

Chapter 19 Quotes Analysis

“124 was loud”- page 199

This quote shows that the house at 124 is haunted. The loudness represents Beloved haunting the house ever since her death, causing chaos and fear throughout the house. Once Paul D arrived at 124, he was able to chase the ghost away, however, it returned physically later on.

“Ever since he showed that newspaper clipping to Paul D and learned that he moved out of 124 that very day, Stamp felt uneasy.” – page 199

This quote shows that upon revealing the clipping to Paul D, Stamp Paid feels uneasy. The clipping unveiled the truth behind the killing of Sethe’s child, Beloved. Stamp Paid feels like it wasn’t his place to tell him, and that he should have let Sethe tell Paul D herself after seeing his reaction.

“He had insisted on privacy during the revelation at the slaughter yard – now he wondered whom he was protecting.” – page 199

Stamp Paid showed Paul D the clipping revealing Beloved’s death so to protect Denver, but through this quote we see that he has second thoughts about telling him. He feels that instead of protecting Denver, he should have tried to protect Sethe instead, due to the fact that it was her secret.

“It was seeing her, alive, don’t you know, and looking healthy four weeks later that pleased so much he gathered all he could carry of the best blackberries in the county and stuck two in her mouth first, before he presented the difficult harvest to Baby Suggs.” – page 200

Stamp Paid felt like he was an extremely important part of Denver’s life and that he was part of the reason that she was able to make it through the first four weeks of her life. He is proud that he was able to help her stay alive because he did not expect her to. He wanted to provide Denver with the best quality life

had to offer, which is why he gave her the best berries before he presented the rest of the harvest to Baby Suggs.

“Deeper and more painful than his belated concern for Denver or Sethe, scorching his soul like a silver dollar in a fool’s pocket, was the memory of Baby Suggs – the mountain to his sky.” – page 201

The memory Stamp Paid has of Baby Suggs is deeper and more painful than any of the care or concern he feels for both Sethe and Denver. Baby Suggs was extremely important to him, which is why she is the “mountain to his sky” and why he...is ugly.

“Baby Suggs went down next to the baby with its throat cut – a neighborliness that Stamp wasn’t sure had Baby Suggs’ approval.” – page 201

This quote reveals that Baby Suggs was buried next to Beloved, and Stamp feels that she would not have approved of this because it was demeaning to her. Baby Suggs would not have wanted to this because of all the trauma the baby had caused the family after her death through the haunting of 124.

“Stamp Paid raised his fist to knock on the door he had never knocked on (because it was always open for him) and could not do it.” - page 203

Before the death of Beloved, Stamp Paid was always able to just walk through 124 as if it were his own house. He was comfortable enough with both the family and the house that he felt no need to knock.

“Once Stamp Paid brought you a coat, got the message, saved your life, or fixed the cistern, he took the liberty of walking in your door as though it was his own.” He freely walked through other peoples’ homes without hesitancy. However, the death of Beloved changed things because she began to haunt 124, thus causing Stamp Paid to feel uncomfortable with simply walking through without knocking.

“Rather than forfeit the one privilege he claimed for himself, he lowered his hand and left the porch.” – page 203

Stamp Paid went to 124 various times because he wanted to tell Sethe he was the reason that Paul D left her. He was hesitant because he was scared that it would risk his relationship with Sethe. He didn't want her to get mad at him for showing Paul D the clipping, so each time he went to tell her he ended up leaving without even knocking.

"She should have known that he would behave like everybody else in town once he knew." - page 204

Because Stamp Paid never followed through with telling Sethe the real reason why Paul D left, she thinks it is because he saw the tree on her back that he fled. She is unaware of the fact that Paul D actually left because he was enlightened of the fact that she killed Beloved.

"Those twenty-eight happy days were followed by eighteen years of disapproval and solitary life." – page 204

Baby Suggs stayed with Sethe and Denver for twenty-eight days before she died. In those twenty-eight days she was a support system for Sethe, always there when she was in need. She was happy at that point in her life, but it only lasted until Baby Suggs passed away. After that, she was left alone in 124 with Denver, where no one wanted to visit because the house was haunted and her two sons had fled. She was left lonely and in solitude.

"Anybody feeling sorry for her, anybody wandering by to peep in and see how she was getting on (including Paul D) would discover that the woman junkheaped for the third time because she loved her children – that woman was sailing happily on a frozen creek." – page 205

Because everyone around her always seems to want to know what she's doing and how her life is going, Sethe wants to show them that she is happy. She does not want anyone to feel sorry for her, so even if she really is not happy, she wants everyone around her to think that she is so that they won't talk about her.

“Nobody saw them falling.” – page 205

This quote is repeated twice as Denver, Beloved and Sethe are described on the ice. The three of them are able to act as themselves and do as they please because no one is around to see them fall and judge them. They are able to laugh and have fun without the fear of being judged by the rest of the community.

“It was then, when Beloved finished humming, that Sethe recalled the click – the settling of pieces into places designed and made especially for them.” – page 207

As Beloved begins to hum, a click goes off in Sethe’s mind. Sethe does not know where it came from or why until Beloved finishes humming. The click in Sethe’s mind brings her to the realization that Beloved is the child that she killed years back, the ghost that haunted 124 and caused her boys to leave her. When the click goes off, Sethe is brought back to different memories of the younger Beloved *“... the birthmark, nor the color of the gums, the shape of the ears, nor ... the fingers, nor their nails, nor even ...”* (page 207).

“Trying to get to 124 for the second time now, he regretted that conversation: the high tone he took; his refusal to see the effect of marrow weariness in a woman he believed was a mountain.” - page 212

As Stamp Paid is making his way to 124 yet again, he thinks back on a conversation he had with Baby Suggs a couple of years back. From this he wonders whether he stayed away from 124 for too long. He begins to feel indebted to Sethe and Denver because they are Baby Sugg’s family and he should be helping them.

“For the first time, she was going to be late for work.” – page 214

After the realization and the connection that Beloved is actually Sethe’s resurrected daughter, she is much happier. The smile on her face does not go away, and work seems secondary to her, so she allows herself to be late. Instead of going to work on time, she makes breakfast for Beloved and Denver so to ensure that they are happy with her as well. She sacrifices her job for the sake of her family.

“Thinking, She ain’t even mad at me. Not a bit.” – page 214

When Beloved turns out to be Sethe’s child from years before, Sethe fears that Beloved will be mad at her or hate her because she had to kill her. Any guilt that she felt for having to kill Beloved goes away because she realizes that she is not mad at Sethe because of it.

“And since that was so – if her daughter could come back home from the timeless place – certainly her sons could, and would, come back from wherever they had gone to.” – page 214

Sethe is hopeful that Howard and Buglar will soon return to 124 after leaving her so many years ago. She feels that because Beloved was able to return from “the timeless place” and rejoin the family, her sons will also come back and make the family complete.

“Paul D convinced me there was a world out there and that I could live in it. Should have known better. Whatever is going on outside my door ain’t for me. The world is in this room. This here’s all there is and all there needs to be.” – page 215

Paul was the light and hope of her life. When he arrived at 124, he chased the ghost of Beloved away and brought love back into Sethe’s life. She has the people she love in the house – Paul D, Denver, and the physical form of Beloved, so she doesn’t need anyone else.

“And now I know that if you was, you ain’t now because you came back here to me and I was right all along: there is no world outside my door. I only need to know one thing. How bad is the scar?” – page 217

Sethe believed that Beloved was angry with her because Sethe killed her and that was the reason why 124 was haunted. Once the physical form of Beloved arrived at their house, she knew she was right; that there was nothing else she needed that she didn’t already have. She felt remorse for her actions and questioned Beloved about the scar on her throat.

“Once long ago, she was soft, trusting. She trusted Mrs. Garner and her husband, too... [believed] that for every school teacher there would be an Amy; that for every pupil there was a Garner, or a Bodwin, or even a sheriff, whose touch at her elbow was gentle and who looked away when she nursed. But she had come to believe every one of Baby Suggs’ last words.” – page 222

This quote demonstrates Sethe’s belief that there was a good to justify a wrong in the world. She compares the two opposites – Amy Denver and the schoolteacher. Amy Denver was like the angel of her life, aiding her in times of need and helping to deliver her daughter. The schoolteacher was seen as the devil, he brought about evil to her and those she knew at Sweet Home. Now, however, she felt that she should move on with her life, allowing the past to remain where it was, but not forgetting it at the same time, and not having to find a reason to right the wrongs.

“Schoolteacher beat him anyways to show him that definitions belong to the definers – not the defined.”- page 225

The schoolteacher beat Sixo after he said “Sixo plant rye to give the high piece a better chance. Sixo take and feed the soil, give you more crop. Sixo take and feed Sixo give you more work.” Sixo was being clever and using logic in retort to schoolteacher’s accusations, and though he knew Sixo was right, he didn’t tolerate his use of knowledge. The schoolteacher believed himself to be of higher status than Sixo and didn’t want him taking the least bit of pleasure in knowing that he was clever.

“No, no that’s not the way. I told you to put her human characteristics on the left; her animal ones on the right. And don’t forget to line them up.”- page 228

The schoolteacher wanted to separate the two separate characters, yet have them lined up at the same time to compare and contrast the similarities and differences that he sees from his point of view. This shows the student’s superiority to Sethe, a black, female slave who is seen as an animal.

“No notebooks for my babies and no measuring strings, either.” –page 233

When Sethe sent her children off first to escape towards freedom, she didn't know what was in store for them. They had no guides to follow, just words of helpful strangers. She had no absolute direction in what was to happen, just faith and hope.

“One more curve in the road, and Sethe would see her chimney; it wasn't lonely looking anymore. The ribbon of smoke was from a fire that warmed a body returned to her – just like it never went away, never needed a headstone. And the heart that beat inside it had not for a single moment stopped in her hands.”

–page 233

The ribbon of smoke referred to Beloved, and how she filled up the empty spaces in Sethe's life. Even after killing Beloved, it was like she was never fully dead because she haunted 124 as a ghost until the physical form of her arrived.

“It was the jungle whitefolks planted in them. And it grew. It spread. In, through and after life, it spread, until it invaded the whites who had made it. Touched them everyone. Changed and altered them. Made them bloody, silly, worse than they wanted to be, so slaved were they of the jungle they had made. The screaming baboon lived under their own white skin; the red gums were their own.” –page 234

This quote is said by Stamp Paid after he attempts to knock on the door of 124 and runs away upon seeing Beloved's face in the window. It demonstrates his views towards slavery and how it not only affects the blacks, but also the whites. He feels that blacks are educated, though the whites don't recognize it, and slavery dehumanized both races, as it turned them into animals.

Chapter 20 Quotes Analysis

“Beloved, she my daughter She mine. See She come back to me of her own free will and I don't have to explain a thing. I didn't have time to explain before because it had to be done quick.” pg236

This quote shows Sethe's love for Beloved where when she finds out that Beloved has come back, she believes that Beloved has returned and Sethe won't ever let her go. This quote shows that Sethe believes still that it was necessary for her to kill Beloved and that when she comes back Sethe already assumes that Beloved would understand everything and that she shouldn't worry about explaining it to Beloved about the things she did.

"Nobody will ever get my milk no more except my own children" pg 236

This shows that Sethe's love for only Beloved and Denver, it's evident that after Beloved came back from the dead Sethe started to pay attention to her children more and focus on being a better mother.

"Now I know why Baby Suggs pondered color her last years" pg 237

When Sethe finally realizes that her daughter has come back she feels a maternal need to care for her and to be a better mother figure towards her children. After realizing this she now understands why Baby Suggs pondered about colors. Sethe right now is finally becoming more mature and finally filling in her position as a mother.

"I would have known who you were right away because the cup after cup of water you drank proved and connected to the fact that you dribbled clear spit on my face the day I got to 124" pg 239

This quote shows that Sethe should have known that 124 was Beloved's spirit and she starts to connect the dots when she reminisces about how to be a better mother.

"Now I can. I can sleep like the drowned, have mercy. She come back to me, she my daughter, and she is mine."

Once Beloved came back Sethe felt a sense of relief where she is able to relax, since Beloved has come back and Sethe assumes that Beloved will understand everything that happened between her and Sethe.

Chapter 21 Quote Analysis

"The first thing I heard after not hearing anything was the sound of her crawling up the stairs. She was my secret company until Paul D came." - page 237

When Denver states that Beloved's crawling was the first sound she had heard in a while, it implies that

the house was very quiet until that moment. She acknowledges Beloved's haunted crawling as her secret company because it was the only thing that kept her sane. Before the house became haunted, Denver felt alone from all the stillness in the home. The noise that shook the house comforted her, and no one else. However, when Paul D came, Denver's comfort was disrupted as he tried to drive away Beloved's spirit. This partly reveals how Denver's loneliness originated from the hole in her family, the lack of Halle's presence.

"I love my mother but I know she killed one of her own daughters, and tender as she is with me, I'm scared of her because of it. She missed killing my brothers and they knew it." – page 237

From this quote, we are able to see Denver's reaction to her mother's actions. Though she still loves her mother, she's afraid that Sethe will end up killing her like how she killed Beloved. She doesn't understand the reason for Sethe's actions. This memory is brought up in her thoughts because Denver wants to know what made her mother kill Beloved.

"When I came back to 124, there she was. Beloved. Waiting for me. Tired from her long journey back. Ready to be taken care of; ready for me to protect her. This time I have to keep my mother away from her." – page 238

Denver believes that Beloved came back for her because she was the only one who appreciated Beloved. While her two brothers and everyone else left the haunted house, Denver was the only one who enjoyed Beloved's company. Denver believes that instead of dying, Beloved went on a tough, "long journey" and returned exhausted. Denver wants to protect Beloved from Sethe.

"Only place she can't get to me in the night is Grandma Baby's room." – page 239

Denver claims that the only place where Sethe can't meet her is in Grandma Baby's room. It is in Grandma Baby's room that Denver felt safe enough to dream in peace and quiet in the confined room. In this room, Denver often dreamt about Halle and how he was bound to come back. Denver's daydreams

reflect her need for warmth and protection after being abandoned by her father.

“So she [Grandma Baby] got the chance to know him... and he scared her the way he loved things. The boss taught him. Offered to teach the other boys but only my daddy wanted it... My daddy said, If you can't count they can chat you. If you can't read they can beat you. They thought that was funny.” – page 240

Grandma Baby was afraid of Halle's educational growth because she was scared he would be too smart for his own good. However, Halle knew the importance of education. He didn't want to be cheated by white people from not being able to read or count numbers, for monetary purposes. Denver's brothers thought that Halle's motivation for becoming educated was funny because back in the day, African Americans weren't known to become educated people. Grandma Baby claimed that Halle scared her because she was afraid people would mock and laugh at him for his childish desires.

“Grandma Baby said people look down on her because she had eight children with different men. Colored people and white people both look down on her for that. Slaves not supposed to have pleasurable feelings on their own; their bodies not supposed to be like that, but they have to have as many children as they can to please whoever owned them.” – page 241

In the 1800's, it was common for slaves to have several children, but only so that their children could become slaves and work for other white people. Slaves were not supposed to be intimate with their partners for the enjoyment of it. Instead, they're supposed to make babies for their owners so that the children could be sold off for money. Colored people looked down upon Grandma Baby because they believed that she should've had enough dignity to respect her own body. White people degraded Grandma Baby because they felt that she should've only had sex to bare children and not to take pleasure in it. This view reflects the way people in that time period recognized the birth of slaves.

“The white people came anyway. In her yard. She had done everything right and they came in her yard

anyway. And she didn't know what to think. All she had left was her heart and they busted it so even the War couldn't rouse her." – page 242

Denver claims that the presence of the white people at the funeral disrespected Grandma Baby. Since Grandma Baby was treated harshly by the white people, their presence made a mockery of her. At her funeral, people were supposed to pay their respects; yet, Denver sensed that the white people were there just to show their fake "concern" for Grandma Baby.

"She [Beloved] told me things too. That I was charmed. My birth was and I got saved all the time. And that I shouldn't be afraid of the ghost. It wouldn't harm me because I tasted its blood when Ma'am nursed me." – page 242

Denver said that Beloved told her she was charmed because she was the lucky daughter who didn't get killed by Sethe. She would always get saved from danger. Thus, her luck convinced her to not be afraid of the ghost, Beloved. She believes that because their blood-related, Beloved wouldn't harm her.

Chapter 22 Quotes Analysis

Background information- This chapter is Beloved's message for Sethe. There is almost no punctuation, in the same way a baby would talk. Her intelligence level is still from an infant, and she explains how she first started to see Sethe from when she was a spirit. Her thoughts are scattered, and can't string them together in sequential order. Very random order, again like an infant. She recalls her patchy memories of a time when she was crouched with dead bodies, and how they are all trying to leave their bodies behind. She also explains her attempts to try to join Sethe, and how she becomes human.

"I am Beloved and she is mine." –page 248

She declares her identity with confidence, and she declares what she came to life for—Sethe. She lives for Sethe.

“I see her take flowers away from leaves she puts them in a round basket the leaves are not for her ... she opens the grass I would help her but the clouds are in the way” –page 248

She explains what she sees from the supernatural world, when she was not human yet. She observes her admiringly from afar, and also lovingly illustrates how she wants to help her mother still.

“I am not separate from her there is no place where I stop her face is my own and I want to be there in the place where her face is and to be looking at it too” – page 248

Beloved likes to believe that she is not separated from her mother—that’s how strong the bond is between them. She doesn’t want to accept that they are in two entirely different places/dimensions. She recognizes that she resembles Sethe, her mother, and she wants to be there with her to see her face to feel the connection directly.

“All of it is now it is always now there will never be a time when I am not crouching and watching others who are crouching too” –page 248

The belief that everything is happening in the present, because that is where she wants to be. She realizes that her time to be with Sethe is coming. She abruptly changes the subject to how she ‘crouches’ in the other dimension she is in, where death is rampant.

“I am always crouching the man on my face is dead his face is not mine his mouth smells sweet but his eyes are locked”-page 248

Dead people trying to leave their bodies behind.

“some who eat nasty themselves I do not eat the men without skin bring us their morning water to drink we have none” -page 249

Experiences on an African slave ship?

“we are all trying to leave our bodies behind the man on my face has done it it is hard to make yourself die forever you sleep short and then return in the beginning we could vomit now we do not” -page 249

Beloved speaks of how she’s trying to escape the pain. She feels too much pain and would prefer to ‘die’, even though she is already dead. She tries to die to escape the pain, but it only seems like ‘sleeping’. She is so sick of the feeling, wanting to ‘vomit’. The next couple of paragraphs speak about the scenario of what is happening, squished between all the bodies and souls. She refers to the souls as ‘men without skin’

“a hot thing” -page 249

She repeats this phrase throughout the chapter. Signifies a branding iron

“In the beginning I could see her I could not help her because the clouds were in the way in the beginning I could see her the shining in her ears she does not like the circle around her neck I know this I look hard at her so she will know that the clouds are in the way I am sure she saw me I am looking at her see me she empties out her eyes... she wants her earrings” -page 249

Again, tries to show that she is trying hard to find Sethe and wants to help her out dearly. She wants to make sure that Sethe knows she still loves her. She knows much about Sethe’s life already that Denver does not know, like the ‘earrings’. Patchy memories.

“I am in the water and she is coming there is no round basket no iron circle around her neck she goes up where the diamonds are I follow her we are in the diamonds which are her earrings now my face is coming I have to have it I am looking for the join I am loving my face so much I want to join I reach for her chewing and swallowing she touches me she swallows me I am gone” -page 252

This is the process of how Beloved became in human form. She finds herself in the water, and the physical form coming to her is actually part of Sethe. She believes that the face coming to her belongs to

Sethe, and she realizes that she has to have it. Once she is 'swallowed', she becomes one with the human form and can now be joined with Sethe. There are no more boundaries in the way, such as the 'round basket' and 'iron circle.'

"I come out of blue water after the bottoms of my feet swim away from me I come up I need to find a place to be the air is heavy I am not dead" -page 252

She is now one with the human form. She is living, and now knows that she must find Sethe.

"there is a house there is what she whispered to me I am where she told me"

Beloved mentions this earlier in the story, when Sethe asks her how she came upon the house. The spirit 'whispered to her' where the house, and now her coming to 124 was made clear.

"she is my face smiling at me doing it at last a hot thing now we can join a hot thing" -page 252

Now they can both be branded together forever. Beloved's joining with Sethe sealed the prophecy of Beloved meeting together. They had a spiritual as well as a physical connection.

Chapter 23 Quotes

"I am Beloved and she is mine." - page 253

Here, Beloved wants to claim Sethe after being parted from her for a long time. Beloved treats Sethe as something that can be hung on to, and not as an individual person. It is understood that Beloved feels that because Sethe left her, she has the right to own Sethe.

"They did not push her. She went there." - Page 253

Beloved tells us that Sethe went into the water, and unlike the other bodies, she wasn't forced to go inside. This quote is to emphasize that again, Sethe left Beloved just as the first time. Since Sethe once killed her daughter and willingly left her, she sees this reoccur as Sethe goes into the water on her own

account. She was not pushed inside, which shows that Sethe wanted to go inside with the other dead bodies, away from Beloved.

“It’s good, but I cannot lose her again.” - Page 253

When Beloved says that “it’s good”, she is referring to Sethe finally smiling down at Beloved, but right after, she notes that she will not lose her mother again. There is a change in tone within these two sentences because the first part gives us a positive outlook on Sethe’s actions towards Beloved, but the second part is a reassuring threatening tone. Even though Sethe is finally smiling at Beloved, the fact that she says that she will not lose her again foreshadows that something will happen that will prevent the connection between Beloved and Sethe from falling apart.

“Tell me the truth. Didn’t you come from the other side? Yes. I was on the other side.” - Page 254

There is a shift in point of view in this chapter as Sethe and Beloved converse. There is a constant exchange of answers and questions that the mother and daughter discuss since Beloved’s death and resurrection. Sethe at first doesn’t believe that Beloved came back from the other side, but Beloved affirms that she was in the spiritual world after her death. This quote shows that there is some kind of a spiritual world that exists in Beloved and Sethe’s religion, and Sethe’s questions gives us an understanding that she isn’t surprised that Beloved came back from the dead.

“If they put an iron circle around your neck I will bite it away.” - Page 254

Beloved assures Sethe that if anyone tries taking control of her again, she will do everything to help her. Beloved will do anything to protect her mother because, as we’ve seen before, Beloved thinks her mother is all hers. The iron circle represents any enslaving element that would hurt Sethe; but Beloved would never allow anything to happen to Sethe or their relationship. She can be so protective of her mother that she would bite the circle instead of just taking it off. The way that she plans on owning Sethe is not a very kind one, but a more of an obsessive way.

“Will we smile at me?” - Page 254

Beloved sees her and her mother in the same face, so when she says “we” smile, it is showing the relationship in Beloved’s eyes, and the way their relationship is perceived in the girl’s mind. She wants to be one with her mother, and she is taking the necessary steps to be one face by mentioning that the smile comes from two people but one face.

“Daddy is coming for us. A hot thing.” - Page 255

“Daddy” or Halle is introduced again in this chapter to show that there is still hope that one day, he will come back and be a part of Sethe and Beloved’s life. He is still in Beloved’s thoughts because last thing she remembers, Halle was still in their lives.

“Beloved

You are my sister

You are my daughter

You are my face; you are me” - Page 255

We see the many relationships that Sethe feels she has with Beloved. She is as close to her as a mother, daughter, and she admits to share the same face with her daughter. We see Sethe interpreting her and Beloved’s relationship as she speaks to Beloved.

“I have your milk.” - Page 256

Sethe assures Beloved that she has milk to nourish her and that even if Sethe has been separated for a long time from her daughter, there is still a chance at reuniting and restarting a relationship that has been dormant for so long.

"I will never leave you again

Don't ever leave me again

You will never leave me again

You went in the water

I drank your blood

I brought your milk

You forgot to smile

I loved you

You hurt me

You came back to me

You left me" - Page 256

This is such an amazing quote. Here, we see both sides of an argument, and the terse statements show the magnitude of emotions while giving both characters to give their own opinion, defending their actions. Switching from Sethe to Beloved, this quote utilizes the memories of each of the characters to give us a full understanding of the conversation. Beloved feels more of a victim and a person that was left by an important person, but Sethe seems that always did the best for Beloved, giving her milk to Beloved, and always caring for her.

Element Analysis: Chapter 19

Diction: The diction in chapter nineteen is informal throughout. "I don't need no invite to look after her people." The grammar is not proper during the conversations, due to the fact that most of the blacks in the story did not receive a proper education. Halle also presents trouble with his grammar, even though he was the most educated out of the group. "'That way.' Halle was pointing over the stable. 'Where he took my ma'am. Sixo say freedom is that way. A whole train is going and if we can get there, don't need to

be no buy-out.”” Since this chapter is in the style of a narrative, especially illustrating Stamp Paid’s actions towards visiting Sethe, the words are very straightforward and clear. The diction changes as the point of view changes depending on through which character’s perspective is being portrayed.

Figurative Language: The story has a literal and supernatural meaning towards it, therefore creating the need to use much figurative language. The story is full of complex layers of all the characters who are better understood through the use of the figurative language, therefore giving a deeper meaning to each of the different characters. Chapter nineteen contains many uses of this figurative language.

- o **“124 was loud”** p.199 –The house is personified as loud because of the ghost that once haunted it. Once the spirit left the house, it was still loud because of the happiness that replaced the evil, terrified feeling. (personification)

- o **“Having wrestled with the question of whether or not to tell a man about his woman...”** p.199 – This is personification because it exaggerates the struggle that Stamp Paid felt when trying to figure out whether or not to tell Paul D the truth about Sethe.
- o **“How did information that had been in the newspaper become a secret that needed to be whispered in a pig yard?”** p.199 – This is personification of the town because it makes it seem like a place where rumors are rampant. Pig yards are also seen as dirty and disgusting, hence making it seem as though the place that the blacks lived was unsuitable for whites or people of higher standards.
- o **“He’d gone behind her back, like a sneak.”** p.199– This is a simile. Morrison is comparing Stamp Paid to a sneak because he went behind Sethe’s back and showed Paul D the clipping.
- o **“Underneath his legal vegetables were the contraband humans that he ferried across the river.”** P.199-200 – This is a metaphor for the system whites believed was right in keeping the black slaves as subordinates to the whites as a way to treat them as inferior.

- ***“He knew the secrets of the Ohio River...”*** p.200 – This is personification of the Ohio River because the secrets are the people that Stamp Paid is ferrying across. No one knows other than the people being ferried and Stamp Paid because what he is doing is illegal, so the Ohio River is “keeping his secret” of the people he is bringing over.
- ***“Sethe would have spread her baby brains on the planking.”*** P. 201- This is figurative language because it shows the way she felt right after the killing of Beloved.
- ***“And right there was the thorn.”*** P.201 – The thorn is not an actual thorn, but instead Stamp Paid’s deep concern for Sethe and Denver. This is a metaphor.
- ***“scorching his soul like a silver dollar in a fool’s pocket”*** p.201 – This is a simile, comparing Stamp’s concern for Denver and Sethe to a “silver dollar in a fool’s pocket”, or something valuable but the person carrying it is not smart, so they would spend it for the wrong reasons.
- ***“... was the memory of Baby Suggs – the mountain to his sky.”*** P. 201 – Here we see Baby Suggs as the light of Stamp Paid’s life, which can be taken as a good or bad thing because it is more painful than his concern for both Sethe and Denver. (metaphor)
- ***“Baby Suggs went down next to the baby with its throat cut – a neighborliness that Stamp wasn’t sure had Baby Suggs’ approval.”*** P.201 - When Baby Suggs died, she was buried next to Beloved. (figurative language)
- ***“She went instead to the gravesite, whose silence she competed with as she stood there not joining in the hymns.”*** P.202 – Here Morrison portrays Sethe as “competing with silence”, however, silence is not something that can be competed against, so it is being personified as a foe to Sethe. (personification)
- ***“So Baby Suggs, holy, having devoted her freed life to harmony, was buried amid a regular dance of pride, fear, condemnation and spite.”*** P.202 – Pride, fear, condemnation and spite are seen as four separate “dances” that Baby Suggs move to and

from as she was being buried. It goes in a continuous cycle for the remainder of the time.
(figurative language)

- **“... and Stamp Paid, who had not felt a trickle of meanness his whole adult life...”**
p.202 – Stamp Paid is a generous man who risks his life to bring black slaves towards a free life, delivers messages to and from people, and save people’s lives without implementing a debt on them. (figurative language)
- **“They had become an occasional mutter – like the interior sounds a woman makes when she believes she is alone and unobserved at work...”** p.203 – The sounds are the voices in his head, telling him to do one thing and then another, confusing his initial actions. They are also the sounds of the dead, whispering among 124, where two deaths had occurred. (simile)
- **“... broke through the loud hasty noises to the mumbling beyond it and stopped, trying to figure out what to do at the door.”** P.203 – Both the voices in his head and around 124 are barriers he is attempting to break free of so he can make a final decision as to whether he wants to knock on the door or not. (figurative language)
- **“... but the coldness of the gesture... overwhelmed him.”** P.203 – He was used to being welcomed in by families, as “his visits were beneficial, his step or holler through a doorway got a bright welcome”, so the fact that he had to knock on the doors of 124, a family he was very familiar with, he felt an unwelcome feeling. (figurative language)
- **“... the other weighty issues that held them in chairs, scraping floorboards pacing them in agony or exhilaration.”** P.204 – The people of 124 are faced with many issues about “the true meaning of the Fugitive Bill, the Settlement Fee, God’s Ways and Negro pews; anti-slavery, manumission, skin voting, Republicans, Dred Scott, Ladies of Delaware, Ohio...” on top of the ones they already have.
- **“Sethe couldn’t skate a lick...”** p. 204 -This is an idiom explaining to what extent Sethe could not skate. (idiom)

- ***“The live oak and sougning pine on the banks enclosed them and absorbed their laughter. While they fought gravity for each other’s hands.”*** – p. 205 This is personification of the trees as if they are onlookers in the situation. The three of them are unaware of how to skate, so they are trying hard to stay upright, “fighting gravity” to make sure that they stay connected with each other on the ice. (personification)
- ***“Their skirts flew like wings and their skin turned pewter in the cold and dying light.”*** – p. 205 This is a simile comparing the girls’ skirts to wings, so it seems as though instead of ice skating on the ice they are instead flying. It is also very cold, so their skin is beginning to turn a gray color (pewter). (simile)
- ***“The sky above them was another country.”*** – p. 205 This is a metaphor showing just how much of their own world the girls are. It is as though the sky is a whole country away because they are caught up in themselves and everything around them seems distant. (metaphor)
- ***“The stove fire roared.”*** – p. 206 This is a personification of the stove fire, to show that it was really cold and they had a huge fire that they made really warm. (personification)
- ***“The huge shadow the fire threw on the wall behind her.”*** – p. 207 This is personification of the fire “throwing” a shadow on the wall. Morrison uses this so to exaggerate Beloved’s profile in the shadow that the fire gave off on the wall. (personification)
- ***“Her hair, which Denver had braided into twenty or thirty plaits, curved toward her shoulders like arms.”*** – p. 207 This is a simile, comparing the braids which Denver gave Beloved to arms. The arms are reaching towards her shoulders as if they are tempting to choke the cut the throat of Beloved, a reflection of what happened to her in the past. (simile)
- ***“She ... ascended the lily-white stairs like a bride.”*** – p. 208 This is a simile, comparing Sethe to a bride, which is ironic because she never was really married. When she had her

“wedding”, she never wore a wedding dress and it took place in a cornfield, so it is ironic.
(simile)

- **“My marrow is tired...”** – p. 208 This is personifying Stamp Paid’s marrow because he is now old and tired. (personification)
- **“... she had exhausted blue and was well on her way to yellow.”** – p. 208 FIGURE OUT LATER
- **“... shame put her in the bed.”** - p. 208 Shame is being personified in this quote because it is saying that Stamp Paid thinks Sethe is tired of people judging and shaming her to the point where she just wants to sleep the thoughts away. (personification)
- **“... to meet finally the color she was hankering after.”**
- **“After sixty years of losing children to the people who chewed up her life...”** p.209 - Sethe has constantly been shamed by her community for killing her baby girl and having children with different men, because “slaves not supposed to have pleasurable feelings on their own”. (personification)
- **“... and spit it out like a fish bone.”** p.209 –
- **“... his refusal to see the effect of marrow weariness in a woman he believed was a mountain.”** p. 212 – Again, Stamp Paid is reiterating the fact that he believes that Baby Suggs could be compared to as a mountain. (metaphor)
- **“She fed its dance until it was wild and fast.”** p. 214 – This shows Sethe feeding the fire so that it stays warm and high for Denver and Beloved to stay warm. She “fed” it more wood so that it would stay aglow. (personification)
- **“Hunched forward by the burden in her arms.”** p. 214 -
- **“The world is in this room.”** p. 215 –
- **“They ate like men.”** p. 215 – Morrison is comparing the way that Sethe, Denver and Beloved ate after they woke up the day after they went ice skating to “men” to show just how ravenous and hungry they were. (simile)

- ***“I can forget how Baby Suggs’ heart collapsed; how we agreed it was a consumption without a sign of it in the world.”*** p. 216 – Beloved coming back to Sethe was so heartwarming for Sethe that it took away the effect that Baby Suggs’ death had on the family. Sethe was able to forget the past and move on with the future with her daughter. (figurative language)
- ***“... wrapped in a timeless present, Stamp Paid fought fatigue and the habit of a lifetime.”*** p. 217 – Stamp Paid is old, and every time he retreated from the porch of 124 he had to make a whole new journey back to his own house. On this journey he must ‘fight’ fatigue in order to get where he needs to be. (personification)
- ***“Worrying his scrap of ribbons to shreds, ...”*** p. 217 – As Stamp Paid made his way to 124, the thought of how Sethe would react to the news he was going there to bring her lingered in his head. It worried him so much that he kept fiddling with his ribbon “to shreds”. (personification)
- ***“Now curiosity joined his shame and his debt.”*** p. 217 – Because Stamp kept worrying about how Sethe was going to react, he began to feel curious as well as the shame and debt he felt because he showed Paul D the clipping and ran him out of 124. (personification)
- ***“And the receipt, as it were, was a welcome door that he never had to knock on, ...”*** p. 218 – The “receipt” refers to the proof that Stamp receives for helping to ferry across the slaves and “rendered them paid for”. It is what he uses as an excuse as to why he can go into any house without even knocking. (metaphor)
- ***“It’s cold as charity in there!”*** p. 219 – Stamp Paid is exclaiming and exaggerating how cold the church cellar is, where Paul D is sleeping, so to convey to Ella that he definitely should not be sleeping there, but rather in someone’s home. (metaphor)
- ***“Since when a blackman come to town have to sleep in a cellar like a dog?”*** p. 219 – Stamp is asking Ella why Paul D is sleeping in the cellar because she should have opened

her house to him. He compares Paul D to a “dog” because that is the way the rest of society sees black men and women, as though they are not even human. (simile)

- **“Me and you been pulling coloredfolk out the water more’n twenty years.”** p. 220 – Ella and Stamp Paid are talking about how they’ve been helping all of the colored people in need by taking them from slavery and aiding them in becoming free, hence “pulling them out of the water”. (figurative language)
- **“Don’t jump if you can’t see bottom.”** p. 220 – Ella is telling Stamp Paid this because she doesn’t want him to ‘jump to conclusions’ about her actions. He thinks that she didn’t offer Paul D a place to stay because he was involved with Sethe and Ella wants nothing to do with her. (figurative language)
- **“You in deep water, girl.”** p. 221 – Stamp Paid is warning Ella that she is in over her head and that she is overreacting about not letting it go that Sethe killed Beloved. (idiom)
- **“Uh huh. I’m on dry land and I’m going to stay there. You the one wet.”** p. 221 -
- **“You know as well as I do that people who die bad don’t stay in the ground.”** p. 221 – Ella is telling Stamp Paid that Beloved coming back from the dead was to be expected because she did not do anything wrong when she was killed, and because of that she was able to return to Earth. (figurative language)
- **“... but knew full well that at any moment they could rock her, rip her from her moorings, send the birds twittering back into her hair.”** p. 222 – what are zeeee birds?!?!
- **“... buried all recollection of them and luck. Paul D dug it up, gave her back her body...”** p. 222 – She used to believe Baby Suggs’ words but chose to suppress those thoughts so she could go on with her life, but when Paul D arrived at 124, he brought back memories of the past and returned her to the state she had been in previously. (personification)

- *"My head itched like the devil. Like somebody was sticking fine needles in my scalp."* p.228 – The “fine needles” in Sethe’s scalp is lice. There was very little sanitation, so it was easy for lice to infect her. (simile)
- *"Already it was hard to catch life in her eyes."* p.228 – Sethe was in charge of taking care of Mrs. Garner, who was sick. As the days wore on, Mrs. Garner’s life was diminishing. The more sick that she got, the harder it was for her to look lively. (personification)
- *"No notebook for my babies and no measuring string neither."* p.233 (figurative language)
- *"... and Sethe could see her chimney; it wasn't lonely-looking anymore."* p.233 (personification)
- *"White people believed that whatever the manners, under every dark skin was a jungle."* p.198 – The whites in the story see black as though they aren’t human. They degrade them so much that they think that every black person can be related to an animal, or in this case a jungle. They don’t take the time to treat them fairly or even human. (figurative language)

Imagery: Chapter 19 is filled with imagery throughout. The imagery helps the reader to paint a picture in his or her head about just exactly what is going on. It takes them into the mind of the person from which the perspective is coming from, in this case either Stamp Paid or Sethe.

The beginning of the chapter starts with Stamp Paid attempting to approach 124 to tell Sethe the reason why Paul D ran off from the house without a word. The imagery takes the reader on the journey and makes them feel the struggles Stamp feels as he tries to but fails to even simply approach the door of 124 to knock. “Rather than forfeit the privilege he claimed for himself, he lowered his hand and left the

porch” (Morrison 203). Each time Stamp tries to knock on the door, he must go through a throng of “voices” that are outside of the house on the porch. “...broke through the loud hasty voices to the mumbling beyond it and stopped” (Morrison 203). The voices prevent him from getting through, so normally he turns around and walks away. However, eventually he is able to break through. “So, in spite of his exhausted marrow, he kept on through the voices and tried once more to knock at the door of 124” (Morrison 213). “Baby had no back door, so he braved the cold and a wall of talk to knock on the one door she did have” (Morrison 217). Along the way, Stamp finds a ribbon that he fingers every time he goes to 124. “He tugged and what came loose in his hand was a red ribbon knotted around a curl of wet wooly hair, clinging still to its bit of scalp” (Morrison 213). In this chapter, Stamp also reminisces about the time that he shared with Baby Suggs. “They were standing in Richmond Street, ankle deep in leaves” (Morrison 209). From this the reader can imagine the two of them having a discussion in the middle of the street in autumn, when the leaves have all fallen off of the trees. “Lamps lit the downstairs windows of spacious houses and made evening look darker than it was” (Morrison 209). On top of trying to see Sethe to tell her what was going on with Paul D, Stamp Paid was also on the search for Paul D. He goes to see Ella, from whom he learns that Paul D is sleeping in the church cellar. From there, he goes to find Paul D, and he encounters him “on the steps of Holy Redeemer holding his wrists between and looking red-eyed” (Morrison 222).

The reader first encounters Sethe cleaning her house and scrubbing the floors, reminiscing, like Stamp Paid, on the time she spent with Baby Suggs. “Then a few months of the sun-splashed life that the shadows holding hands on the road promised her ...” (Morrison 204). As she is cleaning and scrubbing the floors, Beloved finds a pair of old ice skates and she is unsure as to what they are. Sethe decides to “lay it all down” (Morrison 205), forget what she is doing at that time, and have fun with her children, so they go ice-skating. Morrison uses an abundance of imagery when Sethe, Beloved and Denver go ice-skating. “Holding hands, bracing each other, they swirled over the ice” (Morrison 205). Here it would seem as though when they skate the three are in sync and graceful. “Step gliding over the treacherous ice” (Morrison 205). “Nobody saw them falling” (Morrison 205). It is evident, however, that they were in

fact not graceful, for they fell and saw the ice as treacherous. “Their skirts flew like wings and their skin turned pewter in the cold and dying light” (Morrison 205). After the three of them have ice-skated and they make their way back to the house, Sethe realizes just exactly who Beloved is and a “click” goes off in her head. From this point on she is content with herself that Beloved was able to come back and be with her even after she had killed her in the shed years ago. When she goes upstairs to bed, she “gathered her blanket around her elbows and ascended the lily-white stairs like a bride” (Morrison 208). The feeling does not wear off once she wakes up, for “she slept instead and woke, still smiling, to a snow-bright morning, cold enough to see her breath” (Morrison 213-214). Nothing can ruin the feeling of being reunited with Beloved for Sethe, which is why she does not seem to care that she is going to be late for work for the first time in sixteen years.

This chapter lastly consists of Sethe going into flashbacks indirectly spoken to Beloved, to tell of what she remembers of her past and the hard times she went through when she was at Sweet Home. She tells Beloved how “they buttered Halle’s face; gave Paul D iron to eat; crisped Sixo; hanged her own mother” (Morrison 222) so that she can get an understanding of exactly what went on before things got easier for their family. “He just sat there, the streak-of-lean in his hand, the gristle clustered in the tin plate like gemstones – rough, unpolished, but loot nevertheless” (Morrison 224). She remembers her two sons, Beloved’s older brothers, from her dreams. “That’s the way I used to see them in my dreams, laughing, their short fat legs running” (Morrison 226). She also remembers her surroundings at that time “the grass was long though, full of white buds and those tall red blossoms people call Dianne and something there with the latest bit of blue – light, like a cornflower but pale, pale” (Morrison 226). The chapter concludes with Stamp Paid’s point of view, as he finally gets the courage to knock on the door of 124. However, Denver and Beloved are inside, paying no attention to the outside world or anyone trying to visit them while they are at home. He begins to think about how the white people view the blacks, and how they degrade them, saying that blacks brought “jungles” with them. “Swift unnavigable waters, swinging screaming baboons, sleeping snakes, redgums ready for their sweet white blood” (Morrison 234).

Syntax: This chapter is broken down into seven different passages. The passages alternate point of view and the time period that the story is being told in. The characters go back and forth from the present day to the past as they reminisce on different hardships they faced in order to get to where they are now. The chapter consists mostly of Stamp Paid and Sethe's private thoughts, with bits of dialogue and conversation to help the reader understand what exactly is going on. Many of the sentences are elongated to create a flow in the text. "The twenty-eight days of having women friends, a mother-in-law, and all her children together; of being a part of a neighborhood; of, in fact, having neighbors at all to call her own – that was long gone and would never come back" (Morrison 204). However, there are also many other sentences that appear to be short and choppy to demonstrate the negative effects of slavery on the blacks because they were unable to learn proper English. Short phrase and grammatically wrong phrases are used instead of lengthy and flowery sentence. "Think about all I ain't got to remember no more" (Morrison 215). This also demonstrates the Black's lack of confidence as a result of a long period of repression. The depressing mood created by the desperate and mostly hopeless syntax convey effects of physical and spiritual restrictions. Biblical references are also made constantly in the novel in the discussion of the subjects involving resurrection, Christ figure, trinity, sin, love, redemption, and forgiveness. Repetition in syntax is used frequently throughout the novel. Instead of using adjectives to describe moods of frustrations, anger, and passion, repetition is used more often to convey the sense of deep emotion hidden in the hearts of the Blacks. This is used as a subtle yet effective way to show the readers the difficulties of the Blacks in the society at that time. Social expectations influence the blacks to hide their thoughts and never express themselves too passionately or emotionally. Repetition is the only way to strengthen the emotions of the blacks while abiding to the social expectations. In chapter nineteen, the phrase "Nobody saw them falling" (Morrison 205) is repeated multiple times to convey that the family living in 124 is slowly falling apart.

Black Phrasing: Chapter nineteen contains a lot of black phrasing. Black phrasing is a technique used

throughout the novel to reveal the African American culture, in this case the slave culture. “Her little hands wouldn’t know ‘em if they slapped me” (Morrison 207). Abbreviated nouns such as “em” are used to illustrate the illiteracy of the blacks due to their lack of education and the social repression they felt from everyone around them. “What world you talking about? Ain’t nothing harmless down here” (Morrison 211). Black phrasing can be distinguished as a byproduct of discrimination. The whites did not want blacks to feel as though they had a purpose in life; they wanted to limit the rights of their critical analysis ability so to prevent the slaves from revolting against the whites. For this reason they limited the education opportunities blacks could take so that they could indirectly limit their thoughts and their ability to express these thoughts. The repression of being able to freely express their thoughts was detrimental to the abolitionist movement. It decreased the effectiveness of the campaigns that they put together.

We see more black phrasing in the characters of the older generation (Sethe, Paul D., Stamp Paid and Baby Suggs) than we see in the younger generation (Denver). This is a sign of hope for the blacks that the newer generation is slowly breaking away from the slavery speak and attaining rights for all human kind, regardless of skin color. The older generation was less educated, thus meaning they had fewer opportunities to become educated. The time they lived in different greatly from the present time in the book. They were treated more harshly by the whites, and there was no way that the whites would let them even attempt to attain an education. Now, however, things have changed. Blacks have been given more opportunities to go out and obtain a better education and work better jobs.

Speech Patterns: The speech patterns within chapter nineteen help the reader to understand the type of relationship the whites had with the blacks, specifically the white owners and their black slaves. “You stole the shoat, didn’t you? – No. Sir. – You telling me you didn’t steal it, and I’m looking right at you? – No, sir. I didn’t steal it. – Did you kill it? - Yes, sir. I killed it. – Did you butcher it? - Yes, sir. – Did you cook it? - Yes sir ... - And you telling me that ain’t stealing? - No, sir, it ain’t. – What is it, then? - Improving your property, sir.” (Morrison 224). This conversation depicts the relationship that Sixo had

with Schoolteacher. As seen in the conversation, Sixo “respected” Schoolteacher by repeatedly calling him “sir”, however, it is apparent that he is simply being clever and not sincere. The relationship that Sethe has with Mrs. Garner differs from the one that Sixo had with Schoolteacher because Sethe was actually sincere when talking to her. “Yes ma’am. – Ask my brother-in-law to come up after supper. – Yes ma’am. – If you’d wash your hair you could get rid of that lice. – Ain’t no lice in my head, ma’am.” (Morrison 230) Not only is Sethe genuine when she talks to Mrs. Garner, Mrs. Garner also seems to actually care about Sethe’s wellbeing whereas Schoolteacher could care less about the wellbeing of Sixo. This just goes to show that there are different types of people in the world. The speech patterns help the reader to further understand the types of relationships shared between the whites and the blacks.

Illiteracy in Text: Considering the fact that most of the characters in the story had very limited to no education, there is a lot of illiteracy in the text. The illiteracy occurs mostly through conversations that take place between the characters, especially the conversation between Stamp Paid and Ella. “Where you been keeping yourself? I told John must be cold if Stamp stay inside. – Oh, I been out. – Out where? Not by here. – Was over to Baby Suggs’ this morning. – What you want in there? Somebody invite you in? - That’s Baby’s kin. I don’t need no invite to look after her people. – Sth.” (Morrison 218). The lack of education from both Ella and Stamp Paid can be seen through the conversation. However, in chapters previous to nineteen, illiteracy in the text occurs in different ways. “Paul D slid the clipping out from under Stamp’s palm. The print meant nothing to him so he din’t even glance at it. He simply looked at the face, shaking his head no. No. At the mouth, you see. And no at whatever it was those black scratches said, and no to whatever it was Stamp paid wanted him to know. Because there was no way in hell a black face could appear in a newspaper if the story was about something anybody wanted to hear.” (Morrison 155). When Stamp Paid tries to tell Paul D about what Sethe did to Beloved in the shed years ago, he refuses to listen. His inability to read hinders his belief of Stamp Paid and to accept what has happen – however in return his analyzing skills have improved because he doesn’t know how. He already knows jus by looking at the newspaper that whatever Stamp Paid is trying to tell him is not good news because

through experience he knows that when black people's faces appear in the newspaper, it is normally for a crime against the whites. The passage accomplishes on focusing more on one of the themes, which is memory because he needs his memories from the past to conclude that Sethe's face in the newspaper is not a good thing. The illiteracy also shows that even figures of authority were not very well educated, such as Mr. Sawyer, Sethe's boss. "You talking back to me? – I'm telling you don't say nothing to me. – You better get them pies made." (Morrison 223).

Symbolism:

p.201 Pink: "Matter of fact, that and her pinkish headstone was the lost color I recall"; The color is archetypically innocent and feminine as it is the color of Beloved's headstone and Baby's wish to see the color before death. Baby Suggs is tired of violence, grief, and slavery. She wants to die "pink" because she can care less between the color red and white. She wants to restore the innocence in her life and die peacefully. Pg. 4 – Pink – "Bring a little lavender in, if you got any. Pink, if you don't." And Sethe would oblige her with anything from fabric to her own tongue."

p.201 Red: "I don't believe she wanted to get to red. And I understand why because me and Beloved outdid ourselves with it."; the archetypal color of passion and violence. The ironic use of red establishes the reality for slaves that loving something too much can break one's heart because they live in insecure circumstances.

Ribbon- p.176,180,181,184: Pg. 175 - "Fingering a ribbon and smelling skin, Stamp Paid approached 124 again." Pg. 181 - "The people of the broken necks, of fire-cooked blood and black girls who had lost their ribbons." Ribbon symbolizes blood. The red color of the ribbon is a blood-like color. Whenever Stamp Paid approaches Sethe or 124, he rubs it in his hand, showing the danger of colors. Although Baby Suggs pursued colors, Stamp understood its evilness because that's what caused the conflicts between Blacks and Whites. "The smell of ribbon [blood]" supports this idea.

Blue- The archetypal color of loyalty, trust, calmness, and hope. In the line “she had exhausted blue...”, the desperation of the Blacks is shown.

Yellow: This color has the archetypal meaning of coward and happiness.

Blackberries- p.170- Pg 135-136 – Twenty days after Sethe got to 124 he came by and looked at the baby he had tied up in his nephew's jacket, looked at the mother he had handed a piece of fried eel to and, for some private reason of his own, went off with two buckets to a place near the river's edge that only he knew about where blackberries grew, tasting so good and happy that to eat them was like being in church. Just one of the berries and you felt anointed.”

Pg. 170 - “It was seeing her, alive, don't you know, and looking healthy four weeks later that pleased him so much he gathered all he could carry of the best blackberries in the county and stuck two in her mouth first, before he presented the difficult harvest to Baby Suggs.” The sweet fruits symbolize the hopes for the next generation that the Blacks have. When Stamp fed Denver with the berries, he imposes his best wishes for a brighter future on Denver.

Color- 179,181: It is a dangerous thing that some characters didn't recognize its harm. Baby Suggs wanted “blue and yellow” because “they won't harm anyone”. However, it was color that caused the conflicts of the Black versus the white. Color can be observed in the vegetables, headstone, ribbon, quilts, and stairs. Pg. 201 - “Now I know why Baby Suggs pondered color her last years. She never had time to see, let alone enjoy it before. Took her a long time to finish with blue, then yellow, then green. She was well into pink when she died. I don't believe she wanted to get to red and I understand why because me and Beloved outdid ourselves with it.”

Irony: The language is blunter when comparing to that of the White's. This is an irony because the “uncivilized” and “poor manner” characteristics of the Blacks are nourished by the aggression of the Whites and the weakness in the Blacks. The Black phrases are usually nuder in expressing the ideas.

Examples can be found in the line “they used cowhide on you?” and “Call me my name and touch me on the inside part”. This connects to the major theme that the institution of slavery must be dissolved by the efforts of every group in the society and everyone has the responsibility for improving this social ill; those who are imposing the evil, being discriminated, and ignoring the problem to stay silent.

Chapter 20 Element Analysis

Diction: This chapter is very emotional because, it shows Sethe’s point of view on the world, and how she feels when she finally gets Beloved back. “Beloved, she my daughter. She mine. She come back to me of her own free will and I don’t have to explain a thing. I didn’t have time to explain before because it had to be done quick. Quick. She had to be safe and I put her where she would be.” The way Sethe talks in this chapter is a very protecting tone, where she is very protective over her child and she doesn’t want to lose her child again. Throughout the chapter Sethe reflects on how she needs to be a better mother and how she needs to learn to be a better mother like Baby Suggs. Sethe then says that her milk is for her children only and no one else, as she looks back she sees that she should have been a better mother towards her children.

Imagery:

- ***“The one I managed to have milk for and to get it to her even after they stole it; after they handled me like I was the cow, no the goat, back behind the stable because it was to nasty to stay in with the horses.”*** p.236-237- This scene shows how when Sethe was raped and violated by the school teacher, she was put with the animals, however she was put lower than the animals, and this quote clearly shows that since the schoolteacher believed that Sethe had animal characteristics she was put in the back with the other animals, however the horses were very valuable so, Sethe was considered worse than the animals.

Syntax: The author uses syntax to emphasize each character's traits and personalities. Sethe's monologue in chapter 20 begins with a series of stream-of-consciousness, consisting short and choppy sentences. "She my daughter. She mine." (200) illustrates Sethe's lack of education because of her enslavement. The sentences alter back and forth from short fragments to long run-ons as she changes tone. The words pack together in series of stream-of-consciousness as Sethe expresses her many different emotions. She expresses her emotions in fragments because she does not need to rephrase them. Her feelings are so vivid and deep that she understands them too well. "I never had to give it to nobody else- and the one time I did it was too from me-they held me down and took it."(200) Out of the whole chapter, this particular quote is the only one that contains a dash because the incident has a tremendous effect on her. The punctuation is used to emphasize how dramatizing it was her to lose her "milk". "I know what it is to be without the milk that belongs to you; to have to fight and holler for it,and to have so little left."(200) The addition of the semicolon and comma demonstrates a long pause in life as her "milk" was taken away from her. Her "fight" towards enslavement is long and hard and is stopping her from living her present life. "Not you, not none of mine, and when I tell you you mine, I also mean I'm yours." (203) Sethe begins to merge into one with Beloved as she revolves her life around Beloved. The quote contributes to the unity of both Beloved and Sethe as they cut themselves away from the rest of the world. It is hard to distinguish them apart because Beloved and Sethe are now one. "I would have known at once when my water broke", " I would have known who you were right away..", " I would have known right off, but Paul D distracted me." Sethe's continuous repetition of the phrase demonstrates her absorbance to Beloved followed by a interruption (pause) by Paul D. Without the comma and without Paul D, Sethe would continue living in the past.

Black Phrasing: Black phrasing is observed more frequently in the older generations' (Sethe, Paul. D., Stamp Paid, Baby Suggs) pattern of speech than is in the new generation's (Denver). This shows clearly the expected and hopeful improvements from the next generation to break away from slavery and attain rights for all human kind regardless of colors. Examples of Black phrasing can be seen in

Sethe's lines, "you too old for that", "Uh uh. Girls right behind me.", and "I wasn't but fourteen years old" in addition to the line, "You ain't got no business walking around these hills, miss". Black phrasing is compared to the grammatically incorrect Southern styles of speech of the white girl, Amy. They both involve many God figures such as the word, "Jesus". Both styles of speech are informal. Examples include Amy's line, "You got a mighty lot of branches", "Gal, you a mess", and "Was me did it. I'm good at sick things ain't I?" This demonstrates that it is nurture that influence one's culture, not nature. This is a sub- theme of the story. It is trying to show that Blacks are not born inferior but grow up to become inferior because the inhumane treatments turn them away from hope to depression and no confidence.

Speech Patterns: "No. The one I was carrying when I run away is all I got left. Boys gone too. Both of em walked off just before Baby Suggs died" (p. 10) -Sethe This quote elaborates Sethe's slave heritage because it shows her lack of education. She switches on and off between past and present tense and leaves out simple verbs as she talks. She alters from "was" to "run" and back to "walk". Sethe's speech throughout the novel, demonstrates her lack of education caused by her enslavement. "What do characteristics mean?" -what? - A word. Characteristics- Oh. Features. Who taught you that?-I heard the schoolteacher say it.-Change the water, Sethe. This is warm. - Yes, ma'am. Features?-Water, Sethe. Cool water." (p.194) Sethe and Mrs. Garner. Mrs. Garner's ignorance to Sethe's question demonstrates the whites' attitude towards the slaves. Mrs. Garner ignores Sethe's question because she views it as unimportant and that Sethe is ignorant.

Irony: In the chapter there is a sense of irony where the whole chapter is how Sethe wants to be a better mother, "when I explain it she'll understand, because she understands everything already. I'll tend her as no mother ever tended a child, a daughter. Nobody will ever get my milk no more except my own children. I never had to give it to nobody else – and the one time I did it was took from me – they held me down and took it" this quotes shows that she wants to give Beloved and Denver her everything, however this is the whole ironic part where it was Sethe that killed Beloved in the first place.

Element Analysis: Chapter 21

Diction: In this chapter, Denver's unspoken thoughts are revealed. The rawness in this passage reflects her unrefined nature and her true feelings, without having a third party interrupt her flow of speech. When Denver addresses herself and Beloved as "me and her," the improper use of language portrays her languidness with expressing her emotions. The improper use of language as well as how she addresses Halle as "daddy" reveals her childish nature. When Denver reminisced of Sethe, she remembered how Sethe "killed one of her own" and would "cut [her] head off every night." The diction attributed to Sethe is severe and bold. When Denver addresses nameless people, she calls them "Whitepeople" and "Coloredpeople" as though they were one whole word. This portrays her belief that white people are different than colored people, not just because of their skin color. It is as though their skin color becomes their names.

Figurative Language:

- o ***"I swallowed her blood right along with my mother's milk."*** p.237- This metaphor portrays the extent of Denver's relationship with Beloved and how they're intertwined by blood. Denver compares how her relationship and bond with her sister is as closely knitted as with her mother.
- o ***"The first thing I heard after not hearing anything was the sound of her crawling up the stairs."*** p.237- Though Denver did hear other voices in the house, such as her own footsteps, her mother's voice, and the sound of the other busily events happening in the house, she felt as though she heard absolutely nothing from being isolated and lonely for so long. There was no one to converse with her, to share their comfort. Thus, the sound of Beloved's ghost, the noise that stirred a ruckus in the house, was the first thing that shook her.
- o ***"Once to see Grandma Baby put down next to Beloved, she's my sister."*** p.237- When Denver mentions Grandma Baby being "put down" next to Beloved, she meant that Grandma Baby's grave was buried next to Beloved's body.

- o ***“She cut my head off every night.”*** p.238- This metaphor reveals how Denver felt when Sethe used to always braid her hair. Every night, Denver believed that Sethe was trying to kill her, thus she was always cautious when Sethe made the routinely visit to her room and she never slept until Sethe left the room.
- o ***“Her pretty eyes looking at me like I was a stranger.”*** p.238- Denver compared herself to a stranger when Sethe stared at her because she didn’t understand the look on Sethe’s face. Since Denver believed that Sethe was trying to kill her, she didn’t understand why Sethe looked at her with pity and care.
- o ***“Then she carries it [Denver’s head] downstairs to braid my hair.”*** p.239- Denver exaggerates how Sethe took only her head to braid downstairs and not the rest of her body. Denver compares Sethe’s actions to the pain she felt when Sethe combed and braided her hair, as well as the fear she had of dying.
- o ***“That it was just a thing grown-up people do – like pull a splinter out your hand; touch the corner of a towel in your eye if you get a cinder in it.”*** p.238- The image of “pulling a splinter out of your hand” portrays the casualness Denver has with Sethe’s treatment of her. She believes that Sethe does what she does, like trying to kill her, because that’s what she’s supposed to do; it’s natural. “Touching the corner of a towel in your eye if you get a cinder in it” also portrays the same meaning; an ordinary reflex.
- o ***“Only place she can’t get to me in the night is Grandma Baby’s room.”*** p.238- Denver compares Grandma Baby’s room to her sanctuary, a place where she feels safe and secure. Grandma Baby hammered down the back door so that the only way to get through was through the front. She also turned it into a home that suited her own style, not the style of white people in their neighborhood. Denver felt safe and protected by Grandma Baby’s spirit whenever she slept in the room.
- o ***“From the beginning, she said he was too good for the world.”*** p.240 – Grandma Baby believed that Halle was “too good for the world” because his mind was too pure for the bad things that surrounded life. For example, he left Sethe because he couldn’t handle seeing her being raped by other men and comprehending the event. Grandma believed that Halle was not able to handle the evil that came along with the outside world.
- o ***“He could count on paper.”*** p.240 The term “count on paper” means the ability to read the writing

on paper.

o ***“By my daddy said, If you can’t count they can cheat you. If you can’t read they can beat you.”***

p.240- Halle valued education. He believed that if you can’t count your own money, then people could cheat you. If you can’t read, then people will take advantage of you.

o ***“My daddy was an angel man.”*** p.241- Grandma Baby, as well as Denver, looked upon Halle was an “angel.” Because Halle was very good natured, Denver compared him metaphorically to an angel.

o ***“She’d done everything right and they came in her yard anyway.”*** p.242- Denver believed that the white people bombarded Sethe’s yard to mock her. She didn’t acknowledge their respects because she felt as though their arrival to a poor person’s burial is seen as ridicule and is too “low” for their tastes.

o ***“All she had left was her heart and they busted it so even the War couldn’t rouse her.”*** p.242- Denver compares Sethe’s broken heart to that of one affected by the war to compare its pain. She reveals how even the harshness of the battlefields, its scars, wounds, and danger could not harm Sethe’s heart.

Imagery:

o ***“They had a kitchen outside, too. But Grandma Baby turned it into a woodshed and tool room when she moved in. And she boarded up the back door that led to it because she said she didn’t want to make that journey no more. She built around it to make a storeroom, so if you want to get in 124 you have to come by her. She said she didn’t care what folks said about her fixing a two-story house up like a cabin where you cook inside. She said they told her visitors with nice dresses don’t want to sit in the same room with the cook stove and the peelings and the grease and the smoke.”*** p.239- The image

Grandma Baby portrayed by having her house remodeled to suit her needs described that of a safe and secure home. Though Grandma Baby lived in a neighborhood surrounded by white people, it didn’t bother her when she wanted to change her home around a bit. She changed the setting of her home so that everything would be of easy access to her; the woodshed next to the tool room, the storeroom next to the kitchen. The image of her boarding up the back door and making it so that those coming in would have to pass by her portrayed an image of a giant/guardian, one who protects the family and home. The arrangement of the home also shielded away white people from the mess and grease of the room.

o *“After the cake was ruined and the ironed clothes all messed up, and after I heard my sister crawling up the stairs to get back to her bed, she told me my things too. That I was charmed.”* p.242-

The scene of the ruined cake and the wrinkled clothes portrays a chaotic image, that of which foreshadows Beloved’s arrival in the scene. The spooky vibe which Beloved gives off as she crawls up the stairs and back to her bed hints that something mysterious is going to occur. When Beloved tells Denver that Denver is charmed, the scene creates a mystifying vibe and feel.

Syntax: In this chapter, Denver’s point of view is expressed through her flow of unspoken thoughts. Because she’s speaking through her mind, the sentences she says lack proper grammar and are sometimes cut short or continue on as run-on sentences. For example, the lack of the use of conjunctions as Denver thinks to herself, “Beloved is my sister. I swallowed her blood right along with my mother’s milk. The first thing I heard after not hearing anything as the sound of her crawling up the stairs. She was my secret company until Paul D came. He threw her out...” demonstrates the casualness she has with explicating those thoughts. Her ramblings reveal her inner most dilemmas, the ones with Beloved as well as Sethe. Because she continues to ramble on about how she needs to protect Beloved from Sethe, this passage reveals her fear in doing so. The use of long run-on sentences ties Denver’s thoughts together. When Denver inserts her own opinion in her memory of Sethe, it portrays her conflict with the issue. She says, “And when she wondered about Ma’am’s earrings – something I didn’t know about – well, that just made the cheese more binding: my sister come to help me wait for my daddy.” Each memory Denver reminisces of is separated by a paragraph. The first memory portrayed the reason why Denver needed to protect Beloved from Sethe. The memory then continues on to the next paragraph where Denver remembers Sethe “cutting her head” every night. Denver continues to talk about Grandma Baby and then Halle.

Black Phrasing: When Denver addresses white people as “folks.” This illustrates the type of slang used back in that era. Denver would speak of Sethe as “Ma’am,” as though it was a sign of respect given to her. However, because she calls her mother “Ma’am” rather than “mommy or mama,” it shows her detached relationship with her mother. Unlike her relationship with her mother, it can be seen that she feels more of

an attachment towards her father when she addresses him as “daddy” or “my daddy.” In this passage, Denver addresses other people as either “blackpeople” or “whitepeople.” The one-worded names portray how Denver acknowledges and distinct people by the color of their skin.

Speech Patterns: Denver has the tendency to say phrases as a complete thought of its own. For example, Denver reflects on her memory of Beloved as she says, “That’s how come me and Beloved could play together. Not talking. On the porch. By the creek. In the secret house...” Denver’s incomplete thoughts together make up a whole memory. Denver remembers playing with Beloved on the porch, by the creek, in their secret house, and all the while without any conversation. However, she separates each memory by a period to indicate that each event was an event on its own, not one who scene together. Denver also tends to repeat herself when she says something important. When Denver warns Beloved not to love Sethe too much, she says, “Don’t love her too much. Don’t.” She repeats the warning as though no one heard her the first time and that it’s important that Beloved hears her. She also repeats herself when she reminds herself to protect Beloved. In her message to herself, Denver says, “I have to tell her. I have to protect her.” The double message portrays the value of its importance. Near the end of the passage, Denver claims Beloved as her own when she says, “She’s mine, Beloved. She’s mine.” She repeats herself to solidify the thought and remind herself and the audience of its significance.

Illiteracy in Text Allusions: As Denver expresses her opinions in this passage, her child-like nature is revealed. When she addresses herself and Beloved as “me and her,” her lack of proper grammar reflects on her tendency to withdraw back to a child. She ends sentences with just one word by saying phrases like, “Not talking,” “On the porch,” and “By the creek.” In some occasions, Denver would talk without a leading pronoun. She says sentences like “Said she didn’t care what folks said about filling a two-story house up like a cabin where you cook inside,” without having a pronoun to begin with. When Denver became excited about a memory she’d rush herself by saying everything together as though it were one whole sentence. For example, Denver said, “At Sweet Home nobody did or said they would, so my daddy

never saw it there and never went crazy and even now I bet he's trying to get here." Because Denver became animated at the thought of her father returning, she elaborates on her idea without any pauses or breaks – commas or semicolons. If an idea or object were important to her, Denver would speak of it as though it were one whole thought, to emphasize its importance. Before she began her story about "The secret house," she began with saying just that phrase by itself. At times, Denver would express her emotions through one short phrase like, "that hurt."

Irony: From Denver's point of view, Grandma Baby is made to seem heroic and strong. She claims that the place she feels safest at is Grandma Baby's room. She said that when Grandma Baby rearranged her home, she "built it around it to make a storeroom, so if you want to get in 124 you have to come by her." In that memory, Grandma Baby appeared both mentally and physically tough. In addition, even though Grandma Baby was also criticized by both "Coloredpeople and Whitepeople" for "having eight children with different men," she dismissed their ridicules and instructed Denver to not listen to them and to love her body as Grandma Baby loved hers. However, it is ironic that Grandma Baby was always afraid "a whiteman would knock her down in front of her children." Out of all people, she was afraid that a single man would shame her in front of her children even though she has received several other criticisms before.

Chapter 22 Element Analysis

Diction- Though Beloved is still an infant, the diction that is used from her first person narrative soliloquy is very meaningful, yet still immature. She cannot distinguish her mother from herself throughout her 'passage'. She speaks in a somewhat poetic fashion, with everything she says with a double meaning. Her punctuation is off, but the words she uses create a fearful, desperate, and vulnerable state of her in the 'underworld', where there is no love. *"there is no one to want me to say me my name."*

Some of her sentences are fragmented, but they all have deeper meanings to their structure. *“I see her take flowers away from leaves she puts them in a round basket the leaves are not for her she fills the basket she opens the grass I would help her but the clouds are in the way how can I say things that are pictures I am not separate from her there is no places where I stop her face is my own and I want to be there in the place where her face is and to be looking at it too a hot thing”* She repeats many words that she’s used already, such as ‘a hot thing’, and ‘the man’s teeth.’ Her diction is very complicated, and though it seems very simple on the outside, it is actually has deep meaning to everything she says. Beloved is one of the most complex characters in the entire story, which creates an ironic identity for her since she is still technically a year old. The unusual diction employed by Morrison often puts the reader in a trance-like state that is confused. The first person narrative manner in which this passage is written represents the thoughts of a ghost in captivity for the past eighteen years. To capture this ‘ghostlike’ essence, the author uses a lack of punctuation to create an ‘apparition’ tone.

Figurative language- Beloved’s soliloquy is full of figurative language. Every sentence and every thought she has has a double meaning, and the figurative language throughout the chapter make it more difficult to understand what Beloved is trying to say. She uses the figurative language to describe her experience in the ‘other world’, as well as to describe her yearning to be with Sethe. Her desperation is shown through this her difficult language. Her whole experience on the slave ship represented the middle passage across the Atlantic for all the black slaves, and everything mentioned pertains to historically correct facts.

- ***“She opens the grass” pg.248-*** This is Beloved’s way of saying that she saw the ground opened for a casket.

- ***“how can I say things that are pictures” pg.248-*** Beloved relates what she says to pictures because she is witnessing all of these events from another dimension. The events happening in real life seem like ‘pictures’, because she is an outsider looking in, and pictures are intangible by the viewer. She also is limited with her word choice, since she has never had any exposure to language since she was killed at a young age. She cannot put what she sees into words that she does not know.

- ***“The bread is sea colored” pg. 249***– Beloved’s ‘trip’ is on a ship on the water, which they have been sailing on for a very long time. She meant that she was so used to seeing the ‘sea colored’ landscape, that everything she saw reflected the ocean. It illustrates how long she’s been on this journey.
- ***“I am too hungry to eat it.” Pg. 249***– This shows Beloved’s desperation for food. She says she can’t eat because she’s ‘too hungry’, which is often something someone would feel in desperation.
- ***“in the day diamonds are in the water”pg. 251*** – Beloved has a special liking for ‘the diamonds’, because it represents the significance between Sethe and Beloved. Beloved was the only one who knew about Sethe’s diamonds, and with the diamonds on the floor, it seemed like a ‘sign’ from Sethe. With this said, she concludes that Sethe is even closer to her than before. This is correct on Beloved’s part, because she is almost ready to ‘be swallowed by the woman’ and be closer to Sethe’s diamonds in the real world.
- ***“she is the laugh I am the laugher” pg. 251***– this represents the friendship and bond between mother and daughter. She explains that Sethe is the product of Beloved’s happiness. She explains that one cannot be without the other; as in this quote, laughter cannot be without ‘the laugher’, and Beloved cannot be without Sethe. *"In order to exist for oneself, one has to exist for an other"* (53)
- ***“I want to be the two of us” pg. 252***– this concept is literally impossible, but this shows how much Beloved wants to be joined with her mother. She has trouble distinguishing herself from her mother because of her limited education, which also is appropriate since she is still an infant.
- ***“now we can join a hot thing” pg.252***- Beloved can now finally join Sethe, because she’s physically capable now. The hot thing was used as a metaphor to represent ‘Sethe’s warmth and love’ and how appreciative she is. She repeated ‘the hot thing’ plenty of times because it ran through her thoughts consecutively. Since she is an infant, and is not familiar with any English words pertaining to ‘love or warmth’, she uses very limited vocabulary such as ‘a hot thing’.

Imagery- Beloved’s chapter is the most disjointed of the three soliloquies, and the tone throughout all of them are never satisfied or elated. Her thoughts throughout the chapter are detailed with images of the other world she is in, which is most unpleasant. Since she is still an infant and her thoughts are very disorganized and are mostly fragments, she spurts out what she sees immediately, not paying attention to

how anything is laid out on paper. In this chapter, the main objects that Beloved notices are the face of her mother, the skinless men around her, the clouds, the basket of flowers, and Sethe's earrings.

- ***"I see her take flowers away from leaves she puts them in a round basket the leaves are not for her"*** – This is a memory that Beloved remembers from her past. She sees the flowers that Sethe was picking, before schoolteacher came. She replays this in her mind because this is one of the few vague memories she has of Sethe, which are very precious to her.

- ***"I am always crouching"***- This image of Beloved crouching was used to show how she was 'trapped as a fetus', and how desperate she was to be born again. The whole journey across the water in the ship represented the process of Beloved becoming reincarnated. Like slaves traveling to a new place for a new lifestyle, Beloved was traveling to a completely new world—the human world. The water surrounding the ship served as the water in the mother's womb, and her coming out of the water served as live birth.

- ***"the men without skin bring us their morning water to drink"*** – Beloved's view of the whitemen on the slave ship is illustrated through her repeated details of the 'skinless men'.

- ***"she wants her earrings she wants her round basket I want her face a hot thing"***- Beloved believes that she sees the face of Sethe, and she remembers the earrings that Sethe used to let Beloved play with, as well as the round basket with the flowers.

- ***"I would help her but the clouds are in the way"*** – Beloved's desperation to help Sethe are restrained because she sees clouds blocking her view of her mother.

Syntax- Beloved is still an infant, therefore her thoughts and narration are very disjointed. There is no punctuation whatsoever throughout the whole chapter. There are pauses and unexpected sentence breaks, with no periods throughout. It is significantly different from Sethe's and Denver's soliloquies, but it is the most mysterious and meaningful of the rest. The significance of the sentence breaks show how Beloved is flooded with important chains of thought that need to be exposed. Since she is still young, she does not know how to put together her confused thoughts about the truth of Sethe and why she had done what she

did to her. Though she is still confused, she still refuses to believe that her and Sethe are separated from each other. "her face is my own and I want to be there in the place where her face is and to be looking at it too a hot thing" This quote represents her constant, unique syntax throughout, as well as her desperation to be with Sethe.

Black Phrasing- There is no black phrasing, because Beloved's still talking as an infant. There is no informality in her speech.

Speech Patterns- In this chapter, Beloved makes a lot of fragmented sentences since her thoughts are scattered. She repeatedly explains her experience in the slave ship/underworld. The whole chapter is like a 'speech pattern', because Beloved uses random pauses and spaces throughout her thought process. Though these pauses are at random, it is still like a pattern because she repeats the same phrases over and over.

· *"her face is my own and I want to be in the place where her face is and to be looking at it too a hot thing"* – Beloved always mentions her recognitions of a woman's face that she desires at the end of every paragraph. When she speaks of her desires for this woman's face, she also mentions directly after, 'a hot thing'. This pattern is seen throughout the whole chapter, and when she mentions 'a hot thing' right after the description of the woman's face, it is implied that the woman herself who represents the face is 'a hot thing'.

Illiteracy in Text- There is no illiteracy in text from this chapter.

Symbolism- Beloved illustrates her thoughts and ideas through countless symbols. Her whole soliloquy is in parallel structure with a universal symbol, as she stands for the 'symbol of slavery'. The world she describes is portrayed as a slave ship, where the living and the dead are cramped together in a dark, small space. This "hell" that Beloved describes is actually the Middle Passage that thousands of slaves have

went through, as they were collared and crowded into the slave ship. With her experience and observances here, she does not physically undergo the same experiences as the slaves did. However, she identifies with her ancestors that have been sold into slavery, and she feels the same pain and suffering as they. With this in mind, Beloved becomes one of them without physically experiencing the life as a slave.

Beloved repeatedly cries for help, though they're indirect. Her desperation is seen through the description of the woman's face that she sees behind 'the clouds', and how badly she wants to reach out to her and actually *belong* to the face. Along with the visuals and metaphors mentioned in the chapter, such as the round basket, white teeth, iron circle, the men without skin, and diamond earrings, Other important symbols Beloved uses include her passage in the slave ship, her 'crouched' nature, 'a hot thing', and the woman's (Sethe's) face.

- ***“there will never be a time when I am not crouching and watching others who are crouching too”***
– pg. 248. At first glance, many would not realize the significance of Beloved's crouching in this passage in the slave ship. This ship entails many living and dead bodies stacked together, and Beloved is an infant—a fetus. She is crouched in between the living and dead bodies, desperate to be born again to join Sethe. The whole chapter represents Beloved's reincarnation from being a spiritual being, to turning into a physical human being.

- ***“I know this I look hard at her so she will know that the clouds are in the way I am sure she saw me I am looking at her see me she empties out her eyes I am there in the place where her face is and telling her the noisy clouds were in my way I want her face”*** – pg.250. Beloved repeats her visions of the woman behind the clouds, which is Sethe. She is insistent on not being a separate entity, but one with her mother. She cannot stand being apart from her. The reoccurring face that she sees symbolizes Sethe's desire to also be with Beloved. The 'face' tries hard to reach out to Beloved, but there are barriers in the way, such as the 'clouds.' The clouds symbolized the boundary between life and death, and it prevented them from being a single entity.

- ***“ at night I cannot see the dead man on my face daylight comes through the cracks and I can see his locked eyes I am not big small rats do not wait for us to sleep someone is thrashing but there is***

no room to do it in if we had more to drink we could make tears we cannot make sweat or morning water so the men without skin bring us theirs one time they bring us sweet rocks to suck

we are all trying to leave our bodies behind” – pg. 249. This quote represents Beloved’s view of the cruel slave ship passage. Since Beloved stands as the universal symbol of slavery, this passage that Beloved was on symbolizes the physical and mental struggle that many ‘enslaved’ go through. She realized that many wanted to ‘leave their bodies behind’, which was a cry of desperation to escape their sufferings. The passage represents suffering; of the living, and the dead.

- *“she is my face smiling at me doing it at last a hot thing now we can join a hot thing”*- pg.252. The ‘hot thing’ is repeated in Beloved’s stream of consciousness, but most likely has a literal meaning of the heat of the ship. However, the ‘hot thing’ symbolizes love. It is described in this way, because it is the only way a young baby would know how to describe something as complex as love.

- *“they are not crouching now we are they are floating on the water”* – pg. 250. The significance of the water in this passage represents the literal crossing of the slave ship to land. The water is a vague symbol of live birth, where the fetus is surrounded by water. This enhances the setting, to be more fitted to Beloved’s thoughts and where she came from.

- *“there is no one to want me to say me my name I wait on the bridge because she is under it there is night and there is day”* – pg. 253. The bridge is also another vague symbol that goes hand in hand with the water that represents live birth. The bridge is a turning point in the passage in the ship, because they are now on land.

Allusions- Chapter 22 is Beloved’s thoughts directed at Sethe. Though it is a very personal account of Beloved’s experience in death, she repeats her longing for Sethe and wishes she could hear. *“I would help her but the clouds are in the way.”* The casual references made are for Sethe only, since her narrow perception of what love is is only pertaining to Sethe, the only love she knows. She also describes the environment around her; *“the man on my face is dead ... we could vomit now”* which she says for her

own personal reference. Throughout the chapter, the only allusions made are towards Sethe and Beloved herself, caused by Beloved's tunnel vision of love for her mother.

Irony- There is no irony in this passage, because they are all personal accounts of real life events that happened to Beloved.

Chapter 23 Element Analysis

Diction: This chapter is full of emotion and feelings towards Sethe from Beloved's point of view. As Beloved interprets the way she feels about her mother, we are able to see the things that she has on her mind. On page 53, Beloved says that as she picked flowers, there were "clouds of gunsmoke" that blinded her. She is referring to that fog between Sethe and Beloved that prevented Beloved from seeing what her mother was doing. She used "gunsmoke" because it comes out of a gun and has shot something. This may mean that the gunsmoke was expected after a shot, which could have been the death of Beloved. Instead of using mist or fog or clouds, the usage of gunsmoke makes the phrase that much powerful. Beloved describes the gunsmoke as "blinding" because she find the desperation of not being able to see her mother so difficult to deal with. The blinding smoke doesn't let her see past to Sethe, so by describing that feeling as "blinding", she is indicating a strong uncomfortable feeling. As Beloved remembers the underworld, she says that "the men without skin came and took us up into the sunlight with the dead and shoved them into the sea." The men without the skin shoved the dead people into the sea and the way Beloved perceived the situation by using "shoved" was a sort of resent towards the men because they had a rough, emotionless, and cold hearted way of doing things. It seems the way the dead were treated in this spiritual world was one without respect. We see also that when Beloved thought "she whispered to me, chewed me, and swam away" on page 254, she saw Sethe as someone who would "chew" her because when you chew something, you want to harm it then leave it. First, Sethe "whispered" to Beloved when she was a baby because love existed, and when you whisper, it's a tender and soothing act. Sethe once hurt Beloved

when she killed her, and then left Beloved to suffer in the underworld.

Figurative Language:

- ***“She is the laugh. I am the laughter.”*** - Page 255. This is a metaphor indicating that Beloved feels that behind laughing, there is the actual laughter itself. This gives us the impression that she sees Sethe as the bright and illuminating actions of laughing, and that Beloved is the laughter, which means that she sees herself as the basis of where Sethe’s happiness is found.
- ***“She chews and swallows.”*** – Page 255. The fact that Sethe “chews and swallows” Beloved is figurative language because chewing and swallowing can just describe how much Sethe has hurt Beloved. The chewing and swallowing cause damage towards Beloved’s soul, and that’s why she mentions Sethe doing this more than once.

Imagery: This chapter is full of vivid imagery that let us see into Beloved’s mind. She says on page 255 that “the clouds are noisy and in the way.” We get the sense that noisy clouds suggest that there is a storm or that there is thunder. Beloved says that the clouds are “in the way” because they aren’t letting her see her mother or see through the water because they are blocking her vision. Instead of having the clouds just be there, by mentioning that they “are in the way” makes us think that Beloved has an urge to see past them or through them, but they prevent her from doing so.

Syntax: This chapter mainly uses syntax to help develop the idea of Beloved speaking as an illiterate and very small child. On page 23, she says “I waited for you You are mine You are mine You are mine” to emphasize a child’s infatuation with something and show that children hold onto things until they get them. Even in the beginning of the chapter, she says “I am Beloved and she is mine.” To show that she established a desire for Sethe from the very beginning. She brings this up throughout the entire chapter, to

show the reader how much she is in love with the idea of holding on to Sethe. The sentences in this chapter are made up of mostly short, terse sentences because the intended style is stream of consciousness. This is written in a way that shows everything that Beloved is thinking as she thinks it. A child usually doesn't know when to end a sentence, so the sentences are usually jumbled up with no core meaning to them. For example, she says "The breathing is gone; only the teeth are left. She said you wouldn't hurt me. She hurt me." Everything that passes through Beloved's mind is portrayed in the sentences that follow. Another aspect of the syntax used in this chapter is being able to switch over from Beloved's question to Sethe's answer, and vice versa. In the text, we can only sense who is saying what because of the events that have occurred in the past. For example, when they say "They can't hurt us no more. Where are your earrings? They took them from me. The men without skin took them?" they exchange statements without indicating when the change occurs. We can only infer who says what through the events that have been depicted in the book before. In the end there is a section that has no ending punctuation marks because it can be seen that they are interrupting themselves, and they don't let each other finish explaining. "I will never leave you again Don't ever leave me again You will never leave me again You went into the water I drank your blood I brought your milk..." Since they have a lot to explain to each other and make up for their actions in the conversation, there are no ending punctuation marks because they don't let each other finish their thoughts. There are many short responses as well in this chapter to help the reader understand the basis of what is happening instead of using large sentences that may distract the reader. When Beloved says "Your face is mine." to Sethe, we evidently see what is going in Beloved's mind as opposed to if she would have made an elaborate statement that would have redirected the reader towards another idea that was irrelevant to Beloved's original thought. This chapter has a switch in points of views and is not well organized with respect to knowing who said what. We are led through the chapter through mainly questions and answers, and the constant mentioning of a "hot thing." The repetition of using this phrase allows us to realize that there is something of great importance when she mentions the "hot thing." For example, on page 255, Beloved says "Daddy is coming for us, A hot thing."

Speech Patterns:

Illiteracy in text: On page 254, Sethe says “They can’t hurt us no more” referring to the men without skin that have been haunting Beloved through her time in the underworld.

Symbolism: In this chapter, we can see plenty of things that represent something other than what it really is. For example, on page 254, Beloved makes sure that if “they put an iron circle around your neck I will bite it away.” She was directing herself towards her mother, warning that if anything happened to her, that she would do whatever she could to protect Sethe. The “iron circle” that Beloved mentions in this quote represents slavery that has tied Sethe before. The iron circle represents everything that binds Sethe to the society in which they live. The hot thing that Beloved usually refers to is a person or a depiction of life. Right after she mentions a person, she says a hot thing. For example, when she says “Daddy is coming for us. A hot thing.” we see that every time that Beloved talks about a person, she perceives him or her as a person that holds warmth. This is the warmth of being human and the sense of being alive. Sethe says “I have your milk” because the “milk” not only represents exactly what it is, but also the nurturing environment given to a small child through attention, love, and nourishment.

Irony: On page 255, Beloved says “I love your face” to Sethe, but the irony is that she also says on page 256 “You are my face; I am you.” The irony in this is that Beloved sees that her face is her mother’s, but she sees her and her mother as one person. Perhaps Beloved sees that they are alike in some ways, but then again as one person because she says “Will we smile at me?” to indicate that at that point, they are the same person. Another ironic situation was presented on page 255 when it seems that Sethe is talking to Beloved, saying “ You are my sister You are my daughter You are my face; you are me” Since Sethe is in fact Beloved’s mother, it’s ironic the way that Sethe also concedes to being the sister of Sethe as well. Maybe Sethe sees the relationship between her and Beloved as something deeper or something more than just a relationship between mother and daughter.

Amy Denver Character Analysis

Amy Denver is a white girl who comes to Sethe's aid when she is escaping from Sweet Home. She is not the typical white person that Sethe expects. Even though Amy seems to be a caring white person, Sethe does not fully trust her with the knowledge of her first name and tells her that her name is Lu. Amy enters the story as Sethe is lying on the ground because she is very tired, ill and near giving birth. Amy is very helpful towards Sethe and tries to do everything she can to make her feel better and keep her alive. She is kind and gentle with Sethe instead of cruel and degrading as white people at Sweet Home were towards her. Amy can be seen as the Good Samaritan because she was not obligated to help Sethe, a black slave. Many white people in her situation would have turned the check and walked the other way, or worse hurt Sethe. Amy Denver is a very talkative girl and is said to have "enough hair for five heads and good hands." She likes to sing to Sethe as well as talk to her about carmine velvet. She would rub Sethe's feet because they were in a very bad condition, she attempted to heal Sethe's fresh wounds on her back with spider webs, and she takes her to the river where Sethe is taken to safety. All throughout the journey to the river, Amy nurses Sethe so that she will not die and can give birth to her child. Amy leads Sethe to her freedom and helps her deliver her baby. Amy was on a journey to Boston in order to purchase carmine velvet. She happened to find Sethe lying on the ground and she stops to help her. She had no motivation other than her moral beliefs. Sethe did not ask anything of her, and Amy just started to help her. Just by coincidence Amy came across Sethe and decided to help her for no apparent reason. She most likely wants velvet because she says that its beautiful one of the finer things in life.

Amy Denver is first introduced to the story, with the scene where Sethe and Amy have met each other and are talking to each other when Amy spots Sethe in the cane stalks, "You bout the scariest-looking something I ever seen. What you doing back up in here?" "Running" I believe this starts up the Amy- Sethe relationship. In this section we're able to see the relationship slowly building up after Sethe tells Amy that she's having a baby. "Them the feet you running on? My Jesus my. "She squatted down

and started at Sethe's feet. "You got anything on you, gal, pass for food?" When we see this quote, we see that Amy, being so hungry shows concern for Sethe, however she's still worried about herself. After this, we immediately see something strange about Amy Denver, for one she is a white girl caring so much about a black woman, trying to escape from Sweet Home, this is very strange because during this time it was very uncommon for white people to help black people, and even stranger for the white people to help them escape.

"Get me some velvet. It's a store there called Wilson. I seen the pictures of it and they have the prettiest velvet. They don't believe I'm a get it but I am." "My mama worked for these here people to pay for her passage. But then she had me and since she died right after, well, they said I had to work for em to pay it off. I did, but not I want me some velvet" In this conversation, Amy Denver immediately continues to talk about velvet, and has a sudden obsession with velvet. Amy Denver right here would be considered a Fallen Mentor, where she is trying her best to help others with their problems however, she herself has an obsession with velvet and strives to get it. It is ironic how Amy Denver is so in love with velvet because, the red in velvet is an archetype for deep passion in the things they do.

"Well, Lu, velvet is like the world was just born. Clean and new and so smooth. The velvet I seen was brown, but in Boston they got all colors. Carmine. That means red but when you talk about velvet you got to say 'carmine.' Even after being told that Boston is 100 miles away Amy Denver is still persistent that she wants to walk all the way over to Boston just to buy velvet. On Amy's journey the only miscalculation that she encounters is the fact that she chose to travel on foot. It is impractical and tiring. By helping Sethe nothing good or bad happens to her. What she does benefits Sethe, but does not affect her.

Amy comes into focus when Denver tells Beloved the story of how she was born. We see how Amy acted towards Sethe. Before in the book we would hear how Denver enjoyed hearing the story of how she was born, and Amy was only mentioned. When Denver tells Beloved the story we find out about Amy and how she aided in Denver's birth. The entire time that Amy is helping Sethe she is in crisis at any moment Sethe could die. She handles this in a calm manner and nurses her back to health. She often

sings to Sethe and Sethe discovers that the singing pleases the baby. Amy says that she's "good with sick things." She likes to help people get better and might be accustomed to helping sick individuals. Throughout the journey, Amy does not go through a revelation. She is not one of the major characters however she has a major impact in the story. If it wasn't for her help, Sethe, a main character, might have died on her journey to freedom. While Amy is helping Sethe recover, she tries to heal Sethe by rubbing her feet. She also uses spider webs to mend the wounds in her bleeding back. Amy compares Sethe's wounded back to a chokecherry tree in bloom with a lot of sap. She says that she's never seen such severe wounds from a whipping before. These actions show that Amy is a caring person who wants Sethe to survive even though she is black.

The only relationship that Amy has with a main character is Sethe. Amy and Sethe did not know each other prior to meeting in the woods. She serves as a nurse to Sethe because she helps her heal. She does not care that Sethe is black and treats her as an equal for the most part, but still uses derogatory terms such as "nigger" out of habit. She treats her well and hopes to see her get better. Also Amy serves as the namesake for Denver. This is the only relationship that Denver has with Amy is that she helped deliver her and that Denver likes to hear about Amy and what she did for Sethe. Amy takes control of the situation because Sethe is sick and needs someone to care for her. Amy controls where they go and cares for Sethe along the way, until they reach the river and go their separate ways. This type of control was not intentional, but a byproduct of their circumstances. Sethe appreciates this control and is grateful that they both make it to the river safely. Before finding Sethe, there are hints that Amy was abused where she came from. Since she got beat in her home and was a young girl, she most likely did not have any power and now is a free person. Her situation seems similar to Sethe despite their color difference because Sethe was also beaten and is now trying to escape to freedom. This might be why Amy is helpful towards Sethe even though she is black.

Amy Denver, being obsessed with red velvet I believe has a deeper meaning, where the colors from the red spectrum recur throughout *Beloved* starting out with Amy Denver's red velvet, for example is an image of hope and a brighter future. We can see that this is easily a central theme, and that the color

red could easier represent blood, sacrifice, passion and disorder. Within the character of Amy alone, the color red, easily represent the suffering she had to go through, the sacrifice she had to make in her life. “My Mama worked for these here people to pay for her passage. But then she had me and since she died right after, well, they said I had to work for em to pay it off. I did, but now I want me some velvet. This red color also represents an image of passion and disorder, easily representing Amy Denver where is has a passion to help people however she also has a disorder where she needs to have the velvet and will do anything to get it, even walk all the way to Boston barefooted.

Ella Character Analysis

In Toni Morrison’s book Beloved, Ella serves as the “solid rock” in the story. She had a rough past, and because of that she was able to use it and make something of it to help those around her from being treated the way she once was. “You couldn’t think up ... what them two done to me” (Morrison 140). Growing up, she was beaten and raped by both her father and her brother, and for that reason she does not believe in love. “Nobody loved her and she wouldn’t have liked it if they had, for she considered love a serious disability” (Morrison 301). Her main goal was to protect everyone from the harshness of any pain (especially from whites) because it was done to her and she does not believe that anyone should have to go through the type of trauma she once went through. This is why she works with Stamp Paid on the Underground Railroad, passing on any information she finds out that might be useful to him. She does not believe that anyone deserves to be beaten or mistreated, regardless of what they have done in the past. “Whatever Sethe had done, Ella didn’t like the idea of past errors taking possession of the present” (Morrison, 302).

Ella is a round character who shows growth throughout the book. She is very moral and she wants to do right by everyone, but if someone were to do something she does not believe in, she wants nothing to do with him or her. After Sethe killed Beloved in the shed, Ella heard about it and stopped reaching out to her as a friend. “She understood Sethe’s rage in the shed twenty years ago, but not her reaction to it, which Ella thought was prideful, misdirected, and Sethe herself too complicated. When she

got out of jail and made no gesture toward anybody, and lived as though she were alone, Ella junked her and wouldn't give her the time of day" (Morrison 301-302). Because Paul D became involved with Sethe, Ella decided that he was not worth her time anymore, either. "Look here, I don't know who Sethe is or none of her people" (Morrison 220). She did not reach out to Paul D when he left 124 and had nowhere else to go to stay, nor did she try and help him after she found out that he had to resort to sleeping in the church cellar, which was "cold as charity" (Morrison 219).

Ella prides herself on knowing everything that goes on in the town. She is not a busy body, but she does stay aloofly involved in most people's business. "Ain't no new Negroes in this town I don't know about" (Morrison 219). Her pride sometimes causes her problems, which contributes to the fact that she still holds a grudge against Sethe for something she did twenty years ago. "Ella was unmoved. She had been Baby Suggs' friend and Sethe's too till the rough time. Except for a nod at the carnival, she hadn't given Sethe the time of day" (Morrison 218-219). It is ironic that she calls Paul D "a touch proud" (Morrison 219) because she, too can also be considered a touch proud. Ella is very trustworthy; she wants the best for everyone and will go at lengths to make sure it happens. Even when times get rough, she is still trusted to be able to pull through and make things better. "I trust Ella anyway, and she say she looked it in the eye" (Morrison 312). As well as being prideful and trustworthy, Ella is also stubborn. Once she decides that she wants nothing to do with someone, there is little that someone can say that will change her mind. "You all was friends. . . . Yeah, till she showed herself" (Morrison 221). She does what she wants without asking questions, and sticks to her morals regardless of the situation that is going on around her. "But nothing. What's fair ain't necessarily right" (Morrison 301). Some of her stronger qualities are her independence and her helpfulness. Without either, Beloved would probably have stayed at 124 and ran Sethe to her death. "It was Ella more than anyone who convinced the others rescue was in order." She uses her independence to take charge of situations and fix things that are not going right. "Then we got to get down to business" (Morrison 302). She thinks things through thoroughly and uses a practical sense of mind. "They fell into three groups: those that believed the worst; those that believed none of it; and those, like Ella, that thought it through" (Morrison 300-301). She is a

woman with a lot of practicality, she does not act on a whim. The things she does are thought through and are beneficial, not hurried or detrimental. “She was a practical woman who believed that there was a root either to chew or avoid every ailment” (Morrison 301). She is a bitter woman who had a rough past that she will never forget. “- and Ella remembered every bit of it” (Morrison 140). She was able to use the bitterness from her past to motivate herself to help those around her. “When Ella heard 124 was occupied by something-or-other beating up on Sethe, it infuriated her and gave her another opportunity to measure what could very well be the devil himself against ‘the lowest yet’. There was also something very personal in her fury” (Morrison 302).

Though she is stubborn, she is not ignorant. She believes that people get what they deserve, which is why she was not surprised by the fact that the spirit of the dead child came back to haunt 124. However, when she heard that the spirit had returned to the real world to punish Sethe for her actions, she disagreed. “As long as the ghost showed out from its ghostly place – shaking stuff, crying, smashing and such – Ella respected it. But if it took flesh and came in her world, well, the shoe was on the other foot. She didn’t mind a little communication between the two worlds, but this was an invasion” (Morrison 302). She understands when someone is in need and can forget things that went on in the past for the well being of that person. She has grown as a character because of this. When Sethe first killed Beloved, Ella started to resent her because she felt that Sethe could have dealt with that situation differently. Her past influenced her a lot, which is why she was so strongly against the way Sethe acted to the situation. There was an unspoken conflict between Ella and Sethe, but they each respected each other. Even though Ella found fault with Sethe’s past, she felt no need to preach to her of her wrongdoings or give her grief, instead she stepped back and let her live her life the way she chose to. Ella’s respect for Sethe diminished to the point where she questioned her way of life. “I ain’t saying she wasn’t their ma’ammy, but who’s to say they was Baby Suggs’ grandchildren?” (Morrison 220) She wanted nothing to do with Sethe until she learned of Beloved coming into human form to punish her. “I ain’t got no friends take a handsaw to their own children” (Morrison 221). She had a change of heart once she found out exactly what was going on in 124 when the human form of Beloved returned, thus resolving the unspoken conflict. She was able to

absolve all of her past angst against Sethe for the good of her family. Ella was the one that recognized that Beloved was a bad sign. She saw that Beloved was a bad sign and had the idea to exorcise her out of 124. “The future was a sunset; the past something to leave behind. And if it didn’t stay behind, well, you might have to stomp it out” (Morrison 302). Ella was trying to help Sethe, but she was also indirectly helping herself to “stomp out” her own past of being beaten and raped by her brother and father. “Among those not on their knees, who stood holding 124 in a fixed glare, was Ella, trying to see through the walls, behind the door, to what was really in there” (Morrison 304-305). She made it personal and close to her heart, so she was very involved in the exorcism of Beloved. “She had delivered, but would not nurse, a hairy white thing, fathered by ‘the lowest yet.’ It lived five days never making a sound. The idea of that pup coming back to whip her too set her jaw working, and then Ella hollered” (Morrison 305). Her past motivated her and gave her the strength that she needed to change and soften up towards Sethe so that Beloved could be driven out of the house.

Ella plays a part in communicating theme throughout the novel because of the way she was treated in the past and the way that she chose to deal with it. She embodies the fact that in a society where women and African Americans are deemed inferior to men, dehumanization fortifies a woman’s spirit to overcome obstacles. She was able to fight against these oppressions regardless of constantly being brought down by the male figure. Whether she chooses to believe it or not, Ella has an unspoken connection with Sethe due to the way that they were both treated by their owners (Sethe) and their family (Ella). This contributes to part of the reasons why Ella is so taken aback by the way that Sethe reacted to the hardships of slavery by killing Beloved. Everything that happened to Ella in her traumatic past and with her family was able to make her a stronger person. Through everything that happened she became a stronger woman, more adamant to protecting the wellbeing of everyone who had ever been mistreated or beaten by anyone in his or her lifetime. She was able to take into consideration all that Sethe was going through at the time when Beloved came back to 124 and forget the reason why she began to want nothing to do with her in the first place. The demeaning nature of whites may have caused ‘jungles’ in the blacks’ hearts to grow, but ultimately it only boosted their character development. Dehumanization fortified the

spirit of the black society to overcome obstacles, and Ella is the perfect example for this.

As Ella was changed by the dehumanization she felt in her past, so too was she changed by rape. In Beloved, rape prompts character change towards men, the desire to start anew, and to have a stronger protection for loved ones. Rape did not change her to the point where she began to hate or resent all men, however, she began to resent the men in her family in close proximity. “Her puberty was spent in a house where she was shared by father and son, whom she called ‘the lowest yet’” (Morrison 301). Her views on sex changed because of all the rape and beatings she undertook in her lifetime. “It was the ‘lowest yet’ who gave her a disgust for ex and against whom she measured all atrocities” (Morrison 301). Anything bad that happened in the world or any cruelty would be blamed on “the lowest yet” because that was whom she held a grudge against. All of her actions against any atrocity or any cruelty that either she endured or someone around her endured were in spite of “the lowest yet”. She wanted them to indirectly pay for all of the wrongs they had done to her. Her past and dealing with rape helped her to look out for all those in danger of being beaten or mistreated.

Beloved Character Analysis

“I am Beloved, and she is mine.” Beloved, the centerpiece of Toni Morrison’s novel, is an extremely dynamic and complex character. Though her role in the novel is first seen as to complete Sethe, she also serves as a catalyst for the opposing characters in the story. Beloved is a critical character and the basis of all the conflict and resolutions in the story, since the story is centered on her influence on all the supplementary characters. Her disposition impacts all the other characters, which shapes the plot, setting, conflict, resolution, and themes of love, slavery, mother and daughter relationships, identity, moral ambiguity, and past memories. consequences of slavery. Beloved’s role in this novel “reveals how the condition of enslavement in the external world, particularly the denial of one’s status as a human subject, has deep repercussions in the individual [characters] internal world.” (The Bonds of Love and the Boundaries of Self, Barbara Schapiro, JStor)

In the beginning of the novel, readers aren't quite sure what to make of the character 'Beloved'. Her physical and/or spiritual state is not specifically clarified, leaving her a mysterious and complicated reputation thus far. However, whether her supernatural spirit was nonfiction or not, her presence was felt in the house of 124. *"The grandmother, Baby Suggs, was dead, and the sons, Howard and Buglar, had run away by the time they were thirteen years old--as soon as merely looking in a mirror shattered it (that was the signal for Buglar); as soon as two tiny hand prints appeared in the cake (that was it for Howard)." Beloved made her first introduction into the book by making her presence known in the form of an angry spirit. It gave a nonreputable name to the house of 124 and to all who lived in it, as well as frightening Howard and Buglar away. "Each one fled at once--the moment the house committed what was for him the one insult not to be borne or witnessed a second time. Within two months, in the dead of winter, leaving their grandmother, Baby Suggs; Sethe, their mother; and their little sister, Denver, all by themselves in the gray and white house on Bluestone Road."*

The first reputation of the spiritual Beloved was a fearful one. They resented and feared the unwavering aura it left in Sethe's wake; they knew of Sethe's secret, and her children especially feared that they would meet the same fate. Once Howard and Buglar ran away, it was the first sign of conflict, that would eventually spread and branch to all the other major characters throughout the story. Her spiritual nature is "not just the ghost of Sethe's dead child; [but] she is a female demon and nightmare figure that sexually assaults succubus, male sleepers and drains them of semen." (Figurations of Rape and the Supernatural, JStor) She is the product of all the sexual misfortunes of Sethe, also an underlying reason why her sons didn't want to get involved with her spirit. This view of the female demon and nightmare was "incorporated into African American folklore in the form of shape-shifting witches who "ride" their terrified victims in the night (Puckett, 568),⁴ and Beloved embodies the qualities of that figure as well." (Figurations of Rape and the Supernatural, JStor)

Beloved does not stay in the spiritual form for long. Paul D's arrival disrupts the evil forces in 124, once he tries to become part of Sethe's family. *"God damn it! Hush up!" Paul D was shouting, falling, reaches for anchor. "Leave the place alone! Get the hell out!" A table rushed toward him and he grabbed*

its leg. Somehow he managed to stand at an angle and, holding the table by two legs, he bashed it about, wrecking everything, screaming back at the screaming house. "You want to fight, come on! God damn it! She got enough without you." Once Paul D began to advance to Sethe, the ghost of Beloved would grow furious, causing ruckus all throughout their surroundings. However, Paul D had never encountered any being such as Beloved before, and therefore challenged the spirit. His love for Sethe competed with Beloved's love for Sethe, and this enraged her spirit even further, prompting her to take action to take human form. With this transformation, the unraveling of unfortunate events commences and develops throughout all the characters, with Beloved as the catalyst.

All the while Beloved is a spirit, her view of the tangible world is elusive, and the harder she tries to grab a hold and control it, the more she seems to slip out of her reality of death. During her monologue directed to Sethe, she illicitly says that she desperately wants to be a part of Sethe's world. *"She's mine leaves she puts them in a round basket the leaves are not for her she fills the basket she opens the grass I would help her but the clouds are in the way how can I say things that are pictures I am not separate from her there is no place where I stop her face is my own and I want to be there in the place where her face is and to be looking at it too a hot thing"* Through her desperation, she finds herself swallowed by the woman she sees behind the clouds, and finally takes human form, and makes her way to 124. She appears out of the water under the bridge, signifying the reincarnation of a real baby being born again. *"A fully dressed woman walked out of the water. She barely gained the dry bank of the stream before she sat down and leaned against a mulberry tree. All day and all night she sat there, her head resting on the trunk in a position abandoned enough to crack the brim in her straw hat. Everything hurt but her lungs most of all."* When Sethe sees her for the first time, she has the 'water breaking' sensation, as she has to urinate immensely. *"And, for some reason she could not immediately account for, the moment she got close enough to see the face, Sethe's bladder filled to capacity. She said, "Oh, excuse me," and ran around to the back of 124."* This immediate connection between the two characters is the start of an elaborate, loving, and selfish relationship.

Though Beloved was killed when she was only a year old, her physical form is in an adult body. Initially, Beloved has a selfish ambition. Her one and only desire is to be with Sethe. This desire has been eating her up ever since she spent her lifetime in ‘captivity’, and is shown in a way that only a newborn baby would throw a tantrum. Her mannerisms, speech, and attitude towards everyone living in 124 all reflect the characteristics of an immature young child. Her physical characteristics that reflect the actions of an infant and even an animal amuse Denver and Sethe. *“She gnawed a cane stick to flax and kept the strings in her mouth long after the syrup had been sucked away.” – pg. 66.*

Though she has the façade of an innocent baby, characters such as Paul D already sense the evil lying within her, relating back to where she came from. She is never clear about the place she had come from, which Paul D tries to inquire from her. When frustrated, Beloved throws restless fits, and Sethe and Denver would comply with her tantrums, which would satisfy Beloved’s needs for attention. She is very controlling and cannot accept being refused in any way. These characteristics of hers have been seen in her from the beginning when she was a spirit, and she did everything in her power to make sure everyone felt her presence, the way a child thirsts for love. Her elusive, complex identity sometimes distorts her real intentions, and fools Denver and Sethe in the process. They are blinded by her vulnerable character, which both Denver and Sethe see as an answer to their prayers, though they are still unaware that she is Sethe’s long lost daughter, until Beloved sings a lullaby Sethe recognizes as her original composition, exclusively meant for her children alone. *“She simply turned her head and looked at Beloved’s profile: the chin, mouth, nose, forehead, copied and exaggerated in the huge shadow the fire threw on the wall behind her. Her hair, which Denver had braided into twenty or thirty plaits, curved toward her shoulders like arms. From where she sat, Sethe could not examine it, not the hairline, nor the eyebrows the lips, nor the birthmark, nor the color of the gums, the shape of her ears, nor the fingers, nor the nails, nor even... but there would be time. The click had clicked; things were where they ought to be or poised and ready to glide in.” - pg. 207*

Her true identity starts to reveal itself through her emotionally unstable and bipolar personality. Oftentimes throughout the book, Paul D and Denver would try to comply to her, however Beloved would

not respond to their advances. Her true intentions of reunited only with Sethe were starting to become evident, and this was the turning point in the story. *"She is the laugh I am the laughter I see her face which is mine"*- pg. 251. This produces many conflicts within all the characters in the story, such as Denver, Ella, Paul D, Stamp Paid, and Sethe. Her selfishness is seen when she begins to drain the life out of Sethe. *"Don't tell me what to do. Don't you never never tell me what to do. She is the one. She is the one I need. You can go but she is the one I have to have."*-pg. 8.

However, though Beloved's dual persona has crippled many relationships in the characters, she was also a universal symbol of loneliness. Beloved herself was a product of loneliness. She yearned for love but sucked the love from everyone willing to share it with others. Sethe, who longed for Beloved for so long, thought that she was finally fulfilled when she found her daughter back alive. Her loneliness seemed to be fulfilled temporarily, but the only way to erase her painful past was if she put her past with Beloved behind her. The presence of Beloved herself functions as a reminder that these memories of the past (even of the dead) still live in the present. She had the same effect on Denver, for she thought that her loneliness would finally be filled with a friend and little sister she could take care of. Denver then contradicts herself, which illustrated great character growth, when she realized that Beloved was holding her down in society. Loneliness was also seen in Paul D, and it was affected even more by the coming of Beloved. Paul D's heart had just been healed by Sethe, and his intentions were all just. But with Beloved's return, he lost hope in everything he had aspired for.

Beloved's return also symbolized her escape from 'captivity'. In chapter 22, Beloved's soliloquy illustrates her journey in a slave ship across the Atlantic, which was part of the 'alternate world' she was part of when she was killed. Through her toils and troubles on the ship, and yearning to see the light (Sethe), these elements represented the millions of slaves longing for their deepest desire- freedom from captivity, whether it be emotionally or physically. She is symbolic for all slaves who were also collectively unconscious. The bizarre memories and images recounted by Beloved are actually illustrations of the historical aspects of slavery, such as the conditions in the slave ship. *"the men without skin bring us their morning water to drink we have none at night I cannot see the dead man on my face*

daylight comes through the cracks and I can see his locked eyes I am not big small rats do not wait for us to sleep someone is thrashing". This characteristic of hers also relates to the slavery theme that is laced throughout the story and is the story's underlying center: the nature of captivity due to slavery restricts interior/personal freedom of people overcoming hardships. Slavery also relates back to loss of identity and dehumanization.

Beloved's moral center is not the typical and appealing distinctiveness that most characters encounter. Her selfish, narrow-minded, and obsessive love for her mother, Sethe, creates a dynamic and parasitic character that only strives for the poisonous mutual love of mother and daughter. Since her thoughts and character are young, her ultimate goals are skewed. She does anything to get her way. Though she would also like to know the underlying reason why Sethe 'didn't want her' in the beginning and the reason of her murder, she disregards those facts and her love overcomes the negative aspects that seem to undermine their relationship. Her character persists like this all throughout, to a point where she must be exorcised out of 124, though her goal of ultimately being with Sethe is slowly deteriorating since neither Sethe nor Denver are conforming to her pleas. Rather than Beloved growing into a mature individual, her 'growth' reverses her character. She ultimately doesn't grow at all, and becomes more immersed in her selfish desires. She doesn't positive attributes from the others living in 124, and her only ongoing concern is about Sethe. She becomes a parasitic lover, who feeds off of the energy and life of her mother. Since she has had no apprehension for humility, or for the concern of others, she gives into all of her guilty pleasures; for Beloved, this is 'sweets'.

With Beloved's identity clarified to the 124 family, she feels free to inflict her own ideas on everyone around her. Beloved has become a destructive, animal-like stranger to the residents of 124. She has not physically benefitted any of the fellow characters on a long term scale, and has only hurt them. Though most characters do not realize what harm she was inflicting upon them, towards the end of the book, they all mutually agree on trying to exorcise Beloved from 124. She affects all the surrounding characters and even the townsfolk throughout her stay at the house.

Her destructive nature is first seen by Howard and Buglar. When Beloved was not yet in a physical body, her spirit would haunt 124. Her supernatural spirit would physically affect the house, by throwing household items, making strange noises, etc. Sethe's sons become aware of the fact that Sethe has murdered one of her daughters, which frighten them in addition to the ghost of Beloved. The actions of the spirit of Beloved prompt the two boys to run away from home, in fear that they will meet the same fate.

Beloved's spirit also takes a toll on Denver. Denver is a very lonely and dependent character, and holds on to the spirit of Beloved to feel some importance. Denver becomes very dependent on Beloved to feel like an independent young woman, when it is actually doing the opposite. Beloved holds Denver back from truly experiencing the life outside of 124 that she must experience to fully be an independent, young black woman. Beloved also steals away the attention that Sethe rightfully should have paid to Denver. Denver also viewed Beloved as a true friend and a loving sister, but is hurt even by Beloved when she proclaims that she could care less for Denver, as long as she had Sethe. (*"Don't tell me what to do. Don't you never never tell me what to do. She is the one. She is the one I need. You can go but she is the one I have to have."*-pg. 89)

More than ever, Sethe is ultimately affected by Beloved's actions. Sethe eventually came to realize that Beloved was her dead daughter who had come back to give her a second chance of being a motherly figure. Upon this discovery, the two of them became inseparable and all the free time they had was spent together. Originally, it was Sethe, Beloved, and Denver who spent time with each other, but eventually, it became apparent that Sethe and Beloved wanted each other so she was left out. Their relationship gradually became unhealthy and dangerous as Sethe gave up her responsibilities to please Beloved. When she lost her job, she dedicated her life to satisfying Beloved rather than finding a new one to support the entire family of 124. (*"Listless and sleepy with hunger Denver saw the flesh between her mother's forefingers and thumb fade. Saw Sethe's eyes bright but dead, alert but vacant, paying attention to everything about Beloved--her lineless palms, her forehead, the smile under her jaw, rooked and much too long--everything except her basket-fat stomach"*). What was once a strong, healthy correlation

between Sethe and Beloved became a dangerous relationship where Sethe becomes powerless and falls victim to Beloved's needs. Her relationship with Beloved also relates to the mother and daughter theme, that there exists strong correlation between a mother and a daughter knowing that a bond can be enhanced by good or destructed by evil.

Paul D experience the spirit and physical being of Beloved. His first encounter of her spirit is when he is invited into 124, and feels her spirit about the house. (*"Girl, what kind of evil you got in there?"*) His first instinct of Beloved is directly evil, which the nature of her spirit is. Also once he starts to seduce Sethe in the kitchen, Beloved rouses the spirit of the house which causes Paul D to scream and curse her out of the house. He was the first serious challenge to the spirit of Beloved, but it only initiated her to come back to 124 in a physical form. This encounter enraged Beloved, which sparked the first set of conflicts within Sethe's family. Paul D's vision of a potential family they could have been became infiltrated when Beloved showed up on their porch. *"Sethe, if I'm here with you, with Denver, you can go anywhere you want. Jump, if you want to, 'cause I'll catch you, girl. I'll catch you 'fore you fall. Go as far inside as you need to, I'll hold your ankles. Make sure you get back out. I'm not saying this because I need a place to stay. That's the last thing I need. I told you, I'm a walking man, but I been heading in this direction for seven years. Walking all around this place. Upstate, downstate, east, west; I been in territory ain't got no name, never staying nowhere long. But when I got here and sat out there on the porch, waiting for you, well, I knew it wasn't the place I was heading toward; it was you. We can make a life, girl. A life."* Paul D is in a constant struggle against Beloved, who ultimately breaks up the family and is the cause of Paul D's leave. Beloved steals away the love Sethe should have been giving to Paul D, and because of it, Paul D leaves 124 and leaves Sethe with the two girls. With Beloved present in the house, Paul D feel like he has lost 'all his manhood.' He gives up on trying to make the perfect family, gives up on trying to be the lover Sethe deserved, and stopped trying to be a father figure and a friend for Denver. Because of this loss, the family seemingly falls apart and is harmed even more. The identity crisis that Paul D encounters due to Beloved's actions promotes the theme of identity through the whole story:

through understanding a person's life, challenges, one can come to recognize their own identity and purpose.

Beloved also affects many secondary characters. Stamp Paid is affected by the evil presence of Beloved, as he tries to enter 124 to inquire for Sethe. He feels the evil presence of her throughout the air, and he dares not to enter the house. Ella is also affected by Beloved and her actions. Though she resented Sethe for killing her child, her attitude was overcome by Beloved's reckless actions, and agreed to help Sethe get rid of her at all costs. It was Ella who proposed the exorcism of her daughter from 124, and the human world. Ella's relationship in perspective with Beloved creates a parallel with the theme of moral ambiguity: a relationship between people can transform and distort because of a wavering moral values. Though she broke the trinity relationship between herself, Sethe, and Denver, she also destroyed the perfectly able and potential family that could've been. She is stubborn, and insists that her intentions are fair. Her purely innocent nature contradicts her motives that are selfish. She does not develop nor grow into a mature individual, and she has no benefit to the betterment of the other characters around her, except to help them realize their true identities. Since she is also physically destroying Sethe, Ella and the other townsfolk find a great need to expel her from the human world. They all find resolution in finally expelling Beloved from their lives completely. Ella rounds up many other black women outside to exorcise Beloved, but escapes as Sethe mistakes Mr. Bodwin for the schoolteacher. Beloved eventually runs away, and a neighborhood boy says he sees a naked woman running through the woods with fish for hair. Those in the town no longer feel Beloved's presence; especially Paul D, as he returns to 124 to nurse her back to health. The townsfolk try to forget about her, and realize that her presence was a symbol of universal loneliness and suffering. Eventually many of the townsfolk cannot truly say Beloved was ever really 'there'.

The Bodwins Character Analysis

When Halle buys Baby Sugg's freedom, Mr. Garner takes her to the Bodwins. They are introduced as brothers and sisters who both had faces "too young for their snow-white hair" (p.43). They provide

work and a house for Baby Suggs to live in that once belonged to their grandparents. They “don’t hold with slavery, even Garner’s kind” (p.45). The blacks who work for them are paid back in either money or supplies. They are treated with respect as shown when Baby Suggs was sitting down and they did not want her to get up upon their entrance. At this point in history, most white people despised black people and dehumanized them. They viewed them as inferior beings whose sole purpose in their lives is to serve the whites.

The Bodwins have a different view on black people compared to the average white people during the time period. Their values motivate them to act the way they do because they are adamant with ending slavery. Despite their good wishes, they still have some racism in them. We see this when Denver discovers the figurine of the black boy near their door. “Painted across the pedestal he knelt on were the words ‘At Yo Service;’”. This shows that their beliefs are still impacted by society regardless of what they choose to believe. They act as if though they want to end slavery completely, but they still have black workers and view them as inferior beings. Their white community frown upon their actions of helping the blacks and so the Bodwins face discrimination on a daily basis. Therefore, they feel constricted by society because they are one of the few people who treat and trust the black people.

When Baby Suggs meet the Bodwins, they are kind towards her and provide her with a place to stay. They allow her to live in a house that they own and Miss Bodwin tells her that if she needs anything, she should tell them. The Bodwins need help with everyday tasks that they have, such as cleaning, cooking, and the chores. because they need help, they hire people such as Baby Suggs to do work for them. This strategy is successful because each party benefits. They also want slavery to end, so they treat black people with respect and pay them for their work. This is when we see how liberal the Bodwins are and that they do not look down upon black people. They never seem to go through a revelation and remain as static characters. They firmly believe in equality and practice that throughout the novel. They always hold a sense of power because they are the ones employing their workers. Although they have the power, they do not abuse it and take advantage of them. They treat their workers such as Baby Suggs and Janey with respect as equals and act civil and appropriate. They have this control because they have

the money to hire people to help them with their daily lives. Mr. Bodwin, however, experiences a brief moment of helplessness when he goes to pick up Denver for work and Sethe assaults him. He was attacked by surprise and might have felt a loss of power.

They did not know anything about her other than what the Garners told them. They did not think she would be connected to a woman like Sethe. Sethe brought upon bad omens, which connected the Bodwins to bad events. Near the end of the novel when the singing women were in front of her house and Mr. Bodwin arrives, Sethe thought it was the schoolteacher and rushed at him with an ice pick to stab him. Luckily, Denver and Ella pulled her back in time before harm was done. Mr. Bodwin thought Sethe was just after one of [the colored women] fighting” so he does not take her to the law. He finds Denver a job to help support her family after Sethe loses her job and preoccupies herself with pleasing Beloved. Although they are aware of the terrible decisions made by Sethe a long time ago, they disregard it and supply her with work. Ms. Bodwin even goes as far as to wanting to send Denver to a school (Oberlin). “When [Paul D] asked her“ they treated her right over there, she said more than all right. Miss Bodwin taught her stuff”. The Bodwins generate an all-around loving and caring nature for those in their community. They are the reason why the residents of 124 are able to survive because if it weren’t for the Bodwins, Denver might not have found work. “The Bodwins were most likely “to help since they had done it twice. Once for Baby Suggs and once for her mother. Why not the third generation as well?”

The mask that the Bodwins wear throughout the novel allows them to help black people, but not be completely free from racism. The mask is not so significant because their intentions are good, however, society has taught them to be racist towards black people so they still hold part of that belief with them. The Bodwins represent a sort of middle-ground between full-blown slavery and abolitionism. They are motivated by their desires to help out newly de-slaved blacks, yet are also conflicted by their alter ego with the schoolteacher., who is everything they aren’t in their mindset towards slaves. Schoolteacher is abusively harsh and uncaring for the black folks. They are similar to the Garners in their relative benevolence to the African Americans. They display some form of outward compassion towards the institution of slavery and are somewhat hypocritical in their views about slavery. They helped to build

a bridge towards freedom for Baby Suggs and her family. If Baby Suggs was not introduced to the Bodwins through the Garners, they would not be where they are because they are the ones who provided Baby Suggs, and now Denver, with jobs to provide for their family. The Bodwins themselves don't have their own family besides from the other. Their lack of spouses possibly indicates that their slavery orientation had affected their reputation in society. They are the black community's link to the rest of the white society. Without them, freed slaves like Baby Suggs and Sethe would not have a place in life for freedom.

The Bodwins are seen as unaware people. The figurine that they have in their household is of a black boy whose "head was thrown back farther than a head could go, his hands were shoved in his pockets. Bulging like moons, two eyes were all the face he had above the gaping red mouth. His hair was a cluster of raised, widely spaced dots made of nail heads. And he was on his knees. His mouth, wide as a cup, held the coins needed to pay for a delivery or some other small service, but could just as well held buttons, pinks or crab-apple jelly". This is in relation to the scene when Paul D was in prison where breakfast was served to the men. "Chained-up completed, they knelt down. [...] kneeling in the mist they waited for the whim of a guard, or two, or three [...] 'Breakfast? Want some breakfast, nigger?' [...] occasionally a kneeling man chose gunshot in his head as the price, maybe, of taking a bit of foreskin with him to Jesus". The figurine was left in the Bodwins house for the delivery people to put their tips in there. They are unaware that they are unintentionally mocking the black folks whom they claim neither racism nor discrimination against.

124 Character Analysis

124 is a house that has been in the history of almost all the character. Although it's a home and a place where people usually find comfort and happiness, 124 is symbolic of an entity standing on its own, even though it is a part of the family's past and present. It is evident that throughout these chapters, the realization that this house stands for more than just a home helps us understand that beneath the superficial aspects of appearing like a house, 124 is actually symbolic of the evil that has existed in the

characters' pasts. When people passed this house, they did so in a hasty manner, not wanting to pay attention or be drawn in by its malicious appearance and sense. "124 was loud" and it was also a place of much commotion and mystery. Because so many things happened there, it was as if the house in itself began absorbing these negative energies. Especially after Sethe arrived, many more indications of something in the house began to appear. After killing her child, Sethe managed to bring into the house a dreadful energy that began to linger permanently. Paul D visited the house also to get to Sethe, but he didn't know that the house was being haunted by Beloved. Soon after Denver and Sethe told Paul D about Beloved, the "table rushed toward him and he grabbed its leg." The house, being an intermediary between Beloved and the living, began to build a character of its own. It is a representation of how Beloved feels and how she wants to portray her thoughts about what is happening in Sethe's life. When Paul D walked into the house, Beloved sensed that he was a stranger, and wanted to push Paul D away from the house. When he decided to confront her, he said "Leave this place alone! Get the hell out! You want to fight, come on!" This threat was for Beloved, and this is why she appeared "sopping wet and breathing shallow" on the porch of 124. Now, Beloved was alive and didn't need 124 as means of relaying her feelings to Sethe.

It seemed that before, 124 welcomed Stamp Paid because it "was always open to or for him", so knocking for the first time to tell Sethe about the newspaper clipping was eerie and unfamiliar to him. The house was once a welcoming place for Stamp, before he told Paul D about Sethe's past. It seems that to punish him for doing this and for turning his back on Sethe's family and the house itself, 124 was closed and didn't give Stamp the strength to knock. "Six times as many days he abandoned his normal route and tried to knock at 124. But the coldness of the gesture—its sign that he was indeed a stranger at the gate—overwhelmed him" Even when Stamp Paid wants to tell Sethe why Paul D left, he feels repelled by this house every time he feels like going to give her an explanation. So, by realizing that Stamp Paid senses a repellent at this house, we can see that 124 is so strong as to control others' actions and oppress their intentions. In this quote, we're able to see what Stamp Paid thinks about when he's ready to knock at the door. He feels intimidated by the house itself as if it warned him not to go in or approach any further.

When Stamp feels this, he immediately leaves, feeling his “spirit willing; flesh weak.” Stamp Paid encounters a great amount of difficulty in trying to go up to 124, but he knows that what lies within the house are “the thoughts of the women of 124, unspeakable thoughts, unspoken. His true intentions are following through with his plan to talk to Sethe, but the house steals any energy he had in wanting to do so.

In a sense, the character of the house can be seen in another light because its own persona is influenced almost directly by Beloved’s extreme obsessive character. “Beloved’s claustrophobic repossession of 124 carries the ideal of the community of women to a drastic extreme.” (Kreyling) Beloved’s need to be controlling over 124 influences the impressions that the house gives to the community and the family. It seems very intimidating to others that don’t understand the history behind the family’s relationships. 124 gives off the appearance of a demon-controlled environment because that’s what many people perceived it as. It is somewhat of a deceitful image since it carries on the negative energy of the spirit that dwells within its walls. In a sense, 124 can be perceived as a secret society in which no one is allowed to enter at free will. For example, Stamp Paid grew hesitant when he approached 124 because of the dark aurora that enclosed the house. Sethe, Denver, and Beloved, all of whom reside in 124, formed a bond so strong that Paul D felt independent of their relationship.

124 is the house version of Beloved. When she was still a spirit, she would haunt the house and make sure that nobody in her family forgot about her. The house was “full of baby’s venom” because of the untimely death of Beloved. We saw that in this house, many things began to happen, which were done by Beloved’s baby spirit. Through tormenting her family, she was able to ensure that her memory would still be there and would never leave. Even when Beloved’s spirit was pushed out of the house, the evil within remained. Beloved was born again from the restricting and malevolent character of 124. It was evident that the house itself gave off a warning to those around the community, or people had grown to understand the dangers and the unfortunate events of the house. “Outside a driver whipped his horse into the gallop local people felt necessary when they passed 124.” People already knew the history behind this house, who owned it before, and how it came to have such a bad reputation, which is why they avoided it.

The house had not only the spirit of Beloved, but also “the voices that ringed 124 like a noose.” Everyone that has ever dealt with the family knows of the troubles they’ve been through, including Ella, Stamp Paid and Amy.

This house was important because the spirits within the house helped keep Denver sane, and allowed for her growth as an independent girl. She ends up realizing her true identity after learning that she cares more about Sethe than Beloved. Before, the arrival Beloved at 124 gave her a maternal feeling of wanting to keep and help the lost Beloved. Before her realization she was protecting the wrong person, she felt rather cautious around her mother, keeping Beloved safe. She felt that “the only place she couldn’t get to [her] in the night was Grandma Baby’s room.” We see the dangers that Denver senses around her mother initially before realizing that instead of protecting Beloved, she had to protect Sethe. The relationship between Sethe and Denver ameliorated because 124 helped give Denver a true feeling of identity, guiding her through the stages of her maturity. 124 helped bring out Denver’s personality and improved her judgment about the goodness of people. She wasn’t anymore blinded by what had happened before to Beloved, nor was she influenced by the voices of society telling her that her mother was the villain in her story.

The house is a representation of evil and all that draws evil to it. When Denver says “I’m afraid that the thing that made it all right for my mother to kill my sister could happen again,” she incorporates the idea that whatever it is may be lurking in the yard. She notes “whatever it is, it comes from outside this house, outside the yard, and it can come right on in the yard if it wants to.” She comments that this is the reason she doesn’t go out of the house, because she, too is scared of the thing that might force Sethe into killing her as well. Because the house seems to be affecting everybody, it can be seen as the main controller of the family, or the leading cornerstone from where the family’s problems arise. The way Buglar and Howard ran away, Beloved died, and the many problems that exist are an indication that 124 has been the place for many unfortunate incidents to the point that the house has been keeping those memories locked up, unwilling to let them go. When this happens, the family isn’t able to move on from their unhappy times or the regrets that they have to face everyday due to the house. As Denver talks about

feeling safe and protected from Beloved was “the room we sleep in upstairs used to be where the help slept when the whitepeople lived here. Baby Suggs’s room seems to be the only room unaffected by the wickedness of the rest of the house. “She built around it to make a storeroom, so if you want to get in 124, you have to come by her.” The position of this room is a unique one that guides you through the rest of the house, so by goodness being in one portion of this house gives an understanding that only the rooms infested with the malevolent spirits of Beloved and what she is after would be affected by her arrival at 124.

The house has many dark memories instilled within its walls, and “the secret house” has been a very crucial component in the lives of each of the characters. They all lived through memories that were recorded in 124, and the house stores them into chambers of unforgettable unfortunate events. Sethe brought to that house her past when she killed Beloved, and because Denver was the next one to be born, she was brought also into the mess. Baby Suggs, who “preached the word” was the benign figure in the house, and made it light up for the certain time period she was there. A little after Sethe arrived, Baby Suggs died, which could perhaps insinuate that Sethe was in part the cause for Baby’s death. After she found out what Sethe had done, Baby stopped preaching, and soon after, she died. The house is more of a place where memories, events, and life is created, stored, and unable of being let go easily.

When the Bodwins rented out 124 to Baby Suggs, this incident foreshadowed many events to come. Before Baby Suggs moved in, the house was shared by a preacher and his family; “eighteen children”. The similarities between the past and present families relate to their size. Both share a common trait; their countless amount of children. Since long ago, social theorists have believed that “slavery resulted in disorganization and instability in black families.” (Ruggles) The ruckus in 124 reflects the chaotic lives of the members of the families because all the members traversed through harsh and difficult situations that eventually led to the harsh environment in 124. Everything that the family lived through was a part of the house in which they lived, and all the problems they had also began bleeding into the malicious essence of the house. Baby Suggs is merely one out of thousands who’ve lived in unstable families. These situations originate from children being raised by single parents or’ in divorced homes. The family

structure in Baby Suggs' family is chaotic because there are several men who're the father of her children, causing their family to become dysfunctional and to lack warmth. However, the likeliness of African-American families becoming split also relates to why several relatives "reside in extended family" homes. (Ruggles) Though Baby Suggs was excited to be given a house to live in, she couldn't help but "[feel] a dark and coming thing" when she "stood in the garden" and "[smelled] disapproval." She saw the "high-topped shoes" and she "didn't like the look of [it] at all. At all." This dark and mysterious feeling Baby Suggs felt after having thought about the "sight of her daughter-in-law and Halle's children- one whom was born on the way," foreshadowed the arrival of Beloved's ghost in 124.

124 drove everyone mad, from Paul D to Stamp Paid, to even the owners own children. Even Sethe knew the house was haunted as she was reluctant to invite Paul D in the moment she reacquainted with him. When she asks Paul D to spend the night, he saw she was hesitant and thus, believed that Sethe didn't "sound too steady with that offer." However, Sethe truly meant for him to stay if only he'd "pardon [her] house." The moment Paul D stepped into 124, he became shocked. He noted the feeling within the home as "evil" and a "company," as though it were a human being. He believed that the house was "full of baby's venom." Paul D demonstrated his hatred for Beloved's spirit in 124 by shouting for it "leave the place alone!" and to "get the hell out!" Likewise, Stamp Paid found 124 suspicious when he first passed by it. Stamp Paid could hear the house's "[loudness]" "even from down the road." The very first door that Stamp Paid became hesitant to knock on was 124's. Unlike 124's household, every other door was "always open to or for him." As confident as he was, 124 made Stamp Paid's "flesh weak." Furthermore, the spirit of 124 made Sethe's two sons afraid enough to run away to the War; where they'd rather see "killing men than killing women." Both Howard and Buglar were the first to leave, with Baby Suggs dying later on. Many may assume that 124 was "evil," but a few would say that the presence in the house was only "sad" or "lonely and rebuked."

Naturally, Beloved arrived at 124. Because Beloved's spirit shared a connection with 124, she was led graciously to the house without any directions at all. When asked by Paul D, "who bought you here," Beloved simply replied that she walked a "long, long, long, long way;" "nobody [brought] me, nobody

[helped] me.” The bond between Beloved and 124 was even felt by Paul D. Even though the spirit was gone from 124, the presence of Beloved made him feel uneasy and anxious. He had the same feeling as the time when the ghost shook and ruled the house. However, unlike Paul D who felt a change the moment Beloved arrived at 124, Sethe was slow to realize the similarities between 124 and Beloved. Sethe was blinded by many things in 124; she accounted the evilness for a “sad” atmosphere. Deep down, Sethe “knew the grief of 124 when she jumped down off the wagon” with “her newborn tied to her chest.” While others found 124 disturbing, Sethe, found herself accepting its chaos as punishment for her guilty past. Denver, on the other hand, found comfort in 124’s ruckus. The more the house shook, the less lonely she felt and the livelier she became.

The name of 124 is symbolic for missing the number three; which represents the loss of Sethe’s third child- Beloved. In addition, the number three also represents the bond of three significant people: Beloved, Sethe, and Denver. When Beloved, Sethe, and Denver went ice skating, Paul D felt as though he had been replaced by Beloved and that the family’s tightly knitted bond prevented him from joining.

- 1) Ruggles, Steve. "The Origins of African-American Family Structure." *Jstor*. American Sociological Association, Feb. 1994. Web. Jan. 2011.
- 2) Kreyling, Michael. "'Slave Life; Freed Life-everyday Was a Test and Trial': Identify and Memory in Beloved." *Google Docs - Online Documents, Spreadsheets, Presentations, Surveys, File Storage and More*. The Arizona Quarterly: Research Library, 2001. Web. Jan. 2011.
<https://docs.google.com/viewer?a=v&pid=gmail&attid=0.9&thid=12d6d493961c2f2a&mt=application/pdf&url=https://mail.google.com/mail/?ui=2&ik=18f01e9bd6&view=att&th=12d6d493961c2f2a&attid=0.9&disp=attd&realattid=f_giqmg6lg8&zw&sig=AHIEtbRhS4HdEw_P3v-4MHZj4JFjiRkg0Q>.

Style Analysis: Passage

“Nobody saw them falling.

Holding hands, bracing each other, they swirled over the ice.

Beloved wore the pair; Denver wore one, step-gliding over the treacherous ice. Sethe thought her two shoes would hold and anchor her. She was wrong. Two paces onto the creek, she lost her balance and landed on her behind. The girls, screaming with laughter, joined her on the ice. Sethe struggled to stand and discovered not only that she could do a split, but that it hurt. Her bones surfaced in unexpected places and so did laughter. Making a circle or a line, the three of them could not stay upright for one whole minute, but nobody saw them falling.

Each seemed to be helping the other two stay upright, yet every tumble doubled their delight. The live oak and soughing pine on the banks enclosed them and absorbed their laughter while they fought gravity for each other's hands. Their skirts flew like wings and their skin turned pewter in the cold and dying light.

Nobody saw them falling.

Exhausted finally they lay down on their backs to recover breath. The sky above them was another country. Winter stars, close enough to lick, had come out before sunset. For a moment, looking up, Sethe entered the perfect peace they offered. Then Denver stood up and tried for a long, independent glide. The tip of her single skate hit an ice bump, and as she fell, the flapping of her arms was so wild and hopeless that all three- Sethe, Beloved and Denver herself- laughed till they coughed. Sethe rose to her hands and knees, laughter still shaking her chest, making her eyes wet. She stayed that way for a while, on all fours. But when her laughter died, the tears did not and it was some time before Beloved or Denver knew the difference. When they did they touched her lightly on her shoulders.

Walking back through the woods, Sethe put an arm around each girl at her side. Both of them had an arm around her waist. Making their way over hard snow, they stumbled and had to hold on tight, but nobody saw them fall." p.174-175

Style Analysis:

Morrison repeatedly writes “Nobody saw them falling” in this passage to signify the gradual disintegration of the family living in 124. This is ironic because in reality, the family is falling apart rather quickly following the arrival of Beloved. It also expresses the lack of communication with their community. Nobody holds deep care for the family of 124, and those who do maintain a safe distance. With lack of support from their community, they rely solely on one another for affection. “The three of them could not stay upright for one whole minute [...] each seemed to be helping the other two stay upright, yet every tumble doubled their delight”. As long as they have each other, their whole world is set within the boundaries of 124. “Whatever is going on outside my door ain’t for me. The world is in this room. This here’s all there is and all there needs to be”. The people in their community do not go out of their ways to acknowledge the family as the family does not attempt to create a place in their community. “Two paces onto the creek, she lost her balance and landed on her behind”. This sentence is a representation of Sethe’s life. The two paces are Beloved and Paul D, both who come into her life and bring her happiness. However, she is unable to balance her love to please the both of them. The landing on her behind serves as her returning to the feelings she once felt – loneliness and desire for affection - before Beloved and Paul D entered her life.

In this passage, Morrison incorporates sensory details to better convey the scene and paint a vivid image for her readers. She writes of Denver, Sethe, and Beloved “screaming with laughter” on the “treacherous ice”. The three females, despite enduring hardships, have a strong bond which enables them to stand strong together. Mixed emotions of pain and happiness are expressed throughout this passage as they have a buoyant bonding deep in the isolated forest. Their skin turning “pewter in the cold and dying light” signifies the freedom they experience during the moment they are ice skating. Their black skin fades to a pewter color, a shade closer to white. All three, for that moment, feel a rush of freedom as they diverge from their harsh reality and enjoy an instant of “perfect peace”. These images relate to one of the major theme in which there exists a strong correlation between a mother and daughter knowing that a bond can be enhanced by good or destructed by evil.

Figures of speech are manipulated to help elevate the carefree tone of the passage. “The flapping of her arms was so wild and hopeless that... Sethe, Beloved, and Denver... laughed till they coughed”. Sethe’s action is related to one of a young child enjoying the wonders brought about by the cold winter weather. She allowed her responsibilities of being a mother to be put aside to fully take pleasure in her bonding with Beloved and Denver. Although her initial intentions for going ice skating differed from her final feelings, she felt satisfaction in choosing to do so. “Sethe couldn’t skate a lick but then and there she decided to take Baby Sugg’s advice: lay it all down”. Sethe originally decides to take the girls ice skating to prove to Paul D that she does not need him to feel joy in her life. She has Beloved and Denver, the two people she considered her family and that was enough for her.

Through her usage of personification, she presents underlying meanings of plain text to create a more lively scene. “Sethe thought her two shoes would hold and anchor her [...] and discovered not only that she could do a split, but that it hurt”. Sethe wore her shoes, Beloved wore the pair of skates, and Denver wore the one blade. This, in a sense, signifies the relationship of the three females. Sethe is seen as the lower figure who bends her back for the other two. She gave Beloved the best and only pair of ice skates because Beloved holds the highest power over the others. She brought back memories of Sethe’s dead baby and gave her the need to be a motherly figure to her. Sethe does not want to lose Beloved a second time upon discovering her true identity and will commit actions to simply please her. Denver wants Beloved to stay and never leave her because she is the replacement of her sister who once haunted 124. She misses her presence and envelopes herself with Beloved’s company. She is torn between her love for Sethe and Denver, and the one sided ice skate represents that. “Her bones surfaced in unexpected places and so did laughter”. This signifies the moment where Sethe fully understands that Beloved is the reincarnation of her baby. Once she is completely aware of the assumption, her laughter increases because she realized that she has been given a second chance to right the wrongs. She is given the opportunity to care for Beloved as she would have with her baby girl. Her happiness surges and she allows herself to relax and feel at ease.

“The live oak and soughing pine on the banks enclosed them and absorbed their laughter while they fought gravity for each other’s hands”. Trees are a recurrent symbol in this novel. It represents a safe haven for the people living in 124, in which life’s burdens and society’s judgments are harbored away at a safe distance. Sethe, Denver, and Beloved were able to enjoy their bonding time away from society’s eyes to act like children and be whoever they wanted to be without a care in the world. “The sky above them was another country”. The three females are enclosed in their own world which consisted of only them. They are safely tucked away amongst trees to enjoy their moment of freedom and peace. Morrison is attempting to help readers understand the safety and freedom of being amongst trees. By being in the forest, the residents of 124 are proving to society that they are not going to follow the community’s beliefs and conform to their values. Sethe is looked down upon by her community for having different children with different men, as she was a black woman and not supposed to have those urges and feelings. “Grandma Baby said people looked down on her because she had eight children with different men [...] Slaves not supposed to have pleasurable feelings on their own; their bodies not supposed to be like that [...] not supposed to have pleasure deep down”. (p.209)

The diction used in this passage contains elevated language jumbled up with informal language to maintain the novel’s steady flow of phrasing. This scene is narrated and contains no direct dialogue. It is made mostly up of concrete diction, as the scene is easily perceivable by our senses. Phrases such as “The tip of her single skate hit an ice bump, and as she fell, the flapping of her arms was so wild and hopeless..”, “Sethe rose to her hands and knees, laughter still shaking her chest, making her eyes wet”, “Sethe put an arm around each girl at her side. Both of them had an arm around her waist” all provide a visual picture of the scene. It explicitly describes their actions directly rather than through ideas and concepts as abstract diction would. Rather than describing this scene using illiteracy and black phrasing, Morrison chooses to dictate through a more formal language. She does this to better portray and extend the meaning behind this event. As they experience freedom and live their life to an extent similar to the whites, they feel like different people with the independence to live as they willed to. Her use of formal language is a reflection of this feeling. The whites are educated and therefore speak with more proper

language than the blacks who are not. Morrison's use of diction in this passage suggests that she holds a strong attitude about the characters in this scene. It is the moment where they bond and become as one, changing the life of each one of them.

The syntactical use of certain punctuation helps to elevate the tone and underlying meaning of the passage. The use of commas is highly present and helps slow down the reading to present the importance of the scene. Little punctuation is missing, which ties in with the mixture of black phrasing and formal language. Both simple and irregular syntax are utilized to vary the pattern of diction. The words and phrases are manipulated in order to better convey the imagery portrayed. The only short, simple sentence is "Nobody saw them falling". It is repeated twice on its own to stress the importance of the phrase. Morrison makes great use of figurative language and structures this passage around it. Practically every sentence contains both a literal and figurative meaning.

This passage is told from a third person point-of-view, in which Morrison relates all actions together. This allows for more freedom in how the passage can be read and interpreted. We do not gain a clear glimpse into their minds so we do not hold an objective view or bias towards a specific character. Instead, the passage is focused on the actions alone, which in itself, already narrates a story and unfold the strong, growing bond between Sethe, Beloved and Denver.

Multiple Choice Questions

1. In lines 12-13 of the second paragraph, which of the following are personified?

- I. Flew like wings
- II. Skin turned pewter
- III. Fought gravity

a. II only

b. I and II only

- c. I and III only
- d. II and III only
- e. I, II, and III

2. Given the details about Sethe in the 2nd paragraph and her children we may infer that

- a. Sethe is a very caring mother.
- b. alienate her children
- c. Sethe doesn't respect her children.
- d. die young

3. The point of view expressed in the last paragraph of the passage is that of

- a. the narrator of the passage
- b. the author of the passage
- c. Beloved
- d. Sethe
- e. Denver

4. The passage uses all of the following EXCEPT

- a. repartee
- b. repetition
- c. blasphemous comparison
- d. parallel construction
- e. overstatement

5. From this passage we can infer that Sethe sacrifices a lot for her children.

- a. True
- b. False

6. The central mood in this passage could be considered

- a. depressed
- b. joyful
- c. bitterness
- d. carefree
- e. anger

7. In lines dealing with Sethe, she is characterized as all of the following EXCEPT

- a. passive
- b. caring
- c. frail
- d. loving
- e. supportive

8. The central concern of Sethe's life is

- a. ice skating
- b. children
- c. riches
- d. staying warm
- e. sense of well-being

9. "Anchor" in line 4 most likely means

- A. a heavy weight
- B. a large piece of metal
- C. capture
- D. to hold back

10. In the passage, it seems like Sethe is holding something back from the kids.

- a. True
- b. False

Beloved Timeline

1874 –

- *124*: Stamp Paid tries to knock on 124's door but he can't. He is unable to knock on the door because he feels guilty about showing Paul D the clipping.

1875 (January) –

- *Forest*: Denver, Beloved, and Sethe bond while ice skating.
- *Forest*: Their relationship starts to "click."

Flashback

- *Cincinnati*: Stamp Paid talks to Grandma Baby in Cincinnati.
- *124*: Sethe makes breakfast for the girls.

Flashback

- *Jail*: Sethe is in jail.
- *Ella's house*: Stamp and Ella's conversation
- *Sawyer's Restaurant*: Sethe goes to work: late for the first time in 16 years.

Flashback

- *Sweet Home*: Sixo stole the "shoat"

Flashback

- *Sweet Home*: Sethe saw the schoolteacher instruct his students to divide Sethe's characteristics between animalistic and humanistic.
- *Sweet Home*: Halle paid off Baby Suggs so she could be free.
- *Jail*: Sethe escapes from jail.

Present

- *124*: Sethe's present: she sees a chimney
- *124*: Stamp's P.O.V: He saw Denver and Beloved in the window when he was about to knock on 124, but he just left.
- *124*: Sethe's P.O.V: She thinks about the past where she tries to be a better mother towards Beloved for redemption.
- *Sweet Home*: Sethe doesn't want anyone else to "get her milk"
- *Sweet Home*: She talks about Baby Suggs (lots of color), the schoolteacher, and Denver.
- *124*: Sethe remembers her hatred for Sweet Home.
- *124*: Sethe and Beloved develop and stronger bond. Sethe reflects on how she wants to be a better mother to Denver and Beloved
- *124*: Denver's P.O.V: Denver talks about how she doesn't like Paul D because he drove away Beloved and "took away [her]secret company"
- *124*: Denver talks about how she was afraid that Sethe would kill her when she braided her hair.

Flashback

- *124*: Denver's brothers convinced her that her mom was trying to kill them
- *124*: The only safe place in the house was Grandma Baby's room
- *124*: Denver has been waiting for Halle to come back; she never gave up her hope

Flashback

- 124: Grandma Baby's death; the white people coming to her grave to mock her

Present

- *Slave ship*: Complex and fragmented monologue of Beloved; She reflects on her memories of Sethe and her time amongst the dead.

Flashback

- *Slave ship*: Beloved has always seen "this face" that's really familiar to her; she knows she wants it
- *Slave ship*: She ends up in the water; she comes out of the water & becomes the woman she was staring out. She realizes it is Sethe's face.
- 124: Beloved coming into human form
- 124: She says "now we can join a hot thing."

Present

- Beloved's second soliloquy
- The three girls come together and their memories blend with each other
- Beloved discuss how she and Sethe found each other
- Beloved is afraid that the white men will come and get her, but Sethe reassures her that they won't come and take her.
- Denver warns Beloved to not love Sethe too much, but Beloved says it's too late so Denver promises to protect her.
- Beloved begs Sethe not to leave her and she reminds her of the time she left and hurt her.

Study Guide #1

Part II:

Chapter 1 (19)

1. What is the "misery"?

The “misery” is Sethe’s response to the Fugitive bill. It implied the roughness of Sethe’s attitude when she was very angry. At this time, Stamp Paid tried to avoid it all, and even tried to carry Baby Suggs out of the house.

2. Why does Sethe refuse to attend the service for Baby Suggs?

Sethe refused to attend the service for Baby Suggs because she felt very bitter about the fact that no one would enter 124. She felt sorry for herself, so she did not want to go to the service. There was a mixture of bitterness, sadness, and embarrassment, which she did not want to feel at the service. It was considered an insult to her – she was too proud to attend. Many also knew what she did to her baby girl, and no one wanted to be a part of her crime. “She went instead to the gravesite, whose silence she competed with as she stood there not joining in the hymns the others sang with all their hearts.”

3. Why does Morrison include the Bible verse, “Pride goeth before a fall”?

Many people in the story had a lot of pride in themselves. They always placed themselves before anyone, especially between the blacks in the story. Since pride was the only thing of value that the blacks contained, they tried to guard it safe and would put it before everyone. They forgot all about universal feelings that everyone, including blacks and whites, feel.

4. What are the voices that Stamp Paid hears as he approaches 124?

He hears voices that say “mine”, which he believes is Sethe’s, or another unknown being. The sounds being made sound like a woman when she believes she is alone. This womanly, lonely voice, he thought, probably belonged to Sethe’s lonely heart. Still, he is unsure of the spirits around the house.

5. Why can’t he knock on the door?

He was unable to knock on the door because he feels guilty that he showed Paul D the clipping and because of it, Paul D ran off and left Sethe on her own. He feels as

though he would not be welcomed as he normally was in the house. He was so used to paying beneficial visits to everyone, and he would always be welcomed everywhere he went. However, he felt as though he would not be able to help the case of 124, and this was the only place where he felt he was not wanted. He felt very uneasy about visiting the house for Baby Suggs' sake. "Since all his visits were beneficial, his step or holler through a doorway got a bright welcome. Rather than forfeit the one privilege he claimed for himself, he lowered his hand and left the porch".

6. *Why does Morrison include the biblical verse "Spirit willing, flesh weak"?*

Stamp Paid's physical motivation was very weak, and he was somewhat afraid of what was going to happen if he entered the house. Though his physical conditions were poor, his intentions were true. With this verse included, it subtly enforced his priestly ways and instincts. "But the coldness of the gesture – its sign that he was indeed a stranger at the gate – overwhelmed him. Retracing his steps in the snow, he sighed. Spirit willing; flesh weak".

7. *Why does Sethe decide that the three of them go ice-skating?*

Sethe wanted to rebel against what Paul D said about her being like "an animal". She wanted to prove that she could be a very loving mother, to refute what she did in the past to Beloved. She also wanted to "lay it all down" like Baby Suggs said, to honor her word and to show that she loved her children. Sethe wanted to forget about what everyone thought about her, throw her worries aside and just spend time with her children. "Anybody feeling sorry for her, anybody wandering by to peep in and see how she was getting on (including Paul D) would discover that the woman junkheaped for the third time because she loved her children – that woman was sailing happily on a frozen creek".

8. *Why repeat hands on Sethe's waist?*

9. *Why does Sethe say, "You finished with your eyes?"*

She says that because she indirectly says she's seen enough for the day, to explain her tiredness, and that she's had enough fun for one day. Though she didn't realize it, Beloved had a double meaning to her question, almost like Beloved wanted to prove something to Sethe to make sure she saw it in the correct light. She wanted to prove that she was the dead daughter she had murdered, and Beloved hoped that "she had seen enough" to realize her true identity. Sethe's laughter turned to tears as they were walking back from the pond, and both Beloved and Denver saw her crying. "But when her laughter died, the tears did not and it was some time before Beloved or Denver knew the difference". Beloved wanted to make sure that Sethe was okay after she had been crying.

10. When Sethe finally accepts Beloved, what is her reaction?

Sethe is very peaceful, but also very shocked. A "click" goes off in her head and she finally realizes exactly who Beloved is. She speaks about it as if a lock has been opened, a miracle, or like magic. She also explains how she felt new, like a "bride", and that the "peace of winter stars seemed permanent". "A hobnail casket of jewels found in a tree hollow should be fondled before it is opened. Its lock may have rusted or been broken away from the clasp. Still you should touch the nail heads, and test its weight. No smashing with an ax head before it is decently exhumed from the grave that has hidden it all this time. No gasp at a miracle that is truly miraculous because the magic lies in the fact that you knew it was there for you all along." Once she realizes this, her priorities about her family change, which contributes why she is late to work for the first time in sixteen years.

11. Why does Morrison use repeated references to locked boxes?

Morrison includes this to show that Sethe's deepest, darkest secret was finally let out. It was like a treasure to be found, and she wanted to emphasize the "coming out" of her dead daughter.

12. *What is the importance of the red ribbon that Stamp finds?*

The color of the red ribbon represents the blood and the heart. It was almost like a sign to come in and to trust that he had the power within him. It as a reminder of the death and evil that happened inside of the house, and it was obvious that the ribbon was attached to a baby's hair. "He tugged and what came loose in his hand was a red ribbon knotted around a curl of wet wooly hair, clinging still to its bit of scalp." It was almost like his token of "strength", because he repeatedly tugs on the ribbon whenever he feels fearful. "He clutched the ribbon in his pocket for strength."

13. What is the "roaring"?

The "roaring" is the voices of "the people of the broken necks, of fire-cooked blood and black girls who had lost their ribbons" outside 124. It is the voices that Stamp Paid must get through in order to even knock at the house.

14. *Why don't they open the door when Stamp knocks?*

Beloved and Denver do not open the door when Stamp knocks because Sethe has gone off to work, and they are not paying attention to anyone at the door. They were too absorbed in each other to notice any new visitors.

15. *Why does he change his name from Joshua?*

He changes his name from Joshua because he renamed himself when he handed over his wife to his master's son. He felt like he had lost too much in his life, and he decided that he did not owe anything to anyone. With his loss, his mindset was now that "life owed him" instead of the other way around. Since he felt as though he already "paid his price", he renamed himself Stamp Paid. "You paid it; now life owes you."

16. *Why does Paul D stay in town and sleep in the church cellar?*

Because he no longer wanted to stay in 124 due to the fact that Beloved was "eating away at his manhood", he needed somewhere else to stay. Even though he

could have stayed at some other person's house, he chose to sleep in the church cellar. Because of this, it showed that he was too proud to ask for anyone to take him in. "He's a touch proud, seem like." "He don't have to do that! Any number'll take him in!" He stayed in town so that he could still keep an eye on Sethe and make sure that she is safe even with Beloved in the house.

17. *Why does Sixo say "Improving your property, sir"?*

This saying has a double meaning meant for the schoolteacher. "You stole the shoat, didn't you? ... Did you eat it? *Yes sir, I did.* And you're telling me that's not stealing? *No, sir. It ain't.* What is it then? *Improving your property, sir. Sixo plant rye to give the high piece a better chance. Sixo take and feel the soil, give you more crop. Sixo take and feed Sixo give you more work.* Clever, but the schoolteacher beat him anyway to show him that definitions belong to the definers, not the defined." With this saying, Sixo was being a smart aleck, but he was also honestly explaining how what he was doing was just, figuratively and physically. He believed that his hard work would do him a lot better, especially with schoolteacher's attitude.

18. *Why does Sethe tell the particular stories she does?*

These stories are addressed to Beloved. She wants to tell Beloved exactly what she did to her, and why she felt like she had to. She was trying to clarify anything that Beloved may have interpreted differently. "I walked right on by because only me had your milk, and God do what He would, I was going to get it to you. You remember that, don't you; that I did? That when I got here I had milk enough for all?"

19. *What are the "black and angry dead" that Sixo thinks of?*

The voices of Denver and Beloved are what he refers to as the "black and angry dead" to. He knows that there is a sense of evil about the house, and that the haunting about it is not safe. Since Sethe has locked the door, the "black and angry dead" were now free to do whatever they pleased. "When Sethe locked the door, the women inside

were free at last to be what they liked, see whatever they saw and say whatever was on their minds.” Too much freedom was dangerous.

Chapter 2 (20)

1. Page 246 starts a series of four chapters that are markedly different in point of view and style from the earlier ones. Why are they different?

These passages are remarkably different from the others because they have a more urgent tone. It is a very serious passage, almost like Sethe telling all of her deepest secrets. The tender spot in her heart had been affected, and she was territorial over her own story. She used many curt and declarative sentences, almost like she had to prove a point. She was declaring her intense love for Beloved, and was very passionate in tone. She wouldn't let anyone change her mind. "I won't never let her go. I'll explain to her, even though I don't have to. Why I did it." The feelings emitted from Sethe were almost like streams of consciousness that would've been written in a diary of hers. She gives Beloved lots of leverage, and automatically assumes that Beloved forgives her for her actions towards her. She believed that Beloved's return in human form was a miracle, and her form of a reward. She states much information about herself, speaking from a first-person point of view declaratively in every sentence, like a monologue to herself. As much as the passage is about her, it just as much about Beloved. She is already making future plans for her and Beloved, and she is almost acting as though she's possessed with a drunk passion.

2. The point of view is Sethe's done in first person. What is the effect of this shift of perspective?

The shift in perspective changes dramatically, because it somewhat shows the selfish and passionate side of Sethe. She is very concerned about her own problems, which she normally shares with no one. However, in this chapter, this was her chance to voice out her opinion. Since these chances were rare, she reflected heavily on

everything she wanted to say, and came out in a very “monologue-like” manner. She is talking about everything she had been wanting to say for a very long time, but all her intentions seem somewhat selfish because she only speaks of what “wonderful future plans” she would have with Beloved, and her only. The reader will start to question the true intentions of Sethe, and could even start to question the power of the supernatural Beloved.

3. What does Sethe reflect upon in this chapter?

In this chapter, Sethe reflects on how much she is still in love with her daughter. “Beloved, she my daughter. She mine.” She gave Beloved much leverage, and assumed that Beloved understood all of her intentions, even though she still wasn’t surely clear. “But my love was tough, and she back now.” She explained how much she’s changed her perspective, and that she wouldn’t let anyone “steal her milk” any longer, and that it belonged to her children only. In the chapter, she reflected the whole event of her having her child to her experience at Sweet Home, with all the details and how she felt as well. She was trying to enforce her motherly identity, and show that she would do anything for her children. She was addressing herself as well as Beloved. “I couldn’t lay down with you then. No matter how much I wanted to. I couldn’t lay down nowhere in peace, back then. Now I can. I can sleep like the drowned, have mercy. She come back to me, my daughter, and she is mine.” Sethe is trying to explain the reasons why she did the things she did, and now that everything has changed and Beloved is back she is now at peace with herself.

Chapter 3 (21)

1. This chapter is spoken in first person by Denver. What is the effect of this perspective?

From this chapter the reader sees just how much Denver was affected by the decision Sethe made of killing Beloved. Denver never really forgave Sethe for that,

even though she is her mother and she still loves her. Denver is scared of Sethe because she feels that Beloved was only the start when it came to killing her children, and that Denver would soon be the next to be killed. She believes that Howard and Buglar left because they didn't want to be killed by Sethe, and that scares Denver.

"Buglar and Howard told me she would and she did ... That it was just a thing grown-up people do – like pull a splinter out your hand; touch the corner of a towel in your eye if you get a cinder in it." We see how much Denver loves Beloved and how much she remembered about when Beloved was still around. "The first thing I heard after not hearing anything was the sound of her crawling up the stairs ... Ever since she was little she was my company and she helped me wait for my daddy." Denver had hope that Halle would one day return, and Beloved helped her truly believe in that hope.

2. What does Denver reflect upon in this chapter?

In this chapter, Denver reflects upon Baby Suggs and her daddy. She remembers how "Grandma Baby turned it [the kitchen] into a woodshed and a toolroom when she moved in". She reflects upon the past and how her whole family knew that her daddy would come back, and even when the rest of her family gave up hope, she still believed that he would come. "He was coming and it was a secret ... Baby Grandma thought he was coming, too. For a while she thought so, then she stopped. I never did. Even when Buglar and Howard ran away." She wants to protect Beloved from Sethe because she feels that she needs to and that she is now her responsibility. "Now it's just us and I can protect her till my daddy gets here to help me watch out for Ma'am and anything come in the yard." Denver remembers all of the things that Baby Suggs told her about her daddy. "She said anytime she could make him a plate of soft fried eggs was Christmas, made him so happy." She also reveals that she knew that right when the human Beloved came into 124, she knew exactly who she was. "Not right away, but soon as she spelled her name – not her given name, but the one Ma'am

paid the stonecutter for – I knew.” She thinks about how perfect it would be if the “three of them” (her daddy, Beloved and herself) could all be together. She shows her true feelings towards Sethe in this chapter. “Unless Daddy wanted her himself, but I don’t think he would now, since she let Paul D in her bed.”

3. *Why does Denver say, “She’s mine, Beloved. She’s mine.” (p. 258)*

Denver says “She’s mine, Beloved. She’s mine” because she feels that even though Beloved is Sethe’s daughter, Denver must watch over her and protect her from Sethe. Baby Suggs told Denver that the ghost would never come after her or try to hurt her, and that it was only after her Ma’am. “It wouldn’t harm me because I tasted its blood when Ma’am nursed me.” Denver feels the need to keep Beloved from any harm that might come her way through Sethe or through anyone else. “I just had to watch out for it because it was a greedy ghost and needed a lot of love, which was natural, considering.”

Chapter 4 (22)

1. *This chapter is spoken first person by Beloved. What is the effect of this perspective?*

We can first handedly experience her emotions and the way she holds onto Sethe. We can see that she tries to create a strong bond that hasn’t existed before when she says “I am Beloved and she is mine.” We can see how the past has shaped her and what her plans and goals are for the future. By being in first person, we are able to see how she’s developed after being killed. The emotions Beloved feels when she says “ I can feel it over here he is fighting hard to leave his body which is a small bird trembling” is one that we can better understand because of it being in first-person. The feelings she portrays through her thoughts allow us to better understand Beloved’s motives in doing and saying what she does.

2. *Morrison chooses a stream of consciousness style for his chapter. How does this affect the reader?*

We are able to understand and experience Beloved's way of thinking without being interrupted by a third party. We can also access and analyze her situation. By choosing a stream of consciousness style we can, ourselves, evaluate the rawness of the thought when Beloved says, "I am standing in the rain falling the others are taken I am not taken I am falling like the rain is;" without having it be refined by an omniscient point of view. From this quote, we are able to see her pained emotion from not being taken away.

3. *Who is taking flowers away from leaves?*

Sethe is taking flowers away from leaves.

4. *What pictures is Beloved thinking of?*

Beloved is reminiscing of Sethe from her memories while she was in the grave/underworld. She's picture Sethe, while at the same time, wanting to be with her. Beloved says "I see her take flowers away from leaves she fills the basket she opens the grass" to show that she is well aware of missing Sethe and noticing her every move. In the underworld, Beloved picture all the things that she feels, making them into images she relates to. She says "her face is my own and I want to be there in a place where fher face is and to be looking at it too" because she knows that there is a relationship between her and Sethe that can be seen through their physical appearance. As she thinks about how she felt when she was on the other side, Beloved imagines herself reunited with Sethe. Beloved feels restricted from not being able to help Sethe while Sethe picks flowers.

5. *Why does Beloved say, "[H]er face is my own?"*

Beloved identifies with her mom, Sethe. She recognizes that "it is the face that was going to smile at [her] in the place where [they] crouched... her face comes through the

water.” Beloved sees the reflection of her mother’s face in the water. While she peers into the water, she imagines it as her own face. She feels a connection with her mother by being able to bear a resemblance to her. Beloved wants the attention and control of Sethe, so by realizing that her face is similar to her mother’s, she feels as if she can gain some kind of grasp on the life of Sethe.

6. *What is the “hot thing” Beloved refers to?*

Beloved refers to the “hot thing” as Sethe and the feeling of being alive. She wants to feel the warmth of living again and being tangible. The hot thing Beloved always refers to always pops up when she thinks about Sethe. Beloved says that “...her face is and to be looking at it too a hot thing.” The hot thing is either Sethe herself or the warmth of being alive and human. Because Beloved is always mentioning the hot thing, it must be really important for her to recognize it. She also says “the woman with my face is in the sea a hot thing.” The face that she refers to is Sethe.

7. *Why are they crouching?*

Beloved says that, “there will never be a time when I am not crouching and watching others who are crouching too... the man on my face is dead... his mouth smells sweet but his eyes are locked.” While Beloved was on the slave ship, she and the people around her were always crouching because they were being treated as slaves. The “crouching” portrayed their lowly status as slaves, having to crawl beneath their handlers. The sweet smell coming from the dead man’s mouth hints that he’s beginning to rot.

8. *Why is the man on her face dead?*

The man on her face is dead because death surrounds her. The people surrounding her feel as though they’re lifeless. Beloved relate the dead man’s “locked” eye to her “standing legs.” Her legs feel dead and lifeless from having to “always crouch.”

9. *What does it mean when the “men without skin bring [them] their morning water to drink?”*

The people in the underworld are all dead, hence their skeletal figure. The skinless men are also the ones “who push the people through” the crowds and into the sea. Beloved wants to be one of those who get pushed through, but she does not get chosen. When she sees that “the little hill is gone,” she realizes that she’s left behind while the rest of the pile of people, who portrayed the “little hill,” were chosen and pushed into the sea.

10. *What does Beloved mean by “[We] are all trying to leave our bodies behind?”*

Because Beloved and the rest of the “slaves” are chained, they want to leave their bodies behind and free their souls. When Beloved says, “the dead man on my face has done it it is hard to make yourself die forever,” she relates “death” to “leaving [her] [body] behind” and to the “dead man.” By dying, she will be able to go back to Sethe.

11. *Why is the man’s body “a small bird?”*

The man’s body is compared to a “small bird” because it portrays his weakness. The “small bird is trembling” because it is having difficulty spreading its wings and flying away. The man is seen as vulnerable and frail because he’s struggling to escape and leave his body by going to the other side. He wants to be able to live.

12. *Why is the bread “sea colored?”*

Because her vision is cloudy, she mistakes’ the color of the bread as the color of the water. She sees the bread as “sea colored” because the environment in which they’re in is water, and being in a place that is infested with dead bodies, she sees the bread as murky and not very clean. The bread could also be “sea colored”, or greenish, because it is rotten and it is a food that would be given to slaves or people of little value. When Beloved says that she’s “too hungry to eat” the “sea-colored” bread, she refers to the feeling one experiences on the brink of starvation. When someone experiences the feeling past starvation, they are able cope with it and don’t feel hungry anymore.

13. What "little hill of dead people" is she referring to?

The "little hill of dead people" she is referring to is the pile of dead prisoners, the lifeless bodies. The little hill of dead people consists of the many dead bodies that join her where she is, that place that could be viewed as the underground or religious place dead bodies go to. Beloved sees "the men without skin push them through with poles." The piles of dead people "[fell] into the sea."

14. Why are the dead people being pushed through with poles?

The dead people are being pushed with poles to show the true lifelessness of the bodies, and they're being pushed with poles because since they're dead, they're being treated as objects rather than souls. Now that they're dead, there is no sense of respect to the dead or Beloved. They're being pushed or dropped towards the bottom of the sea or the dark pit.

15. What is the circle around the woman's neck?

The circle around the woman's neck is the shackle that enslaves her. Beloved wishes she "had the teeth of the man who died on [her] face" so that she could "bite the circle around her neck." By attempting to bite off the enslavement shackle, Beloved hopes to free herself from her being imprisoned on the slave ship.

16. Why is the woman with Beloved's face in the sea?

The woman with Beloved's face is in the sea because Beloved sees Sethe's reflection within the water. She sees Sethe's face as her own face she says, "Her face is mine." Beloved sees the people that are already in the sea, having been victims of death, and by seeing her own reflection amongst the other people, she feels that she, too, will soon join them. She sees

17. What is the shining in the woman's ears?

The shining in the woman's ears are the earrings that she wears. Beloved recognizes the shining of the "diamonds," which she sees are "now the woman's earrings." Out of

all the objects Beloved could have seen, she sees earrings because the earrings were Sethe's prized possession. Since Sethe was not able to receive a ring from her marriage, the pair of earrings replaced it instead.

18. Why are the clouds in the way?

At first, Beloved could see Sethe in the waters, however, later on, she "could not help her because the clouds were in the way... [Beloved] looks hard at [Sethe] so that she'll know that the clouds are in the way. "The clouds in the way" are the murky waters that Beloved is in, and these clouds are in the way of her being able to see Sethe. The waters are unclean, filled with thick fog coming from the unsanitary state of the water. This prevents Beloved from being able to see Sethe through the waters.

19. Why does she like his "pretty little teeth?"

Beloved likes his "pretty little teeth" because that is all that is left of him, and because she was previously sentimentally attached to him and now he is dead, she feels that she still likes a certain part of him that doesn't go away. The soul can leave, but the teeth are concrete things that can still be liked. Physically, the teeth are the only things that remain from him, and Beloved still wants to like a part of him. She also likes the dead man's "pretty little teeth" because it is the only tangible thing on the lifeless slave ship. She wishes to use those "pretty little teeth" to "bite the circle around her neck."

20. Why does the woman go in? Where is she going?

The woman goes into the sea because she's attempting to reach out to Sethe. Beloved see "the dark face that is going to smile at [her]" and how "the iron circle" is around both their necks. In the beginning, Beloved claims the face in the water as hers, but when the woman approaches the water, she sees the woman as herself, without "the sharp earring in her ears or the round basket." She sees herself "go in the water with [her] face."

21. Why is it Beloved's "dark face that is going to smile at [her]?"

Beloved's dark face is going to smile at her because she feels that she's getting closer to Sethe, and she feels happy. Beloved is expecting the same love that she has for a long time had for Sethe because she feels as though they've experienced the same pain from having the "iron circle around [both their] necks." Her expectations of Sethe's reactions are clear because Beloved feels that Sethe will have the same feelings for her when she sees Beloved.

22. Why is Beloved not taken?

Beloved isn't taken because there is a spiritual entity that prevented her from falling into the sea with the others. It wasn't her fate to join the others because she doesn't die. Her soul is still living, and she gets another chance at coming back to life. Beloved feels as though "there is no one to want [her]... Again Again night day night day [she] is waiting... no iron circle around [her] neck." Though she becomes free from the iron shackles and is released, she waits for several days for someone to call for her and take her.

23. Why is the bridge that Beloved describes?

Beloved "waits on the bridge" because she believes that "[Sethe] is under it." The bridge represents a path from the sea or the spiritual world to the real world, where Sethe lives. Beloved describes this bridge to show that there is a possibility to escape from the spiritual world back into the place from which she came.

24. Why does Beloved go in the water?

Beloved goes in the water because she prefers death rather than being enslaved. This feeling of being enslaved is one that arises because she is in the spiritual world, yet not dead because she can still sense things, recognize faces, and perceive her surroundings. She thinks that by being in the water, she will not be alone, waiting for an uncertain fate to come by. She hopes to join Sethe in the waters. When she goes into the water, she realizes that Sethe's face was only an imagination. She sees Sethe "swim

away” and realizes that she’s alone when she sees “the bottoms of [her] feet.” Because she feels deserted, Beloved ends up wishing, “I want to be the two of us. I want the join.”

25. *Why is the woman chewing and swallowing?*

The woman chewing and swallowing doesn’t pay attention to Beloved because she is minding her own business doing something else. The smile doesn’t appear on her face and gives Beloved the impression that the woman is not paying attention to her. The indifferent façade that the woman portrays is the opposite of what Beloved expects from her and Sethe’s connection. When Sethe chews and swallows Beloved, Beloved loses her identity and becomes alone. When the woman ignores Beloved, Beloved says, “I have to have my face.” She wants to feel the connection between herself and Sethe.

26. *Why does Beloved say, “Sethe’s is the face that left me.”*

Beloved still remembers seeing Sethe’s face, the one who physically left her and the one who left her to die. Beloved says that it’s Sethe who left her because Beloved still feels a connection towards Sethe while Sethe does not. She’s recognizing that Sethe is her mom and is the one who left her, the reason why she’s where she is now. When Beloved reaches the bottom of the water, she realizes that Sethe’s face was only her imagination and that Sethe is drifting away from her via the water currents. When Beloved encounters Sethe, she sees Sethe’s face and she sees that “Sethe sees [Beloved] see her.” They both have their own faces now.

Chapter 5 (23)

Study Guide #2

What motivates Stamp Paid to revisit 124 after Paul D’s departure? (p. 170) What misgivings does he have and on what grounds? (171) Do you think he has in fact been at fault?

Stamp Paid is motivated to revisit 124 after Paul D's departure because he wants to tell Sethe the real reason behind why Paul D left. He feels guilty for showing Paul D the clipping that tells of Sethe killing Beloved. He felt that it might not have been his place to tell Paul D. "Maybe he should have left it alone, maybe Sethe would have gotten around to telling him herself, maybe he was not the high-minded Soldier of Christ he thought he was, but an ordinary, plain meddler who had interrupted something going along just fine for the sake of truth and forewarning, things he set much store by."

Stamp Paid has misgivings about what might have happened if he hadn't shown Paul D the clipping, he wonders if things might have turned out differently if he'd let Paul D find out on his own. "Stamp Paid ... wondered if some of the "pride goeth before a fall" expectations of the townsfolk had rubbed off on him anyhow ..." Yes, I think that he has in fact been at fault for showing Paul D the clipping. It was not Stamp's secret to tell, so he should have let Sethe tell Paul D herself. Telling Paul D had a negative effect on his relationship with Sethe, so if he had not told him, things might have been different.

What odd circumstances had characterized Baby Suggs' funeral? (171) What does the reader infer from this about Sethe's mental state?

Baby Suggs' funeral was odd because it was held in the yard instead of inside the house. "The setting-up was held in the yard because nobody besides himself would ever enter 124". Another odd circumstance is that the mourners who came to the funeral wanted nothing to do with Sethe, they came out of respect to Baby Suggs but not for Sethe or Denver. "That insult spawned another by the mourners: back in the yard of 124, they ate the food they brought and did not touch Sethe's, who did not touch theirs and forbade Denver to." The people who came to the funeral did not want to eat any of the food that Sethe made because they were not there for her and they wanted nothing to do with her so they only ate the food that they brought. Sethe, too, wanted nothing to do with the mourners, which is why she only ate the food that she made and

she made sure Denver did the same. In real life, Sethe was seen to be a very well respected and also important, but when she died, she was ironically buried near people with “pride, fear, condemnation and spite.” This is an odd situation because normally, a person that held so much respect wouldn’t be buried as a common person. The fact that Sethe didn’t eat the food from the mourners nor allowed Denver to eat it shows us that Sethe doesn’t want anything to do with them and she is well aware of how others view her and how she is seen by the community. Sethe wasn’t herself at the funeral because she knew that neither her nor 124 were well respected and that the mourners only went to the funeral despite Sethe being there. Sethe wasn’t “joining in the hymns” that the others sang to at the funeral, showing the denial that Sethe was in, learning about Baby Sugg’s death.

What motives inspire Sethe to look for old skates in her house? (174) What characterized the skating of Sethe, Denver and Beloved?

Baby Suggs’s past experiences and advice are the motives for Sethe to look for the old skates. Sethe remembers that Baby Suggs once said to “lay it all down” and not care what anyone thinks, motivating Sethe to do what is best for her family. Sethe stops scrubbing the floor and helps Beloved look for the skates because she thinks that there are circumstances where other, more important things with family can be done. Sethe, Beloved and Denver forget all their worries and skate freely without having to deal with any disapproval anyone around them. “Anybody feeling sorry for her, anybody wandering by to peep in and see how she was getting on (including Paul D) would discover that the woman junkheaped for the third time because she loved her children – that woman was sailing happily on a frozen creek.” After being separated for such a long amount of time, Sethe wants to form a bond with Beloved and strengthen the bond that she has with Denver. She does this by taking them skating.

What is meant by “the click”? (175) What “clicks” in Sethe’s mind, and if so, is this recognition truly a new one? (cmp. Freud’s “uncanny”)

While living with Beloved, Sethe begins to notice little things that lead her to believe that she is her daughter. “The click” means that she is realizing “the settling of pieces into places designated and made especially for them”. The final “click” occurs when Beloved begins to hum a song that Sethe made up years ago especially for her. “Nobody knows that song but me and my children.” This makes it extremely clear that Beloved is in fact the child she murdered. The recognition is not a new one because she already had an uncanny feeling before that Beloved was her daughter. She had felt a connection that she hadn’t shared before through small experiences. But, the more she lived and experienced things with Beloved, she began noticing the many things that reminded her of her daughter. As time passed, that innate feeling that she felt when she first met Beloved began getting stronger, and the “click” began to get clearer. The realization was not a new one, but it was just a stronger connection that reassured her previous assertion.

How had Baby Suggs responded years past to Sethe’s violent deed? (177)

Baby Suggs started to lose faith in God as a response to Sethe’s violent deed. She was shocked at the fact that her daughter-in-law would do such a thing, and because of this she began to give up on God. “God puzzled her and and she was too ashamed of Him to say so.” The people of the town began to look down upon her because she was so closely connected to the death. She was mocked for all the deeds that were once seen as a good thing. “Her authority in the pulpit ... - all that had been mocked and rebuked by the blood spill in her backyard.” Because Stamp Paid was so close to Baby Suggs, he tried to help her and make it so she didn’t give up on God so she wouldn’t be as affected as she was by the whole ordeal. “Listen here, girl,’ he told her, ‘you can’t quit the Word. It’s given to you to speak. You can’t quit the word. I don’t care what all

happened.” He wants her to keep her faith in God, even though the community is losing faith in her and she is losing faith in God. He believes that she shouldn’t give up her faith despite the fact that what Sethe did was affecting her as well.

What is revealed by Stamp Paid’s reflections after this narration? What has been the nature of Sethe’s life in the interim?

After this narration, Stamp Paid’s reflection reveals the love that he felt for Baby Suggs.

He had a “heart that pumped out love” for her. He felt like he owed her, which is why he had “to get right with her and her kin”. He was very regretful of the way he spoke to her, even though from close analysis we see that there is really nothing that he did wrong while talking to her. He seems to feel guilty that he was unable to help her change the way the community saw her after the incident with Sethe and Beloved.

“Now, too late, he understood her.” He wishes he could go back and change the way things happened between them, such as the way he spoke to her. Sethe’s life in the interim consists of recollecting herself after she killed her daughter. Meanwhile Stamp Paid was realizing what he could have done differently with Baby Suggs, Sethe was spending her reflecting on the death of Beloved.

What is shown by the account of the debate between Stamp Paid and Baby Suggs?

For what does he reproach her, and what is her point of view? (she wants to fix on something harmless, 177)

In the debate between Stamp Paid and Baby Suggs, we see that Baby Suggs has built indifference toward her faith that has allowed her not to care for something that she’s been a part of for so long. Stamp Paid reproaches Baby Suggs about blaming God for what Sethe did to her daughter. Stamp Paid says she “saying God give up” which is something Stamp Paid won’t hear. He defends God because he has been with “The Word” for a long time and knows that Baby Suggs has done the same thing. In a time of hopelessness and despair, Stamp Paid feels that Baby Suggs is somehow blaming God

for what is happening, but Stamp Paid has enough faith in Him to know that the wrongdoings of others have nothing to do with His wishes or power. He thinks that she is not saying the Word to “punish God”, and Stamp Paid believes that Baby Suggs’s thinking to do this is not right.

What forms of racial violence do we learn have occurred after the Civil War? (lynchings and other violent acts, 180)

We learn that after the Civil War, there were a number of different incidents reflecting the racial tensions that existed in that time period. Stamp Paid noticed that there were “whole towns wiped clean of Negroes, eighty-seven lynchings in one year alone in Kentucky, four colored schools burnt to the ground, grown men whipped like children, children whipped like adults, black women raped by the crew, property taken, necks broken” all towards the colored people. There existed a lot of hate in this time, and the violence didn’t diminish. Sethe, Stamp Paid, and Baby Suggs all lived to see various acts of violence towards the colored community, and the constant occurrence of these events symbolize the hardships that had to be confronted.

What bit of material remains especially troubles Stamp Paid?

- The red ribbon represents the vast amount of blood shed in the story. Throughout the novel, we come across the deaths of Baby Suggs, Sixo, and Beloved. The red ribbon troubles Stamp Paid because ever since he had received it, he’d been haunted by the “people of the broken necks, of fire-cooked blood and black girls who had lost their ribbons.” While the red ribbon also signifies death, it has a double meaning as well. It represents the loss of innocence of the black girls who had been raped. This troubles Stamp Paid because he’s a righteous man.

What happens after the departure of Paul D?

Sethe, Denver, and Beloved go skating after the departure of Paul D. Before he left, he convinced Sethe that “there was a world out there”, but she now believed that “whatever

is going on outside my door ain't for me. The world is in this room. This here's all there is and all there needs to be". Sethe appreciates the warmth shared between her, Denver, and Beloved. She realizes Beloved was her actual child "when Beloved finished humming, that Sethe recalled the click. [...] I made that song up... I made it up and sang it to my children. Nobody knows that song but me and my children." The song and the bond that the three developed over the skating event made Sethe realize that Beloved is actually her own child, Beloved.

What does the reader learn from Sethe's narration of part of the event? What attitude does she preserve toward her deceased daughter?

Sethe welcomes her daughter because "if her daughter could come back home from the timeless place- certainly her sons could, and would, come back from wherever they had gone to." Sethe felt guilty for the death of Beloved, and so, she got her a gravestone as soon as she was bailed out of jail. After she got Beloved a gravestone, the house became haunted. The haunted house made her "forget it all because as soon as [she] got the gravestone in place [Beloved] made [her] presence known in the house and worried [them] all to distraction. Sethe is relieved that Beloved is back because she could repay her by acting like the mother she should have been.

In her memories, how had other black people died during that period?

In Sethe's memories, other black people were hanged to death during that period.

However, unlike them, she was saved from death by the "Colored Ladies of Delaware, Ohio, [who] had drawn up a petition to keep [Sethe] from being hanged."

What changes signify that the spirit of Beloved may be about to return? At what point has the event "occurred?"

"As Sethe walked to work, late for the first time in sixteen years and wrapped in a timeless present, Stamp Paid fought fatigue and the habit of a lifetime." When Stamp Paid first picked up the ribbon, he felt "short of breath and dizzy". The changes in Stamp

Paid signify that the spirit of Beloved may return. His disrupted behavior resembles the abruptness of Beloved's return. The ribbon holds a constant representation of Beloved, so when he knocks on the door of 124 and sees her, the ribbon is ripped to shreds, which signifies the return of Beloved's spirit.

What is significant about Stamp Paid's failed efforts at communication?

Stamp Paid went over to John and Ella's home to question them about the girl he saw in the window with Sethe and Denver, but goes off track and talks about Paul D and Baby Suggs. His failed efforts at communication is significant because it shows his constant reflection of his relationship with Baby Suggs.

What upsetting events from her life at Sweet Home now recur to Sethe's mind? Why had the schoolteacher asked his pupils to record Sethe's characteristics?

When Sethe recalls the upsetting events from her life at Sweet Home, she thinks of how the school teacher had asked his pupils to record Sethe's humanistic and animalistic characteristics. This distresses her because she feels as though the task belittled her and made her seem like a savaged animal. The schoolteacher instructed his pupils to "put her human characteristics on the left; her animal ones on the right. And don't forget to line them up." This demonstrates that Sethe was neither more human than animal.

How had the group of slave friends tried to escape? What caused their plans to fail?

The group of slave friends tried to escape by train, but "when it came time, [Sethe] was big with Denver. So [they] changed it a little. Their plans failed because when the signal for the train arrived, only Sethe's children were ready and Hall and everyone else could not be found. Her children left first with a woman in wagon and she escaped later by herself.

What is the significance of the metaphor of the jungle? (197-98) How is it related to earlier metaphors of the tree?

Stamp Paid assumed that all white people think that every black person has a “jungle” behind their skin. “Swift unnavigable waters, swinging screaming baboons, sleeping snakes, red gums ready for their sweet blood.” The jungle represented how blacks were controlled by whites. They made themselves try to prove something about themselves to the whites, when that wasn’t even necessary. The more they tried to prove their worth to the whites, the more confusion grew and the jungle just got worse. The whites had planted their inferiority complex, and when blacks tried to prove to them that they weren’t savages, it made them weaker because it meant they gave into their views, showing their individual weakness and lack of pride. Eventually when both of them got really aggravated, the jungle would come to life and it would affect everyone. Hatred would grow inside. This relates to the metaphor of the tree because the whites gave Sethe the tree on her back, and it caused her much pain and she held grudges against it.

What does Sethe remember about the events directly before her attempted escape?

(203)

Directly before her attempted escape, Sethe remembers her plan to go to “the other side where [her] own ma’am is.” Skip for now.

How do you interpret the chapter’s ending? (wishes for death, 204)

The chapter ends with Sethe wishing that she could lay in the tomb with Beloved. “When I put that headstone up, I wanted to lay in there with you, put your head on my shoulder and keep you warm, and I would have if Buglar, Howard, and Denver didn’t need me, because my mind was homeless then.” With Beloved, Sethe felt “at home” and complete. She was able to sleep well because she was now happy that Beloved had come back. Now that she has Beloved in a tangible form, she will never let her go. She has claimed final ownership of the physical being of Beloved.

Since the entire book can be said to be an unraveling of memories, what can be said about the sequence in which these occur? Are the most disturbing memories held for the last?

The sequence is unraveled slowly, with certain memories unraveled at opportune moments. Many instances are not revealed until the critical time. The vivid memories were weaved all throughout the story but the most disturbing and graphic memories were shown when the characters were portrayed alone, lost in their thoughts. "some who eat nasty themselves I do not eat the men without skin bring us their morning water to drink we have none at night I cannot see the dead man on my face daylight comes through the cracks and I can see his locked eyes I am not big small rats do not wait for us to sleep someone is thrashing but there is no room to do it in if we had more to drink we could make tears we cannot make sweat or morning water so the men without skin bring us theirs one time they bring us sweet rocks to suck we are all trying to leave our bodies behind" This quote shows Beloved's vivid, grotesque memories of her life in the underworld, which is something that is only depicted from Beloved's intimate thoughts.

205ff Who narrates this chapter? In the wake of Beloved's death, what does Denver fear? Why had she left school? (loses hearing, 206)

Denver narrates this chapter. Denver fears Sethe, because she thinks that Sethe will abuse her in the same way that she abused Beloved. "I love my mother, but I know she killed one of her own daughters, and tender as she is to me, I'm scared of her because of it. All the time I'm afraid the thing that happened that made it all right for my mother to kill my sister could happen again." She is also afraid of the impulse that drives her mom to go about in that way, and though Denver is very curious in knowing what her motivation is, she also does not want to know at all. She leaves school because Nelson Lord talked about her being in jail with her mom because her mom killed Beloved. He

embarrassed her to the point where she didn't want to go back to school anymore because she didn't want to have to deal with answering any questions regarding the past and her mother's actions.

Where had she fled for comfort? (sleeps with Baby Suggs 207)

She would sleep in Baby Sugg's room. "The only place she can't get me in the night is Grandma Baby's room ... I was safe at night in there with her."

What memories does she have of her father? (intelligent, eager to learn, 208)

Denver always longed for her dad, and was always waiting for the day where he would come back – but he never came. In time she got so desperate that she would make dreams about the man that she thought her dad was. "I always knew he was coming, something was holding him up." She distinctly remembered the things Baby Suggs told her about her dad, such as the way he liked his eggs and how Baby Suggs used to say "He was too good for the world." Halle had a really big heart, but it made him vulnerable to attack. He was eager to learn and he would always share his findings with his family. "My daddy was an angel man. He could look at you and tell where you hurt, and he could fix it too."

What remarks does Baby Suggs make about sex? (209)

Baby Suggs said that white people looked down upon the blacks that were having "pleasurable feelings", but expected them to have many children for more slaves. This notion was very anti-climactic. They weren't supposed to have pleasurable control over their bodies, which is what the white people imposed on them, but she taught Denver otherwise. Baby Suggs taught Denver that she should love her body. "Grandma Baby said people looked down on her because she had eight children with different men.

Colored people and white people both looked down on her for that. Slaves aren't supposed to have pleasurable feelings on their own ... she said for me to not listen to all of that. That I should always listen to my body and love it."

What are features of Beloved's first interior soliloquy? (210-213) What new details do we learn about the family's escape?

Beloved first introduces how she sees the world through her own eyes. She first addresses Sethe and how she observes her from afar. She immediately feels the connection between her and her mother and she makes it her personal goal to be with her and to do whatever it takes to get there. Since Beloved's soul is still the soul of a baby, her thoughts come out all broken and scatter, though they reveal the interior truth that she has been longing to emit. "I am Beloved and she is mine. ... all of it is now

it is always now" She also explains how she illustrates the underworld around her and observes how they, like her, are trying to escape and "leave their bodies behind". All throughout, she recognizes Sethe in everything that she looks at, even in her own face. Her feelings to join her become stronger. We learn that the family's escape was very cramped and crowded in the little boat that they used to get away. "Storms rock us and mix the men into the women and the women into the men"

Script:

Introduction:

Song: Respect, Aretha Franklin

What you want

Jeppy, we got it

What you need

We know we got it

All we're asking, is for a little Beloved (in sixth period x4)

Now let's introduce our group to you

We're gonna start with Anna Murata

I am Sethe

And now this is Leslie (I'm Beloved x4)

I'ma introduce you to, Joy Sampoornachot
I am Ella, yes she is
Don't forget now Jon Liang, he's Stamp Paid
(stamp-stamp-stamp paid)
Hey Denver (that's me! That's me!)
J-j-j-j-j-uan x3
Ooooh, Jchang
I am Baby Suggs
And guess what? We worked very hard
All we want you to do for us
Is give us your time
Time time time time time time
B E L O V E D – find out what it means to us
B E L O V E D – take care and be loved!

Chapter 19

Song: Pullin' Me Back; Chingy feat Tyrese

Scene 1

Stamp Paid

Every time I try to knock

Stamp Paid going up to a door about to knock

Something keeps pulling me back, me back

Pulls away, turns away

Telling me I shouldn't have told Paul

Sits and thinks on a step

Every time I try to knock

Goes back & tries to knock again

Something keeps telling me that, me that

“Maybe I should have left it alone” (Morrison page 200)

Every time I try to knock

Tries to knock again

Something keeps pulling me back, me back

I didn't mean to do you wrong like that

It was meant to be

Where is Pauly D

So that means I gotta go find him!

Walks away to “find Paul D”

Scene 2

Continue Chapter 19: Music Video

Song: Fallin' – Alicia Keys

Ice Skating

Rollerblading in the neighborhood

I keep on falling

Three girls rollerblading

On the ice

All three fall down

To forget all my past

Get up and hold onto each other

I took Baby Sugg's advicee

Skate around

And I layed it all down

More ice skating

Oh, oh oh

I never felt this way

How was I so blinded by emotions

That caused me much pain

Scene 3

Inside a house – coming in from ice skating and they sit down; Beloved is humming a random tune (Baby, Justin Bieber); Sethe begins to look at Beloved at her chin, mouth, nose, forehead, her hair... all of her heh.

Sethe: How do you know that song? I wrote that for my children.

Baby Sugg's voiceover: "All I remember is how she loved the burned bottom of bread, her little hands, I wouldn't know 'em if they slapped me..." (Morrison 207)

Sethe: "I made that song up. I made it up and sang it to my children" (Morrison 207)

Beloved: "I know it" (Morrison 207)

Beloved, Sethe and Denver start singing Baby by Justin Bieber

Woaaaaaah x3

I know you want me (yup) I know you care (uh huh)

Just shout whenever and I'll be there

You want my love, you want my heart, and we will never ever ever be apart

Are you for real? Girl quit playin'

I still love you, what are you saying?

Said "you're my mother" as you look right in my eyes

Beloved's come back for the first time

And we were like baby, baby, baby ohhh

Like baby, baby baby, nooo

Like baby, baby, baby ohhh

I know you'll always be mine

Baby, baby, baby ohhh

Like baby, baby baby, nooo

Like baby, baby, baby ohhh

I know you'll always be mine

End scene

Scene 4

Stamp Paid's talk with Baby Suggs

Setting: in the middle of the street in a neighborhood; lots of leaves around

Stamp Paid: Hey Baby Suggs, how's it going? I wanted to talk to you about something you decided to stop doing. Listen here, girl! YOU CAN'T QUIT THE WORD. It's given to you to speak. YOU CAN'T QUIT THE WORD. I don't care what all happened to you.

Baby Suggs: "That's one other thing took away from me" (Morrison 210).

Stamp Paid: "You blamin' God?! That's what you doing?!" (Morrison 211).

Baby Suggs: "No, Stamp, I ain't" (Morrison 211).

Stamp Paid: "You saying the white folks won, that's what you saying?" (Morrison 211).

Baby Suggs: "I'm saying they came into my yard!" (Morrison 211)"

Stamp Paid: "Sethe's the one that did it!" (Morrison 211)

Baby Suggs: Are you saying God gave up? You can't do that Baby, it ain't right!

End Scene

Scene 5

Ella: Where've you been?

Stamp Paid: I was out, visiting 124.

Ella: Why? Did someone invite you?

Stamp Paid: I don't need no invitation, that's Baby's family.

Ella: mmmmHmm.

Stamp Paid: Do you know who the new person over there is?

Ella: "Ain't no new Negroes in this town I don't know about" (Morrison 219). Are you sure that it wasn't Denver..?

Stamp; "No, I know Denver. This girl's narrow." (Morrison 219)

Ella: I don't know, ask Paul D.

Stamp: I dunno where he is.

Ella: He's sleeping in the church.

Stamp: What?! What's he doing sleeping in the church? Why didn't you offer to take him in?

Ella: He didn't ask.

Stamp: Since when does he have to ask?

Ella: "I don't know him that well" (Morrison 220).

Stamp: It's because of Sethe, isn't it? You don't want to help him because he was with Sethe, huh?

Ella: "I ain't got no friends take a handsaw to their own children" (Morrison 221).

Stamp: Why you gotta be like that?! I'm the one that ran him out...

Ella: Wait... what? You did? You didn't tell me that!

End scene.

Scene 6

"Characteristics" scene...

Schoolteacher & students sitting outside, Sethe creeping outside, listening in on the conversation because she heard her name

Schoolteacher: Who are you doing?

Student: Sethe.

Schoolteacher: No, I told you to put her human characteristics on the left, her animal ones on the right. Line them up!

End Scene

Chapter 20

Sethe, Denver and Beloved sitting in chairs hooked up with cords to a computer.

Camera zooms in on Sethe and fades into her dream.

Song: Reunited by Peaches and Herb

Setting: Song starts with Sethe in an empty, grassy field by herself; Beloved returns and they do things they would have done if Sethe hadn't been killed and is if they were newly reunited

I was a fool to ever leave your side

Me minus you is such a lonely ride

The breakup we had has made me lonesome and sad

I realize I love you 'cause I want you bad, **"she's mine"**

I sat here staring at **"124"**

Came back to life just when I heard the click

"I had to fight and holler for the milk

And my love was tough and she back now" hey hey

Reunited and it feels so good

Reunited 'cause we understood

There's one perfect fit, and baby this one is it

We both are so excited

" 'Cause she's come back to me, my daughter"

Camera is still zoomed in on Sethe; she wakes up happy

End Scene

Chapter 21 Script

Sethe, Denver and Beloved sitting in chairs hooked up with cords to a computer.

Camera zooms in on Denver and then fades to a railroad track.

Lonely – Akon

Denver

Denver standing in a "crowd"; people walk by without paying her any mind throughout the whole song

Lonely I'm so lonely,

I have nobody,

Not even my daddy

I'm so lonely, I'm Ms. Lonely

I have nobody,

But beloved is mi-INE

I'm so lonely,

Yo this one here goes out to all my sistas out there ya know got to have one good girl whose always been there like yeah

Know, took all the beatings then one day mom cant take it no more and decides to kill

Denver laying in bed, wakes up & starts singing

I woke up in the middle of the night and I noticed my sister wasn't by my side, could've sworn I was dreamin, for her I was

Feenin, so I had to make things right, back tracking ova these few years, try'na figure out what I do to make it go bad, 'cause

Ever since my mom killed her, my whole left life came crashin'

Walks aimlessly around outside

Lonely I'm so lonely,

I have nobody,

Not even my daddy

I'm so lonely, I'm Ms. Lonely

I have nobody,

But beloved is mi-INE

I'm so lonely,

Cant believe I had a girl like you and she just took you right outta my life, after all she put you thru you still stuck

Around and haunted 124, what really hurt me is you didn't do nothing, baby you were a good girl and she had no right, I

Really wanna make things right, 'cause without u in my life girl

Lonely I'm so lonely,

I have nobody,

Not even my daddy

I'm so lonely, I'm Ms. Lonely

I have nobody,

But beloved is mi-INE

I'm so lonely,

Denver sitting outside on front steps; thinking out loud

"mini-monologue"

Denver: "Beloved is my sister. I swallowed her blood right along with my mother's milk" (Morrison 242). Until my mom killed her, she was all I had. "All the time I'm afraid the thing that happened that made it all right for my mother to kill my sister could happen again" (Morrison 242). Every time she braided my hair, I was afraid she'd cut my throat.

"I let never let her know my daddy was coming for me" (Morrison 245). I never gave up hope. "But nobody comes to this house anymore" (Morrison 245).

Chapter 22 Script

Sethe, Denver and Beloved sitting in chairs hooked up with cords to a computer.

Camera zooms in on Beloved and then fades into her dream.

Song: Where Is the Love by Black Eyed Peas

Beloved sitting on a bench in the park

“I am Beloved and she is mine”

“In the beginning I could see her”

“the woman with my face is in the sea”

“I can not lose her again”

Beloved sitting across from Sethe, singing to her

What's wrong with the world, mama

People livin' like they ain't got no mamas

I think the whole world addicted to the drama

Only attracted to the things that'll bring you trauma

Back at Sweet Home, yeah, we tryin' to get away

But we still got pain and its here to stay

The big 124 in the USA

The schoolteacher, nephews, the KKK

But if you only have love for your own race

Then you leave space to discriminate

And to discriminate only generates hate

And when you hate then you're bound o get irate, yea

Madness is what you demonstrate

And that's exactly how anger works and operates

Man, you gotta have love just to set it straight

Take control of your mind and meditate

Let your soul gravitate to the love, y'all, y'all

Paul D, Sethe, Denver, Beloved, Baby Suggs and Ella dancing/lip syncing

People killin, people dyin

Children hurt and you hear them cryin

Can you practice what you preach

And would you turn the other cheek

Sethe, Sethe, Sethe help me

Send us some guidance with your love

'Cause people got me, got me questionin'

Where is the love (Love)

Where is the love (The love)

Where is the love (The love)

Where is the love

The love, the love

Fade out; camera is zoomed on Beloved as she wakes up.

Beloved: I am Beloved.

Chapter 23

Song: We Are Family by Pointer Sisters

Denver, Beloved and Sethe dancing and singing

We are family

I got all my sisters, we're free

We are family

Get up everybody and sing

We are family, I got all my ladies we're free

We are family G

Get up everybody and sing

Everyone can see we're together, as we walk on by

And we fly just like birds of a feather, I won't tell no lie

All of the people around us they say "Can they be that close?"

Just let me state for the record, we're giving love in family dose

We are family

I got all my ladies with me

We are family

Get up everybody and sing

The three girls are sitting in front of a wall as they express how they feel about Beloved coming home

All three: **Beloved**

Denver: **You are my sister**

Sethe: **You are my daughter**

Beloved: **You are my face; you are me**

Sethe: **I have found you again; you have come back to me**

Denver: **You are**

Sethe: **My Beloved**

All three: **You are mine**

Sethe: **I have your milk**

Beloved: **I have your smile**

Denver: **I will take care of you**

All three: **You are mine**

Outro/Credis

Song: Our House by Madness

All characters are dancing and singing

Paul D wears his Sunday best

Sethe's tired she needs a rest

Beloved and Denver are playing downstairs

Baby Suggs is sighing in her sleep

Stamp Paid's got a date to keep

He can't hang around

Our house, in the middle of Bluestone

Our house, in the middle of the...

Our house it has a crowd

There's always something happening

And it's usually quite loud

Oh Sethe she's so worn out

Beloved always slows her down

And schoolteacher is not allowed

Our house, in the middle of Bluestone

Our house, full of spirits and hauntings

Our house, no one wants to visit us

Our house, in the middle of our...

End scene; End movie