Baby* and *Beloved*. Morrison has dealt with the themes of violence, oppression and sacrifice in all her novels. The conflict between the black and the white societies, the victimization of the blacks by the dominant whites, the violence and bloodshed within the black communities have been presented nowhere so effectively in the entire American fiction. Though all her works are suffused with violence, Morrison has dealt with violence in each novel in a same way.

In all her major novels Toni Morrison has dwelt upon the theme of violence, oppression and sacrifice. In Morrison's novels violence exhibits its various forms. Her first novel as *The Bluest Eye* begins with Pocola Breedlove's sufferings and psychological disintegration. There is guilt, a sense of hopelessness and an image of the wasteland all around. "Not even the gardens fronting the lake showed marigolds that year. ... It never occurred to us that the earth itself might be unyielding.

What is clear now is that of all that hope, fear, lust, love, and grief, nothing remains but Pocola and the unyielding earth" (Ouandra, 1990).

III.1-Search of Africa

Tar Baby marks a subtle departure from the more physical violence of Morrison's earlier novels to the psychological torment, child abuse, abandonment and discrimination. Still violence is here in the shape of Valerian Street's inhuman behavior that keeps berating and embarrassing his wife. His wife is too guilty of physically tormenting their infant son. Once again, through Jardine and Son, Morrison depicts the characters that represent two sides of a culture question. This novel too emphasizes the question more effectively without giving any solution. Though *Tar Baby* comes much nearer to naming the source of violence it fails naming a way to overcome it (Morrison, 1995)

In *Beloved* Morrison's fifth novel, violence emerges from slavery and oppression. *Beloved* departs from Morrison's earlier works in its willingness to identify violence among blacks as a direct response to oppression by the dominant white culture. Here Morrison presents a society once bonded through love and mutual respect, ripped apart by violence and envy but violence enters long before she murders her daughter. Whipping, shootings and other

physical abuse dominate the scenes. describe from their lives as slaves. In *Beloved* there is a solution as the members of the oppressed communities realize that they can survive only through a revival of communal values (Morrison,1995)

III.2-Sexuality in ToniMorrison’s novels

In all of Toni Morrison’s novels there is an undercurrent of sexuality that colors and gives power to her characters and their relationships. In most of Morrison’s novels sexuality serves as an explicit theme and recurring motif. The themes that sexuality in her writing in particular serves to elucidate are those of gender, oppression, love, class and race.

Morrison addresses issues related to sex in a distinct manner, and her focal point is often girls and young women who are placed at the bottom of the African American society. She writes about aspects of black life connected to race, gender and class, as well as the importance of hope in all her works.

The ancestors in the community, and portrays ordinary black girls, women and men. At the same time she frequently uses sexuality as a means of making her character portrayals more intensely personal. Morrison writes about historical and social matters, but the individual being is always the center of attention. She uses different narrative structures and techniques to reveal the personal and the emotional aspects of her characters’ lives, but even their most private dimensions, such as their sexual behavior, are always connected to larger social issues. Also, by choosing the lives of African Americans as the main subject of her literary discourse, she lifts the black man and woman out of the “literary darkness”, thus breaking with earlier authors’ stereotypical portrayal of African Americans.

Critical responses to Morrison’s work focus on her audience, stylistic technique, and major themes, and explore the role she plays as a precursor to new voices in American literature, especially African American women’s literature (Rylandsholm,2007)

Morrison’s narratives, which portray the ordinary life of African Americans, speak about topics related to sex and sexuality in a way that may seem indecent, and she sometimes crosses the lines of sexual taboos. She intriguingly writes about aspects of sexuality in a manner which breaks with the perception of sex as something filthy and immoral, and illuminates these aspects of human life without being swayed by the more conventional norms of human behavior. Dealing with the erotic and even perverted aspects of sexuality, she simply reports what happens, not passing judgments directly, but relating what takes place in a manner that leaves it to the reader to do the reasoning and the judging. However, in their

investigations of different topics, Morrison's narratives clearly demonstrate how sexuality is used as a means of domination in human interrelations.

As sexuality is a recurring motif in Toni Morrison's works, the many different manifestations of sexual behavior serve as important means of characterization and help develop her themes of love, gender and oppression. Clearly, sexism and racism are systems of societal and psychological restrictions that have critically affected the lives of African-American women. Since sex and race have been so interrelated in the history of America, it is not surprising that when black women published novels, they necessarily reflected that relationship (Morrison, 1993)

The manifestations of sexuality in Morrison's novels may be seen as a result of the characters' internal and external conflicts in African American communities, which are rooted in the sociohistorical environment in which the characters live. It is clear that racism and sexism serve to reinforce each other in African American life, even today. To use Morrison's own words: "racism is as healthy today as it was during the enlightenment" (Morrison, 1981). It is obvious that racism is closely interweaved with issues of gender and sexuality in Morrison's fictional world.

IV- Morrison's novels and literary success

Since her first novel, *The Bluest Eye* was published in 1970, Toni Morrison has conducted what she terms a "literary archaeology" of the lives of African Americans (Morrison, 1981). On December 10th, 1993 Morrison was the first black American and the eighth woman to receive the Nobel Prize for literature. This newly conferred status was accompanied by a backlash; "it was inevitable that the Swedish Academy would be accused of overweening political correctness" The Academy's description of Morrison as " a literary artist of the first rank".(Morrison, 1981)

Contrasted with the view of black critic Stanley Crouch that, she has a certain skill, but no artistic integrity .The importance of Morrison's status as an acclaimed black woman writer, "being a writer she thinks of language...mostly as agency - as an act with consequences" (Morrison,1993.). Morrison's texts explore key issues in post-colonial/imperialist cultural history: identity, essence, marginalization and assimilation. Morrison discuss writing as a practice located at the intersection of subject and history which is constitutive rather than merely reflective of the production of identities. Morrison herself said in her address to the Nobel Foundation: "Word-work is sublime, she thinks, because it is generative; it makes meaning that secures our difference..." (Morrison, 1993).

The starting-point of critical elaboration is the consciousness of what one really is, and is knowing thyself' as a product of the historical process to date which has deposited in you an infinity of traces, without leaving an inventory., one must take refuge in how. (Morrison, 1990.).

There is a historical determination about identity. This operates through the creation and dynamic of 'normalized', binaries classifications which include, gender, class, 'race', sexuality, disability and age. Nevertheless, identities are dynamic. There is a personal forging and reclaiming within the historical process through the politics of articulation. Identities are both a means of cutting off from and forming links with others. The 'postmodern' re-grouping and assertion of individual and collective identities has been empowering and strengthening through the reclamation and reversal of negative, imposed identities defined in terms of the 'other'. However, part of this process has involved the development of forms of category politics which has been problematic, particularly for those subject to cumulative other. A category politics which has seemed at times to have "assumed the undifferentiated nature of each identity" (Audi, 2003). For example, those who are, "the other of the others. Uncomfortably within a feminist theory so concerned within collusiveness that difference is implicitly denied.

The assumption of shared subjectivities and the shaping of experience by common objective factors like racism and sexism has given rise to what Pratibha Parmar has described as, "a language of authentic subjective experience'.. an emphasis on accumulating a collection of oppressed identities which in turn has given rise to a hierarchy of oppression" (Parmar, 1990 p107). This challenge of 'authenticity' and the obligation to appease their constituencies led to disproportionate demands and expectations being made of black women as producers and as signifiers of 'race' representation. The complex interaction between different experiences has been largely neglected infamous of a reductive experiential authenticity. Tempered by 'positive' images, this continues to be used as a judgment of black women's writing. The implicit focal point here is the white racist gaze on the text. It has led to criticism of many black women writers including Toni Morrison and Alice Walker for portraying 'negative images' of black men. Black women writers have been asked to exchange one form of reductionism for another- 'race' or gender in exchange for class and at the exclusion of identifying any other form of oppression. As Michelle Wallace points out, "lurking beneath the issue of black feminist 'negative images' is an essentialist notion of the truly black or the truly natural woman who would intrinsically know the 'correct' position" (Audi,2003)

In a culture which fictionalizes sexual, racial and gender identities it is important to be able to re-forge them.. They are not expressions of secret essences or inner truths. The fact, force and complexity of the fictionalization process make authenticity very difficult to define. The purpose of the pursuit of authenticity has been increasingly put into question. What is necessary to 'fictionalize' changes through history. The production and reclamation of history is an act of interpretation and appropriation. The temptation to 'rediscover' an innocent past can lead to the construction of a mythic past which can be constraining rather than liberating.

Instead, as Homi Bhabha says: What is theoretically innovative and politically crucial is the need to think beyond narratives of originary and initial subjectivities and to focus on those moments or processes that are produced in the articulation of cultural differences. These 'in-between' spaces provide the terrain for elaborating strategies of selfhood- singular or communal- that initiate new signs of identity, and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself... (Grawal, 1998).

A process of continual interpretation and development rather than the production of soon fossilized 'positive images', depends on, "putting back in place the invisible discursive conditions which make new texts possible" (Grawal, 1998). The notion that there is an inner, originating truth from which hierarchies of meaning arise has been de-constructed to reveal the arrogant, fully rational, western, white, male, heterosexual subject at its core. 'His' construction has monopolized the production of and the right to judge cultural products which supposedly speak for us all. Fiction can focus on the interiority of the individual, while rejecting the unified status of subjectivity, acknowledging that the illusion of a pre-given, natural quality is structured through the source of determination, language.

Black writers function within a discourse which defines them as absent, not white, or as present, the 'other'. Women writers function within a discourse which defines them as absent, not male, or as present, the 'other'. The categories of experience and self-presence that exist within liberal fiction and culture can be explored and exploded in the literature of the 'other'. authenticity can be re-cast as a category which condemns the dominant culture/gender, not the dominated. These discourses attempt to reveal and interrogate the ruptures in the structuring principles and signifying systems which operate in all texts. Morrison does not offer simplistic 'positive images' in her novels. Crude reversals of the binary keep the binary structure itself intact. An exploration of the possibilities of self-perception is an empowering act which does not benefit from denying how complex or transient any 'truth' is. As Norma Alarcon strongly asserts, "The psychic and material violence that gives shape to that [black

female subjectivity] cannot be underestimated nor passed over lightly" (Alarcon,1990.). Morrison's novels disrupt the narrative of history and challenge notions of fixity and presence. They produce a place where "unspeakable things and thoughts, unspoken" break through This soil is bad for certain kinds of flowers. Certain seeds it will not nurture, certain fruit it will not bear, and when the land kills of its own volition, we acquiesce and say the victim had no right to live (Morrison, 1981).

Toni Morrison's writing examines and reveals the historical fictions and controlling myths which have formed the burden of layers of negative identities and images constructed around black women and men. Morrison weaves her characters into a web of history where they operate within the limiting constructs of class, 'race', gender and sexuality. Her writing articulates the survival and destruction of black female and male subjects within a racist and patriarchal culture. She explores constructions of femininity, maternity, masculinity and sexuality in racist discourse. She also uses the themes of belonging and order, naming and memory, myth and re-memory in an exploration of African American cultural identity. Morrison describes one of the major themes of *The Bluest Eye*, *Beloved* and *Sula* as: How to own your own body and love someone else under historical duress where there must be agency...How to exert individual agency under the huge umbrella of determined historical life...refusal to be the victim (Morrison, 1992).

Her first novel, *The Bluest Eye* was written in 1965 when Morrison says, " 'black is beautiful' was America's number two anthem" (Griffiths, 1992). The novel shows the vulnerability of black girls to society's construction of the outsider, the pariah. The novel illustrates both the internalization of and the fight against this process. The novel is Pocola Breedlove's story narrated through and contrasted with the character of Claudia. Racism, femininity, sexuality and poverty combine in a construction of beauty as white and unobtainable, a little black girl yearns for the blue eyes of a little white girl, and the horror at the heart of her yearning is exceeded only by the evil of fulfillment (Morrison, 1990).

Morrison uses the device of the school reading book happy family to illustrate the yawning gap between the fictional white Mother, Father, Dick and Jane and the Breed loves, a poor, black, family which reflects the most negative images of black people and the fears of the black community in which they exist. Their internalization of ugliness is profound and constantly reinforced. They saw support for it leaning at them from every billboard, every movie, evçery glance". She illustrates the hierarchy of beauty based on paleness of skin tone and 'white' features. Pocola is on the bottom rung. The character of Geraldine exemplifies the model of femininity that is held up for black women to aspire to in a patriarchal and racist

society. Geraldine is pale skinned and "did not sweat in her armpits nor between her thighs...she built her nest, ironed shirts, potted bleeding hearts, and birthed (Morrison, 1990).

Conclusion

This chapter attempts to give an overall view of contemporary African American literature by describing the style and the genres .It include the themes of African American literature such as: race, search of identity, hope .

Alice walker and Maya Anglou are the examples of black writers who wrote about aspects of black life connected to race, gender and class. This chapter indicates the sexuality in the works of Morrison also the successful works of Toni as *the Bluest Eye* and *Sula*.

Chapter Three

Double consciousness in

Tar Baby

Introduction

In this chapter we will introduce the different dualism in *Tar Baby* that are related mostly to Women. She has always been “forced to live a dual existence to deal with all the demands of whites if she wanted to “survive in white community (Mmphiri, 1999) This dualism in *Tar Baby* is represented by the heroine “Jardine” whereas Morrison portrays in unique way the image of the black woman who tries to assimilate into the American society around her. This kind of black woman wants to be accepted. She yearns to change her present status in the society. She does not want to suffer from lack of opportunities. With white society. The novel revolves around the tensions created by discrepancies between modern culture and archetypal gender roles along with cultural tradition. Morrison uses the *Tar Baby* image as a metaphor for the way that modern black people entangle themselves in these discrepancies. when discussing black personality, Silberman illustrates this point: “For always the Negro must come up against the knowledge of the white world’s distaste for him, and so always there remains a doubt,” and a black person asks themselves: “Who am I?”. The situation, of course, applies to black Women. Therefore, the fact that black women are living in a particular society but she always lives in daily conflict.

I-The dualism

I.1-Black women/white culture

As black female, Toni Morrison is particularly interested in the lives of black women. She is one of the most important contemporary black women writers whose work is highly valued by both black and white critics. The protagonist Jardine in *Tar Baby* is a young black woman who arrives in Isle des Chevaliers in the Caribbean to spend a certain period of time with her black aunt and uncle there. Jardine presently lives in Europe and works as a model there. She comes to the island in order to get some rest, have a good time there as well as to think about herself. Her current job implies that she is not a black woman who would like to care for a household at a white family’s as her aunt actually does. Jardine is aware of this bad situation of black women.

Valerian has made it possible for Jardine to meet the white world. Since Jardine has had the chance to see quite a lot of capitals in the world and try a way of living new to her, she has developed a taste for the white culture, which may be seen as a start for her yearning for a change. At the beginning of Jardine’s stay on the island, the narrator describes Jardine’s reminiscing about the time she felt fine: “Two months ago, in Paris, [. . .], one of the happiest days of her life” (P 41).

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

Her (Black Woman) physical image has been maliciously maligned; she has been sexually molested and abused by the white colonizer... she... has been forced to serve as the white woman's maid and wet nurse for white children while her own children were more often than not starving and neglected (Beal, 1969,p.56)

They were blacks and that is why they suffer. Jardine is a black woman who is mad about New York as well as about the elements of white culture: New York made her feel like giggling (*Tar Baby* 223). Moreover, Jardine thinks that if there is —a black woman's town in the world, it is New York. As she claims: this is home (Tar Baby 223). Jardine seems to be able to say where she is happy. However she may not be really happy and it may be just her delusion. For Jardine to be in a small town and among blacks means no life. Jardine herself considers black women inferior to white women. Jardine face the problem of doubt about their identity. The problem results from their experience with the world around her. She try to break some barriers in their life. According to them these barriers do not let them become an accepted part in white society. Jardine wants to feel at least that she is a part of the larger society. Because for her being a black women means to be inferior which she is not able to accept. Kibble suggests that “Jardine has little relation to her black heritage” (Kibble, 1999)

I.2-Black skin/white self

In Du Bois's work *The Souls of Black Folks* (1903), he captures the complexity of what it meant to be a black person in America. Reed (1997) argues that :

the 'double-consciousness' or 'two-ness' image has been a remarkable, but variously, evocative characterization of the black American condition for several generations of observers identified with widely different intellectual and political projects (.Bois,1903,p.86)

The impact of white values on the blacks has complicated the issue of the black identity *Tar Baby* tells a success story in which the female protagonist, Jardine Childs, attains her personal goals of success, freedom and happiness by identifying with the values of the dominant white community. For Jardine being white has become a way for the black community to address and denounce those non-black or indefinable features that seem antithetical to the values of the black community. As she said:

"[Sometimes] I want to get out of my skin and be only the person inside—not American—not black—just me."(Morisson,1981)

Here Jade want to be completely white women she wishes to have an identity that didn't include her race. She just wishes she could be racially neutral. This is an interesting wish, since 'neutral' is often how white people tend to think of themselves. The desire to not have a race might actually reflect Jade's desire to be white. Morrison in that case said:

Now people choose to be Black. They used to be born Black. That's not true anymore. You can be Black genetically and choose not to be .you can change your mind . . . It's just a mind-set.(Morisson,1994,p.67).

In that speech, Morrison wants to highlight her ideas about the possibility of black human in white community even with black skin because being born with a black skin does not mean black self for her For example as in the case for Jade and her strong relation with the white culture and her wishes of being white lady her lover comment:

The Black Girls in New York were crying and their men were looking neither to the right nor to the left . . . they did not wish to see the crying girls split into two parts by their tight jeans, screaming at the top of their high, high heels, straining against the pull of their braids and the fluorescent combs holding their hair. . . . It depressed braids and the fluorescent combs holding their hair. . . . It depressed him [Son], all that crying, for it was silent and veiled by plum lipstick and the thin gay lines over their eyes. (P 215-216)

That's from Son's viewpoint, New York is not a safe place for African-American people, especially women; she seems to be neglected there.

Tar Baby depicts two crucial aspects of the way that race relates to the problems of skin, specifically assimilation and nationalism. One is the possibility that the racial hierarchies that have empowered colonial and neo-colonial modes would not exist without physical determinants of identity such as skin color which is defined in contra-distinction to "white."

Tar Baby seems undecided about whether or not necessary and sufficient characteristics for someone to be a member of a certain race, be they physical or cultural. This idea is reflected in the accusation that we sometimes hear when people say somebody who is "black on the outside" acts "white on the inside." This idea of a way to "act" white or black is explored in *Tar Baby* and implies that being identified as a certain race has to do with the values one lives by as much as by physical characteristics.(Audi,2003)

I.3-women/American society

Living as free black women in white world is not an easy way. As in the novel *Ondine* advises Jardine when she go back to Paris:

a girl has got to be a daughter first. She have to learn that. And if she never learns how to be a daughter, she can't never learn how to be a woman. I mean a real woman: a woman good enough for a child; good enough for a man – good enough for the respect of other women . . . You don't need your own natural mother to be a daughter. All you

need is to feel a certain way, a careful way about people older than you. . . . A daughter is a woman that cares about where she come from and takes care of them that took care of her. . . . I don't want you to care about me for my sake. I want you to care about me for yours. (P 281)

But Jardine cannot accept this concept. With the remark :

There are other ways to be a woman, . . . 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. (P 281-282)

Each woman's personality is developing during her whole life, during the encounter with other people around her. and this can mean that woman wants to resemble others at all costs. She is not sure who she really is and who she wants to be because the main aim for her is to live in a society as all other people with freedom and with her believes. According to what have been suggested in first chapter about the theory of feminism, female writers have tried to understand the place of women in the society and analyze every aspect that affects women in a male-dominated world.

To be excluded from a literature that claims to define one's identity is to experience a peculiar form of powerlessness . . . which results from the endless division of self against self, the consequences of invocation to identify as male while being reminded that to be male-[sic] to be universal, to be American-[sic] is to be not female! (Fetterley, 2012,p.162).

Margaret's actions and beliefs show that being a mother does not always bring fulfillment to women and can sometimes imprison them as well. Margaret's unhappiness as a wife and mother led her to abuse her child. Over the course of the novel, Jardine tries on the different options available to women: a career woman in Paris, a daughter on Isle des Chevaliers, and a mother figure to Son in New York.

Tar Baby explores how being a woman imprisons the female characters in American society. The novel's male characters tend to see the women as stupid or inferior, simply because they are women. The other hand Valerian ignores Margaret's desire to leave the island.

We can find other example African women in American society in chapter 2 when Jade remembers seeing a tall African woman in French in yellow robe, "her long canary yellow dress" (P42). This woman looks at Jardine and spits out. A moment like this intensifies Jardine's feelings of love and black woman as she remembers. Jardine remembers her origin and she feel how deeply this woman shook her sense of identity.

The yellow color, here, symbolizes Jardine's struggle with assimilation. Whenever Jardine recalls this occurrence she thinks of the woman as "the woman in the *canary yellow* dress." That the woman's dress is yellow, her sandals track gold and her hair wrapped up in a yellow glee reflects Jardine's fear of assimilation. That is, Janine's success has, for her, meant

circumscribing a racial identity. This is not to argue that through Jardine's character Morrison is asserting that no one who is African-American ought to take part in anything that could now or has in the past oppressed African Americans.

Morrison's major concern in going back in history is connected to her deep interest in African American people in pre- and post-slavery era. Her famous and pioneering novels investigate people, groups as well as individuals, who are subjected to many kinds of oppression, which can be related to gender, race, freedom, white society, politics, etc. All her narratives examine the conditions of those being oppressed.

The "woman in yellow dress" represents what Jardine cannot ultimately resolve within her; the yellow color operates as a code for Jardine's conflict between desire for and fear of the other.

Toni Morrison in *Tar Baby* particularly deals with the specific situation of black women in the United States. It has become her major interest to openly discuss racial problems. The women characters of her novels are victims of absurd social injustice and their inability to be satisfied in life leads to negative consequences which seem to be similar in all three novels.

Mostly Morrison depicts life of women who live in a patriarchal society which is poisoned by racism.

I.4-Black self/American culture: African/American

For Morrison, the American culture has to be carried out alongside the construction of a black heritage. As embedded in Morrison's double vision, the notion of the American culture for the pariah community signifies a communal dream and a cultural task, rather than a personal goal of self-realization that is embraced by Jardine and impairs her vision of seeing her communal role in the pariah community. Morrison's consciousness of the need to preserve the value both of the individual and the community, the past and the future, and the universality of the American dream and the particularity of African American culture, was already present in the process of writing *Tar Baby*. In the commencement address she delivered at Barnard College in 1979, Morrison expressed her own double consciousness, one reflected in the thematic concerns of the novel:

I am suggesting that we pay as much attention to our nurturing sensibilities as to our ambition. You are moving in the direction of freedom and the function of freedom is to free somebody else. You are moving toward self-fulfillment and the consequences of that fulfillment should be to discover that there is something that is just as important as you are (Morrison, 1981, p.182)

Morrison observes that freedom as such is at once fulfilling and destructive, as it enacts opportunities for self-realization yet turns the American dream into selfish individualism and

Jardine into a cultural orphan who “sought after other cultures [s]he could love without risk or pain” (Morrison, 1987a: 145).¹³ Rejecting any attachment to the black community and its past, Jardine embraces her freedom in order to forsake the burden of black American identity, the burden of double consciousness in the souls of black folk.

As Jardine’s consciousness crisis makes clear, Morrison’s notion of double consciousness corresponds with Du Bois’s late nineteenth-century discourse on double consciousness as the sign of African American racial and cultural difference. In his essay “Of Our Spiritual Striving,” Du Bois articulates the notion of a painful and particular black spirituality. (Bois, 1903)

After the Egyptian and Indian, the Greek and Roman, the Teton and Mongolian, the Negro is a sort of seventh son, born with a veil, and gifted with second-sight in this American world,—a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world. It is a peculiar sensation, this double consciousness, this sense of always looking at one’s self through the eyes of others, of measuring one’s soul by the tape of a world that looks on in amused contempt and pity. One even feels his two-ness,—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder. (Bois, 1903) by more detail the blacks’ identity conflict in *The Souls of Black Folk*, Du Bois points out the devastating impact of slavery and racial prejudice on *black folk*: their “powers of body and mind have in the past been strangely wasted, dispersed or forgotten” (Lupton, 1986) More importantly, he appeals for a cultural uplifting of the black race through the realization of all the ideals proposed by black leaders at different stages of the American Negro’s development: the right to attend school, the power of the ballot and a long-sought freedom—“the freedom of life and limb, the freedom to work and think, the freedom to love and aspire” (Lupton, 1986). The end of the American Negro’s strivings, Du Bois writes, is “to be a co-worker in the kingdom of culture, to escape both death and isolation, to husband and use his best powers and his latent genius” (Lupton, 1986). To accomplish this racial and cultural dream—this dream of “work, culture, and liberty” as Du Bois calls it, black Americans must take up the burden of double consciousness until the pure human promise grounded in *The Declaration of Independence* has been fulfilled. For Du Bois, as Bernard W. Bell notes, double consciousness, a mythic blessing and a social burden, signifies “a biracial, bicultural state of being in the world, an existential site of socialized cultural ambivalence and emancipatory possibilities of personal and social transformation” (Grewal, 1998). The double vision

embedded in this double consciousness can give to the world what it lacks. In Du Bois's own words:

the American Negro] would not bleach his Negro soul in a flood of white Americanism, for he knows that the Negro blood has a message for the world (Bois,. 1903,p.24)

Morrison knows, just as well as Du Bois does, that the burden of black double consciousness has a message for the world. In *Tar Baby*, the juxtaposition of Jardine and Son dramatizes the role of such a double consciousness in the constitution of a new black identity. Both protagonists carry with them significant features that can inspire the cultural regeneration of the black community. As Morrison says in the novel, "Each knew the world as it was meant or ought to be. One had a past, the other a future and each bore the culture to save the race in his hands" (1987a: 269). Son is limited by his romanticization of the past, which alienates him from the modern world, but Jardine is much more alienated for she totally rejects her racial heritage and the black community and chooses to bleach her black blood in a flood of white Americanism, to use Du Boise's image. What Jardine refuses to reconcile herself to, to take up, is the burden of black identity as a cultural pariah. Yet this is, for Morrison, what black people have to grapple with in their quest for self-identity. As Morrison once remarked:

The black community is a pariah community. Black people are pariahs. The civilization of black people that lives apart from but in juxtaposition to other civilizations is a pariah relationship But a community contains pariahs within it that are very useful for the conscience of that community. (Morrison, 1993,p.19).

For Morrison, this double consciousness marks a very important racial, cultural and historical legacy that should not be forgotten. In *Tar Baby*, she suggests that this pariah identity has to be recognized, and identified with, by black people, the bourgeois class in particular, when they are trying to define who they are and what blackness is. Without the awareness of such a historical and communal identity, black people will always be alienated in a world where they can become nothing but cultural orphans. Therefore, they will continue to be enslaved, even while they have the nominal freedom to pursue their American dream.

I.5-Double consciousness through the relationship between Jardine and Son

Jardine and Son are the protagonists of the novel, each one of them is searching for his/her self , for a way to feel unified with their surroundings or at least feel that they have a distinct way of feeling themselves as individuals who are also part of a larger community and culture. When Son meets Jardine, he considers her "white" despite the color of her skin. In a slightly different example, the character Margaret Street has been exiled from her place of birth and childhood, though admittedly not with the grave implications had she been exiled by a

government or by a civil faction. Still, she provides an example of the way that exile can be domestic, it can occur within a person's "homeland." By contrast, Jardine Childs is an example of an African-American who does not identify herself primarily in terms of her African heritage or by the place where she was born but by her success in her modeling career; she thinks of herself as an "authentic" individual—self-sufficient, self-confident, self-satisfied—until she meets Son. His sexual and spiritual attractiveness to her, despite the fact that he exists outside of and away from everything that Jardine identifies herself with, calls her identity determinants into question. Suddenly Jardine finds herself haunted by "ghosts" of her African ancestry and of her more immediate past. She had been living as if in accord with her race, her gender, her motherlessness; but Son's presence causes her discomfort, fragmentation. Through Jardine, Morrison explores what happens to the identity of a person who is an orphan both literally and culturally, who is, essentially, homeless. (Morrison, 1981)

Jardine is an example of an African American woman who does not identify herself in terms of her African American origin, or by the place she was born in, but by her exceptional beauty which has landed her a well-paid career in modelling industry. She thinks of herself as being self-confident and self-sufficient young woman until she encounters Son. His sexual attractiveness to her, and the fact that he comes from outside and away from everything Jardine identifies her with, brings about Jardine to pose questions about herself or her existence. Jardine abruptly herself haunted by ghosts of her African American identity and of her past. Jardine has been living according to her upbringing, her education and her motherlessness, but phenomenon of Son induces in her discomfort and as Audi claims "fragmentation". Through Jardine, it can be clearly seen what happens to the identity of a person who is an orphan and who is fundamentally homeless (Morrison, 1981)

Tar Baby with the depiction of the relationship between Son and Jardine clearly demonstrates the problem of what happens when a person is homeless and when home to one person means repression to another, like in case of Son and Jardine. Both have faced a series of geographic migrations. They have traversed oceans and wandered continents, and their contrary impulses collide on the Isle des Chevaliers. Being alienated from her original self and betraying her roots, Jardine is "drifting, in trouble, [with a] desire to 'make it' that may be self-destructive" (Kirkpatrick, 2001).

Paradoxically, for a woman who variously calls Baltimore, Philadelphia, Paris and New York City home, “she was more at loose ends [on the island] than anywhere” (Kirkpatrick 34). Jardine, essentially in conflict with herself, cannot preserve a sense of the self. Entirely removed from home and rooted identity, Jardine finds out that any true connection to home is unreachable. However, as some kind of reconciliation, Jardine is intentionally offered the mysterious encounter with ancestral swamp women, the witches and rumoured lovers of the blind African horsemen. Being bemused by the surrounding, she describes the circle of trees “like a standing rib of fork, [...] an elegant comic book illustration.” (P182) Jardine, acting like an intruder ignorant of island’s properties, badly misjudges the stability of the mossy floor and sinks into the tar. Accustomed to modern style of fashion capitals throughout Europe and the United States, Jardine feels simply shamefully stuck there. This entrapment presents obvious contrast to her life spent on plane heading to Paris. Here, among the watchful swamp women, Jardine feels that “movement was not possible” (P183). At this very moment, Morrison again emphasizes that Jardine having returned to Isle des Chevaliers as a tourist can be understood as her being an outsider.

As far as Son is concerned, he is more grounded with his roots in Eloe, Florida, where he was born. Though, he also finds himself estranged on the Caribbean island. As he one day opens up to Sydney, This can be understood as Son not being accepted into the Valerian’s household. Once roaming outside the mansion or hidden inside Margaret’s closet, he always stays as an observer – never an active participant. His early encounter with Jardine, in which

she felt the fear again and another thing that wasn’t fear. Something more like shame. Because he was holding my wrist so tight and pressing himself into my behind? [...] He had jangled something in her that was so repulsive, so awful, and he had managed to make her feel that the thing that repelled her was not in him, but in her (P123).

This was when Son first visit to Jardine’s room and also the first time they are alone together. He sees the copies of *Elle magazine* on her bed and realizes that Jardine is on the cover. As he stares at it, he opens the magazine and comes across many pictures of her. Son tells Jardine that he prefers to look at them than at her standing before him since these pictures are not moving. This can be perceived as Son holding Jardine firmly in his hands. He also looks around her entire room. He is alarmed by the sealskin coat laid out on Jardine’s bed, her silk robe and gold-thread slippers. As far as the seal skin coat is concerned, she was given it as an expensive Christmas gift from her French white fiancé. The coat he sends her is made from “the hides of ninety baby seals stitched together so nicely you could not tell what part had sheltered their cute little hearts and which had cushioned their skulls” (P 86). Instead of being revolted by this product that Mary Lupton calls “efficient commercial slaughter of

innocence” (417), Jardine loves it: “She lay on top of [the skins of ninety baby seals] and ran her fingers through the fur. How black. How shiny. Smooth” (P 90). Sinking into its blackness, “she lay spread-eagle on the fur, nestling herself into it. It made her tremble. She opened her lips and licked the fur. It made her tremble more” (P 112). Symbolically speaking, Jardine is dazzled by this kind of dead black hide. Elizabeth House claims that Jardine demonstrates “her lack of altruism through wearing apparel” (Tar Baby).

This coat embodies Jardine’s own flesh. She identifies herself with this coat. It is black and it was manufactured by white Europeans. It exactly expresses Jardine’s personality. She is black but she is manufactured and treated as white. The items mentioned above are, like Jardine, attractive for Son. He is annoyed by the scene due to the fact that he desires her sexually and she tries to resist him more crucially. Son knows that “at any moment she might talk back or, worse, press her dreams of gold and cloisonné and honey-coloured silk into him and then who would mind the pie table in the basement of the church?” (P120) For him, Jardine’s dreams are associations with white culture and values which give Jardine her material dreams of wealth; therefore, Son perceives her as white even though she is African American.

Jardine accuses Son of hiding out on the mansion with the apparent intent of rape. When Jardine meets Son, they argue: “Rape? Why you little white girls always think somebody’s trying to rape you?” (P 121). Jardine “was startled out of fury. I’m not...you know I’m not white!” (P 121) This can clearly show Son’s own conception of his race and his conscious attempt to embody that idealization to Jardine.

He wants Jardine to have dreams like a black African American woman whodream[s] about yellow houses with white doors which women opened and shouted Come on in, you honey you! And the fat black ladies in white dresses minding the pie table (P 119)

Son wishes Jardine to be a black African American woman. On the contrary, Jardine wishes Son to get educated, get a job and share her dreams. However, she is dismayed by Son’s complete refusal to go to school or to try to find a job. Not worth mentioning that he has no social security number. Jardine starts to be aware of the fact that his refusal is a part of the system and this begins to influence her. She pigeonholes him to the kind of wildness that is simply represented by his physical appearance.

Jardine’s professional and educational background is dependent on the places she lives in. These places illustrate to which extent, unlike Son’s, herself and consciousness is influenced

by where she currently is, not where she comes from. This ambivalence is visible when Therese tells Son that Jardine has forgotten her “ancient properties”(P 305), that means she has lost her ties to African American heritage and especially to African American community. This can be also reflected by her being not secure about her white boyfriend Ryk:

I want to marry him, but o wonder if the person he wants to marry is me or a black girl? And if it isn't me he wants, but any black girl who looks like me, talks and acts like me, what will happen when he finds out that I hate ear hoops, that I don't have to straighten my hair, that Mingus puts me to sleep.(p. 45)

Janine's return to Paris to be with Ryk reveals Janine's strong desire for being closely connected with mainstream white culture. Jardine is not able to exist without feeling there is a possibility of “a unified self – just me.” (Audi, 2003,p.85),

However, her feeling and half part of her are in conflict. Her fear of losing one part consumes her almost throughout the whole novel. She is scared in different ways. One way is the memory of her accidental encounter with a striking woman in brightly coloured clothing buying food in the supermarket. She comes across a lovely, perfectly self-possessed black African woman in the dairy section who is characterized as “mother/sister/she [...] photographable beauty” (P 43).

It is essential to point out that love relationship between Jardine and Son does not work as identity ‘atonement.’ They are depicted as geographically migratory figures with Son remaining in past, while Jardine focusing on the future as Mayberry asserts: “One had a past, the other a future and each one bore the culture to save the race in his hands” (147). Therefore, it is unclear whether they will ever reunite. The impossibility of a union between them is also displayed when Jardine and Son are alone in the mansion for the first time. They have a picnic on the beach and Jardine also takes her sketch and charcoal to draw Son. In the following passage, it can be clearly seen how Jardine heads off her eyes when they pass a poor part of the island:

She took her pad and a stick of charcoal and walked toward the trees, wishing once more she had had genuine talent in her fingers. She loved to paint and draw so it was unfair not to be good at it. Still she was lucky to know it, to know the difference between the fine and the mediocre, so she'd put that instinct to work and studied art history—there she was never wrong” (Morrison,1981,p.182)

Morrison depicts here to which extent is Jardine in conflict with her own self as an educated artist influenced by white mainstream culture and her itself as African American whose ancestral art has been destroyed by white culture. Jardine's attempt to draw Son, which is unsuccessful, shows that Son is unpreventable for Jardine and this demonstrates another conflict of identity that Jardine is anxious about. Their love is seems very complex according

to their different desires in life. Morrison portray their love as a tar because there are a lot of obstacles faced them Son always against Jardine. It is significant that the love relationship between Jardine and Son does not act as a locus of identity reconciliation or as an appropriated “home” for either character. That their love relationship disintegrates, and it is unclear whether they will ever reunite, exemplifies Morrison’s refusal to participate in the traditional romantic notion that a love relationship necessarily unifies two individuals. Son acts as Jardine’s counterpart, representing a traditional black background, whereas Jardine is the modern Anglo-American, i.e. “white”, woman. When provoked by his behavior, she calls him “ape,” (P 121).

Son doesn’t like Jardine’s connection with the European culture and always he try to revoke her anger with calling her white girl :

Rape? Why you little white girls always think somebody’s trying to rape you?”

“White?” She was startled out of fury. “I’m not ...you know I’m not white!”

“No? Then why don’t you settle down and stop acting like it.”(121)

And she reply:

“Doesn’t he know the difference between one Black and another or does he think we’re all...Some mess this is” (125).

This “rape” also implies that Jardine has been “raped” by white mainstream culture forced upon her by Valerian Street.

Tar Baby depicts the extent to which Jardine is conflicted by her identity as an artist educated by Western society and her identity as an African-American whose own ancestral art history has been devalued by Western intellectuals. Devalued by Western intellectuals that she “loved to paint and draw” representative works amplifies her membership in a Western-dominated discourse community that takes pleasure in the quest to capture and represent realities. That Jardine attempts to draw Son shows her struggle “to know the difference between the fine and the mediocre...there she was never wrong.” That she ultimately cannot draw Son, that Son is unpreventable presents yet another conflict of identity that Jardine is discomforted by; “the woman in the canary yellow dress” is, like Son, “photographable.”

Their desire for finding a cohesive identity complicates their own relationship and means that their relationship is upset by many conflicts. *Tar Baby* admits a crucial paradox; that our racial and ethnic derivation and therefore our original homelands are mythical. And yet, because we all have sight we have constructed racial categories based, ultimately, from that sense then we cannot entirely ignore the “where we are” and the “what we are” as aspects of

our identities. *Tar Baby* exposes that it is impossible to be a unified self; and yet at the same time it exposes what aspects of our identities are fictive (race, ethnicity, even beauty, and especially class/ wealth).

In the novel, the black characters deal with nature, and the white characters with civilization. As she struggles to figure out what it means to be black, Jardine moves from the civilization side to the nature side. She goes to rural Florida to visit Son's hometown, and together she and Son seem to reject the material trappings of civilization. But, at the end, Jardine chooses civilization and white culture by returning to Europe. Son too must choose between nature and civilization.

There is no solution for the relation between Jardine and Son. Their desire for searching for their selves complicates their own relationship and shows that their relationship is characterized by various conflicts and dilemmas. The novel actually ends with two different kinds of outcomes. One kind of story when Son goes into the forest through the swamp and probably becomes one of the blind horsemen signifies Son's way back to Isle des Chevaliers. His status in the white mainstream culture as homeless, jobless and without social security number in terms of citizenship remains unchanged.

Tar Baby does not place Son as "going home," since he accepts his "ancient properties," but Jardine does not because she is on route to land in Paris to be with Ryk. Morrison does not want to state that Son is doing the right thing by coming back to the island and Jardine as doing the wrong thing by flying to Paris. Mayberry claims that "both must sacrifice their dream of past or future safety to gain their present freedom" (P148). Jardine will undoubtedly thrive financially in Paris with her boyfriend Ryk. Son, instead, runs toward the woods "lickety-split, lickety-split, and lickety-split" (P 309). In sum, Jardine and Son are complete opposites. Their backgrounds are so different that neither of them will admit the claims of the other. Neither of them is wholly free and both are still in search of their selves.

Conclusion

In this chapter we have introduced the different dualism which existed in *Tar Baby* and represent the double consciousness because Toni Morrison in her contemporary novel *Tar Baby* provides a very detailed description of the different experiences of the African Americans who have been in conflict between two consciousness in one society. She deals with multiple oppression that contributes to the identity or the self formation of the African Americans, in general. She explores the double consciousness by a process of going deeper into the main characters' past, as in the case of Jardine.

General

Conclusion

General conclusion

In this dissertation we tackled the theme of double consciousness in *Tar Baby* by Toni Morrison. In the first chapter we figured out the socio-historical background where we have tackled the history of civil right movements as well we demonstrated the personal background that affected the works of Morrison and influenced on her themes. Then, in the second chapter we gave an overview about themes and styles of African American literature from 1960th to 1970th through the works of some famous writers such as .Alice Walker and Maya Anglou and briefly we talked about their famous works as *the fifth and the last volume* by Maya Anglou. Explaining their styles of writing in the light of their background when all of them grew up in the same environment of the racism, but these hard conditions supported them to highlight very obvious and important themes such as violence and racism. Finally, in the third chapter and it is the last one we looked at the concept of the double consciousness and we tried to uncover its meaning through the analyses of relationship between the main characters and their personalities.

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