

An Overview on Major Novels of Toni Morrison

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Abstract – This paper aims at examining the conceptual analysis in Toni Morrison – The Bluest Eye (1970), Sula (1974), Song of Solomon (1977), Tar Baby (1981), Beloved (1987), Jazz (1992), Paradise (1997) novels. In all her novels, Toni Morrison has addressed the themes of gender identity, race tension, sexism and desire for pleasure, violence, oppression and sacrifice. Slavery has become an unfortunate question of the past and still haunts the present, the theme of gender identity in African American culture. In this culture, two main reasons for suppression are Black and a woman. Women strive as human beings to assert their identity. Whites or anyone could not give up racist or gender rights. In the American fiction, the conflict between the black and the white communities, the victimization of the blacks by the dominant whites, and violence and bloodshed in the black communities have been so well presented. Though all her works are suffused with violence, Morrison has dealt with violence in each novel in a unique way.

Keywords: Historicity, Toni Morrison, Novels

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INTRODUCTION

Toni Morrison is one of the leading African American women novelists of the twentieth century who have tried to express racism and sexism in her fictional setting. As an African American woman, Morrison has the strength to present a female consciousness of African American through her literary work, presenting her ideology as a female powerfully. She is awoken and mindful of the lives and concerns of women and assumes that human knowledge is a peer encounter. His novels therefore show and highlight Black women, which are twice distinguished by male standards and poverty, as well as the standard of Euro-US women. Morrison also discussed the history and positions of Black people in a racial and male-dominated culture in her writing. African Americans' unique cultural heritage is the center of their complex and diverse narratives.

THE BLUEST EYE

In The Bluest Eye, Morrison reveals how culture puts an unsuitable range of appearance and meaning on its members. This is her first novel, of course, that is about a black girl's longing for the bluest eyes, the symbol for her of what it means to be beautiful. The story revolves round the Pecola Breedlove, a poor family member. Pauline, Pecola's mother, works as a housewife in a beautiful house, which shows the ideal women. The wealthy blonde girl doll who lives in the lovely house is a black mammon.

The novel presents Pecola Breedlove, a black child, at the moment she begins to menstruate. She poses

destructive events that take her life under control. Her father 's persistent sexual abuse, which results in her consequent pregnancy and her mom 's denial upon the detection. The truth is that Cholly and his wife, Pauline, don't love their children in the right way, and the novel reaches a climax when Cholly begins to rap her daughter. For their own relationship, after their children are born, they are brutal. Cholly necessitates a family replica. He is unfaithful and sometimes drunk. He ends his life in prison after destroying the lives of his wife and offspring Sammy and Pecola. Sammy discards her house and her relatives, while Pecola has an indelible stain on her body of the violence of her dad. Their lives fall to pieces. Pecola finds herself not capable to eloquent her frustration in expectation of she makes a decision that her contentment relies upon her having blue eyes. The whiteness of the milk she consumes in the Shirley Temple cup as well acts as a sign of Pecola's longing to turn out to be like the actress.

The storyline makes a disdainful attack on the relationship between western parameters of female beauty and the repressive forces of society led of black 66 female. The costs or benefits and topic of this novel is the fascination of blacks with American values of beauty. That looks as though both inevitable and vicious. The book is the sad tale of a black child following white ideals. According to the current American standards, blue eyes, blonde hair, and white skin are the indispensable features to moderate the beauty of a woman. It places the sad state of Blacks, especially women in America where

the racial consciousness yet to occur. Even though the nation is proud to deliver an environment conducive to the development of free and frank citizens, without any Afro-Americans race or gender.

The paperback informs that racial prejudice is poisonous to the self-image Afro-Americans. It interrelates the vulnerability of disadvantaged black girls and illustrates how quickly they can become prey of the white culture. It relates to Pecola Breedlove's sorry story, which belongs to a family that is far from the ordinary life of the community. The Breed loves dislike themselves. They consider of their own shamefulness which is deciphered into spitefulness for the women in that household. Pauline, Pecola's mother, works as a housewife in a lovely house. Her house, her daughter, her family and herself hate the ugliness. She doesn't like her blackness and inequality and thinks herself unworthy of society.

Morrison's allusion to "Imitation of reality," inserted in the mouth of Maureen Peal, the girl most assimilated in the novel to the white society, will propose to Pecola and her girlfriend, Pauline Breedlove, who are the key characters of the film:

Pecola? Wasn't that in *Imitation of Life* the girl's name? You see, the photo reveals. Where this mulatto girl hates her mother, because she is black and ugly. It was truly sad. Everyone is shouting in it. Her name was Pecola anyway, too. She's been so lovely.

67 She thinks that the impressive bluishness of her eyes keeps people from looking at her. She is used to strangers who ignore her business or remark about the spitefulness of her relatives making her painful. Therefore, her individuality brings deep changes. In the care it gets from family, friends and associates, she personifies both gender, ethnicity and class inequality. The hideousness of her family is continuously shown in the plot. It looks like it's dark, though white means stunning.

The novel claims that bigotry is toxic to African-Americans' self-image. It interprets the sensitivity of poor black girls and shows how easily they can be victims of white society. It refers to Pecola Breedlove's sad tale, which belongs to a family that is far from the everyday existence of a city. The Breed loves dislike each other. Through their own embarrassment, they think the spitefulness of the women in that family. Pauline, Pecola's mother, works as a housewife in a lovely house. She hate her home, her 68 baby, her relatives and herself. She hates her home. She doesn't like her blackness and suffering and sees herself unworthy of community.

The novelist reveals what a person who is divorced from positive black values may do. Pecola needs the white attractiveness icon, the blue eyes. She undergoes that those eyes will make her perfect, perfect and majestic. She can therefore restore her respect for herself. As a consequence, the current

heart is focused around the appearance principles, by which white people in America are measured. They are trained that their blond hair, blue eyes and creamy complexion are not just stunning. Pecola's desire for the blue eyes, the white American ideal of appearance, is an external materialization of the eternal urge to be esteemed and accepted by the white culture. The novelist knows the role of class aspirations in small families. As a result, the emphasis of the novel is on bigotry. In fact, racism is the most important challenge facing Africans. There are several events in the novel that harm Pecola because of her ethnicity in a sense of segregation. She comes across fifty-two-year-old white storekeeper making her realize that for certain others, she may not even matter. Let alone the whites.

Even the black boys at school mock her. Junior, a black child, makes her his own misery scapegoat. The mother of Pecola who works in her White Family as a housekeeper showed all her love and love to the children of her employer, reserving to her own helpless daughter her taunts and smacks. The basis for leaning the black to annoy other black citizens might be because white supremacy encourages self-hatred. White standards dishonored black people's minds so that black people were hated by themselves.

The master said, "You are ugly people." Pecola's last act of brutalization and distrust comes when she is violated by Cholly, his own father. In hope of freeing her from the dehumanizing frowning of all white people and their successive survival, Cholly turns to Pecola. His compassion and protection, on the other hand, slips regrettably into lust and anger, expressed by 69 at Pecola and all people like herself, who testified to its failure and its importance. The person who lies could not protect himself from the flash light of the round moon "(BE 118). Hence Cholly's raping of Pecola is his affection for Pecola's curve. Pecola's still-born infant is not only a sign of her intimate violation, but of her restricted existence.

Pecola is the narrative's central scapegoat. She is made not only by her parents a scapegoat, but also by society. Claudia acknowledges Pecola's position as a scapegoat at the end of her assessment.

Every one of us who knew her felt so healthy after we cleaned on her. When we stood Astrid her ugliness, we were so beautiful. His simplicity decorated us, his shame sanctified us, his suffering helped us glitter with wellbeing, his discomfort made us realize that there was a sense of humor. Her insecurity rendered us generous. We have sharpened her egos, padded her frailty with our characters and yawned in the fantasy of our strength.

Obviously, Claudia retains that Pecola would be in the same way responsible for the role in which she casts. In the end, Pecola is not entirely responsible

for her unpleasant life. Pecola is the theme in this story who lets us realize who blacks are inferior as artefacts. She has all the striking life experiences. She wishes that with blue eyes she will see the universe and come from blackness. But on her nobody showers love. It endures ethnic injustice and oppression realism. She gets angry.

Morrison uses a few actors and occurrences to depict the world Pecola was born into and the effect of the myth on her. Even Pecola's own mother Pauline, who lives in a beautiful house, a black mammoth to a rich blonde girl. She knowingly and implicitly passes on those perceptions towards colour to her child. Rather than calm her baby, who had been burned, Pauline was talking in the black girls' terms like 'rotten bits of 70 apples,' she was chipping the rose and yellow girl's tears, which the accident disturbed. Beside the little white child, Pecola looks ugly and dumb and reflects everything that is 'right.'

Pauline's foremost attribute is her irresistible self-hatred. She is aware of her life's racial oppression. But she doesn't want to block the switch. Apart from this she promotes to do all these stuffs. She carries her servant's dress with pleasure and bows over to the white Fisher family's racial strains. In the house of whiteness and plenty, she does not mourn her fate. She smiles to a certain degree when performing the part of Fisher's young daughter's surrogate mother, Polly. She is lovely and significant, rendered by the magic of serving white people in the Fisher's house.

There's a similarity between Pauline and the traditional black marsupial image. The black mammal is an all-embracing white American fictional animal. She is still a dutiful black female servant who endeavors to hold white families. The emptiness of her parent's existence and her own negative self-images is particularly detrimental. Their socio-economic position as impoverished blacks placed them on the margins of society. Yet their view of themselves as grotesque isolates them more and contributes to self-hatred. This is the most caustic of your world. The novelist maintains that the alienation and feeling of indignity of Pecola derives not just from the concept of another, but also from her incapacity to move higher.

The novel features black girls. It presupposes catastrophic predilections. Like her peers Maya Angelou, Gwendolyn Brooks and Paula Marshall, the author believes in the anxiety black girls and women. Morrison feels that girls growing up black and female in a white culture over and over again face the trouble. Sexism and bigotry are clearly mechanisms in the community and mental areas, which have severely exaggerated women's lives in Africa. Sex and ethnicity are interrelated in America's culture.

The book is a review of the varying degrees of woman's satisfaction as woman. All should also notice the feminist seeds. The central character is Pauline. The majority of the female protagonists are at least

socially less visibly weak. The novelist operates on several stages. It operates in the White Community at the first stage, embodied by the Dick-Jane family, and penetrates the lives of Black children. The level 2 symbolizes the Meatier family's lifestyles which survive the poverty and racism in Ohio. The third stage employs a distorted revision of the paragraph for the Breedlove family, who lives in a distorted world that the ruling class exploits.

The novel soon became famous in America due to the poetic images and richly expressive representations of black America and the marvelous wealth and vitality of its language. It sets in a remote mid-western town in Lorain, Ohio during the Depression. Of course, the novel is still an attack on the relationship among American standards of feminine beauty and Black women's psychological oppression. As a young black girl who struggles 73 the blackness criticisms her for repulsiveness and amusement, Pecola Breed-love's question is not only an issue for Black girls and women.

SULA

In western literature Sula not only signifies with addictive in nature of black women, but also gives the permanent impression of being one of the few black heroes who play the role of a pariah. This novel has been even more successful than *The Bluest Eye*. It gave public attention to Morrison. It was nominated in literature in 1975 for the National Nobel Prize. It depicts a Black neighborhood in the hills of Medallion, Ohio, fictional area. It also tracks the role of blacks in the wider community, which paradoxically forms the foundation for adventure and revolt. It is remarkable that all its women are graded rather than exquisite ornaments. The author portrays her female protagonists in a cool, emotional or financial way.

Sula often dances through the inhuman aspect of white culture against African Americans. In the very name of 'Bottom,' a hillside community, it is also apparent. It originates in the duplicated white treatment of the emancipated black slave, who, along with his independence, was promised fertile 'floor ground.' The whites take over the hillside again in the resentful sardonic wind if they want the suburban houses which catch the breeze. The novel reveals that good and bad are part of the Bottom Culture.

The people are used to anguish and evil. Morrison shines light as an entity on a black woman who is battling for independence and selfishness. Morrison and Walker talk of a common reality in their 'Collective Consciousness' and establish women who, while their fictional visions are influenced from various experiences, are 'spiritual sisters;' of course all are very similar. Meridian is a young, pure, holy woman from the South who has played a role for both mother and wife. Sula, on the other side, is a

rebellious Midwestern woman who was neither a wife nor a girlfriend. Their individual searches for selfhood are guided by varying personal needs and display 74 distinct attitudes to mankind. The phases of their journeys to selfhood are different. Their fantastic war is one in which societies lead their lives. They then thrive and become a paradigm for psychic completeness and human sovereignty.

When faced by women's positive identities, the derogatory elements of their titles are more apparent. The behavior of men, like Ajax, is less than admirable. Each man leaves an abandoned women's community. This abolition is the impetus for Era, the paradigmatic woman who rebounds with self-confidence after her husband and her children are deserted. Morrison characterizes Sula's quest for a woman protagonist, for her own development and her identification as a black woman. The book sets forth the challenges and struggles that black people encounter. It also tries to explore different shades of itself.

In the book there are several significant people. It focuses on the protagonists Nel and Sula, which the viewers have seen from childhood to one's death as well as the other's old age. Sula, Hannah's mother and Eva Peace's grandmother live in a place named Bottom in Medallion City, Ohio. Pearl, Plum, and Hannah children from Eva are vital to the house of peace. In knowing their relationships, Nel, Nel's mother Helen Wright, and Nel's husband, Jude are significant figures. Shadrack, the town prophet and madman, and Ajax, Sula's lover are both significant figures.

The two basic characters in the novel are Nel and Sula. Therefore, the novel shifts through them. Both come from various matrilineal sides. Three generations of these families reach the readers. Afterwards, many of the life styles of Sula and Nel are lined up throughout the book. In 1922, Sula and Nel are twelve. While Nel comes from a rigidly respectable house and Sula from a free house, they mesh at once since they are both lonely dreamers.

75 Sula continues her earlier growth of friendship with Nel. Each girl receives in her home flagrantly refused protection, affection and identification from the other. The two sides of the same coin are Nel and Sula. They speak for the entire human personality. Both of them are the favorite protagonists of Morrison, and they symbolize the endless existence of good and bad in culture. Your relationship was as strong as unexpectedly. They found consolation in the personalities of each other. They all share: sports, dreams, worries and terror before Nel marries Jude.

Sula is sentimental and daring and Nel is patient. In comparison, Nel is a slave to bigotry and misogyny, and Sula is a free feminist. Sula is born into a woman's supreme unit. Era and Hannah are Sula's role models. There is a world focused around women. They live in the universe they made, and even though

they are married, it is not ever known that Eve or Hannah is in pursuit of selfishness, by the name of her man, married to Sula. As a consequence, she is prepared to deny the laws, codes, mores and customs which bring restrictions on her existence and behavior. Nel preferred a traditional home-and-baby course, while Sula left her little town for education and adventure.

Sula is terrifying due to ethnic and sexual conditions. She communicates herself that she has no any solution. She seeks to open the new path to her bright inner flames. She also sleeps with Nel's husband, who then takes the risk of deserting his wife and three kids. The two different parts of a human self are represented by Sula and Nel. These parts are distinct. Both are complementary, but not the same. While Sula and Nel have a similar goal, their desires and wishes vary. Sula acknowledges their distinction. She keeps Nel as the nearest thing to anyone else and only determines that she and Nel are not the same thing. In this passage and in the plot, the bond between others and themselves must be viewed as distinct but rather as related rather than independent and opposed.

Sula understands her connection to Nel as a product of self-understanding and affection, which Nel's marriage to Jude suspends. Here, Morrison mixes marriage with women's death, self and creativity. Nel will be "something nice, hardworking, and faithful, always making a Jude by shore to shore him both". After marriage, she strengthened her position and became one of the women who "folded into starched ceremonies". Its sense of itself translates into the 'absolute' normative categories in the culture of 'healthy' and 'poor' classes of women that affect their alienation from and conflict with Sula.

Sula is indeed an artist since the novelist herself admits that she never found a tool and a type. Sula until this point had been playing out just masculine archetypes herself. She moves from one city to another city. She never roots and works without Eros, with just herself, when she takes Jude from Nel or places Eva in a house of rest. She has little identification with other women or with her own female selves, with the example of Nel.

JAZZ

Finally, the Jazz narrator is separate from any other in the organization of Morrison's fiction. The writer is nameless, intimate and omniscient and does not commit to first or third person at the same time. These tones, which appears to be both personified and immaterial, is also indirectly the voice of the novel. Then, by aggressively longing for the relationship with the reader and challenging the reader to "create me, to restore me", the storyteller becomes a starving, desiring, needy and not very human presence like Wild and Beloved. Since she has a bias towards the untrustworthy. The readers

recognize that going through the tale is something we ought to do with caution, thought, and the maturity to be accountable for the tale we 'remake,' though concentrating on jazz, Morrison invokes the unique role of Afro-American art and artistic work in a white-dominated culture. Like Jazz, her prose form borrows from European and American traditions and collaborates with them. But she still takes her origins in her African ancestors.

Morrison utilized Jazz to represent the black cultural history in the city of New York in the 1920s, a decade dubbed the Jazz Era. Via a meticulous usage of the Jazz idiom, Morrison tells the story of Joe Trace and his wife Violet, both of whom had train danced to the Area, leaving behind all the traumas of their youth. Morrison has developed herself with Jazz as one of today's most original novelists.

The energizing, life-giving energy of Jazz originates from ambiguity, proceeds with twists and concludes with a sense of rebirth. The book is influenced by a number of human sensations. When the dynamic plot goes forward, it often modulates in unpredictable ways. Finally, human passion is inspired by a transformative power and the narrator assures us that we are "open" to "remake." Jazz reiterates Morrison's black folk essence. The novel like a jazz piece starts and returns to the prevailing topic of human passion again and again. Like the Jazz musical mode. It utilizes common content to convey new emotions, put the artist and the viewer closer. The fictitious Jazz style creates direct interaction between the protagonists and the reader.

Jazz is the tale of African people that Morrison is more willing to depict because they just face the threefold inequality of gender, race and class. She discussed the present issue of Africans, relates it to the problem encountered by African people in the 1920s, and proved that the approach was the same then and now. By her friendship with Dorcas, Alice Manfred and Felice, Violet discovers herself. It is the discovery that leads Violet to find the true 'me' when she goes in pursuit of the history of Dorcas and encounters Alice Manfred, Dorcas' aunt. Unlike Tar Baby's Jadine who rejects her culture and the solidarity with black women who help her face the reality. Violet acknowledges the effect on her life of numerous black people. In addition to guiding Violet to self-discovery, Dorcas, Alice and Felice contribute to her work on her friendship with Joe Trace.

Jazz maintains this practice of signifying, assimilating and advancing the mutuality of theme and form. Much as in Jazz, the narrative and storytelling are one, the novel incorporates themes and form, indicating the solidarity between African people. Thus, in her novel Jazz, Morrison succeeds beautifully in seeking an answer to the problem of African women in gender solidarity in terms in fictional literature.

As a dedicated fictional artist, she brings home to us the need for sisterhood in the African community in which dialogue, not silence, can forge the path toward a safe, wholesome future for all citizens of African heritage, particularly women. With this optimism and mindset, Morrison finishes her ambition trilogy about the colonial odyssey of the African Americans as one of today's leading foreign novelists.

SONG OF SOLOMON

In Solomon's Album, Morrison discusses a self again. The tale reveals that Morrison is leaving because the protagonist is not a woman but a new man, Milkman Gone. Milkman grew up a comfortable, isolated African American middle-class household. This tale shows that Morrison connects the concepts of recollection, the quest for personal identification, family, cultural relations, fellowship and preservation of family and ethnic heritage by oral remembrances and traditional folklore.

Song of Solomon has also won the National Book Critics Circle Award and the American Authors' Friends Award. Morrison was known as a major American writer in the book. This was also her first novel with a male narrator. The primary focus of the book is the usage of black mythology and black history is the core of light.

It's about Milkman, his father, Macon Dead II, Ruth Foster Dead's mum, Magdalene's sisters Lena and First Corinthians, and Pilate Dead, Reba's daughter and Hagar's grand-daughter. Milkman, on the other hand, is related to his dad, his values and his aunt and her values. Macon Dead II is, 'whiter than black.' He's carefully euro-centered while Pilate's Afro-centered view and viewpoint. The quest for fulfilment is ongoing between Pilate, Reba, Hagar, Ruth, Corinthians and Lena. But for Pilate, no other women in black American society will understand and respect her position. On the other hand, Pilate confronts the very social order that declines to admit her. Therefore, the existence of a matriarchal social structure thrives. Like Eva, she looks after and controls her family like an accurate matriarch.

It is third novel of the novelist. The novelist forms a reminiscent impression of metropolitan northern living relative to rural southern living in an African American family over four generations. Deeply surrounded by mythology that is still alive among the city dwellers, African and Southern society. The story shows a distressing and personal quest of the Macon Dead relatives.

The plot places various protagonists in the whole life like The Bluest Eye or Sula. It tracks the impact of black families of middle-class norms. It also explores African-American society. It shows many misconceptions explaining the idea of ethnic perception. The novelist describes more the struggles of black American life in The Bluest Eye

and *Sula*. She discusses a further breadth of the black experience.

Song of Solomon has also won the National Book Critics Circle Award and the American Authors' Friends Award. Morrison was known as a major American writer in the book. This was also her male hero's debut book. The primary focus of the book is the usage of black mythology and black history is the core of light. This is the tale of Milkman, his father, Macon Dead II, mother Ruth Foster Dead, the sisters of Magdala named Lena, and First Corinthians. Milkman, on the other side, is related to his father or his values, and then with his aunt and his values. It's more white than black, Macon Dead II is. He is thoroughly Eurocentric while Pilate's viewpoint and vision are Afro-centered. The quest for fulfilment is ongoing between Pilate, Reba, Hagar, Ruth, Corinthians and Lena. But for Pilate, no other women in black American society will understand and respect her position. Pilate, on the other hand, confronts the very social order that refuses to admit it. Therefore, the existence of a matriarchal social structure thrives. Like Eva, her family is cared for and controlled as an exact matriarch.

TAR BABY

Tar Baby has three forms of interactions: black-and-white relationships, family relationships, particularly among parents and children, African-American relationships between men and women. In this book, Morrison portrays not a black world, but an interaction between blacks and whites on the stage. The novel compares two groups, a white master family and a black servant family. The white family includes a former candy-maker, Valerian Lane, and his mom, Margaret, who is now in her fifties and once the 'main beauty of Maine.' The only son of the pair, Michael, lives abroad; his Christmas appearance is predicted and negated by many characters. The black family is comprised of Sidney Childs, who works as a cook and housekeeper for Valerian, and Sidney's wife, Ondina. They are childless, but the role of their daughter is played by their orphan niece, Jadine. (Valerian served as patron of Jadine, providing for Sorbonne education.)

It is a striking tale regarding the endurance of Slavery's legacy. It also tells the origins of a culture and a people who live on the outskirts of life and death. They have continued to produce this tradition to hold their history intact. Morrison's uncomfortable anxiety regarding black women's carnivals of power, ideals and convictions derives from an urge to fix what has traditionally been wrong with black women. She enquires to rejoice in the legends of Black women such as Baby Suggs and Sethe and combine their dreams into myths that enable us to recover their history.

The book implies that life is hell. Yet harmony, mutual history and fraternal affection allow the character to

stay. The story thus becomes the conscious novel. It enhances dynamically an unforgettable mix of past and current interactions. It is situated outside Cincinnati, Ohio in 1873. It narrates numerous large flashbacks concentrating on many aspects of America's slave era: the atrocities of the Middle Journey, the lives of slaves on the grounds and the effects of the Fugitive Slave Act.

Tar Boy, a contemporary folk tale variant. It was launched in 1981. Toni Morrison was on the *Newsweek* cover. It is also important to remember that a black American woman writer has never occurred before. This is in the French Western India, beyond the overwhelmingly black population and beyond the United States' boundaries and guarantees of life. It was also her first book with white people as main characters. It is a truly public novel about the situation of society examining the relations between black and white, men and women, civilization and nature. It is made of allusions to Afro-American myths and mythology.

It's the fourth book of Morrison. It is very distinct from her earlier and later works in remarkable respects. Some of its core characters are white; it is put outside of the US, on the fictitious French Caribbean island of Isle Chevaliers; and it is written in a contemporary era. Though the novel marks the distinctive characteristics of Morrison. Great subjects, empathy for the lives of black people, sensuous writing, stunning lyricism, schemes; his sometimes-intrusive essayist voice; and his confusing inference.

PARADISE

Her novel *Paradise* continues the long-standing project of Morrison, which commemorates (or recalls) details of African-American past neglected in popular accounts of the American. This period, however, Morrison is still closely interrogating the project. The novel begins the reflection on literacy and literacy that characterizes *Beloved* and *Jazz*; it is important to know if everybody will pull the tale correctly and ethically.

Her first book since the 1993 Nobel Prize award, *Paradise* continues Morrison's long-standing project to commemorate (or remember) the African-American past that has been forgotten by media reports about what it is to be Americans. This period, though, Morrison still questions this project carefully. *Paradise* not only tries to fill the holes of the American "perfect mythology" of culture, but it also explores the mechanism of re-94 constructing "large myths" in its representation of the city of Ruby. The novel therefore continues the reading and reading meditation that characterizes *Beloved* and *Jazz*.

Driven by the advertising for an African-American town that Morrison found in a newspaper in the late 19th century that read, 'Come prepared, or not at all,'

the westward movement in former slaves into Oklahoma territory after the Civil War is part of a historical yet mostly unrecorded background. Ruby is a whole-black city which survived in the 1970s, when the novel was largely published. The furious inflexible men find exquisitely blameworthy victims in a group of wicked women who live at the edge of the town in a building, named the Convent. In the first line of the novel: "They fired the white girl first" is summed up and expected by the brutality of the future confrontation of the two classes and the insane and uncompromising drive to preserve its integrity in face of a society that was uncontrolled.

BELOVED

The awarding book *Beloved* (1987), Morrison's Pulitzer Prize, effectively expresses Afro-American female consciousness. It has to do with the life of a slave woman, Sethe, who murders her own daughter and slaves her. It is the narration of a black woman slave, Sethe, who becomes aware of her 95 position as a subhuman being in Sweet Home Plantation that obliges her in confidence to expand sovereignty. Morrison's Feminist consciousness is known an original breadth through the depiction of Sethe.

Consequently, Morrison has achieved something luminously in her endeavor to render this novel unquestionably political and permanent. It is a striking tale regarding the endurance of Slavery's legacy. It also tells the history of a society and a people who exist on the margins of life and death. They have continued to produce the community and to hold the history alive there. Morrison's uncomfortable concern about black women's carnivals of power, ideals and convictions derives from an urge to fix what has traditionally been wrong with black women. She enquires to rejoice in the legends of Black women such as Baby Suggs and Sethe and combine their dreams into myths that allow us to recover their past. Using the sort of explanation with which each character is part of its own past. It is arranged in cover form. Morrison be reminiscent us that the oral heritage is so well-built in black 96 society that it is unmoving living. The plots of numerous characters observe the history, the black slaves battle to survive and break free. The slave setting is vital in her investigation of the shared answer to the oppression of the Africans because it helps to improve the subject of the novel by redefining the dialectical relationship between problem and solution. The solution to the dilemma is given by the circumstances. At the same period, the world of Morrison should be one where the stratagem to decode the dilemma is not just apparent but also inevitable. For she knows that clarity is now the answer.

CONCLUSION

Morrison's novels have been lauded by critics almost unanimously, and have been the focus of several

books and articles on gender analysis, multicultural analysis, postmodern philosophy, literary theory, and cultural studies. A lot of critics praised Morrison's complex treatment of African-American identity issues in her novels, as the author was shaped by different influences as an artist who is important to investigate the aspect under examination. In this analysis we review Toni Morrison's big novels.

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