

BELOVED- GROUP 5

STUDY GUIDE **SIXTH CHAPTER** PP. 268-282

1. Why is Paul D's tobacco tin "blown open?" (p. 218)
His tobacco tin is "blown open" because he wasn't strong enough to open it but also because of the temptation given that he maybe wouldn't have opened it if it had not been for the wind. The reference to this being blown seems to be like it was not intentional or that it was not really meant to happen but since it is may as well reap the benefits. With a closer look into the passage the blown open tin can could represent Paul D's opened heart ripped open and torn by events that have happened.
2. What doubts does Paul D have of his own manhood?
Paul D is concerned that he is not a man due to his absent ability and presence of a family. As he traveled everywhere he met a huge amount of people each with families varying from different people. "Half white, part white, all black, mixed with Indian" as the book describes to show the huge variety in people Paul D meets. He wonders why he does not have a family of his own and instead only watched others grow. The mentioning of Sethe and Halle's journey is fresh in him mind due to the fact that he and Sethe are now in a "relationship." We might assume that since he is away from the family he is with now, Sethe, he is thinking about his own vulnerable state of which he has not completed his manhood with.
3. What is the shining that lights the Thirty-Mile Woman?
I think that it might be the glint of hope or knowledge of the trail that must be taken to freedom or maybe the stars in the sky that will light their way to the underground railroad and to freedom. It is hard to say because there is only one line about it. "She is lit now with some glowing, some shining that comes from inside her. Before when she knelt on creek pebbles with Paul D she was nothing, a shape in the dark breathing lightly." Then as we continue to read it is because Paul D sees her shining in some light and it is from the lamps that Schoolteacher and his pupils are coming with.
4. Why does Sixo sing?
I think he might have started to sing so that he would be able to cast some attention away from his woman even more and then get more attention to himself as he already had decided to die. Since he dies because schoolteacher wants to shut him up his death could have been easily avoided if he had just been quite in the first place. But since he started to sing maybe sixo wanted to die and so he did it on purpose.
5. What does Sixo mean when he shouts, "Seven-O!" (p. 278)
A relationship between the names SIX-O and SEVEN-O, could be due to the fact that the Thirty mile woman now carries a child of his and that he wants a tradition to continue. The story told of Sixo as the only man who remembered his African roots so maybe this was a tradition and a plead to help continue his own thoughts to the child that he will never see.
6. Why is Sixo laughing when he dies?
Sixo is laughing when he dies because he has given up and does not want to live the life that he has now. He would rather die that try and continue to live with the schoolteacher and under his rules. Plus the fact that even with his death schoolteacher has not caught his only son which will carry his traditions with him he understands that this is not the last of him and that he hopes his woman and child will be safe. The "thirty mile woman got away with his blossoming seed." 229

SEVENTH CHAPTER PP. 283-289

1. What is the tone of the conversation between Stamp and the man who asks about Judy?
The tone of the conversation is very nonchalant as it is basically just a conversation between a lost man and what seems to be a local. But then again it could be a little suspicious as the rider asks for a woman working in a slaughter house and how he continues to press to see if stamp knows her and if she does in fact work there.
2. Where does Stamp think Beloved comes from?
Stamp thinks Beloved comes from a house over by Deer Creek that a white man lived in and had locked up a girl inside. He said they found the man dead last summer but no girl so he was thinking that it might be her.

3. What is the tone of the last sentence: "Why? Why? Why? Why? Why?" (p. 289)
Stressed, angry, concerned, unsettled are all tones conveyed in the last sentence as Paul D asked Stamp Paid, "How much is a nigger supposed to take?" Stamp replies with "all he can" repeated and maybe due to the alcohol or the drugs Paul D took he responded with so many "why's" but other than that he may have been exaggerating how he felt with all the problems and tribulations he is facing.

PART THREE
FIRST CHAPTER
PP. 293-322

1. Why is Denver worried?
Denver is worried because Sethe and Beloved are distancing themselves from her but also because Sethe has lost her appetite and has stopped acting normally but instead putting every ounce of attention to Beloved. She is also worried because Sethe has lost her job and is still spending an unusually large amount of money on whatever Beloved wants or whatever Sethe thinks she needs. Expensive clothes, foods, and decorations are just some of the many things that Sethe buys.
2. In what ways have Sethe and Beloved traded places?
Sethe used to be in charge and take charge of situations plus she was the one usually walking around and doing different activities. The two of them have switched places because now Beloved is no longer sleeping all the time but instead being catered to by Sethe. Sethe is now very tired and cumbersome but also detached from the current world and all the things they are facing. Also Sethe is becoming very small and weak while Beloved is growing bigger.
3. Why is Beloved becoming tyrannical and vindictive?
Beloved is now demanding different things rather than just having Sethe do as she pleases. Sethe is now like Beloved's personal assistant and she is completely taken advantage of due to the fact that Sethe realizes Beloved is her murdered child reborn into another body.
4. Why is Beloved's stomach getting larger?
Beloved's stomach is getting larger because she is eating a lot more sweets and having many more meals, but also is being catered to in every aspect and is not exercising or doing anything that requires some energy.
5. Why does the community rally in response to Denver's request for work and the obvious problems at 124?
The community is trying to stay connected and safe and a rumor is heard that Beloved is a ghost and needs to be put down.
6. What accounts for Beloved's behavior?
The time lost by her death by the mother, Sethe. Also the fact that she wants to take back what was hers. Her life and that it was in fact taken by Sethe, needs to get some type of remorse from her.
7. Why is Sethe getting smaller as Beloved gets bigger?
Sethe is getting smaller because she is giving everything she possibly has to Beloved without a single thought going through her head. She just goes and lets Beloved have whatever she wants and take whatever she wants since she feels guilty to the fact that she did kill her daughter.
8. Why does Janey say, "I guess there's a God after all." (p. 312)
I think she says that because Baby Suggs was such a good person and the lines on her hands represent hard work and maybe some type of bad influence or deed. But since there isn't any it is a good sign or message that everything is okay.
9. Why do the Bodwins have a statue of a black boy that says, "At Yo Service?" (p. 313)
Because they are there to help and communicate or congregate with the other people of the city even if they are black. But it could also be the fact that they have servants in the house. Also since it is carrying money in a jar it is like it is there to serve and hold and help.
10. Why does Ella change her mind about Sethe and organize the other women to rescue her?
Because she believes that the baby should not come back and kill what was hers. It's not fair and in danger to Sethe, but also the fact of "whipping" and taking advantage that should not be tolerated by anyone especially women since she is an abolitionist and wants freedom and rights and equality.
11. How does the singing of the women at the end of the book parallel Paul D's description of the escape of the chain gang?
When Paul D escaped from his place in Georgia, a harsh "concentration" camp where he suffered with other men in chains all tied together they all went together and broke out and were bonded by song.
12. In what ways does the group of neighborhood women serve the same function as the chorus in Greek tragedy?

13. What is the meaning of the Biblical reference, "Sufficient unto the day is the evil thereof?" (p. 315)
14. Why do the women decide to drive out Beloved?
The women decide to drive out Beloved because they think she is evil and that they are also persuaded by Ella who believes in women's rights.
15. Who was Medusa in Greek mythology? In what ways is Beloved portrayed as Medusa on page 322?
Medusa was a beautiful woman who disgraced Athena. Medusa seduced Poseidon and he fell in love with her and all the men loved her as well when looking into her beautiful eyes. So Athena cursed Medusa so that any man that looked her in the eyes would turn to stone and untimely die. Beloved portray Medusa because she seduces Sethe and convinces her to be of her calling but it really killing her as she does so. Medusa, originally a beautiful young woman whose crowning glory was her magnificent long hair, was desired and courted by many suitors. Yet before she could be betrothed to a husband, Poseidon (Neptune) found her worshipping in the temple of Athena (Minerva) and ravished her. Athena was outraged at her sacred temple being violated, and punished Medusa by turning her beautiful tresses into snakes and giving her the destructive power to turn anyone who looked directly at her into stone.
16. Why does Sethe think that Mr. Bodwin is schoolteacher?
Sethe is somewhat not really mentally there as she has a flashback and sees a white man approaching her. Knowing that schoolteacher is a white man she feels threatened and needs to protect Beloved.
17. What is Beloved's reaction to Sethe's running toward the women?
It think that it is a sense of disbelief but greatness because what I got out of it was that Beloved has done what she needed to and connected with Sethe but also got her to move on and defy any means necessary.

SECOND CHAPTER

PP. 323-335

1. Why does Beloved disappear?
Beloved disappear has Mr. Bodwin is coming to pick up Denver. She also disappears as Sethe is trying to attack Mr. Bodwin, as Sethe is running towards Mr. Bodwin, she has the ability to identify with the human race, and as her conscience is reattached when the women are trying to hold her back from Mr. Bodwin, Sethe as a direct access to her guilt and is able to finally forgive herself. By trying to killing Mr. Bodwin Sethe was trying to take the easy way out and kill her so that her guilt could be taken away. Readers still know that her guilt is there by her saying, "She left me... she was my best thing," (321) Beloved has stay this whole time because of Sethe's guilt towards Beloved, because she killed her own daughter. But once that guilt was set free, and Sethe is finally able to forgive herself, Beloved ultimately disappears. Finally it is Paul D that helps Sethe forgive herself the most, when he says "You are you best thing, Sethe."(321) Why do some people say she exploded?
Because she was twice the size of Sethe and disappeared without any mention, there was no liable reason of how she could have just disappeared.
2. Why are Stamp and Paul D finally able to laugh?
The two men are able to finally laugh at Sethe's experiences and in her efforts to try and kill Mr. Bodwin. They laugh partly because they do not understand the suffering that Sethe has gone through because of Beloved or because of her injustice. However the message of laughter also conveys a different meaning, the meaning that it is something so horrible and it is the human mind to make humor to deal with the pain. Both Paul D and Stamp understand the injustices in what Sethe has gone through but they cannot empathize with what Sethe is going through. The book read, "Its seriousness and its embarrassment made them shake with laughter." (313) This line emphasize that they know that the situation was grave and they feel the fear from it; however they are coping with their emotions through a joke. Even though they have a connection to Sethe, they cannot connect what motivated her actions, therefore laughter was able to make their pains and confusion to a humorous way. The two of them are finally able to laugh because they feel the presence no more of one and because it is quite in the house.
3. Why does Denver change her attitude toward Paul D?
Denver changes her attitude because she realizes that Paul D was not a threat but it was a complication to Beloved and she needs to accept him for Sethe's sake.
4. Why does Paul D go to 124?
Paul D goes to 124 because he loves Sethe and no longer feels the burden of Beloved. As Beloved slowly starts taking over Sethe's life, Denver is forced to change some of her actions. Denver is forced out of her boundaries that include 124 and has to look for her own job, to help sustain the family. Denver must think on her own and by doing so, she starts to have opinions of her own. This is apparent especially during Paul

D and Denver's conversation. "Well if you want my opinion..." Paul D says, and Denver responds, "I don't I have my own." (315) Readers can tell by her change in tone that she has become more mature. Which leads Paul D to say, "You've grown." Denver no longer needs Sethe to function daily, and this is mainly why her attitude changes towards Paul D. In the beginning Denver was envious of Paul D because he was receiving the attention that was usually given towards her by Sethe; however circumstances have changed especially with Beloved slowing taking over Sethe's life. Therefore Denver changes her mind to give Paul D a chance, she leaves saying, "Thank you. And Paul D you don't have to stay away but be careful how you talk to my mamma you hear?" (315)

5. In what ways is Beloved's departure in this chapter similar to and different from her death at the beginning?
6. It was a swift and easy departure and with many people watching and hearing about it. After Paul D's talk with Denver, Paul D decided to go to 124, as he is walking to 124 Paul D starts to reminisce on his journey in coming to Ohio. "In five tries he had not one permanent success," (316) this means that after he escaped from Sweet Home he was not able to settle. With no white man to help him or protect him, Paul D became a nomad. Then he explains, "Then came a miracle" (317) "standing in a street in front of a row of brick houses, he heard a white man call him to help unload two trunks from a coach cab. Afterward the white man gave him a coin." Paul D realizes after enjoying his first pay that to eat walk and sleep anywhere was life as good as it got. But then, "he found himself in southern Ohio, where an old woman and a girl he used to know had gone" (318) and that's how Paul D came to 124. Ultimately he comes to check on Sethe, and to reconfigure his life with her, after leaving the family after the fight, especially after Denver shows him her change in heart and accepts Paul D to be near her mother.
7. Why does Denver change her attitude toward Paul D?
Denver changes her attitude towards Paul D because Denver has changed both with her stature and her emotions becoming more mature. She has matured through this section of the book because of the events that have happened recently with her own self reliance of getting out into the community to sway away from Sethe and Beloved in their own. Plus the main reason of why she was mean to him was due to the fact that she believed that he was invading her personal space. But now that she is not confined to the depths of her own home she is open to new ideas and realizes that Sethe and Paul D are good for each other and might even need each other in the end.
8. In what ways is Beloved's departure in this chapter similar to and different from her death at the beginning?
In this chapter, Beloved simply disappears after Sethe tries to kill Mr. Bodwin with an ice pick. Whether she exploded or left, it is unknown; however she is not murdered like she was in her death in the beginning. What is similar is that, Sethe tries to kill someone. In Beloved's first death, Sethe killed Beloved after hearing that the schoolteacher was on his way to capture her and take her back to Sweet Home. In this chapter, Sethe also tries to kill when she mistakes Mr. Bodwin as the schoolteacher, either way, every time a white man comes to 124 Sethe tries to kill, as neighbors gossip on page 311

THIRD CHAPTER

PP. 336-338

1. Why does the memory of Beloved disappear?
The memory of Beloved disappears because, "Remembering seemed unwise" (324) After Sethe forgives herself for Beloved's murder he continues to build a life with Paul D, and they simply just forget her memory. Even though everyone knew what she was called, no one really knew her name. And because no one was looking for her either, there was no purpose in keeping her as a memory.
2. If this is not a story to pass on, why does Toni Morrison write it and "pass it on?"
The phrase "pass it on" is repeated three times in the last chapter. The first time it is said, "It was not a story to pass on" (323) Readers believe it to be a story that could not be passed up on, because the story is already told. The third time it is read, "This is not a story to pass on." (324) Readers believe that this is because the story is already told in Toni Morrison, that there is no reason to pass it on now, because of its horror. Therefore Toni Morrison passes this story on as a warning to others.

Part Three Study Questions

Chapter 25

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1. Stamp seems to be very indifferent and he seems to not want to help the person who asked for Judy. At the same time, Stamp Paid seems to be frustrated and doesn't want to bother about knowing who Judy is and repeated tells the rider that Plank Road is about a mile upwards. However, the rider seems to get angry now and demands respect, but still Stamp Paid shows the same disrespect and indifference towards the rider. Stamp Paid seems to be too busy to talk to the rider, and wants to talk to Paul D.
2. Stamp seems to think that Beloved was the girl that was locked up in the house with a white man by Deer Creek. And the man was found dead and the girl had disappeared. Stamp believes that Beloved is the same girl who ran away.
3. The tone of the last sentences seems to be frustrated and angry.

Chapter 26

1. Denver is worried because Beloved might kill Sethe anytime. At the same time, the family including Sethe and Beloved were getting weaker and hungrier as the food supply was running low. Meanwhile, the relationship between Beloved and Sethe seemed to be getting stronger and closer while Denver was almost out of the picture and left out. All of Sethe's attention seemed to be on Beloved.
2. At first, it seems like Sethe and Beloved were almost like sisters or friends but Beloved seemed to be getting more powerful and stronger. It states that "it was Beloved who made demands. Anything she wanted she got... Beloved invented desire." And the passage clearly states that they two characters altered. Beloved was slowly becoming more and more like Sethe as she even dressed in Sethe's clothes and behaved in the same way, including talking, walking, and laughing. The passage states, "She imitated Sethe, talked the way she did, laughed her laugh and used her body the same way down to the walk, the way Sethe moved her hands, sighed through her nose, held her head." And Denver who is observing all this finds it hard to distinguish both Beloved and Sethe, "it was difficult for Denver to tell who was who" (Morrison 283).
3. We see Beloved becoming more aggressive and dominant because she is now making demands and ordering Sethe around as she complied with her demands. And Beloved seems to be getting more tyrannical because she is trying to blame Sethe, almost take a revenge on her for leaving Beloved behind in the past. That is why Beloved "accused her of leaving her mind..." And the arguments seem to continue on as Sethe pours out her emotions and apologies for leaving her. Even when Sethe asked for forgiveness and how her life is now surrounded by the presence of Beloved, ready to sacrifice herself for her. However, Beloved is strong in her mindset and refuses to take Sethe's excuse or apologies and continues on to blame and criticizes her.
4. Beloved is getting bigger because she is eating a lot, even Sethe's portion of the food.
5. The town people eagerly help Denver's family as they leave food on the porch including a message and their names attached to the food. They state that they had connection to the family as some remembers taking care of Denver when she was a baby, and some of them state that they danced with her grandmother in the Clear before. The community has a special relationship with Sethe's family on 124, which is probably why they willingly leave food for the family to eat.
6. Beloved behaves this way because she is attempting to have Sethe pay for what she had done to Beloved, by leaving her behind in the past. That is why she is being so aggressive and demanding, almost like a revenge on Sethe.
7. Sethe is getting smaller and weaker because physically she has nothing to eat. She gives food to Beloved which is why she is getting bigger. And in the book, Sethe is compared to a child who looks even smaller compared to Beloved who had gotten really big.
8. The town people eagerly help Denver's family as they leave food on the porch including a message and their names attached to the food. After Denver tells Janey the full story of Sethe's family including the presence of Beloved, Janey asks Denver whether Beloved had "any lines in her hands." Denver replies no, and Janey responds by stating that "I guess there's a nGod after all." This may seem to mean that Janey understands that the presence of Beloved is making Sethe suffer and become weaker. The lines on her hands may represent the wrinkles or the hardships that the family is facing and everyone is getting hungrier and weaker except Beloved, which is why she doesn't have any lines or wrinkles on her hand. She is getting fatter and doesn't appear to be undergoing hardships. Therefore, when Denver mentions that she doesn't have any lines, Janey responds by stating that there is still God after all because she is willing to have Denver work for her and help out with the family, because Denver had stepped outside of her comfort zone and had taken the initiative to come see Janey to help out the family when Beloved is actually deteriorating the health of Sethe.
- 9.

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10. Ella seemed to have changed her mind about rescuing Sethe because she found that even if it was wrong for Sethe to attempt to murder and abandon her children, Ella understood that it was also wrong for the children to kill the mama. She stated, "and the children can't just up and kill the mama." Ella according to the text is also very practical and to solve the situation, she understood that Beloved was the "root" and things had to be rescued. Ella also understood Sethe's "rage in the shed twenty years ago..." and Ella at first didn't understand why Sethe had done such thing, as she considered Sethe "complicated, prideful, misdirected..." However, now after seeing Denver actually come and take the initiative to ask for help rather than staying at home, Ella seemed to have changed her mind. And Ella understood that the main cause was Beloved, who was "beating up on Sethe." Also, "Ella didn't like the idea of past errors taking possession of the present." This means that Ella didn't believe that what Sethe didn't deserve what she is going through right now, just because of her past actions. Beloved torturing and taking the life out of Sethe seems inappropriate.

11.

12. In Greek tragedies, the chorus helps portray the background information and sometimes gives extra information to help the audience understand what is going on in the play. The Greek chorus may also directly portray the theme or the purpose of the work that is not directly stated in the work. That is because the background music contains the lyrics that relate to the work itself. In this novel at the end, the women are singing and physically they sang like the chorus, "searched for the right combination, the key, the code, the sound that broke the back of words" (308). And their singing is what drags Sethe and Beloved out and their singing is what drives Beloved away from the house.

13. "Sufficient unto the day is the evil thereof."

14. The women chose to drive Beloved out because they understood the evil that she brought into the house. They seemed to have almost forgiven Sethe for killing Beloved in the past and the women recognized that they needed to help. However, the key point in leading them to drive Beloved out was Denver's initiative to go outside and ask for help. And the women, also convinced by Ella, believe that Sethe doesn't deserve the "devil-child."

15. Medusa was the serpent-headed monster and her appearance is what made men turn into stones. But Medusa used to be very beautiful until Athena transformed her into a serpent head because Medusa declared that Athena was jealous of her beauty. Beloved is portrayed as Medusa because they stated that she was beautiful. Yet as "she stood on long straight legs, her belly big and tight..." she also had "vines of hair twisted all over her head. Jesus. Her smile was dazzling." And it is true that she is similar to Medusa because Beloved was very beautiful and appeared to be harmless but she is the evil that represents slavery as she brought evil onto Sethe and into the house.

16. Sethe seems to consider Mr. Bodwin as the schoolteacher accidentally. She mistakenly thinks that he is the schoolteacher probably because Sethe is so immersed in the past and she really wants to have revenge back on the schoolteacher.

17. Beloved seems to be standing alone on the porch once again, but this time she is smiling. "Her hand is empty." Beloved seems to feel alone once again because Sethe left Beloved hands and started running towards the crowd. She also sees Denver running away for.

Chapter 27

1. The moment Sethe and Denver are both running away towards the group of crowds, Beloved runs away and escapes.

2. Some say that she exploded, as the text reads "exploded right before their eyes." That is probably because she ran away so suddenly as she disappeared. And some believes that she may come back because "she could be hiding in the trees waiting for another chance."

3. They seem to be laughing because everything suddenly seems to be in the past now. The tension in the house is now gone and the ghost of Beloved seemed to have disappeared at this point. Everything that had happened were just memories and Stamp Paid and Paul D seems to be looking back at their memories. Everything was also now very quiet in the house.

4. From this point onward, Denver seems to accept Paul D. The text states, "Her smile, no longer the sneer he remembered, had welcome in it and strong traces of Sethe's mouth" (313). Denver seemed to have matured and she is now out of her comfort zone. She is able to go out into the society and not be stuck inside the house and she also learned to accept Paul D and welcome him.

5.

6. Beloved's departure is similar to her death at the beginning when she was a child because she leaves

Chapter 28

1. The memory of Beloved seems to disappear because no one bothered to remember and recall her. The people “forgot her like a bad dream” and the people seemed to have attempted to erase her out of their memories because she represented the evil and the slavery that existed for African Americans. Her presence was only a bad memory and so they forgot her. And this seems similar because slavery may be forgotten or purposely pushed out of our memories but the memories of slavery actually do exist.

2. Toni Morrison seems to have written “Beloved” to pass on the story of slavery and its effect on the community because she doesn’t want the truth about slavery to be forgotten. People do forget about slavery as if it was “unpleasant dream” or a bad memory but Toni Morrison wants to have the readers remember the pain and the effect of slavery. Morrison doesn’t want the truth and the stories about slavery to be lost forever.

CHAPTER ANALYSIS CHAPTER 24

IT WAS a tiny church no bigger than a rich man's parlor. The pews had no backs, and since the congregation was also the choir, it didn't need a stall. Certain members had been assigned the construction of a platform to raise the preacher a few inches above his congregation, but it was a less than urgent task, since the major elevation, a white oak cross, had already taken place. Before it was the Church of the Holy Redeemer, it was a dry-goods shop that had no use for side windows, just front ones for display. These were papered over while members considered whether to paint or curtain them--how to have privacy without losing the little light that might want to shine on them. In the summer the doors were left open for ventilation. In winter an iron stove in the aisle did what it could. At the front of the church was a sturdy porch where customers used to sit, and children laughed at the boy who got his head stuck between the railings. On a sunny and windless day in January it was actually warmer out there than inside, if the iron stove was cold. The damp cellar was fairly warm, but there was no light lighting the pallet or the washbasin or the nail from which a man's clothes could be hung.

The author gives an extremely detailed account of the development of a raggedy church in Alfred Georgia. The Church’s “pews had no backs”, the “congregation was also the choir” and overall, it was extremely underdeveloped and scrapped together. The authors mention that it used to be a dry goods store gives the sense that it wasn’t meant to be a church, and this sense is strengthened by the uncanny contradictions, it being warmer outside than inside, the absent of light in the damp cellar causing an inability to be useful in hanging clothes, and children laughing and a distressed boy at a church. By creating the sense that this church was not much of a church, we can determine that God is absent from the land, a place of extreme slavery.

And a oil lamp in a cellar was sad, so Paul D sat on the porch steps and got additional warmth from a bottle of liquor jammed in his coat pocket. Warmth and red eyes. He held his wrist between his knees, not to keep his hands still but because he had nothing else to hold on to. His tobacco tin, blown open, spilled contents that floated freely and made him their play and prey.

The tobacco tin, representing all of the memories of slavery and experiences that Paul D wanted to express, is blown open in this scene, showing that Paul D was not able to repress the pain of slavery and is now remembering them and dealing with them. This is why he is sad at this time, as characterized by the personification of the cellar as sad, and the warmth of the bottle of liquor, comforting paul D. Paul D’s absence to hold on to shows how he is completely broken and aware of his current situation as well as the reoccurring feelings of slavery. He is sitting like a slave, as if in a cage, because he is revisiting his past atrocities. The mention of the memories making him their play and prey show how he is being ripped by what had happened to him.

He couldn't figure out why it took so long. He may as well have jumped in the fire with Sixo and they both could have had a good laugh. Surrender was bound to come anyway, why not meet it with a laugh, shouting Seven-O! Why not? Why the delay? He had already seen his brother wave goodbye from the back of a dray, fried chicken in his pocket, tears in his eyes. Mother. Father. Didn't remember the one. Never saw the other. He was the youngest of three half-brothers (same mother--different fathers) sold to Garner and kept there, forbidden to leave the farm, for twenty years. Once, in Maryland, he met four families of slaves who had all been together for a hundred years: great-grands, grands, mothers, fathers, aunts, uncles, cousins, children. Half white, part white, all black, mixed with Indian. He watched them with awe and envy, and each time he discovered large families of black people he made them identify over and over who each was, what relation, who, in fact, belonged to who.

Paul D has reached a sense of despair at this point of the story because his confrontation with his past experiences of slavery. The pain of his dehumanizations, feelings of low-self worth, and his inability to understand himself of his

Comment [EL1]: Setting: creates a mood of sadness and absence of god
Diction: creates a despairing and depressed mood

Comment [EL2]: Symbol: tobacco tin represents built up memories

Comment [EL3]: Characterization and Theme

man, have caused him to almost want to give up on his always moving policies of life. We see the breach of the memories of slavery further with the reference to Sixo's death, and through the use of diction such as "tears" and "goodbye" we can see the sadness that they cause him. Next we see one of the underlying causes of Paul D's feelings of worthlessness and inability to cope and stay in one place. Paul D remarks on how he never had a family. He also remarks on how he remembers and even admired those blacks who lived on plantations that had families, who knew their cousins, and had the love between them. Paul D's inability to connect with a family is a further sense of dehumanization because humans organize in families, with cousins and aunts, not animals. Additionally, the lack of love he experienced due to his lack of family caused the breakdown and loss of purpose within Paul D, as love is an extreme drive in almost all of the actions in the book *Beloved*. Overall this paragraph reaffirms the importance in love in purpose and self-worth and the dehumanization caused by slavery themes of the book.

"That there's my auntie. This here's her boy. Yonder is my pap's cousin. My ma'am was married twice--this my half-sister and these her two children. Now, my wife..."

Nothing like that had ever been his and growing up at Sweet Home he didn't miss it. He had his brothers, two friends, Baby Suggs in the kitchen, a boss who showed them how to shoot and listened to what they had to say. A mistress who made their soap and never raised her voice. For twenty years they had all lived in that cradle, until Baby left, Sethe came, and Halle took her. He made a family with her, and Sixo was hell-bent to make one with the Thirty-Mile Woman. When Paul D waved goodbye to his oldest brother, the boss was dead, the mistress nervous and the cradle already split. Sixo said the doctor made Mrs. Garner sick. Said he was giving her to drink what stallions got when they broke a leg and no gunpowder could be spared, and had it not been for schoolteacher's new rules, he would have told her so. They laughed at him. Sixo had a knowing tale about everything. Including Mr. Garner's stroke, which he said was a shot in his ear put there by a jealous neighbor.

Next, Paul D is sent into again another memory. He remembers that he wasn't always lacking of a family, that indeed there was once a time when he had a family in Sweethome: a father in Mr. Garner, a mother in Baby Suggs and Mrs. Garner, and brothers in Sixo and the other Paul's. Through the use of "he didn't miss it" we can tell that he did love his family at Sweethome. However, it was important to realize that the difference between a family and what was present in slavery in Sweethome, is that a family is absolute and unconditional: it does not change. In Sweet Home however, after Mr. Garner's death, School Teacher took over, broke up their family with little protest by Mrs. Garner, and surged them back into animalism/slavery. This is why Sweethome was insufficient and Paul D is now facing pain. Paul D has to realize his response as humane, realize that it was out of his control, and search for a new family in Sethe and Denver, so he can stop roaming around everywhere and settle down and take what he needs. This reaffirms themes of family/love leading to humanization and dehumanization of slavery.

Comment [EL4]: Characterization and Theme

"where's the blood?" they asked him.

There was no blood. Mr. Garner came home bent over his mare's neck, sweating and blue-white. Not a drop of blood. Sixo grunted, the only one of them not sorry to see him go. Later, however, he was mighty sorry; they all were.

"Why she call on him?" Paul D asked. "Why she need the schoolteacher?"

"She need somebody can figure," said Halle.

"You can do figures."

"Not like that."

"No, man," said Sixo. "She need another white on the place."

"What for?"

"What you think? What you think?"

Well, that's the way it was. Nobody counted on Garner dying.

This series of quotes shows the turning point in Sweet Home's history. While a reasonable explanation is given for calling on schoolteacher, in order to do math, the underlining reason is stated by Sixo: No, man. She need another white on the place. First off, the reference to no man being on the farm is a direct representation of the demasculination of the boys on the farm. While Garner did instill in them that they were indeed men, with Garner dead so were the beliefs of his teachings. Moreover, the calling of schoolteacher shows how the blacks on the farm were not trusted, and because they were not trusted, schoolteacher was called. Because trust is such an important part of the family, the first signs of mistrust are the first signs of the breakup of the supposed family.

Comment [EL5]: Theme

Nobody thought he could. How 'bout that? Everything rested on Garner being alive. Without his life each of theirs fell to pieces. Now ain't that slavery or what is it? At the peak of his strength, taller than tall men, and stronger than most, they clipped him, Paul D.

Again, the reaffirmation of the falling apart of their family and their lives is presented through a thought like structure. The use of rhetorical questions shows the rational thought process of the conclusions that Paul D made. By giving the audience a look into the mind of Paul D, we are able to see the underlining absences of Paul D's hopes and dreams. Next, figurative language is presented in the form of characterization of Paul D. By creating the image and comparison of the strong Paul D and the clipping of his character, life, and will, we can see how Slavery is an extremely internal destroyer and the impact it had on Paul D.

Comment [EL6]: Form and Structure

First his shotgun, then his thoughts, for schoolteacher didn't take advice from Negroes. The information they offered he called backtalk and developed a variety of corrections (which he recorded in his notebook) to reeducate them. He complained they ate too much, rested too much, talked too much, which was certainly true compared to him, because schoolteacher ate little, spoke less and rested not at all. Once he saw them playing--a pitching game--and his look of deeply felt hurt was enough to make Paul D blink. He was as hard on his pupils as he was on them--except for the corrections.

In this paragraph, we first see the starts of the dehumanization process that Schoolteacher begins. Talking, the communication process of humans, was considered backtalk and was discouraged by schoolteacher. Additionally, eating, resting, talking, and even playing games, all humanistic qualities were all discouraged and frowned upon by the schoolteacher. It is important to realize that schoolteacher was indeed a teacher, but what he taught was self-loathing and low self-esteem, not the values of real men.

Comment [EL7]: Theme

For years Paul D believed schoolteacher broke into children what Garner had raised into men. And it was that that made them run off. Now, plagued by the contents of his tobacco tin, he wondered how much difference there really was between before schoolteacher and after. Garner called and announced them men--but only on Sweet Home, and by his leave. Was he naming what he saw or creating what he did not? That was the wonder of Sixo, and even Halle; it was always clear to Paul D that those two were men whether Garner said so or not. It troubled him that, concerning his own manhood, he could not satisfy himself on that point. Oh, he did manly things, but was that Garner's gift or his own will? What would he have been anyway--before Sweet Home--without Garner? In Sixo's country, or his mother's? Or, God help him, on the boat? Did a whiteman saying it make it so? Suppose Garner woke up one morning and changed his mind? Took the word away. Would they have run then? And if he didn't, would the Pauls have stayed there all their lives? Why did the brothers need the one whole night to decide? To discuss whether they would join Sixo and Halle. Because they had been isolated in a wonderful lie, dismissing Halle's and Baby Suggs' life before Sweet Home as bad luck. Ignorant of or amused by Sixo's dark stories. Protected and convinced they were special.

It is in this section of the story that three pivotal questions are asked. 1) Was Sweet Home really an escape for slavery or just slavery in another name 2) Is a man only a man if a whiteman says so 3) Would Paul D be more of a man if he hadn't have been at Sweet Home in the firstplace. Basically, Paul D begins to realize that while his dire dehumanized situation at Sweet Home was a lot more unbearable under schoolteacher, the underlining issues caused by Slavery were the same under Garner. Paul D was dependent on another man for his identity, as a man and as a human, as well as his own guidance. Just because Garner treated them a lot better, he still denied them their freedom, forced them to work without pay, and used them as his tools to stand out from different plantation owners. Additionally, Paul D begins to realize that he cant rely on others for his identity, because they wont always give it, like in schoolteachers case, and that he himself must be his own master.

Never suspecting the problem of Alfred, Georgia; being so in love with the look of the world, putting up with anything and everything, just to stay alive in a place where a moon he had no right to was nevertheless there. Loving small and in secret. His little love was a tree, of course, but not like Brother--old, wide and beckoning. One of the major themes of Beloved is the power of love to heal and humanize a being, to drive them to do better for themselves and others. In this quote from the chapter, you can see explicitly the straight dehumanization process through the mention of "to stay alive in a place where a moon he had no right to was nevertheless there." This shows explicitly the dehumanization process in which Paul D believed he had no right to even live his own life, as taught threw the animalistic teachings of Schoolteacher. However, next we have a direct contrast between love a dehumanization because Paul D, in order to comfort himself and AGAINSGT the teachings of schoolteacher, loves in secret, even if it was just a tree. It is this sense of love that keeps Paul D alive and sane, unlike Halle who went insane. Holding onto his humanity, Paul D struggles to find his place as a human

Comment [J8]: Theme: love humanizes, heals, and gives a purpose to anyone
Rhetoric: The use of the moon comparison shows the complete dehumanization process
Characterization: Paul D feels worthless and dehumanized

In Alfred, Georgia, there was an aspen too young to call sapling.

Just a shoot no taller than his waist. The kind of thing a man would cut to whip his horse. Song-murder and the aspen. He stayed alive to sing songs that murdered life, and watched an aspen that confirmed it, and never for a minute did he believe he could escape. Until it rained. Afterward, after the Cherokee pointed and sent him running toward blossoms, he wanted simply to move, go, pick up one day and be somewhere else the next. Resigned to life without aunts, cousins, children. Even a woman, until Sethe.

And then she moved him. Just when doubt, regret and every single unasked question was packed away, long after he believed he had willed himself into being, at the very time and place he wanted to take root--she moved him. From room to room. Like a rag doll.

Family and community are important factors of humanization that are expressed in *Beloved* throughout the novel. As mentioned earlier, Paul D has lost his supposed family when Mr. Garner died and now has no one to love, and no one to live for. In order to deal with this absent, much like a mother or father, Paul D uses the Aspen tree that is "to young to call sapling" and begins to channel the very little love, the only love that keeps him from ultimate dehumanization and insanity, into a tree that is growing. He found comfort in the tree that could not reject him, or leave him, that had no legs to walk off, and was always there. However, once the rain comes, and the tree is no longer able to shelter Paul D from the outside world, he is compelled to "run" and move "somewhere else the next" until he finds seethe, that forces him to realize his need for people and his damaged nature. Next we see figurative language when Paul D compares himself to a rag doll, lifeless and unhuman, who was played and flailed until all his contents, his memories and pains, were flung out. Again this progression in Paul D reaffirms *Beloved's* theme of confronting the past, coming to terms and accepting it, and then moving on.

Sitting on the porch of a dry-goods church, a little bit drunk and nothing much to do, he could have these thoughts. Slow, what-if thoughts that cut deep but struck nothing solid a man could hold on to. So he held his wrists. Passing by that woman's life, getting in it and letting it get in him had set him up for this fall. Wanting to live out his life with a whole woman was new, and losing the feeling of it made him want to cry and think deep thoughts that struck nothing solid. When he was drifting, thinking only about the next meal and night's sleep, when everything was packed tight in his chest, he had no sense of failure, of things not working out. Anything that worked at all worked out. Now he wondered what-all went wrong, and starting with the Plan, everything had. It was a good plan, too.

Paul D, broken due to slavery, having everything taken from him, desperately wishes for something to hold out for, someone to love, and someone to build a life with. The whole function of his running away and drifting from place to place was to avoid his past and to deal with the fact that no one he ever met served as an absolute family, always there. Paul D was plagued by uncertainty, as there was no one in his life who was always there for him, and the pain of losing his family almost made him go mad. So he decided to drift, and ignore his past as to avoid pain, not live for pleasure. Now he has fallen in romantic love with Sethe, he no longer can turn from the sweet comfort of love and a family, or ignore the damage and circumstances of his past. With having realized what he finally wants and seeing the grass on the other side, he doesn't want to lose the family, woman, and life that he loved, and now finally realizes a purpose for his life.

Worked out in detail with every possibility of error eliminated.

Again, we can see from this single line that Paul D finally has a purpose: a plan. This characterizes a turning point in his life.

Sixo, hitching up the horses, is speaking English again and tells Halle what his Thirty-Mile Woman told him. That seven Negroes on her place were joining two others going North. That the two others had done it before and knew the way. That one of the two, a woman, would wait for them in the corn when it was high--one night and half of the next day she would wait, and if they came she would take them to the caravan, where the others would be hidden. Here, hope is introduced through the use of plot: a chance to escape via a variation of the underground railroad. It is important to notice that they will leave in the darkness of the night. Darkness is known for hiding and concealing the nature of all things. While sometimes thought of as evil, darkness here is literally and figuratively aiding "their escape" from slavery and dehumanization by offering a means of hope.

That she would rattle, and that would be the sign. Sixo was going, his woman was going, and Halle was taking his whole family. The two Pauls say they need time to think about it. Time to wonder where they will end up; how they will live. What work; who will take them in; should they try to get to Paul F, whose owner, they remember, lived in something called the "trace"? It takes them one evening's conversation to decide.

Again, it is important to note how much time it takes the Pauls to decide whether they want to leave. The dehumanization process has made them less human, stripped them of their manlike abilities to make a decision, and question how they are going to gain sustenance if they cannot depend on a white man. The entire point of the

Comment [J9]: Theme: Love heals, humanizes, and gives a purpose to anyone
Theme: The importance of family and community in giving purpose
Figurative Language: ragdoll
Symbol: Tree, someone to love/ befriend/ shelter with.
Symbol: Rain: the outside world

Comment [J10]: Theme: family leading to a purpose/healing
Characterization: Paul D realizes what he wants
Diction: a little bit drunk and nothing much to do--
→ creates mood of sadness
Symbol: dry-goods church: absence of God

Comment [J11]: Syntax: by indenting this single line, the author is able to clearly show a sense of purpose in Paul D

Comment [J12]: Figurative language: darkness aiding literally and figuratively: their escape
Plot: introduction of hope through a variation of the underground railroad.

Comment [J13]: Theme: Identity: the loss of identity has led to a question of independence

removal of identity in the survival of slavery is to make their slaves quite like animals: dependent on them, and to remove any sense of control. This theme of dehumanization is further showed in this example
Now all they have to do is wait through the spring, till the corn is as high as it ever got and the moon as fat.

And plan. Is it better to leave in the dark to get a better start, or go at daybreak to be able to see the way better? Sixo spits at the suggestion. Night gives them more time and the protection of color.

He does not ask them if they are afraid. He manages some dry runs to the corn at night, burying blankets and two knives near the creek.

Again, night is extremely imperative in this example because it figuratively conceals their escape: both from dehumanization and their loss of identity as well as their actual run from Sweet Home. Additionally, it is important to note that in the daytime, the slaves are like animals, doing the biddings of their masters. It is in the night, when work is done, that they are the humans and the men that they are.

Will Sethe be able to swim the creek? they ask him. It will be dry, he says, when the corn is tall. There is no food to put by, but Sethe says she will get a jug of cane syrup or molasses, and some bread when it is near the time to go. She only wants to be sure the blankets are where they should be, for they will need them to tie her baby on her back and to cover them during the journey. There are no clothes other than what they wear. And of course no shoes. The knives will help them eat, but they bury rope and a pot as well. A good plan.

It is important to notice the diction of the word good in this section. The fact that the word perfect is not used shows that the plan is not going to succeed. Additionally, from the critical thought processes in making the plan, we can see that the slaves are actually quite intellectual. They are able to plan ahead and ask pivotal questions to their success. Such great detail given by the author for their plan shows that they actually will be able to survive on their own.

They watch and memorize the comings and goings of schoolteacher and his pupils: what is wanted when and where; how long it takes. Mrs. Garner, restless at night, is sunk in sleep all morning.

Some days the pupils and their teacher do lessons until breakfast.

The mood here is one of suspense because, Schoolteacher, merciless and dangerous, is having his routine tracked and counted by the slaves, who know that if he catches them, they definitely will have it extremely bad if not fatal. One day a week they skip breakfast completely and travel ten miles to church, expecting a large dinner upon their return. Schoolteacher writes in his notebook after supper; the pupils clean, mend or sharpen tools. Sethe's work is the most uncertain because she is on call for Mrs. Garner anytime, including nighttime when the pain or the weakness or the downright loneliness is too much for her. So: Sixo and the Pauls will go after supper and wait in the creek for the Thirty Mile Woman. Halle will bring Sethe and the three children before dawn--before the sun, before the chickens and the milking cow need attention, so by the time smoke should be coming from the cooking stove, they will be in or near the creek with the others. That way, if Mrs. Garner needs Sethe in the night and calls her, Sethe will be there to answer. They only have to wait through the spring.

We can begin to see a flaw in the plan of slaves because, separation is to occur within their escape. Almost characteristically, separation is where many plans fall apart. It is important however to note the detail in which the plan is presented. It shows the intellectual capacities of the slaves and how the hope and dreams for freedom: the purpose with life and the love for one another and their family, is counteracting the dehumanization that has occurred.

But. Sethe was pregnant in the spring and by August is so heavy with child she may not be able to keep up with the men, who can carry the children but not her.

But. Neighbors discouraged by Garner when he was alive now feel free to visit Sweet Home and might appear in the right place at the wrong time.

But. Sethe's children cannot play in the kitchen anymore, so she is dashing back and forth between house and quarters--fidgety and frustrated trying to watch over them. They are too young for men's work and the baby girl is nine months old. Without Mrs. Garner's help her work increases as do schoolteacher's demands.

But. After the conversation about the shoat, Sixo is tied up with the stock at night, and locks are put on bins, pens, sheds, coops, the tackroom and the barn door. There is no place to dart into or congregate.

Sixo keeps a nail in his mouth now, to help him undo the rope when he has to.

But. Halle is told to work his extra on Sweet Home and has no call to be anywhere other than where schoolteacher tells him. Only Sixo, who has been stealing away to see his woman, and Halle, who has been hired away for years, know what lies outside Sweet Home and how to get there.

It is a good plan. It can be done right under the watchful pupils and their teacher.

Comment [J14]: Theme: Dehumanization
Diction: Night gives them more time and the protection of color: positive connotation shows how Night aids them.

Comment [J15]: Diction: use of the word good instead of perfect
Detail: heavy detail shows their ability to be independent and the beginning of their break from dehumanization

Comment [J16]: Mood: Suspense is generated through the tracking of schoolteacher

Comment [J17]: Plot: the introduction of separation begins flaws and suspense in the plan
Detail: the use of detail shows the intellectual capacity of the slaves and their plans counteraction of dehumanization

But. They had to alter it--just a little. First they change the leaving.

The author uses the repetition at this point to show the concerns of the plan, illustrate how it is a good plan, not a perfect one, and create a mood of suspense and uncertainty towards its success. Again because the plan is a good one and not a perfect one, we can assume that it is not going to work out perfectly

Comment [J18]: DictionL repetition shows the difference between a perfect plan and good one
Mood: Suspenseful and uncertain
Complications foreshadow that it is not going to work perfectly

They memorize the directions Halle gives them. Sixo, needing time to untie himself, break open the door and not disturb the horses, will leave later, joining them at the creek with the Thirty-Mile Woman.

All four will go straight to the corn. Halle, who also needs more time now, because of Sethe, decides to bring her and the children at night; not wait till first light. They will go straight to the corn and not assemble at the creek. The corn stretches to their shoulders--it will never be higher. The moon is swelling. They can hardly harvest, or chop, or clear, or pick, or haul for listening for a rattle that is not bird or snake. Then one midmorning, they hear it. Or Halle does and begins to sing it to the others:

Again, diction and detail are pivotal to understanding this part of the story. The use of words such as: needs more time now, not wait till first light, it will never be higher; shows how there are a lot of complications with the plan, and it is far from perfect. The compelling ins and outs of the plan again reaffirms the intellectual capacity of the slaves and their ability and adapt. From all the thought put into the plan, we can see the hope and determined nature of all of the sweethome family, and can again see the counteracting nature of purpose of love to dehumanization "Hush, hush. Somebody's calling my name. Hush, hush. Somebody's calling my name. O my Lord, O my Lord, what shall I do?"

Comment [J19]: Diction: phrases show the complications and problems with the plan; shows its not perfect
Detail: shows the hope and love that is counteracting dehumanization
Theme: Purpose and love counteract dehumanization

Suspense builds up in this quote as the time to implement the plan has finally come. Through the use of diction such as "what shall I do" we can see that Halle is extremely distressed and doesn't know what to do. We can see that the plan is only going to work if everything goes perfectly.

On his dinner break he leaves the field. He has to. He has to tell Sethe that he has heard the sign. For two successive nights she has been with Mrs. Garner and he can't chance it that she will not know that this night she cannot be. The Pauls see him go. From underneath Brother's shade where they are chewing corn cake, they see him, swinging along. The bread tastes good. They lick sweat from their lips to give it a saltier flavor. Schoolteacher and his pupils are already at the house eating dinner. Halle swings along. He is not singing now.

Detail: the use of detail, seemingly irrelevant, such as the bread tastes good does much to create the suspenseful mood. By giving the readers direct sensory feeling, it feels like we are almost there with them. Additionally from the blunt statement: he is not singing now, we can tell that Halle is further distressed

Comment [J20]: Mood: suspenseful as the time has finally arrived
Diction: we can see that Halle is distressed and worried about the plans success

Nobody knows what happened. Except for the churn, that was the last anybody ever saw of Halle. What Paul D knew was that Halle disappeared, never told Sethe anything, and was next seen squatting in butter. Maybe when he got to the gate and asked to see Sethe, schoolteacher heard a tint of anxiety in his voice--the tint that would make him pick up his ever-ready shotgun. Maybe Halle made the mistake of saying "my wife" in some way that would put a light in schoolteacher's eye. Sethe says now that she heard shots, but did not look out the window of Mrs. Garner's bedroom. But Halle was not killed or wounded that day because Paul D saw him later, after she had run off with no one's help; after Sixo laughed and his brother disappeared. Saw him greased and flat-eyed as a fish. Maybe schoolteacher shot after him, shot at his feet, to remind him of the trespass.

The suspense meets his climax as we see that Halle fails to get to Sethe. Because the chapter is being told in the point of view of Paul D, we are limited in what exactly happened. The ambiguity of what happened draws the reader to look at the situation from an emotional standpoint and not an action/plot-like standpoint. We can see that not knowing what happened to Halle is even worse than knowing because we can see Paul D's thought processes troubling him, through the diction of "shot after him" and "wife."

Comment [J21]: Mood: suspenseful as created by sense
Characterization: Diction shows how Halle is distressed

Maybe Halle got in the barn, hid there and got locked in with the rest of schoolteacher's stock. Maybe anything. He disappeared and everybody was on his own.

The Repetition of the words maybe highlight the struggling impact that not knowing had on Paul D. Because he keeps thinking about it, we not only realize the heavy loss of his friend and family, leading to a sense of worthlessness and furthering dehumanization, but also recognize how he is now dealing with his past.

Paul A goes back to moving timber after dinner. They are to meet at quarters for supper. He never shows up. Paul D leaves for the creek on time, believing, hoping, Paul A has gone on ahead; certain schoolteacher has learned something. Paul D gets to the creek and it is as dry as Sixo promised. He waits there with the Thirty-Mile Woman for Sixo and Paul A. Only Sixo shows up, his wrists bleeding, his tongue licking his lips like a flame.

Comment [J22]: Point of View: we don't know what exactly happened to Halle and we can see its impact on Paul D

Comment [J23]: Syntax: single line shows the gravity of the situationL the plan has failed
Inference: readers are forced to predict that they are not going to make it out of sweethome

Now we finally realize the adaptive abilities of the slaves along with the fact that it was not a perfect plan. Syntax is important in this paragraph because the single line: only Sixo shows up, shows the gravity of the situation. The single line makes the readers inference that treachery has occurred and that many of them are not going to make it out of Sweet Home.

"You see Paul A?"

"No."

"Halle?"

"No."

"No sign of them?"

"No sign. Nobody in quarters but the children."

"Sethe?"

"Her children sleep. She must be there still."

"I can't leave without Paul A."

The use of dialogue reaffirms the inferences made in the previous paragraph. We believe that plan is going to fail because Sethe, the children, Paul A, and Halle have not arrived. The only other way would be to leave them, which creates a moral strain on the reader, a lot like what they were feeling at this time.

Comment [J24]: Dialogue shows that the plan is failed, as per the repetition of no nono sign, the use of diction

"I can't help you."

"Should I go back and look for them?"

"I can't help you."

"What you think?"

"I think they go straight to the corn."

The Repetition of the words I can't help you show the gravity of the situation: they have to leave and time is wearing thin. However, the fact that Paul D refuses to leave without Paul A shows how he is still humanized, and how friendship and family are giving him his purpose, the same purpose that is counteracting the dehumanization.

Comment [J25]: Diction: repetition ion of words shows the gravity of the situation.

Sixo turns, then, to the woman and they clutch each other and whisper. She is lit now with some glowing, some shining that comes from inside her. Before when she knelt on creek pebbles with Paul D, she was nothing, a shape in the dark breathing lightly.

The shining that is being reffered to when they imbrace is love. Love is a major theme in Beloved, it gives the characters purpose, counteracts the dehumanization process that happens to them, and makes them better people. Even though the situation is dark, it is love that is lighting their way.

Comment [J26]: Theme: Love will light the way and lead/connect them through the dark.

Sixo is about to crawl out to look for the knives he buried. He hears something. He hears nothing. Forget the knives. Now. The three of them climb up the bank and schoolteacher, his pupils and four other whitemen move toward them. With lamps. Sixo pushes the Thirty-Mile Woman and she runs further on in the creekbed.

Suspense builds as they try to make a break for it. The use of the diction: forget the knives, gives us insight into their though processes and establishes the suspenseful mood by making us feel like we are there. Additionally, we can see how powerful love is in Sixo for the thirty mile woman, as he pushes her to escape and sacrifices himself for her.

Comment [J27]: Mood: suspenseful as school teacher comes near
Theme: love leads to purpose and humanizes them

Paul D and Sixo run the other way toward the woods. Both are surrounded and tied.

The air gets sweet then. Perfumed by the things honeybees love.

Tied like a mule, Paul D feels how dewy and inviting the grass is.

Irony is presented how it is not terror that meets them when they are tied, but a sweet sensation. Because their situation is so grave and so over, Paul D is almost completely separated from his world, only describing the sensory feelings of the grass and recognizing is inviting nature.

Comment [J28]: Irony: contrast of sweet with their situation shows how Paul D has given up and is slightly out of the world.

He is thinking about that and where Paul A might be when Sixo turns and grabs the mouth of the nearest pointing rifle. He begins to sing. Two others shove Paul D and tie him to a tree. Schoolteacher is saying, "Alive. Alive. I want him alive." Sixo swings and cracks the ribs of one, but with bound hands cannot get the weapon in position to use it in any other way. All the whitemen have to do is wait. For his song, perhaps, to end? Five guns are trained on him while they listen. Paul D cannot see them when they step away from lamplight. Finally one of them hits Sixo in the head with his rifle, and when he comes to, a hickory fire is in front of him and he is tied at the waist to a tree. Schoolteacher has changed his mind: "This one will never be suitable." The song must have convinced him.

The Song that is being referred to was a song of death, as Sixo realizes that he has come to his end. He is **done** acting as a slave and animal to his so called masters and is ready to fight as a man. His attack of the whiteman and song are used in order to help give the thirty mile women time to escape as well as giving him some personal satisfaction, as he is doing what he has always wanted to do. Schoolteachers announcement shows that it really is the end for Sixo.

Comment [J29]: Figurative language: Song is a song of death
Theme: Love leads to purpose which leads to humanization

The fire keeps failing and the whitemen are put out with themselves at not being prepared for this emergency. They came to capture, not kill. What they can manage is only enough for cooking hominy. Dry faggots are scarce and the grass is slick with dew. By the light of the hominy fire Sixo straightens. He is through with his song. He laughs. A rippling sound like Sethe's sons make when they tumble in hay or splash in rainwater. His feet are cooking; the cloth of his trousers smokes. He laughs. Something is funny. Paul D guesses what it is when Sixo interrupts his laughter to call out, "Seven-O!"

Seven O is a reference to Sixo's Unborn Child. The reason sixo is so happy is because he knows that his blood along with his child will be able to go on and live after him. His son will have a better life than him because he is going to be born out of slavery

Comment [J30]: Symbol: Seven O is a symbol for Sixo's unborn child
Characterization: Sixo is happy because he knows that his son and wife will go on to live a better life, and that he has finally beat Schoolteacher

Smoky, stubborn fire. They shoot him to shut him up. Have to.
The short diction shows the short end of Sixo, as he finally resists dehumanization; humans are not good **slaves**.

Comment [J31]: Plot: end of sixo
Theme: love and purpose have finally humanized Sixo

Shackled, walking through the perfumed things honeybees love, Paul D hears the men talking and for the first time learns his worth. He has always known, or believed he did, his value--as a hand, a laborer who could make profit on a farm--but now he discovers his worth, which is to say he learns his price. The dollar value of his weight, his strength, his heart, his brain, his penis, and his future.
Again, with the return of schoolteacher, and the loss of part of his family, sixo, the dehumanization **process** continues and Paul D realizes his monetary worth. The fact that a human being, a life, can be expressed in money, a physical thing, does much to remove Paul D's identity.

Comment [J32]: Theme: slavery dehumanizes
Characterization: Paul D is dehumanized by the characterizing of his life in money
Identity: the loss of identity is inherent in controlling a population

As soon as the whitemen get to where they have tied their horses and mount them, they are calmer, talking among themselves about the difficulty they face. The problems. Voices remind schoolteacher about the spoiling these particular slaves have had at Garner's hands.
Diction is pivotal in order to understand how Paul D is feeling at this point. The short sentences: the **problems** as well as making the voices the subject of the lasting sentence does two things. The first is that it again dehumanizes Paul D as he is discussed in burdensome terms, as if a heavy piece of meat. Secondly the use of sensory subjects such as voices shows that Paul D has reached complete despair at this point in the story, and can only reflect on his senses.

Comment [J33]: Theme: slavery dehumanizes
Characterization with loss of family Paul D is dehumanized
Diction: Paul D can only talk in sensory terms.

There's laws against what he done: letting niggers hire out their own time to buy themselves. He even let em have guns! And you think he mated them niggers to get him some more? Hell no! He planned for them to marry! if that don't beat all! Schoolteacher sighs, and says doesn't he know it? He had come to put the place aright. Now it faced greater ruin than what Garner left for it, because of the loss of two niggers, at the least, and maybe three because he is not sure they will find the one called Halle. The sister-in-law is too weak to help out and doggone if now there ain't a full-scale stampede on his hands. He would have to trade this here one for \$900 if he could get it, and set out to secure the breeding one, her foal and the other one, if he found him. With the money from "this here one" he could get two young ones, twelve or fifteen years old. And maybe with the breeding one, her three pickaninnies and whatever the foal might be, he and his nephews would have seven niggers and Sweet Home would be worth the trouble it was causing him.

This paragraph is extremely important because 1) it is dehumanizing when schoolteacher deliberately takes away their humanistic characteristics :let them marry and have guns. 2) Paul D realizes the terrible **fate** of his family and the fact he probably will be separated from them 3) seven niggers are not even worth the trouble to schoolteacher. This paragraph not only characterizes schoolteacher, but the use of diction such as "this one here" and the 900 dollars shows just how dehumanization is reentering Paul D.

Comment [J34]: Theme: slavery dehumanizes
Theme: love and family lead to purpose and counteract dehumanization
Diction: harsh physical language shows the dehumanization process.

*"Look to you like Lillian gonna make it?"
"Touch and go. Touch and go."
"You was married to her sister-in-law, wasn't you?"*

"I was."

"She frail too?"

"A bit. Fever took her."

"Well, you don't need to stay no widower in these parts."

"My cogitation right now is Sweet Home."

"Can't say as I blame you. That's some spread."

The use of small talk is extremely important because 1) the detail reveals Paul D's deep repressed **memory** of the events, 2) shows how little the whites care for them as they just killed a person

Comment [J35]: Characterization: we can see how little whites value blacks as they make small talk when they just killed someone

They put a three-spoke collar on him so he can't lie down and they chain his ankles together. The number he heard with his ear is now in his head. Two. Two? Two niggers lost? Paul D thinks his heart is jumping. They are going to look for Halle, not Paul A. They must have found Paul A and if a whiteman finds you it means you are surely lost.

Paul D is still distressed by the loss of his family, and is further dehumanized by the putting on of the **collar** and the chains on his ankle. We can see how dehumanization is reentering but is still being resisted by the loss of his family. Additionally the repetition of the words, two two shows the distress of Paul D over his concern for his family. Schoolteacher looks at him for a long time before he closes the door of the cabin. Carefully, he looks. Paul D does not look back.

Comment [J36]: Theme: Slavery Dehumanizes
Diction: Repetition of two two shows distress over paul d's family

Paul D, with so much hatred and helplessness because of schoolteacher cannot look back. He is **ashamed** of his animalistic state, which reaffirms themes of slavery.

Comment [J37]: Theme: slavery dehumanizes
Characterization: Paul D is ashamed of his state

*It is sprinkling now. A teasing August rain that raises expectations it cannot fill. He thinks he should have sung along. Loud something loud and rolling to go with Sixo's tune, but the words put him off-- he didn't understand the words. Although it shouldn't have mattered because he understood the sound: hatred so loose it was **juba**.*

The rain is a reference to Paul D's previous characterization of rain as something that pushes those on and gets them moving. However Paul D cannot move in this state because he is chained on. He wants to sing a song of hatred paralleled with his frustration, as he hates school teacher for what he has done and what he will do with his family.

Comment [J38]: Symbol: rain moves people on
Song: an expression of hatred and resistance

The warm sprinkle comes and goes, comes and goes. He thinks he hears sobbing that seems to come from Mrs. Garner's window, but it could be anything, anyone, even a she-cat making her yearning known. Tired of holding his head up, he lets his chin rest on the collar and speculates on how he can hobble over to the grate, boil a little water and throw in a handful of meal. That's what he is doing when Sethe comes in, rain-wet and big-bellied, saying she is going to cut. She has just come back from taking her children to the corn.

Now we see a direct relation to what the rain symbolizes: a moving on to a new place. With the coming of the rain so does Sethe to release him and help them escape. This furthers however the demasculination of Paul D as he has to be saved by a woman, however he does like the return of his family and knowing that she is safe. Hope is restored

Comment [J39]: Symbol: rain moves people on

The whites were not around. She couldn't find Halle. Who was caught? Did Sixo get away? Paul A?

He tells her what he knows: Sixo is dead; the Thirty-Mile Woman ran, and he doesn't know what happened to Paul A or Halle. "Where could he be?" she asks.

*Paul D shrugs because he can't shake his **head**.*

From the use of rhetorical questions, the readers can sense the speed urgency and distress in which they are talking "You saw Sixo die? You sure?"

"I'm sure."

"Was he woke when it happened? Did he see it coming?"

"He was woke. Woke and laughing."

"Sixo laughed?"

"You should have heard him, **Sethe**."

The exchange of comments on Sixo's death along with the fact that he was laughing shows not even a confusion, but reaffirms Sixo as crazy yet happy. Sixo reached a sense of fulfillment when he saved his women and took back his humanity. The use of rhetorical questions further shows their distressed nature.

Comment [J40]: Plot: the others are no where to be found and they have to make the decision to leave

Comment [J41]: Plot: They are both grieving for sixo
Diction: The use of questions shows their distressed nature

*Sethe's dress steams before the little fire over which he is boiling water. It is hard to move about with shackled ankles and the neck jewelry embarrasses him. In his shame he avoids her eyes, but when he doesn't he sees only black in them--no whites. She says she is going, and he thinks she will never make it to the gate, but he doesn't dissuade her. He knows he will never see her again, and right then and there his heart **stopped**. The pupils must have taken her to the barn for sport right afterward, and when she told Mrs. Garner, they took down the cowhide.*

Comment [J42]: Figurative Language: black eyes shows that she can see and understand all.

After freeing him, they are about to part ways. We can see Paul D's demasculination because he is embarrassed by the shackling. However, we can see that because Sethe's eyes are all black, no white, we can see that she can see all, as the pupils absorb light, and that she understands the greater feeling of slavery and does not think of himself less than a man. He hopes the best for her, as shown through the diction: doesn't dissuade her

Who in hell or on this earth would have thought that she would cut anyway? They must have believed, what with her belly and her back, that she wasn't going anywhere. He wasn't surprised to learn that they had tracked her down in Cincinnati, because, when he thought about it now, her price was greater than his; property that reproduced itself without cost.

We can see at this point the miscalculation of the whites in thinking that Sethe was helpless. Next we see Paul D's transition back into the present, as he begins to mention Cincinnati

Remembering his own price, down to the cent, that schoolteacher was able to get for him, he wondered what Sethe's would have been. What had Baby Suggs' been? How much did Halle owe, still, besides his labor? What did Mrs. Garner get for Paul F? More than nine hundred dollars? How much more? Ten dollars? Twenty? Schoolteacher would know. He knew the worth of everything. It accounted for the real sorrow in his voice when he pronounced Sixo unsuitable.

Huge examples of dehumanization are given in this paragraph. Through the use of rhetorical questions, we can see that Paul D is finally dealing with his past, and recognizing the harm that School Teacher had done to him. Furthermore, we can see through diction Paul D's sorrow when he uses the words "sorrow and unsuitable"

Who could be fooled into buying a singing nigger with a gun? Shouting Seven-O! Seven-O! because his Thirty-Mile Woman got away with his blossoming seed. What a laugh. So rippling and full of glee it put out the fire. And it was Sixo's laughter that was on his mind, not the bit in his mouth, when they hitched him to the buckboard. Then he saw Halle, then the rooster, smiling as if to say, You ain't seen nothing yet. How could a rooster know a bout Alfred, Georgia?

Diction shows Paul D's strong feelings of hatred for the entire situation. Furthermore, Paul D's reflection over the passed event shows that he is finally dealing with his passed. Again, through the reference of Sixo's slaughter and the rooster, we can see Paul D's pain from being dehumanized and having his family taken away. Overall, however it is this pain that has allowed Paul D to realize who he is.

CHAPTER 25

"HOWDY."

Stamp Paid was still fingering the ribbon and it made a little motion in his pants pocket.

In this context, Stamp Paid "fingering" pertains to the word choice, and how the diction is that of a sexual reference. Sexuality that references and reminds him of how his wife, Vishta, has had sexual relationship with white slave owner. From fingering the ribbon, we can also infer how Stamp Paid similarly caught up in the past. This may portray irony at the same time because Stamp Paid had always encouraged people to continue on and had given guidance but it seems as if Stamp Paid is also struggling with his past due to slavery.

Paul D looked up, noticed the side pocket agitation and snorted. "I can't read. You got any more newspaper for me, just a waste of time."

Stamp withdrew the ribbon and sat down on the steps.

"No. This here's something else." He stroked the red cloth between forefinger and thumb. "Something else."

The main reason why Stamp Paid seems agitated is because Paul D probably reminded him of the past and effects of slavery. Paul D is also in misery and is drunk and Stamp Paid feels the need to share his story to explain how they are possibly all on the same boat as a runaway slave.

Again, the word choice of "stroked" refers to the sexual relationship Vishta has had with her white slave owner.

From interpreting this conversation, we can see the comparison of Stamp Paid and Paul D in their similarities and differences especially since Stamp Paid was educated and able to read. However, Paul D did not know how to read, yet he was still proud of his stance and even challenges Stamp Paid. Paul D probably inferred that Stamp Paid was playing with the newspaper clippings in his pocket that he had showed Paul D to reveal about Sethe's past. Also, Paul D wanted no more about Sethe's past, and here, the way Paul D says, "it's a waste of time" tells us that Paul D isn't a nosy type of a person, and a feeling of respect can be noticed here. The mention of the 'forefinger and thumb'

Comment [J43]: Plot: Sethe is tracked because of her reproducing cost and value

Comment [J44]: Theme: Slavery dehumanizes
Diction: Paul D is dealing with his past and his emotions are expressed through words like sorrow and unsuitable

Comment [J45]: Theme: Slavery leads to dehumanization
Characterization: Paul D is finally dealing with his past
Theme: Love leads to purpose which makes us who we are.

Comment [J46]: Diction: Some of the words in this sentence seems like it is relating to sexual language however Stamp Paid seems to be reminiscing about his past with the ribbon, which may relate back to the sexual relationship his wife had with her owner. Also, his wife always had a black ribbon in her hair, and it was the one the owner placed in her head.

Comment [a47]: The red cloth here might indicate an important meaning on the cloth and because Stamp Paid was continuously playing with his ribbon, it foreshadows an important scene or story that relates to the ribbon.

also seems to be very important because this is also mentioned relating to Sethe as her flesh between her finger and thumb slowly dissipated.

*Paul D didn't say anything so the two men sat in silence for a few moments.
"This is hard for me," said Stamp. "But I got to do it. Two things I got to say to you. I'm a take the easy one first."
Paul D chuckled. "If it's hard for you, might kill me dead."
"No, no. Nothing like that. I come looking for you to ask your pardon. Apologize."
"For what?" Paul D reached in his coat pocket for his bottle.*

From this scene, we see a different side of Stamp Paid. Earlier, Stamp Paid had criticized Paul D for his past actions and for accusing him for sleeping in different houses. However, Stamp Paid is now coming back to ask for an apology from Paul D. Stamp Paid is one of the moral centers in the novel and he understands exactly what Paul D had gone through from Sweet Home and because Stamp Paid was with Sethe and Paul D for a long time, he understands everything. That is probably why Stamp Paid came up to apologize to Paul D. The fact that Paul D keeps going back to touch his bottle tells us that he's uneasy and unsettled where he goes after for his main source of and drinking relieves him.

"You pick any house, any house where colored live. In all of Cincinnati, Pick any one and you welcome to stay there. I'm apologizing because they didn't offer or tell you. But you welcome anywhere you want to be. My house is your house too. John and Ella, Miss Lady, Able Woodruff, Willie Pike-anybody. You choose. You ain't got to sleep in no cellar, and I apologize for each and every night you did. I don't know how that preacher let you do it. I knowed him since he was a boy."

Again, Stamp Paid is providing the options to Paul D about where he can stay. This section is marked by many dependent clauses and although some of them are run-ons, we think it gives more meaning to it as to emphasize his point. His tone shows a tolerance and Stamp Paid will respect any kind of decision made by Paul D. Black Phrasing and Syntax: The way Stamp Paid talks is very important that relates to his character. Stamp Paid is educated and he had educated himself which shows the willingness in Stamp Paid. Yet, when Stamp Paid talks, we see grammar mistakes in his words, which indicates that he is not fully educated. We also see another side of Stamp Paid and how he always understands and he apologizes for what he did.

*"Whoa, Stamp. He offered."
"Did? Well?"
"Well. I wanted, I didn't want to, I just wanted to be off by myself a spell. He offered.
Every time I see him he offers again."
"That's a load off. I thought everybody gone crazy."
Paul D shook his head. "Just me."
"You planning to do anything about it?"
"Oh, yeah. I got big plans." He swallowed twice from the bottle.*

Paul D swallowing twice tells us more about how he is set forth with contradictions as if to say something but can't. "A spell," Paul D probably wants to think about everything as a spell and just as it would be fit to everything as a magic, he wants to go back in time – just like magic.

Any planning in a bottle is short, thought Stamp, but he knew from personal experience the pointlessness of telling a drinking man not to. He cleared his sinuses and began to think how to get to the second thing he had come to say. Very few people were out today.

The canal was frozen so that traffic too had stopped. They heard the dop of a horse approaching. Its rider sat a high Eastern saddle but everything else about him was Ohio Valley.

As he rode by he looked at them and suddenly reined his horse, and came up to the path leading to the church. He leaned forward.

*"Hey," he said.
Stamp put his ribbon in his pocket. "Yes, sir?"
"I'm looking for a gal name of Judy. Works over by the slaughterhouse."
"Don't believe I know her. No, sir."
"Said she lived on Plank Road."
"Plank Road. Yes, sir. That's up a ways. Mile, maybe."
"You don't know her? Judy. Works in the slaughterhouse."
"No, sir, but I know Plank Road. 'Bout a mile up thataway."*

Comment [a48]: The use of syntax is also very apparent in the way Stamp Paid speaks. Instead of using long periodic sentences, his sentences are short and are even fragments. This simply portrays the way they talked.

Comment [J49]: Stamp Paid too was losing his mind as the traffic in this context serves as a mirror for how his ideas or stories flowing was interrupted by a rider approaching.

As Stamp Paid was hesitant to start talking about the second thing he wanted to tell the story of to Paul D, the rider entering gives it more of a great way to delay the story. The casual reference of "gal" referring to the girl named Judy said by the rider tells us of the fact that the rider is of higher status than the two – a white man. Paul D answering with a, "No, sir" and the rest of the short answers he gives to the rider tells us that Paul D is annoyed by the current situation and how he just wants the rider to leave. His diction of sinuses refers back to the fact of undarken and shake off the natural feeling of wanting to tell Paul D to stop drinking because then Paul D won't be able to make smart decisions and probably thinks Paul D is still living in the past. Stamp Paid unarguably has more of an experience than Paul D, thus supporting the fact that Stamp Paid is the moral center of the story.

Paul D lifted his bottle and swallowed. The rider looked at him and then back at Stamp Paid. Loosening the right rein, he turned his horse toward the road, then changed his mind and came back.

"Look here," he said to Paul D. "There's a cross up there, so I guess this here's a church or used to be. Seems to me like you ought to show it some respect, you follow me?"

"Yes, sir," said Stamp. "You right about that. That's just what I come over to talk to him about. Just that."

The rider clicked his tongue and trotted off. Stamp made small circles in the palm of his left hand with two fingers of his right. "You got to choose," he said. "Choose anyone. They let you be if you want em to. My house. Ella. Willie Pike. None of us got much, but all of us got room for one more. Pay a little something when you can, don't when you can't. Think about it. You grown. I can't make you do what you won't, but think about it."

The rider scene is very important because it shows a lot about how they were treated just by a rider passing by. The rider is a white man asking about Judy, and Stamp Paid is reluctant to be gentle and nice and continues to answer bluntly even after he demanded respect from Paul D.

Paul D said nothing.

"If I did you harm, I'm here to rectify it."

"No need for that. No need at all."

A woman with four children walked by on the other side of the road. She waved, smiling.

"Hoo- oo. I can't stop. See you at meeting."

"I be there," Stamp returned her greeting. "There's another one," he said to Paul D. "Scripture Woodruff, Able's sister. Works at the brush and tallow factory. You'll see. Stay around here long enough, you'll see ain't a sweeter bunch of colored anywhere than what's right here. Pride, well, that bothers em a bit. They can get messy when they think somebody's too proud, but when it comes right down to it, they good people and anyone will take you in."

"What about Judy? She take me in?"

"Depends. What you got in mind?"

"You know Judy?"

"Judith. I know everybody."

"Out on Plank Road?"

"Everybody."

"Well? She take me in?"

Paul D perhaps still keeps in mind of his past and his ways. Also, we are not sure whether or not if Stamp Paid also is playing along with Paul D or has any clue what Paul D's intentions are. But as far as we know of the true Stamp Paid, he will know and probably wants to put Paul D under a happy mood. We do not know for sure if Paul D was sarcastic about his thoughts or if he truly wanted to turn to Judy. That is because there is a possibility that Judy is a prostitute and Paul D might be returning to his old ways of wandering around in different houses. However, this seems similar to his character of Paul D because right now he is drunk and is not in his right mind. However, because Paul D is in such misery, he wonders if there is even a point of stabilizing and finding a family because due to slavery, anyways he is not able to stay at 124 where he wished to stay due to Beloved.

Stamp leaned down and untied his shoe. Twelve black buttonhooks, six on each side at the bottom, led to four pairs of eyes at the top. He loosened the laces all the way down, adjusted the tongue carefully and wound them back again. When he got to the eyes he rolled the lace tips with his fingers before inserting them.

"Let me tell you how I got my name." [The knot was tight and so was the bow. "They called me Joshua," he said. "I renamed myself," he said, "and I'm going to tell you why I did it," and he told him about Vashiti.

As Stamp Paid had untied his shoe, we can definitely tell that he is ready to let his story continue. Stamp Paid, we can clearly tell that Stamp Paid has pride and positive outlook on changing his name from Joshua. This was not legal or does it transfer onto some kind of legal documents, to him, the fact that he was able to change his name increases

Comment [J50]: .By using literacy through words (change of phrasing), we can tell that Stamp Paid is trying to follow through with the rider so as not to cause more trouble as the rider had turned back once to tell Paul D about respecting – Stamp Paid senses his annoyed tone.

Comment [J51]: We do not know if Paul D is using sarcasm as he is asking Stamp Paid about Judy and if he can stay with her. However, if it is truly his desires, then we know that Paul D is still trapped in his past and he cannot get rid of his habit.

Comment [J52]: We can infer that what Stamp Paid hopes to talk about is of very important value to Stamp Paid as he is tugging on his shoelace as if with a mix of pride and anger.

Comment [J53]: His name also refers to his role as a messenger and an agent for the Underground Railroad in which he was the "stamp paid," the stamp which promised whether or not the slaves would be sent and delivered through, just like how the slaves were escaping through the Railroad. By rejecting his name and replacing with a name he had more of a story or experience to carry on with, he is like Baby Suggs who abandoned her name, "Jenny Whitlow."

his self-worth. This story is a determining factor to help make Paul D think twice about his self-worth and how he should not be a coward and confront with Sethe again. Stamp Paid took his name from something he lived through. From this point onward, Stamp Paid wants to talk about his perspective about slavery and what slavery had caused him. Similar to Sethe, Halle, and Paul D, Stamp Paid had also experienced the effects of slavery and how that changed his life forever. This shows how Stamp Paid and Sethe are almost in the same situation because Sethe had killed her daughter and Stamp Paid had killed his love one and the cause of all of this was due to the horror and the nasty effect of slavery.

*"I never touched her all that time. Not once. Almost a year. We was planting when it started and picking when it stopped. Seemed longer. I should have killed him. She said no, but I should have. I didn't have the patience I got now, but I figured maybe somebody else didn't have much patience either--his own wife. Took it in my head to see if she was taking it any better than I was. Vashti and me was in the fields together in the day and every now and then she be gone all night. I never touched her and damn me if I spoke three words to her a day. I took any chance I had to get near the great house to see her, the young master's wife. Nothing but a boy. Seventeen, twenty maybe. I caught sight of her finally, standing in the backyard by the fence with a glass of water. She was drinking out of it and just gazing out over the yard. I went over. Stood back a ways and took off my hat. I said, 'Scuse me, miss. Scuse me?'" She turned to look. **I'm smiling.** 'Scuse me. You seen Vashti? My wife Vashti?' A little bitty thing, she was. Black hair. Face no bigger than my hand. She said, "What? Vashti?" I say, 'Yes'm, Vashti. My wife. She say she owe you all some eggs. You know if she brungem? You know her if you see her. Wear a black ribbon on her neck.' She got rosy then and I knowdsheknowd. He give Vashti that to wear. A cameo on a black ribbon. She used to put it on every time she went to him. I put my hat back on. 'You see her tell her I need her. Thank you. Thank you, ma'am.' I backed off before she could say something. I didn't dare look back till I got behind some trees. She was standing just as I left her, looking in her water glass. I thought it would give me more satisfaction than it did. I also thought she might stop it, but it went right on. Till one morning Vashti came in and sat by the window. **A Sunday. We worked our own patches on Sunday. She sat by the window looking out of it. 'I'm back,' she said. 'I'm back, Josh. I looked at the back of her neck. She had a real small neck. I decided to break it. You know, like a twig--just snap it. I been low but that was as low as I ever got.'**"*

The story also portrays how slavery hurts families because both Sethe's family is ruined and Stamp Paid's relationships and made him become almost immoral and dehumanized. Stamp Paid narrates his past and his experiences with Vashti and how Stamp Paid had once been close to being low to let out his emotions and is uncontrollable behaviors. At the final part of this section, it seems as if Stamp Paid wanted to kill Vashti by breaking her neck, where the black ribbon was always tied around her. Eventually Stamp Paid did break her neck killing her. In this context, Stamp Paid probably means to say "low" in a way to describe that he intended to be secretive about how he had wanted to break her neck. It wasn't an appropriate thing for him to even to tell about to Paul D. This section noticeably deals with Stamp Paid's unconsciousness. We know that Stamp Paid was educated, however, Stamp Paid consistently using phrases like, "I knowed," Stamp Paid probably wants Paul D to relate to him and give him a second chance of opening himself up. Paul D isn't at par with Stamp Paid but Stamp Paid, by degrading or lowering his literacy, tells us Stamp Paid is caring and unselfish. Syntax: This section is bombarded with many independent and dependent phrases, arguably very noticeable. Relation to Theme: This story of Stamp Paid clearly shows the theme of the dehumanization of the slaves due to the effects of slavery. Stamp Paid experienced a tragedy since Vashti turned to their owner to have sex and have a immoral relationship which essentially infuriated Stamp Paid. That is why Stamp Paid was dehumanized as he broke the neck of Vashti and killed her because she was jealous, angry, and infuriated that she had a sexual relationship with their white owner.

*"Did you? Snap it?"
"Uh uh. **I changed my name.**"
"How you get out of there? How you get up here?"
"Boat. On up the Mississippi to Memphis. Walked from Memphis to Cumberland."
"Vashti too?"
"No. She died."
"Aw, man. Tie your other shoe!"
"What?"
"Tie your goddamn shoe! It's sitting right in front of you! Tie it!"*

Comment [J54]: Stamp Paid doesn't forget to add his own reactions and comments as the story unfolds. He isn't afraid to tell Paul D what kind of thoughts were going in his mind.

Comment [J55]: This is a fragment, or rather a subject but is separated as a sentence. This may indicate an emphasis and it also adds to the way Stamp Paid talked because

Comment [a56]: This is an important key example of dehumanization caused by slavery. Because of the rape, sex, and slavery issues involved between whites and blacks, this had infuriated Stamp Paid to become 'this low.' This may again relate back to the theme of dehumanization and how slavery even affected Stamp Paid to become this immoral to think of breaking Vashti's neck, whom Stamp Paid loved.

Comment [J57]: Stamp Paid probably wants to continue talking about his prideful event of changing his name and not the wife who betrayed him.

"That make you feel better?"

"No." Paul D tossed the bottle on the ground and stared at the golden chariot on its label. No horses. Just a golden coach draped in blue cloth.

"I said I had two things to say to you. I only told you one. I have to tell you the other."

"I don't want to know it. I don't want to know nothing. Just if Judy will take me in or won't she."

"I was there, Paul D."

"You was where?"

"There in the yard. When she did it."

"Judy?"

"Sethe."

"Jesus."

"It ain't what you think." "You don't know what I think."

"She ain't crazy. She love those children. She was trying to out hurt the hurter."

"Leave off."

"And spread it."

"Stamp, let me off. I knew her when she was a girl. She scares me and I knew her when she was a girl."

Here we see more perspective of Stamp Paid and his life story. His true name was Joshua. Paul D seems to have a sudden feat of The mentioning of Judith who is the town prostitute is significant because in the Book of Judith, she is a widow, who was once married to a certain Manasses. But then she uses her charm to become an close friend of Holofernes, but finally kills him allowing Israel to counter-attack the Assyrians. The "tying of shoes" is a synecdoche revealing human qualities of tying shoes. It's a way to secure and make Stamp Paid tie and knot up his tongue so he doesn't talk anymore. What's ironic about this section is that Stamp Paid's story about the abuse of slave women by their masters and the masters' sons contradicts Paul D's rude opinion about the woman named Judith whom the white man on the horse is seeking. "out hurt the hurter"

Stamp Paid seems to be mentioning his story to related with Paul D and how they are all essentially on the same boat. They had all run away from slavery but are still greatly affected by it because they still remember the pain and the permanent mark of suffering that slavery left on them.

"You ain't scared of Sethe. I don't believe you."

"Sethe scares me. I scare me. And that girl in her house scares me the most."

"Who is that girl? Where she come from?"

"I don't know. Just shot up one day sitting on a stump."

"Huh. Look like you and me the only ones outside 124 lay eyes on her."

"She don't go nowhere. Where'd you see her?"

"Sleeping on the kitchen floor. I peeped in."

"First minute I saw her I didn't want to be nowhere around her. Something funny about her. Talks funny. Acts funny." Paul D dug his fingers underneath his cap and rubbed the scalp over his temple. "She reminds me of something. Something, look like, I'm supposed to remember."

"She never say where she was from? Where's her people?"

"She don't know, or says she don't. All I ever heard her say was something about stealing her clothes and living on a bridge."

"What kind of bridge?"

"Who you asking?"

"No bridges around here I don't know about. But don't nobody live on em. Under em neither. How long she been over there with Sethe?"

This is the scene when Paul D and Stamp Paid are talking about Beloved and how she entered the life of Sethe, Paul D, Denver, and 124 in general. Paul D states that he is scared of Sethe after learning the fact that she had killed her own children just to protect them from schoolteacher and Paul D doesn't agree with her perspective as he thinks there must've been a better way. However, Stamp Paid knows and understands how much Paul D loves Sethe and how truly he desires to return back to 124. Stamp Paid may also understand the presence of Beloved and the reason why she is there. Stamp Paid also loves Paid also understands the presence of the evil at 124 especially with the presence of Beloved. Paul D keeps on touching something else to assure himself to take it easy and relieve himself of the uncomfortableness he gets when talking about Sethe and Beloved. Stamp Paid most likely shares his story of his past experiences due to slavery because he wants to share and make Paul D understand the situation Sethe is in. That is probably because Stamp Paid believes that it is because of Sethe's past action of killing Beloved. Syntax:

Comment [a58]: This is a reference of a biblical allusion. possibly

Comment [J59]: Here, the fact that Paul D notices solely on how the golden chariot doesn't have horses, tells us of the fact that the ones who have to deal with working and functioning under labor don't get credit, but rather the ones who implement the labor, in this case, the white slave owners. Without the help of the horse, it won't be able to function. Blue is the color of the spirit – just like how important slavery is important. Slaves function under the owners and don't get credit, rather the white slave owners do.

Comment [J60]: Stamp Paid realizes that by telling Paul D he was there when Sethe was murdering her child, Paul D might assume that he wasn't doing anything to stop her. But he further explains his stance when he defends Sethe of possibly doing the right thing.

Comment [J61]: It's impossible to out hurt the hurter because of the competition the hurter already has with himself. Here, Stamp Paid is trying to make Paul D understand Sethe's decisions and her motivation.

Comment [J62]: Diction: Out of nowhere, meaning Paul D is also surprised and this word choice delivers the meaning of how he was scared, and by using the word, "shot up," hints at a surprise outlook.

Comment [J63]: The way Stamp Paid describes the bridges around the town gives an essence as to how Beloved is a negative and an uneasy feeling to everyone in the town.

Paul D reusing the verbs and adjectives, “scare” and “funny” conveys the importance of how the words relate together. Funny not in a comical sense rather getting scared for the things Beloved does.

"Last August. Day of the carnival."

"That's a bad sign. Was she at the carnival?"

"No. When we got back, there she was--'sleep on a stump. Silk dress. Brand-new shoes. Black as oil."

"You don't say? Huh. Was a girl locked up in the house with a whiteman over by Deer Creek. Found him dead last summer and the girl gone. Maybe that's her. Folks say he had her in there since she was a pup."

"Well, now she's a bitch."

"Is she what run you off? Not what I told you 'bout Sethe?"

Stamp Paid may know the presence of Beloved and how she may possibly be representing the past of evil and slavery coming back to haunt 124 and Sethe, however Stamp Paid may possibly be lying about it. Paul D seems to believe that everything that had happened was due to Beloved and he may know how she was the reason why he is out of 124. Without Beloved, Paul D truly wants to return back to 124. Beloved may be the main blame for Paul D. "Huh" is a way for Stamp Paid to assure himself and wanting to ask more questions and making it more of a declarative sentence where his ideas are put to a full stop because he doesn't want to offend or cause tension between the two. "Bitch" in this section refers to Beloved, not necessarily telling her off and how he hates her presence, but more of a note to say how she doesn't belong here. Stamp Paid's news about the girl locked up in the house with a whiteman can be a reference back to Sethe. Beloved was able to escape just like how Sethe was ever to regain freedom even after she was locked up by slaveowners and had to undergo sexual favors. There might've been a possibility that Paul D had left because he couldn't stand Beloved and live under the same house as her.

A shudder ran through Paul D. A bone-cold spasm that made him clutch his knees. He didn't know if it was bad whiskey, nights in the cellar, pig fever, iron bits, smiling roosters, fired feet, laughing dead men, hissing grass, rain, apple blossoms, neck jewelry, Judy in the slaughterhouse, Halle in the butter, ghost-white stairs, chokecherry trees, cameo pins, aspens, Paul A's face, sausage or the loss of a red, red heart,

"Tell me something, Stamp." Paul D's eyes were rheumy. "Tell me this one thing. How much is a nigger supposed to take? Tell me. How much?"

"All he can," said Stamp Paid. "All he can."

"Why? Why? Why? Why? Why?"

Stamp Paid mentioning about Sethe gives him a cold shudder. Here, Sethe serves as a synecdoche for slavery. Because as we can tell, right after Paul D talks about how much a black is supposed to deal with the mistreatment. This here is an important scene about Paul D. Stamp Paid is realistic and when he states "all he can" Paul D is frustrated at that fact and answers with the repetition of 'why'. The tone of Paul D is very apparent in this section. The words, "bad whiskey, nights in the cellar, pig fever, iron bits, smiling roosters, fired feet, laughing dead men, hissing grass, rain, apple blossoms, neck jewelry, Judy in the slaughterhouse, Halle in the butter, ghost-white stairs, chokecherry trees, cameo pins, aspens, Paul A's face, sausage or the loss of a red, red heart," seems to tie everything together of all the events that took place in Paul D's mind flashing as seconds pass by. Again, we can refer back to how Paul D remembers about the conversation or a threat from the rider. Thinking back, he knows he won't be able to give the whites the same respect when the whites are giving them such a hard time. The meaning here is that the white folks will continue to view them as animals, and that black people must endure all they can until these changes.

This whole chapter seems to have uneasiness and doubt throughout. Most of the content in this chapter consists of Paul D and Stamp Paid talking about their past and a realization for a As readers we notice how Stamp Paid fiddles with his whole tie and Paul D keep going back to touch the things around him to relieve himself. The whole chapter deals with a conversation where black phrasing and illiteracy of Stamp Paid is shown. The repetition at the end is a key phrase that portrays the frustration, agitation, and the anger that is left on the slaves due to the horrors of slavery. The 'why' refers to the reason why Blacks must endure all this hardship and to 'what extent' they must handle the pain. Paul D is questioning the reason why they must endure all of this suffering.

CHAPTER 26

124 WAS QUIET. Denver, who thought she knew all about silence, was surprised to learn hunger could do that: quiet you down and wear you out. Neither Sethe nor Beloved knew or cared about it one way or another. They were too busy rationing their strength to fight each other. So it was she who had to step off the edge of the world and

Comment [a64]: This is a use of figurative language of a simile that compares the color of the black shoes to oil. This may refer to how usually shoes are polished with oil and Paul D wants to exaggerate the fact that there could've been no possibility that Beloved had walked all the way to 124.

Comment [a65]: This is the key about Stamp Paid as he is able to pinpoint the feelings and thoughts of the characters because Stamp Paid knows what most of the characters went through. Right when Paul D states that Beloved is a 'bitch' Stamp Paid infers that it wasn't Sethe but Beloved who made Paul D leave 124. This may possibly show how Beloved has the supernatural powers and the influence to get rid of Paul D

Comment [J66]: All the events seeming to take place in a second and in just one flashback.

Comment [J67]: The repetition of the word 'why' can represent the frustration and anger that is in Paul D. Stamp Paid understands how much Blacks must go through and Stamp Paid also knows what Paul D and Sethe had gone through, which is why Stamp Paid constantly reminds them of their past to continue on and change their ways to adjust to the present instead of dwelling solely on the past.

Comment [LF68]: Diction: uses this word to portray the atmosphere more like a tense war and they are trying to allot each of their energy and strength in the house.

Comment [LF69]: Syntax: uses inverse sentence

die because if she didn't, they all would. The flesh between her mother's forefinger and thumb was thin as china silk and there wasn't a piece of clothing in the house that didn't sag on her. Beloved held her head up with the palms of her hands, slept wherever she happened to be, and whined for sweets although she was getting bigger, plumper by the day. Everything was gone except two laying hens, and somebody would soon have to decide whether an egg every now and then was worth more than two fried chickens. The hungrier they got, the weaker; the weaker they got, the quieter they were--which was better than the furious arguments, the poker slammed up against the wall, all the shouting and crying that followed that one happy January when they played. Denver had joined in the play, holding back a bit out of habit, even though it was the most fun she had ever known. (Morrison 281)

This section starts with 124, similar to the beginning of part 1 and part 2. Compared to 124 being loud, this time 124 was quiet and Morrison portrays a drastic contrast. The focus is also turned towards Denver because she understood the situation between Sethe and Beloved. Therefore, Morrison uses figurative language of an extended metaphor to compare the situation to a war as Sethe and Beloved were "rationing their strength to fight each other." Furthermore, there is a more figurative language of the flesh, silk, and the clothing. Because Sethe lost her job, the house was now running low on food however Beloved's demanded for sweets and food continuously. Because she was taking out the energy and Sethe's power, Beloved was getting fatter while Sethe was getting weaker and smaller. The furious arguments refer to the arguments and the tension between Sethe and Beloved. Denver feels like she is going against Beloved and Sethe while Denver is on her own independent.

Figurative Language: Hunger is used as a personification to show how much emphasis it brought on the house, quieting it down. It has come to the point where Sethe is immature because she is sacrificing herself to Beloved due to her guilty. Beloved changed Sethe and she is not the most responsible person and they have come to the end of the wire because "someone would soon have to decide whether an egg every now and then was worth more than two fried chickens." This means that they must have the satisfaction now, or they have future food to eat.

Syntax: Morrison uses semicolons in places not necessary. For example, "the hungrier they got, the weaker; the weaker they got, the quieter they were..." There is some rhythm to this sentence and it slows down the narrative pace to emphasize how the environment and atmosphere at 124 is changing.

Diction:

But once Sethe had seen the scar, the tip of which Denver had been looking at whenever Beloved undressed--the little curved shadow of a smile in the koochy-koochy-coo place under her chin--once Sethe saw it, fingered it and closed her eyes for a long time, the two of them cut Denver out of the games. The cooking games, the sewing games, the hair and dressing-up games. Games her mother loved so well she took to going to work later and later each day until the predictable happened; Sawyer told her not to come back. And instead of looking for another job, Sethe played all the harder with Beloved, who never got enough of anything: lullabies, new stitches, the bottom of the cake bowl, the top of the milk. If the hen had only two eggs, she got both. It was as though her mother had lost her mind, like Grandma Babycalling for pink and not doing the things she used to. But different because, unlike Baby Suggs, she cut Denver out completely. Even the song that she used to sing to Denver she sang for Beloved alone: "High Johnny, wide Johnny, don't you leave my side, Johnny." (Morrison 281)

The whole relationship and the time Sethe and Beloved spent together is referred to as the game because through these time spent together, Sethe is losing the game and Beloved is winning because Beloved is sucking the life out of Sethe through these games. Sethe was sacrificing everything for Beloved and was obsessed with Beloved by providing her everything. Sethe's focus is turned towards Beloved and Denver is left out of the "games". Morrison states that they "played" the games because literally they were playing like dressing up and enjoying each other. However, from Beloved's perspective, she may indeed be playing because she may be pretending. Sethe has more invested into the relationship than Beloved this. This section again portrays the irresponsibility of Sethe because when she lost the job, she further didn't care about the job.

At first they played together. A whole month and Denver loved it. From the night they iceskated under a star-loaded sky and drank sweet milk by the stove, to the string puzzles Sethe did for them in afternoon light, and shadow pictures in the gloaming. In the very teeth of winter and Sethe, her eyes fever bright, was plotting a garden of vegetables and flowers--talking, talking about what colors it would have. She played with Beloved's hair, braiding, puffing, tying, oiling it until it made Denver nervous to watch her. They changed beds and exchanged clothes. Walked arm in arm and smiled all the time. When the weather broke, they were on their knees in the backyard designing a garden indirt too hard to chop. The thirty-eight dollars of life savings went to feed themselves with fancy food and decorate themselves with ribbon and dress goods, which Sethe cut and sewed like they were going somewhere in a hurry. Bright clothes--with blue stripes and sassy prints. She walked the four miles to John Shillito's to buy yellow ribbon, shiny buttons and bits of black lace. By the end of March the three of them looked like carnival women with nothing

Comment [EL70]: Represents the relationship that Sethe has with Beloved that they have become so close, and the beginning of Sethe starting to grow smaller that the close don't seem to fit her because Beloved is "sucking the life out of" Sethe

Comment [LF71]: Figures of Speech:

Comment [LF72]: Figurative Language: metaphor. This poker refers to Beloved.

Comment [LF73]: Because the scar is curved under her chin and neck, it is compared to a curved shadow of a smile.

Comment [LF74]: This phrase is after a colon to emphasize how Sethe got fired from her work, but she did not care because she was able to spend time with Beloved. It was like Sethe was becoming immersed into Beloved's power.

Comment [LF75]: Figurative Language: a simile and an analogy is used here to describe Sethe.

Comment [cfy76]: Milk here

Comment [cfy77]: Why bright clothes?

to do. When it became clear that they were only interested in each other, Denver began to drift from the play, but she watched it, alert for any sign that Beloved was in danger. Finally convinced there was none, and seeing her mother that happy, that smiling--how could it go wrong?--she let down her guard and it did. Her problem at first was trying to find out who was to blame. Her eye was on her mother, for a sign that the thing that was in her was out, and she would kill again. But it was Beloved who made demands. (Morrison 282-283)

Beloved and Sethe seems to be creating their mother daughter relationship and are in their own world excluding Denver. It almost seems like utopia, and they are not considering the realities of their situation almost as if now that Beloved is back, Sethe is living a blissful life without remorse for her actions. Denver's perspective seems to change from this point onward. In the beginning, Denver had always cared for Beloved but when Beloved and Sethe started to get along well, Denver looked out for her mother to make sure she wasn't in any danger. The bright "sassy prints" and clothes shows the contrast between Denver and both Sethe and Beloved because in reality they are getting hungrier and weaker that triggers a dull color, but they decorate themselves with bright colors to portray liveliness and the utopian world that they are immersed in.

Relation to Theme: Here the mother daughter relationship is again apparent especially since Sethe feels obliged to take care of Beloved since she had left and killed her in the past and ran away "without saying goodbye." Even if Beloved was sucking the life out of Sethe and was overwhelmed with the continuous demands, Sethe had no choice but to comply with the demands because Sethe is the mother of all her children and it is apparently her motherly duties to take care of Beloved.

Syntax: There are short sentences, almost choppy.

Anything she wanted she got, and when Sethe ran out of things to give her, Beloved invented desire. She wanted Sethe's company for hours to watch the layer of brown leaves waving at them from the bottom of the creek, in the same place where, as a little girl, Denver played in the silence with her. Now the players were altered. As soon as the thaw was complete Beloved gazed at her gazing face, rippling, folding, spreading, disappearing into the leaves below. She flattened herself on the ground, dirtying her bold stripes, and touched the rocking faces with her own. She filled basket after basket with the first things warmer weather let loose in the ground--dandelions, violets, forsythia--presenting them to Sethe, who arranged them, stuck them, wound them all over the house. Dressed in Sethe's dresses, she stroked her skin with the palm of her hand. She imitated Sethe, talked the way she did, laughed her laugh and used her body the same way down to the walk, the way Sethe moved her hands, sighed through her nose, held her head. Sometimes coming upon them making men and women cookies or tacking scraps of cloth on Baby Suggs' old quilt, it was difficult for Denver to tell who was who. (Morrison 283)

Beloved starts to imitate Sethe in every way. Starting from this section, there is no more playing and Beloved gets more aggressive and demanding, like sucking the life out of Sethe. It seems like Beloved is trying to take away Sethe's time. Beloved wants more than the close relationship that they were establishing which was why she was demanding more attention. Beloved wants to win over Sethe and is taking the place of Denver's place because Beloved now sits at the creek where Denver used to be there. Beloved and Sethe also seem to exchange places and Beloved is trying to be more like Sethe because Beloved wants Sethe to feel the pain and suffering of being dead, trapped under the grave.

Then the mood changed and the arguments began. Slowly at first. A complaint from Beloved, an apology from Sethe, gave a look that said, Sowhat? Was it past bedtime, the light no good for sewing? Beloved didn't move; said, "Do it," and Sethe complied. She took the best of everything--first. The best chair, the biggest piece, the prettiest plate, the brightest ribbon for her hair, and the more she took, the more Sethe began to talk, explain, describe how much she had suffered, been through, for her children, waving away flies in grape arbors, crawling on her knees to a lean-to. None of which made the impression it was supposed to. Beloved accused her of leaving her behind. Of not being nice to her, not smiling at her. She said they were the same, had the same face, how could she have left her? And Sethe cried, saying she never did, or meant to--that she had to get them out, away, that she had the milk all the time and had the money too for the stone but not enough. That her plan was always that they would all be together on the other side, forever. Beloved wasn't interested. She said when she cried there was no one. That dead men lay on top of her. (Morrison 283-284)

"...an apology from Sethe." Sethe may have guilt and is immersed into Beloved's spiritual power as if Beloved is attempting to enforce the apologies. And Beloved starts to get more rebellious and opposes Sethe's opinions and ideas. Beloved seems to be trying to make Sethe feel guiltier about her actions, almost to make Sethe be trapped in her own past and suffer for killing Beloved. Yet, Sethe continues to comply with Beloved's demands. Beloved grows in her desire and her continuous wants for more than just their relationship. Here, you first see Sethe

Comment [LF78]: Their relationship is compared to a "play" because their true relationship didn't exist and Beloved may have been pretending. They were literally playing and figuratively, the play may refer to their relationship and how everything is planned.

Comment [LF79]: This clearly shows the power of Beloved as she desired to suck the life out of Sethe.

Comment [cfy80]: Players were altered. Shows the exchange. Beloved almost seems to take the place of Denver.

Comment [LF81]: Here, the items are referred to nature.

Comment [LF82]: Beloved's palm is continuously repeated.

Comment [cfy83]: Repetition of the milk... meaning??

Comment [cfy84]: Parallelism structure...

becoming weaker and not as lively, where “her eyes bright but dead, alert but vacant, paying attention to everything about Beloved...”

Comment [cfy85]: Some figurative language use almost like antithesis.

That she had nothing to eat. Ghosts without skin stuck their fingers in her and said beloved in the dark and bitch in the light. Sethe pleaded for forgiveness, counting, listing again and again her reasons: that Beloved was more important, meant more to her than her own life. That she would trade places any day. Give up her life, every minute and hour of it, to take back just one of Beloved's tears. Did she know it hurt her when mosquitoes bit her baby? That to leave her on the ground to run into the big house drove her crazy? That before leaving Sweet Home Beloved slept every night on her chest or curled on her back? Beloved denied it. Sethe never came to her, never said a word to her, never smiled and worst of all never waved goodbye or even looked her way before running away from her. (Morrison 284)

From this point on, we begin to see Sethe feel remorse as she sought forgiveness from Beloved and we see Sethe actually admit her suffering and misery for the past years. Beloved seems to be bringing back the old memories and feelings, which is how Sethe is suffering right now. However, from Beloved's point of view, it seems as if Sethe had left her with no regrets and remorse.

Syntax: The use of semicolons to list the reasons. Also, there is parallel structure to signify that every single reason had the same weight and were very important especially for Sethe, which is why we continuously see Sethe sacrificing for Beloved.

When once or twice Sethe tried to assert herself—be the unquestioned mother whose word was law and whom she knew what was best—Beloved slammed things, wiped the table clean of plates, threw salt on the floor, broke a windowpane. She was not like them. She was wild game, and nobody said, Get on out of here, girl, and come back when you get some sense. Nobody said, You raise your hand to me and I will knock you into the middle of next week. As the trunk, the limb will die. Honor thy mother and father that thy days may belong upon the land which the Lord thy God giveth thee, I will wrap you round that doorknob, don't nobody work for you and God don't love ugly ways. No, no. They mended the plates, swept the salt, and little by little it dawned on Denver that if Sethe didn't wake up one morning and pick up a knife, Beloved might. Frightened as she was by the thing in Sethe that could come out, it shamed her to see her mother serving a girl not much older than herself. When she saw her carrying out Beloved's night bucket, Denver raced to relieve her of it. But the pain was unbearable when they ran low on food, and Denver watched her mother go without—pick-eating around the edges of the table and stove: the hominy that stuck on the bottom; the crusts and rinds and peelings of things. Once she saw her run her longest finger deep in an empty jam jar before rinsing and putting it away. (Morrison 284-285)

Comment [cfy86]: Biblical allusion: referring the “law” that was previously mentioned in the beginning of the section. Beloved is going against this law because...

Beloved's power was overwhelming Sethe and no one had the guts to stand up before Beloved, who represented the evil past and slavery. Everyone simply wanted to deny her and especially Sethe was overwhelmed by the guilt that Beloved emphasized. Even if Sethe wanted to assert herself, she immediately complied with Beloved's demands because Sethe didn't want to lose Beloved again. She would rather suffer and sacrifice her food, time, and energy for Beloved because she is both guilty of her past actions and she is fearful that Beloved might disappear again like her other two sons that she had. It also seems as if Beloved was anticipating Sethe's death. The part where it states, “frightened as she was by the thing in Sethe that could come out...” seems to relate to some mystical ghost or spirit inside Sethe that Beloved had implemented. Beloved was also destroying Sethe's life and everything in 124.

They grew tired, and even Beloved, who was getting bigger, seemed nevertheless as exhausted as they were. In any case she substituted a snarl or a tooth-suck for waving a poker around and 124 was quiet. Listless and sleepy with hunger Denver saw the flesh between her mother's forefinger 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, crooked and much too long—everything except her basket-fat stomach. She also saw the sleeves of her own carnival shirtwaist cover her fingers; hems that once showed her ankles now swept the floor. She saw themselves beribboned, decked-out, limp and starving but locked in a love that wore everybody out. Then Sethe spit up something she had not eaten and it rocked Denver like gunshot. The job she started out with, protecting Beloved from Sethe, changed to protecting her mother from Beloved. Now it was obvious that her mother could die and leave them both and what would Beloved do then? Whatever was happening, it only worked with three—not two—and since neither Beloved nor Sethe seemed to care what the next day might bring (Sethe happy when Beloved was; Beloved lapping devotion like cream), Denver knew it was on her. She would have to leave the yard; step off the edge of the world, leave the two behind and go ask somebody for help. (Morrison 285-286)

Comment [EL87]: Repetition

Comment [NCY88]: Antithesis and opposing characteristics of Sethe's eyes.

Comment [cfy89]: Denver knew that the suffering Beloved brought into the house worked when there was only Beloved, Sethe, and Denver in the house, which was why Beloved was the main cause in making Paul D leave.

Comment [cfy90]: Denver had first considered her home and yard as her world. However, we see her change in attitude and she knows that she must help and she is the only one who could save her mother from Beloved.

Denver also changes too. She is maturing and understands that her mother is in danger, “her mother could die and leave them both and what would Beloved do then?” When it states that “Denver knew it was on her,” Denver knew

that everything was left up to her responsibility to save her mother from Beloved. Sethe truly cared about Beloved, which was why she paid attention to her. Yet, Sethe seems to ignore Beloved's fat stomach because of her guilt and obligation to Beloved due to the incident. Denver begins to understand the potential danger of Beloved to Sethe as "Denver saw the flesh between her mother's forefinger and thumb fade" it also explains the breakdown of Sethe as Beloved grows in size and strength. As the flesh begins to fade, it also reflects the fading strength and health of Sethe.

Figurative Language: "rocked Denver like gunshot."

Who would it be? Who could she stand in front of who wouldn't shame her on learning that her mother sat around like a rag doll, broke down, finally, from trying to take care of and make up for. Denver knew about several people, from hearing her mother and grandmother talk. But she knew, personally, only two: an old man with white hair called Stamp and Lady Jones. Well, Paul D, of course. And that boy who told her about Sethe. But they wouldn't do at all. Her heart kicked and an itchy burning in her throat made her swallow all her saliva away. She didn't even know which way to go. When Sethe used to work at the restaurant and when she still had money to shop, she turned right. Back when Denver went to Lady Jones' school, it was left. (Morrison 286)

Denver is seeking towards the outside world, trying to find someone to talk to and someone who would help her family. In the beginning, Denver first felt ashamed by her past through "learning that her mother sat around like a rag doll, broke down, finally, from trying to take care of and make up for." The comparison's between Denver and Sethe explains the various backgrounds each person had. Sethe had to work for her living while Denver attended school. Each character took a different path, one turning "right" and the other "left." Denver knew little about other people in her community, which explains how she was fearful of the "outside world" where she only knew "about several people, from hearing her mother and grandmother talk." The passage explains mostly the feelings of Denver where she is very introverted and only hears about people through others, but never personally. The people she did know personally, "Stamp and Lady Jones," later became important figures in her life, guiding her into various paths.

The weather was warm; the day beautiful. It was April and everything alive was tentative. Denver wrapped her hair and her shoulders. In the brightest of the carnival dresses and wearing a stranger's shoes, she stood on the porch of 124 ready to be swallowed up in the world beyond the edge of the porch. Out there where small things scratched and sometimes touched. Where words could be spoken that would close your ears shut. Where, if you were alone, feeling could overtake you and stick to you like a shadow. Out there where there were places in which things so bad had happened that when you went near them it would happen again. Like Sweet Home where time didn't pass and where, like her mother said, the bad was waiting for her as well. How would she know these places? What was more--much more--out there were white people and how could you tell about them? Sethe said the mouth and sometimes the hands. Grandma Baby said there was no defense--they could prowl at will, change from one mind to another, and even when they thought they were behaving, it was a far cry from what real humans did. (Morrison 286-287)

There is a shift in the mood and atmosphere from this point onward, and we see Denver leaving her yard to obtain help. However here, Denver is thinking how bad everything in the world can be and the complications that could arise. Baby Suggs in this section considers the opposite, that the white people were the ones who were not real humans because they could do whatever they wanted including violence and they had their own will to go against the Blacks. The season of spring is one of growth and birth; however, "everything alive was tentative," which explained much about the new entrance into society and the community. Denver's feelings of being out of place is explained through her wardrobe where she is described as "wearing a stranger's shoes." Her privacy into her own life is a characteristic of her past and her life. Her tone is nervous and worried about what will happen in the future as she is comparing the outside world to Sweet Home because of Sethe. Denver based her experience and perspective of the world on Baby Suggs and Sethe's perspectives. We also know how the perspective of Sethe and Baby Suggs was different and eventually it was Baby Suggs who influenced Denver to head out into the world.

"They got me out of jail," Sethe once told Baby Suggs.

"They also put you in it," she answered.

"They drove you 'cross the river."

"On my son's back."

"They gave you this house."

"Nobody gave me nothing."

"I got a job from them."

"He got a cook from them, girl."

"Oh, some of them do all right by us."

Comment [a91]: Denver ironically is trapped in 124 and Denver is worried how the community will view on them. The irony is that Denver had never experienced slavery yet she is fearful of the outside community, which is probably why she refused to step outside her yard.

Comment [cfy92]: Uses figurative language here to portray how big the world appears to Denver and how she is overwhelmed at herself for entering the community. This figurative language helps portray the nervousness and slight fear that Denver feels as she finally leaves her porch.

"And every time it's a surprise, ain't it?"

"You didn't used to talk this way."

"Don't box with me. There's more of us they drowned than there is all of them ever lived from the start of time. Lay down your sword. This ain't a battle; it's a rout." (Morrison 287)

This is Denver reminiscing about the conversation between Sethe and Baby Suggs about the world, and the outside people and they are saying good things about them, about the mutual relationship how sometimes both the Blacks and the white people benefited from each other. This viewpoint is different from the viewpoint of the schoolteacher and the white people back at Sweet Home and from this memory, Denver seems to gain hope that she won't find too much of a conflict while she sought to find help. Similar to the conversation, there won't be a battle. That is because surprisingly the whites can help them and not everyone is like schoolteacher.

Remembering those conversations and her grandmother's last and final words, Denver stood on the porch in the sun and couldn't leave it, Her throat itched; her heart kicked--and then Baby Suggs laughed, clear as anything. "You mean I never told you nothing about Carolina? About your daddy? You don't remember nothing about how come I walk the way I do and about your mother's feet, not to speak of her back? I never told you all that? Is that why you can't walk down the steps? My Jesus my. But you said there was no defense.

"There ain't."

Then what do I do?

"Know it, and go on out the yard. Go on." (Morrison 287-288)

From this conversation, Denver gets inspiration and influence to go out into the community. It was Baby Suggs who actually helped and encouraged Denver to change and become more confident. Baby Suggs doesn't want to limit Denver's knowledge but also wants to give her reference to her past history and character regarding her family. She pushes Denver to go beyond her own home's safety net and venture out into the world. However, Baby Suggs also wants Denver to know the reality of the community through the phrase, "there was no defense" against the white people but she still wants her to experience the world beyond what others only tell her. Baby Suggs was the main influence and the stimulus that pushed Denver to head out into the community to ask for help.

Relation to Theme: This scene with the memory of Denver about Baby Suggs relate to the past memories and reminiscences that essentially influenced Denver to head out into the community and seek help for her family. Denver recalls her Grandmother's final words to her, which she utilizes to open up to the society. With Sethe busy with Beloved, Denver was forced to become more independent. The memory of Baby Suggs' inspirational words allowed Denver to finally travel out past her yard. Without this memory, Denver would not have been able to survive since her going out led to an income of food to the household from the generous community members who also opened up to Denver and her family. In the process of the reminiscing, Denver realizes what she must do in order to help her mother and receives encouragement from the memory of Baby Suggs.

It came back. A dozen years had passed and the way came back. Four houses on the right, sitting close together in a line like wrens. The first house had two steps and a rocking chair on the porch; the second had three steps, a broom propped on the porch beam, two broken chairs and a clump of Forsythia at the side. No window at the front. A little boy sat on the ground chewing a stick. The third house had yellow shutters on its two front windows and pot after pot of green leaves with white hearts or red. Denver could hear chickens and the knock of a badly hinged gate. At the fourth house the buds of a sycamore tree had drained down on the roof and made the yard look as though grass grew there. A woman, standing at the open door, lifted her hand halfway in greeting, then froze it near her shoulder as she leaned forward to see whom she waved to. Denver lowered her head. Next was a tiny fenced plot with a cow in it. She remembered the plot but not the cow. Under her headcloth her scalp was wet with tension. Beyond her, voices, male voices, floated, coming closer with each step she took. Denver kept her eyes on the road in case they were whitemen; in case she was walking where they wanted to; in case they said something and she would have to answer them. Suppose they flung out at her, grabbed her, tied her. They were getting closer. Maybe she should cross the road--now. Was the woman who half waved at her still there in the open door? Would she come to her rescue, or angry at Denver for not waving back, would she withhold her help? Maybe she should turn around, get closer to the waving woman's house. Before she could make up her mind, it was too late--they were right in front of her. Two men, Negro. Denver breathed. Both men touched their caps and murmured, "Morning, Morning." Denver believed her eyes spoke gratitude but she never got her mouth open in time to reply. They moved left of her and passed on. (Morrison 288-289)

Denver is now out in the community and she sees all the houses propped down the neighborhood. Most of these are descriptions of the world outside her yard. Seeing the world again was almost like a process for Denver and at first she is nervous that there might be the whitemen ready to take her. However, she sees everyone else stare and some

Comment [cfy93]: jsofihwoeihgoiweijg

Comment [cfy94]: This phrase is repeated again and seems to show significance in portraying Denver's desire to enter the community. It was as if she wanted to talk and ask for help and her heart wanted to leave the yard because she knew that she had to overcome her obstacles to become more confident to seek help.

even wave to greet her. Everything is in Denver's point of view. There is a general description of a new perspective and focuses on Denver's perspective. Denver's overall physical appearance included "under her headcloth [where] her scalp was wet with tension." However, the overall characteristic is tense and she is self-conscious of everyone that passes by. She feels excitement and gratitude when two men, Negro were in front of her and "both men touched their caps and murmured, 'Morning. Morning.'" Denver sees these different world in a various perspective and starts to open her eyes to a different world aspect without tenseness and hostile attitudes.

Syntax: The sentences here are very short and choppy in little phrases because Denver sees the world one step at a time, and one scene at a time while at the same time remembering her past memories of the same scenery. The pondering questions at the end also portrays the tension inside Denver and we can infer that she is very alert and cautious about everything around her.

Figurative Language: "believed her eyes spoke gratitude but she never got her mouth open in time..." This phrase portrays Denver's willingness to interact and greet everyone else but the nervousness and almost shyness hinders her from personally greeting to the two men that walked by.

Braced and heartened by that easy encounter, she picked up speed and began to look deliberately at the neighborhoods surrounding her. She was shocked to see how small the big things were: the boulder by the edge of the road she once couldn't see over was a sitting-on rock. Paths leading to houses weren't miles long. Dogs didn't even reach her knees. Letters cut into beeches and oaks by giants were eye level now. She would have known it anywhere. The post and scrap-lumber fence was gray now, not white, but she would have known it anywhere. The stone porch sitting in a skirt of ivy, pale yellow curtains at the windows; the laid brick path to the front door and wood planks leading around to the back, passing under the windows where she had stood on tiptoe to see above the sill. Denver was about to do it again, when she realized how silly it would be to be found once more staring into the parlor of Mrs. Lady Jones. The pleasure she felt at having found the house dissolved, suddenly, in doubt. Suppose she didn't live there anymore? Or remember her former student after all this time? What would she say? Denver shivered inside, wiped the perspiration from her forehead and knocked. (Morrison 289)

Now, instead of the descriptions that Denver sees, she compares the neighborhood and surrounding to her past memories of the same neighborhood and surrounding. Denver now enters the community to seek help for her mother. Denver thinks everything that she thought was big is now small to show the readers how much time has passed since she's stepped past her yard. When everything looked big, she was younger and viewed the world from a different perspective. However, now that she's grown, what she remembers are different because Denver herself grew up. Denver is also slowly getting more confidence as she interacts with other neighbors and people in her community.

Syntax: The questions by Denver show the contemplation and everything else that is going inside her head.

Lady Jones went to the door expecting raisins. A child, probably, from the softness of the knock, sent by its mother with the raisins she needed if her contribution to the supper was to be worth the trouble. There would be any number of plain cakes, potato pies. She had reluctantly volunteered her own special creation, but said she didn't have raisins, so raisins is what the president said would be provided--early enough so there would be no excuses. Mrs. Jones, dreading the fatigue of beating batter, had been hoping she had forgotten. Her bake oven had been cold all week--getting it to the right temperature would be awful. Since her husband died and her eyes grew dim, she had let up-to-snuff housekeeping fall away. She was of two minds about baking something for the church. On the one hand, she wanted to remind everybody of what she was able to do in the cooking line; on the other, she didn't want to have to. When she heard the tapping at the door, she sighed and went to it hoping the raisins had at least been cleaned. (Morrison 289-290)

The point of view changes from Denver to Lady Jones starting from this point and already through her thoughts, we can see that she is a different person and character that contributed to the community. However, we can also infer how much she disliked cooking and baking the cakes and cookies and as readers, we can infer that it was probably because she was getting older and being more exhausted from baking. And the last sentence "hoping the raisins had at least been cleaned" shows how much Lady Jones dreads cooking and doing the work. The raisins similarly represent an openness that Lady Jones had for the Africans and her willingness to educate them even if it went against the norm. Overall, they represent her willingness to volunteer and give a positive feedback to the community. The irony of this is that Lady Jones had much optimism in her life but she didn't have any "raisins," a representation of her generosity.

She was older, of course, and dressed like a chippy, but the girl was immediately recognizable to Lady Jones. Everybody's child was in that face: the nickel-round eyes, bold yet mistrustful; the large powerful teeth between

Comment [LF95]: Shows how much time had passed since Denver has stepped outside her yard. She had matured and grew.

dark sculptured lips that did not cover them. Some vulnerability lay across the bridge of the nose, above the cheeks. And then the skin. Flawless, economical--just enough of it to cover the bone and not a bit more. She must be eighteen or nineteen by now, thought Lady Jones, looking at the face young enough to be twelve. Heavy eyebrows, thick baby lashes and the unmistakable love call that shimmered around children until they learned better.

"Why, Denver," she said. "Look at you." (Morrison 290)

Although this section may portray Lady Jones' perspective of Denver, this part portrays a lot about Denver. The irony in this section is that right now, Sethe's attention is focused mostly on Beloved and Denver was almost ignored in the house. However, from Denver's face and from Lady Jones' perspective, she sees "unmistakable love call that shimmered around children..." The situation is different now, but it is true that Sethe had valued Denver because she was the only one left. This may also help infer that truly, Sethe does love Denver and she still does even with Beloved. It is simply Beloved's presence that is luring Sethe to become immersed into her to ask for forgiveness and suffer by sacrificing her energy, food, and time into Beloved. And the fact that Lady Jones said "until they learned better" may signal that Denver did not fully learn to become assertive, confident, and ready to become an adult to take challenge and responsibility in the world. Because Denver had now started to leave her yard to seek for help, she is still like a child vulnerable to any obstacles and danger. That is probably why Lady Jones perceived Denver still as a child even though her face features showed that she was about eighteen or nineteen years old.

Figurative Language: Morrison uses synecdoche in this section to portray parts of Denver's face to adjectives that describe her personality and how Lady Jones viewed Denver from the face.

Lady Jones had to take her by the hand and pull her in, because the smile seemed all the girl could manage. Other people said this child was simple, but Lady Jones never believed it. Having taught her, watched her eat up a page, a rule, a figure, she knew better. When suddenly she had stopped coming, Lady Jones thought it was the nickel. She approached the ignorant grandmother one day on the road, a woods preacher who mended shoes, to tell her it was all right if the money was owed. The woman said that wasn't it; the child was deaf, and deaf Lady Jones thought she still was until she offered her a seat and Denver heard that. "It's nice of you to come see me. What brings you?" Denver didn't answer.

"Well, nobody needs a reason to visit. Let me make us some tea." (Morrison 290-291)

Lady Jones had experienced the life of Denver by teaching her and "watched her eat up a page, a rule, a figure." She had known her for a long time, however, Denver doesn't respond to Lady Jones' questions overall. Lady Jones sees Denver in a different perspective, not as a simple child but as a person willing to learn about the outside world and education. However, Lady Jones feels that Baby Suggs held her back from her original growth and held her back from her original potential.

Figurative Language: We can again see another perspective of Denver because Lady Jones stated that Denver had "eat up a page, a rule, a figure..." This means that Denver was passionate and curious in learning and she was very intelligent and smart. There is also a metaphor as Baby Suggs is compared to a nickel and from Lady Jones' point of view, Baby Suggs was not the wise and moral person that everyone else had thought because she called Suggs ignorant.

Lady Jones was mixed. Gray eyes and yellow woolly hair, every strand of which she hated-- though whether it was the color or the texture even she didn't know. She had married the blackest man she could find, had five rainbow-colored children and sent them all to Wilberforce, after teaching them all she knew right along with the others who sat in her parlor. Her light skin got her picked for a colored girls' normal school in Pennsylvania and she paid it back by teaching the unpicked. The children who played in dirt until they were old enough for chores, these she taught. The colored population of Cincinnati had two graveyards and six churches, but since no school or hospital was obliged to serve them, they learned and died at home. She believed in her heart that, except for her husband, the whole world (including her children) despised her and her hair. She had been listening to "all that yellow gone to waste" and "white nigger" since she was a girl in a houseful of silt-black children, so she disliked everybody a little bit because she believed they hated her hair as much as she did. With that education pat and firmly set, she dispensed with rancor, was indiscriminately polite, saving her real affection for the unpicked children of Cincinnati, one of whom sat before her in a dress so loud it embarrassed the needlepoint chair seat.

The point of view again changes to describe Lady Jones and her purpose and function in the story. This section may partially negatively portray her because it shows how it was her skin that allowed her to get education, etc. But underneath everything, we know that Lady Jones is truly giving a positive feedback to the community by returning the education she got to the people in Cincinnati who had no opportunity to get an education. There seems to be

Comment [LF96]: Syntax: even though some are dependent phrases, Morrison separates them by semicolons.

Comment [a97]: These figurative languages also seem to relate to eating "food" and the irony is that Denver's family needs food because they are starving. Food at this point was more important than 'eating knowledge and education' and it is ironic how Lady Jones would phrase her desire and curiosity to learn as a way you would eat food.

some contradiction in Lady Jones' character because it states that "she disliked everybody a little bit" yet she helped others in the community.

Figurative Language: Again Morrison uses synecdoche of the "yellow woolly hair" to be a representation for Lady Jones herself. When the section repeatedly states how people may have disliked and hated her hair that may be referring to Lady Jones herself. Colors also seem to be an important aspect in this section because it states that Lady Jones married the blackest man, she was very light, and her children were colored rainbows. We can infer that Lady Jones may possibly be half white and half black, which is why it states that "all that yellow gone to waste and white nigger."

"Sugar?"

"Yes. Thank you." Denver drank it all down.

"More?"

"No, ma'am."

"Here. Go ahead." "Yes, ma'am."

"How's your family, honey?"

Denver stopped in the middle of a swallow. There was no way to tell her how her family was, so she said what was at the top of her mind.

"I want work, Miss Lady."

"Work?"

"Yes, ma'am. Anything."

Lady Jones smiled. "What can you do?"

"I can't do anything, but I would learn it for you if you have a little extra."

"Extra?"

"Food. My ma'am, she doesn't feel good."

"Oh, baby," said Mrs. Jones. "Oh, baby."

Denver gets straight to the point and bluntly tells Lady Jones that she wants to work and get food for Sethe. Denver almost seems to be ashamed of the situation in her family and Beloved's presence because the society can view Sethe as if she deserved the suffering and pain because essentially in the past, Sethe had killed Beloved. That was probably why Denver didn't want to tell the full story to Lady Jones. Denver also is very respectful and of talking to Mrs. Jones while Mrs. Jones is understanding in return. Lady Jones is willing to help and if Denver had never come up to talk to Lady Jones then no one would have helped them and she would have never received food from the community. The food was also the main cause that allowed Denver to walk more around the community to have small conversations so everything wouldn't have happened if Denver had never set foot outside the door. Because Lady Jones was the first person Denver went to go see, Denver is not as opened during this time which is why she doesn't tell her everything that is going on in the family but only mentions the need for food.

Denver looked up at her. She did not know it then, but it was the word "baby," said softly and with such kindness, that inaugurated her life in the world as a woman. The trail she followed to get to that sweet thorny place was made up of paper scraps containing the handwritten names of others. Lady Jones gave her some rice, four eggs and some tea. Denver said she couldn't be away from home long because of her mother's condition. Could she do chores in the morning? Lady Jones told her that no one, not herself, not anyone she knew, could pay anybody anything for work they did themselves.

"But if you all need to eat until your mother is well, all you have to do is say so." She mentioned her church's committee invented so nobody had to go hungry. That agitated her guest who said, "No, no," as though asking for help from strangers was worse than hunger.

Lady Jones said goodbye to her and asked her to come back anytime.

"Anytime at all."

Lady Jones is another mother-like figure in her life and "inaugurated her life in the world as a woman." The people in the community were different from what Denver expected them to be like; caring and compassionate for her family's situation. Denver becomes more responsible and starts to realize her sense of duty as the "family man" and the stronghold for her family. She starts to understand her roles and seeks the community in order to help better her family's condition. Lady Jones is also inviting and repeats that Denver is welcome "anytime at all." Denver also is seen with much vulnerability as she yearns for someone to call her "baby" even as Lady Jones calls her that which stirs emotions inside of her. The place that Denver described as was "a sweet thorny place" which is ironic of where Denver reached in the end. However, it also is an explanation of her experience through venturing out into the world. Denver had to go through a long path with "paper scraps containing the handwritten names of other" which

Comment [a98]: This was the key phrase and concept of Denver leaving her yard and meeting with Lady Jones. After Denver left her home and met Lady Jones, Lady Jones had forever transformed Denver in the way that she accepted her and helped her. Compared to the past where Denver was simply a child, now we see Denver from a different perspective: as a woman. She is responsible and able to take care of things on her own and this was the first initiative she took as she was transformed into a woman.

also reflects the ways that Denver went through in order to show her family's gratitude to the ones who showed her kindness. However, Denver's road was hard for her to overcome her "shyness" which is a thorny place.

Figurative Language: "...that inaugurated her life in the world as a woman. The trail she followed to get to that sweet thorny place was made up of paper scraps containing the handwritten names of others."

Relation to Theme: This conversation with Denver and Lady Jones shows the sense of community that is apparent. Most of the novel was taking place in 124 and about the past memories and the effects of slavery. However, only after Denver starts to enter the community does the sense of community start to show up. Lady Jones' response to Denver's cry for help was to involve her community in the upbringing of Denver into the outside world. Essentially, the whole community helped to bring Denver and her family back to their feet, even despite knowing Sethe's history. Denver's kind appreciation toward the community's generosity is what allows everyone to continue to help her, and it is this kindness that allows Denver to watch *Beloved* and *Sethe* from a more outside perspective.

Two days later Denver stood on the porch and noticed something lying on the tree stump at the edge of the yard. She went to look and found a sack of white beans. Another time a plate of cold rabbit meat. One morning a basket of eggs sat there. As she lifted it, a slip of paper fluttered down. She picked it up and looked at it.

"M. Lucille Williams" was written in big crooked letters. On the back was a blob of flour-water paste. So Denver paid a second visit to the world outside the porch, although all she said when she returned the basket was "Thank you."

The irony is that the food that the community placed in front of 124 was on the tree stump at the edge of the yard, and similarly, this was where *Beloved* had showed up. Everything that was happening was like a cause and effect and the people leaving food with their names on it allowed Denver to seek more about the outside people to head out to interact with the people and have confidence to meet new people. By returning the baskets, plates, and other items to the people, she was continuously seeking outside her yard. It seems to be a reflection and an opening for Denver to push beyond her original wavering confidence and assurance.

"Welcome," said M. Lucille Williams.

Every now and then, all through the spring, names appeared near or in gifts of food. Obviously for the return of the pan or plate or basket; but also to let the girl know, if she cared to, who the donor was, because some of the parcels were wrapped in paper, and though there was nothing to return, the name was nevertheless there. Many had X's with designs about them, and Lady Jones tried to identify the plate or pan or the covering towel. When she could only guess, Denver followed her directions and went to say thank you anyways whether she had the right benefactor or not. When she was wrong, when the person said, "No, darling. That's not my bowl. Mine's got a blue ring on it," a small conversation took place. All of them knew her grandmother and some had even danced with her in the Clearing.

Even if there was nothing to return, the names were always there which allowed Denver to go out again to display gratitude to the donor. And soon enough, Denver was further establishing relationships with the people outside in the neighborhood because Denver was like a connection to Baby Suggs and most of the people in the community remembered Baby Suggs preaches in the clearing and the impact that Suggs had given in the community. Also, Denver served as a connection of her family to the outside world. Ironically, in the beginning of the book, Denver was the most reserved of her entire family. However, the current situations and events have forced her to seek help and assistance from people from her community, striking conversations while returning specific items. There was even the past history that Denver shared with all of them, but because of *Beloved*, and the gap between her family and the community, there was a broken connection. Ironically, *Beloved*'s appearance also affects Denver in pushing her towards creating a community with others as well where "all of them knew her grandmother and some had even danced with her in the Clearing."

Others remembered the days when 124 was a way station, the place they assembled to catch news, taste oxtail soup, leave their children, cut out a skirt. One remembered the tonic mixed there that cured a relative. One showed her the border of a pillowslip, the stamens of its pale blue flowers French-knotted in Baby Suggs' kitchen by the light of an oil lamp while arguing the Settlement Fee. They remembered the party with twelve turkeys and tubs of strawberry smash.

The reflection to the past shows the ways that "124 was a way station" in which it was a place of much talk and interactions. However, the past tense refers to an olden time where there was much happiness, but instead, now there are just broken relationships between old friends and families. The memories of "the tonic mixed there that cured a relative" and clear memories of "the pale blue flowers French-knotted in Baby Suggs' kitchen" reflects the past and happiness that they once felt. The past tense seems to be reminiscent and almost wistful as they refer to the "happy

days.” However today, no one comes to visit 124 and especially with Beloved in the house, they know that it is evil presence. Also, after Sethe had killed her daughter, most of the members in the community almost seem to shun them which is why the atmosphere of 124 changed.

One said she wrapped Denver when she was a single day old and cut shoes to fit her mother's blasted feet. Maybe they were sorry for her. Or for Sethe. Maybe they were sorry for the years of their own disdain. Maybe they were simply nice people who could hold meanness toward each other for just so long and when trouble rode bareback among them, quickly, easily they did what they could to trip him up. In any case, the personal pride, the arrogant claim staked out at 124 seemed to them to have run its course. They whispered, naturally, wondered, shook their heads. Some even laughed outright at Denver's clothes of a hussy, but it didn't stop them caring whether she ate and it didn't stop the pleasure they took in her soft "Thank you."

The perspective through the town's talk of Denver seems to reflect their sadness for Denver's family. Having Beloved and her spirit there in the beginning scared off others where "the arrogant claim staked out at 15 seemed to them to have run its course." There becomes a gap between the community and the outside world to Sethe because of the overall atmosphere of the house. This instigates many talks and whispers in the town and sometimes, "some even laughed outright at Denver's clothes of a hussy." However, through all of this, they still cared for Denver and her well-being even though her family cut off relations after Beloved "took over her house."

At least once a week, she visited Lady Jones, who perked up enough to do a raisin loaf especially for her, since Denver was set on sweet things. She gave her a book of Bible verse and listened while she mumbled words or fairly shouted them. By June Denver had read and memorized all fifty-two pages- one for each week of the year.

The fact that Denver "had read and memorize all fifty-two pages- one for each week of the year" reflects her intelligence even though she had not been able to focus on her education with Beloved around. The past of Sethe humiliated Denver which was why she stopped her education. However, Lady Jones began to have hope for Denver as she came back. Denver was now returning to her place in the society again. She had quit learning from Lady Jones but now that she is back in the community and adjusted her life, she was ready to continue on with her education. Denver was always eager to learn it shows how clever and determined she is.

As Denver's outside life improved, her home life deteriorated. If the whitepeople of Cincinnati had allowed Negroes into their lunatic asylum they could have found candidates in 124. Strengthened by the gifts of food, the source of which neither Sethe nor Beloved questioned, the women had arrived at a doomsday truce designed by the devil. Beloved sat around, ate, went from bed to bed. Sometimes she screamed, "Rain! Rain!" and clawed her throat until rubies of blood opened there, made brighter by her midnight skin. Then Sethe shouted, "No!" and knocked over chairs to get to her and wipe the jewels away. Other times Beloved curled up on the floor, her wrists between her knees, and stayed there for hours. Or she would go to the creek, stick her feet in the water and whoosh it up her legs. The passage shows how much of an influence that Beloved has on Sethe's life and experience as Denver's outside life improved. The reference that Beloved has to the devil explains how Sethe was slowing deteriorating and was getting weaker and weaker by Beloved's presence. The mention of the rain is also repeated at the end of the chapter and the rain seems to be acting like the neutralizer because it seems as if Beloved did not like the rain because the rain tended to wash away things, and Beloved didn't want anything to be washed away, but wanted everything to remain how it was now with all the memories and past behaviors kept with the present. And that is why Sethe was becoming weaker since she was always immersed in the past and unable to move on. The wanting of jewels and the rain also portrays the opposition between Beloved and Sethe since Sethe was attempting to wipe away the jewels.

Afterward she would go to Sethe, run her fingers over the woman's teeth while tears slid from her wide black eyes. Then it seemed to Denver the thing was done: Beloved bending over Sethe looked the mother, Sethe the teething child, for other than those times when Beloved needed her, Sethe confined herself to a corner chair.

The change in perspective with Beloved explains the general reflection of Sethe. Beloved tries to reflect her feelings while "Sethe, [ran] her fingers over the woman's teeth while tears slid from her wide black eyes." Denver starts to understand this relationship and how she is not incorporated into their ideas and connections. Sethe becomes more confined and introverted as Beloved grows.

The bigger Beloved got, the smaller Sethe became; the brighter Beloved's eyes, the more those eyes that used never to look away became slits of sleeplessness. Sethe no longer combed her hair or splashed her face with water. She sat

Comment [LF99]: Use of diction, style: the blood is referred to as rubies to add a more dynamic and significance in her blood. Jewels play an important symbol and a representation throughout the chapters.

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Period 4

in the chair licking her lips like a chastised child while Beloved ate up her life, took it, swelled up with it, grew taller on it. And the older woman yielded it up without a murmur. (Morrison 294-295)

The juxtaposition between Beloved and Sethe shows Beloved's power and control over Sethe by playing on Sethe's guilt for intentionally killed Beloved in the shed. It is an inverse relationship, "the bigger Beloved got, the smaller Sethe became..." Sethe, in the beginning seemed to enjoy Beloved presence, almost scared of what Beloved thought of her, a mother that killed her own child. But as Beloved began to control her more and demand more, Sethe began to become more complacent and only did things in order to appease and complete her obligation to Beloved for murdering her as an infant. Sethe feels guilty and also powerless in the presence of Beloved to not follow the wishes of Beloved. Beloved, Sethe and the house at 124 all became accepted by the other women in the community to the point where the women did not try to argue against Sethe where "the older woman yielded it up without a murmur." They almost seemed confined to their own house and their own stories. Beloved was like the child she would've been if she wasn't killed, but almost seems to worsen her tantrums because Beloved was angered by her mother's "betrayal." As a spoiled child, Beloved received whatever she wanted, even at the cost of her mother's health and the wellbeing of Denver as well, "[eating] up [Sethe's] life, [taking] it, swell[ing] up with it, gr[owing] taller on it." Almost sucking the life out of Sethe, Beloved grew stronger and more alive while Sethe grew weaker and less alive. Also, Beloved is her long lost daughter. Sethe already lost her two sons because of the ghosts and "evil" in the house and her incident with Beloved. Having this daughter back makes her want to do more for Beloved because in a sense, Beloved is giving her a second chance.

Denver served them both. Washing, cooking, forcing, cajoling her mother to eat a little now and then, providing sweet things for Beloved as often as she could to calm her down. It was hard to know what she would do from minute to minute. When the heat got hot, she might walk around the house naked or wrapped in a sheet, her belly protruding like a winning watermelon. (Morrison 295)

Denver also has a change in her character throughout the book from a shy girl to the caretaker and money maker of the house. While Sethe previous would soothe and care for Denver, the roles are switched when Denver now is "washing, cooking, forcing, cajoling her mother to eat a little now and then, providing sweet things for Beloved... to calm her down" However, Denver does not know how to handle Beloved because she could not predict what "she would do from minute to minute." Overall, Denver cares more for Sethe than she does for Beloved and therefore, spends most of her attention on her mother which is another change from the beginning where Denver spent most of her time protecting Beloved before Sethe found out Beloved's actual past. Beloved's large stomach is a symbolism of Sethe's weakness. As Beloved grows bigger (along with her stomach which is sucking the "life" out of Sethe), Sethe becomes weaker and smaller. Beloved feels no shame as she "walk[s] around the house naked or wrapped in a sheet" not caring what others in the house thought of her because she controlled their feelings and lifestyles later on.

That anybody white could take your whole self for anything that came to mind. Not just work, kill, or maim you, but dirty you. Dirty you so bad you couldn't like yourself anymore. Dirty you so bad you forgot who you were and couldn't think it up. And though she and others lived through and got over it, she could never let it happen to her own.

Denver is slowly understanding the connection between Beloved and Sethe, in a straightforward comparison with "Sethe [who] was trying to make up for the handsaw; Beloved [who] was making her pay for it." However, they had the main concern of the fact that "Beloved might leave." Sethe felt the obligation that she must keep Beloved around because of the incident in the past. In a sense, the past haunted Sethe in her present. Sethe has already build a strong connection and relationship with Beloved where she could even "feel the baby blood pump like oil in her hands." However, a greater realization is at hand where "anybody white could take your whole self for anything that came to mind." Sethe's perspective on her life is similarly blamed on the whites for the dehumanizing factor where they could "dirty you so bad you couldn't like yourself anymore." This issue of dehumanization reflects the overall feeling that Sethe feels towards whites especially after the incident with schoolteacher's nephews. This passage also serves as a way that Sethe reasons with herself with why she did what she did in regards to Beloved and her plight.

The best thing she was, was her children. Whites might dirty bet all right, but not her best thing, her beautiful, magical best thing--the part of her that was clean. No undreamable dreams about whether the headless, feetless torso hanging in the tree with a sign on it was her husband or Paul A; whether the bubbling-hot girls in the colored-school fire set by patriots included her daughter; whether a gang of whites invaded her daughter's private parts,

soiled her daughter's thighs and threw her daughter out of the wagon. She might have to work the slaughterhouse yard, but not her daughter.

Sethe's confession of her love for her children was the part of her that she felt was the most pure and innocent of herself even through all of the slavery and hardships she encountered. Sethe's realization of this issue and her reminiscing to the past reflects her general understanding for slavery and its effects on communities and families.

And no one, nobody on this earth, would list her daughter's characteristics on the animal side of the paper. No. Oh no. Maybe Baby Suggs could worry about it, live with the likelihood of it; Sethe had refused--and refused still.

This and much more Denver heard her say from her corner chair, trying to persuade Beloved, the one and only person she felt she had to convince, that what she had done was right because it came from true love.

Beloved, her fat new feet propped on the seat of a chair in front of the one she sat in, her unlined hands resting on her stomach, looked at her. Uncomprehending everything except that Sethe was the woman who took her face away, leaving her crouching in a dark, dark place, forgetting to smile.

The difference between Beloved and Sethe show that Beloved is fat and in a sense sucking the life out of Sethe and transferring that into her life source, feeding off of her. At this point, Beloved has just taken advantage of Sethe while Sethe feels obligated to do so because of her history. Sethe sees the good in Beloved where she states that "no one, nobody on this earth, would list her daughter's characteristics on the animal side of the paper." She indirectly states that she does not see Beloved as an "animal" like other might see her. Sethe even brings up Baby Suggs as a reference, however, Sethe refuses to follow the ideas of the past and wants to look towards the future. This part portrays the different perspective of 'love' because Sethe believes in 'thick love' and if she didn't kill her daughter and allowed her to work under the hands of schoolteacher, then she believes that that is not a true love. Killing her daughter was better than having her daughter be attributed to animal characteristics just like how Sethe had experienced. Now that Beloved is back, Sethe is trying to finding excuses and forgiveness from Beloved. Sethe now seems to be attempting to find justification. When Sethe sees Beloved propped up on the chair even though Sethe may know that she is sucking the life out of Sethe, she loves Beloved and she knows the horrible things she had done on her. Yet, it seems as if Sethe partially doesn't have regret because she is still true to her "thick love." Sethe's interpretation of love towards Beloved is different, which is why Paul D left the house.

Her father's daughter after all, Denver decided to do the necessary. Decided to stop relying on kindness to leave something on the stump. She would hire herself out somewhere, and although she was afraid to leave Sethe and Beloved alone all day not knowing what calamity either one of the would create, she came to realize that her presence in that house had no influence on what either woman did. She kept them alive and they ignored her. Growled when they chose; sulked, explained, demanded, strutted, cowered, cried and provoked each other to the edge of violence, then over. She had begun to notice that even when Beloved was quiet, dreamy, minding her own business, Sethe got her going again. Whispering, muttering some justification, some bit of clarifying information to Beloved to explain what it had been like, and why, and how come. It was as though Sethe didn't really want forgiveness given; she wanted it refused. And Beloved helped her out.

Denver begins to take action in her family and "decide[s] to do the necessary" beyond what other people in her community have been handing to her by "leav[ing] something on the stump." She starts to venture out into the world beyond the safety of her home and what she is used to overall. Denver is starting to become more independent and have confidence and learns that she can no longer rely on Sethe. She must now take over to take care of Sethe and help the family. The part where it states, "Sethe didn't really want forgiveness given; she wanted it refused." Sethe simply wants to have Beloved next to her and she doesn't want to lose her again. Denver has changed 180 degrees in her personality and perspective. Instead of staying home near 124 all day, she is now involved in the community and connects with other members who used to be close to Sethe, Baby Suggs, and 124. Denver now seems to be playing the role of overcoming the theme of 'isolation' in the community and is opening up 124 again as she tells everyone about the situation of Sethe and Beloved.

Relation to Theme: Denver at this point is also finding her identity in the society. Unlike the other characters in the story, Denver did not experience the effects of slavery so supposedly she shouldn't have lost her sense of identity. Yet, the effects of slavery through Sethe affected Denver as well which was why she refused to go back to enter the Black community and connect with others. However, after taking the initiative to head out, she learns her identity as a woman and finds her place in the society again as she learns and continues to have small conversations with others.

Comment [LF100]: Denver starts to grow mature and realize that even if both Sethe and Beloved ignored her presence, she had the duty to take care of them because they were both in great distress and in great opposition.

Somebody had to be saved, but unless Denver got work, there would be no one to save, no one to come home to, and no Denver either. It was a new thought, having a self to look out for and preserve. And it might not have occurred to her if she hadn't met Nelson Lord leaving his grandmother's house as Denver entered it to pay a thank you for half a pie. All he did was smile and say, "Take care of yourself, Denver," but she heard it as though it were what language was made for. The last time he spoke to her his words blocked up her ears. Denver realizes that unless she doesn't receive work, there will be "no one to come home to, and no Denver either."

Now they opened her mind. Weeding the garden, pulling vegetables, cooking, washing, she plotted what to do and how. 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?

She got lost so many times in the streets of Cincinnati it was noon before she arrived, though she started out at sunrise. The house sat back from the sidewalk with large windows looking out on a noisy, busy street. The Negro woman who answered the front door said, "Yes?"

Denver starts working with the Bodwins and her overall goal of doing so also is reasoned through the fact that in the past, with Baby Suggs and her mother, they were all able to "weed the garden, pull vegetables, cook, and wash." She even questions herself "why not the third generation as well?"

Relation to Theme: Denver also starts to realize the mother daughter relationship that she starts to develop. Before when Denver had found out that Sethe had killed Beloved and attempted to kill her as well to 'protect' them from schoolteacher, Denver had a negative feeling towards Sethe. But now that Sethe is suffering from the power of Beloved, she starts to understand the duty that she has and realized that she must 'step up' to head out into the community to seek for help. Denver knows that even if Sethe and Beloved both ignored her and left her out in the games, later knew that their mother daughter love relationship still existed and Denver must help her mother before Beloved kills her.

"May I come in?" "What you want?" "I want to see Mr. and Mrs. Bodwin." "Miss Bodwin. They brother and sister."

"Oh." "What you want em for?"

"I'm looking for work. I was thinking they might know of some."

"You Baby Suggs' kin, ain't you?"

"Yes, ma'am."

"Come on in. You letting in flies." She led Denver toward the kitchen, saying, "First thing you have to know is what door to knock on." But Denver only half heard her because she was stepping on something soft and blue. All around her was thick, soft and blue.

Glass cases crammed full of glistening things. Books on tables and shelves. Pearl-white lamps with shiny metal bottoms. And a smell like the cologne she poured in the emerald house, only better.

"Sit down," the woman said. "You know my name?"

"No, ma'am." "Janey. Janey Wagon." "How do you do?"

"Fairly. I heard your mother took sick, that

"Yes, ma'am." "Who's looking after her?"

"I am. But I have to find work."

Janey laughed. "You know what? I've been here since I was fourteen, and I remember like yesterday when Baby Suggs, holy, came here and sat right there where you are. Whiteman brought her. That's how she got that house you all live in. Other things, too."

"Yes, ma'am."

"What's the trouble with Sethe?" Janey leaned against an indoor sink and folded her arms.

This is the part where Denver first meets Janey. Janey is also a Black and she knew Baby Suggs and automatically recognizes her.

Black Phrasing: The way that she speaks is distinct and even through the words, we can understand how the accent and the different style of speech Janey has. She seems to have a more distinct and a stronger accent compared to the rest of the characters. Even though she was not a present figure at 124, she seems to understand everything that is going on in the family and because she understands everything that had happened, she seems to be willing to help Denver. She even seems to approve how Denver is finally leaving her home to head out into the community to ask for help. The key is however that Janey knew that Sethe "took sick" which means that there are already rumors around the community yet no one had ever set foot at the house of 124 to see what was going on. That was because they partially understood that Beloved was an evil presence in the house who was making Sethe suffer. Also, for almost three generations, Baby Suggs' family went to find work for others and eventually Denver is following their footsteps attempting to find work for the family. Denver is simply taking place of Sethe's place.

Comment [LF101]: Black Phrasing, Diction, Style: This phrase stands out because it is unique and may be cultural but this phrase reflects the nature of Janey and how she can be relaxing and easygoing compared to others.

It was a little thing to pay, but it seemed big to Denver. Nobody was going to help her unless she told it--told all of it. It was clear Janey wouldn't and wouldn't let her see the Bodwins otherwise. So Denver told this stranger what she hadn't told Lady Jones, in return for which Janey admitted the Bodwins needed help, although they didn't know it. She was alone there, and now that her employers were getting older, she couldn't take care of them like she used to. More and more she was required to sleep the night there. Maybe she could talk them into letting Denver do the night shift, come right after supper, say, maybe get the breakfast. That way Denver could care for Sethe in the day and earn a little something at night, how's that?

This section is very important because it shows how Denver is slowly changing compared to when she first went out to meet Lady Jones. That is because now we see her explaining her situation and about Beloved and she no longer feels ashamed and embarrassed about her situation. This shows that Denver is slowly opening up her heart to others and is seeking for help because she understands that this is the only method to save her mother Sethe. Denver was learning to work and take care of her family at the same time exactly how Sethe was like. From this point onward, we see a whole new different side of Denver. Even though Denver was closer to Lady Jones more, Denver reveals the situation of Sethe and Beloved to Janey and is eager to obtain work in order to provide for her family and especially for Sethe. We almost see a radical change in the character of Denver because she changes her perspective in everything and we see a new side of her. She is taking responsibilities as she now understands that she must work while at the same time taking care of Sethe. From another perspective, it may even seem like Sethe and Denver are trading places because Sethe was fired from work but before Sethe had worked to bring money and food into the family. Now, Denver is taking on that role and is growing to be a woman.

Denver had explained the girl in her house who plagued her mother as a cousin come to visit, who got sick too and bothered them both. Janey seemed more interested in Sethe's condition, and from what Denver told her it seemed the woman had lost her mind. That wasn't the Sethe she remembered. This Sethe had lost her wits, finally, as Janey knew she would--trying to do it all alone with her nose in the air, Denver squirmed under the criticism of her mother, shifting in the chair and keeping her eyes on the inside sink. Janey Wagon went on about pride until she got to Baby Suggs, for whom she had nothing but sweet words.

Underlying all the detail and images of Denver squirming in the chair while Janey was talking about Sethe and how she "had lost her mind," we see evidence of the mother and daughter relationship strengthening because Denver didn't want to hear the criticisms about her mother from Janey. That is probably because instead of feeling shame about her situation, Denver finally understands everything that is going on and probably doesn't want to hear what Janey has to say. Instead, she only wants to find work. However, Janey seemed to have known Baby Suggs as well and because the text mentions "sweet words" Janey must've liked Baby Suggs. That is probably because Baby Suggs was in the same position as Denver and came to visit the Bowdoin to find work to do. From the words of Janey, we can also infer that Baby Suggs had a good reputation in the community, but due to Sethe's past actions, 124 was isolated and most of the community ignored and avoided them, creating one of the theme of isolation.

"I never went to those woodland services she had, but she was always nice to me. Always. Never be another like her." "I miss her too," said Denver. "Bet you do. Everybody miss her. That was a good woman."

Denver didn't say anything else and Janey looked at her face for a while. "Neither one of your brothers ever come back to see how you all was?"

"No, ma'am." "Ever hear from them?"

"No, ma'am. Nothing."

"Guess they had a rough time in that house. Tell me, this here woman in your house. The cousin. She got any lines in her hands?"

"No," said Denver.

"Well," said Janey. "I guess there's a God after all."

In the beginning when Denver first met Janey, Denver was not able to talk a lot about the cousin of Beloved and the evil that she played in the house. Now, Denver has more confidence and she is not ashamed to talk about her family and she knows that reaching out to the community is the only method for obtaining food and getting the help needed. Denver is closer to Lady Jones, yet in the beginning she was not able to talk about Beloved and the suffering of Sethe. Janey referring to lines on her hands may mean some natural or religious aspect that may portray evil. This goes back to the African culture how they both consider the religious God and the natural and evil that exists in the world. The quote from Janey explicitly points out about the lines on her hands and relating it to God. Janey even knows the evil presence, which is why she states that "Guess they had a rough time in that house." The whole community knew that Sethe had killed her daughter and the evil presence or ghost in the house scared Sethe's sons

Comment [LF102]: This is a use of figurative language: Such use of language simply helps to add more style and describe the character of Janey. This seems to portray Janey as a prideful and almost arrogant person as if she knew everything that was happening.

away and is left with only Denver and now potentially Beloved. It is also ironic how Janey refers to Beloved as Denver's cousin because truthfully they are not cousins but potential sisters. However, cousin is also a closely related term between relatives or families and it seems as if Janey understands that Beloved can be related to the family and the purpose of why she is there. Also, Jane refers to Beloved as a 'woman' which is also somewhat ironic because Beloved arrived as a baby but in a womanly form and figure but because the outside people did not know her true personality and side, they simply consider her as a woman.

The interview ended with Janey telling her to come back in a few days. She needed time to convince her employers what they needed: night help because Janey's own family needed her. "I don't want to quit these people, but they can't have all my days and nights too."

What did Denver have to do at night? "Be here. In case."

In case what?

Janey shrugged. "In case the house burn down." She smiled then.

"Or bad weather stop the roads so bad I can't get here early enough for them. Case late guests need serving or cleaning up after. Anything."

Don't ask me what whitefolks need at night." "They used to be good whitefolks." "Oh, yeah, They good. Can't say they ain't good. I wouldn't trade them for another pair, tell you that."

Janey eventually offered to help Denver. Denver then asks whether the white folks were mean or nice because what Denver considers is that most of the white men were like schoolteacher because those were the majority of the stories Denver heard from Sethe from her personal stories. Therefore, that is probably why Denver was scared to leave the home in the first place, but eventually she took the initiative. Janey stating that the white folks were good pair shows how not everyone white person in the community were like schoolteacher, but schoolteacher is only one person out of the whole novel and era who treated slaves with such inferior motives and hardships. Schoolteacher was only one exception and by heading out to view the community, Denver is starting to realize that not everyone was like schoolteacher and the stories and experiences of Sethe.

With those assurances, Denver left, but not before she had seen, sitting on a shelf by the back door, a blackboy's mouth full of money. His 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 have held buttons, pins or crab-apple jelly. Painted across the pedestal he knelt on were the words "At Yo Service."

This image is a powerful image in this chapter. This image portrays the idea of the evil of slavery that is imbedded in most of the people's lives during this time period. The Bowdoin family were different compared to schoolteacher and other white families because they opposed slavery and helped the Blacks obtain their freedom. However, the statue may actually indicate slavery, which is why Denver is surprised and overwhelmed by this statue at the Bowdoin house. This indicates that even those who opposed slavery was somehow attributed to slavery and the idea of slavery was ingrained in their minds and schema even though they opposed slavery.

Imagery: The descriptions and details of the blackboy statue of "red mouth", "spaced dots", "wide as cup", "held buttons, pins or crab-apple jelly." All these images and detail contribute to form the overall picture of the black boy statue.

Figurative Language: this is another example of the use of synecdoche since Morrison describes the parts of the body and the statue rather than the whole image itself. Yet, using the descriptions of the parts, we can formulate the whole picture of the statue very accurately.

The news that Janey got hold of she spread among the other colored women. Sethe's dead daughter, the one whose throat she cut, had come back to fix her. Sethe was worn down, speckled, dying, spinning, changing shapes and generally bedeviled. That this daughter beat her, tied her to the bed and pulled out all her hair. It took them days to get the story properly blown up and themselves agitated and then to calm down and assess the situation. They fell into three groups: those that believed the worst; those that believed none of it; and those, like Ella, who thought it through.

This was the result of Denver going out and eventually it was Denver who caused Beloved to leave and disappear. Although Denver did not directly force Beloved to leave, Denver was going out which caused all the women in the church and in the community to gather to bring out the force of evil in 124. Now, the situation of 124 is in the eyes of the community and they are not taking care and worrying about 124 and the situation of Sethe. Before, they were ignorant of the situation and they had attempted to avoid and ignore the evils in the house and of Sethe. Now, the

Comment [LF103]: Black Phrasing: The way they talk reflects the different cultures and the short sentences that Janey uses add to the voice and the tone.

Comment [LF104]: This is the use of figurative language of a simile to compare the hands of the blackboy. It is apparent that his hands were big, probably like a workingman's hands since he was probably a slave.

Comment [LF105]: Morrison here uses the figurative language of a synecdoche to describe the sculpture. Instead of describing the image as a whole, he is described with his "red mouth", "dots made of nail heads..." "knees. His mouth, wide as a cup, held the coins needed to pay for a delivery or some other small service." This method may be used to describe him as parts of a body instead of whole. This may indicate that slaves were never considered as a whole human and seeing body parts first. This relates back to schoolteacher's perspective as he always attributed his slaves first to body parts rather than as individual humans.

atmosphere and the mood of the community had changed because they are starting to realize what is going on in the house. People, especially like Ella are spreading the news to gather the people and drive the evil out. In this part, we can see that Ella is the key stimulator of all this because Ella was the one who took Sethe to Baby Suggs. However, at the same time it shows how the society is a conformist and we do not know for sure if the people in the society truly care for Sethe and the situation in 124. That is because the text states that there are three groups of different positions an ideas and Ella was one of the people who actually thought it through because she was part of the scene when she took Sethe to Baby Suggs after being rescued and after giving birth to Denver.

"Ella. What's all this I'm hearing about Sethe?"

"Tell me it's in there with her. That's all I know."

"The daughter? The killed one?" "That's what they tell me." "How they know that's her?" "It's sitting there. Sleeps, eats and raises

hell. Whipping Sethe every day." "I'll be. A baby?"

"No. Grown. The age it would have been had it lived."

"You talking about flesh?" "I'm talking about flesh." "whipping her?" "Like she was batter." "Guess she had it coming." "Nobody got that coming."

"But, Ella--"

"But nothing. What's fair ain't necessarily right."

"You can't just up and kill your children."

"No, and the children can't just up and kill the mama."

Now through Denver's words and spread of the news, most of the people in the community knew about the situation an the evil child who was presented as Beloved. Before, the community almost shunned Sethe because she had killed her own daughter and was almost an isolated person in the community. Now, they consider that Sethe does not deserve such treatment from Beloved. In this conversation, Morrison uses a lot of figurative languages to explain exactly the emphasis and exaggeration of Beloved eating away the flesh or "whipping her." We do not know if we could actually see the whipping because there might've been not true but just figurative language because Beloved wasn't physically whipping Sethe but was hurting her and taking away the flesh and fat from the inside. Technically, Beloved was slowly eating away Sethe and killing her because Sethe was suffering from the inside and if Beloved kept up with this, Denver knew that she would eventually die. These talks from the people show that the community is however more concerned about 124, Sethe, and Beloved.

It was Ella more than anyone who convinced the others that rescue was in order. She was a practical woman who believed there was a root either to chew or avoid for every ailment. Cogitation, as she called it, clouded things and prevented action. Nobody loved her and she wouldn't have liked it if they had, for she considered love a serious disability. Her puberty was spent in a house where she was shared by father and son, whom she called "the lowest yet." It was "the lowest yet" who gave her a disgust for sex and against whom she measured all atrocities. A killing, a kidnap, a rape--whatever, she listened and nodded. Nothing compared to "the lowest yet." 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. The daughter, however, appeared to have some sense after all.

This here explains how in addition to Denver, Ella was the key point in bringing change into the 124 family life. Although Denver had reached out into the community by having small conversations and explaining to the community about the situation of Sethe and Denver, Ella was the one who initiated everything to 'rescue' Sethe from Beloved. That is because the main reason is that Ella understood the life of Sethe especially since she was with Stamp Paid to take Sethe back to Baby Suggs. Ella knew the past information and understands the situation of Sethe. Ella was also the one who guided Sethe to move on from the past experiences and memories. Most of the community wanted to help because they saw Denver coming out of her shell on 124 and they were reminded of the past memories of Baby Suggs preaching in the clearing, and 124 being the place where everyone stopped by the house to have a small conversation. Now things were starting to change and Ella was the main person that started this thing by gathering all the people and attempting to drive the evil out of the house, which was Beloved.

At least she had stepped out the door, asked or the help she needed and wanted work. 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

Comment [LF106]: This change in attitude is the key point and the turning point in the novel. This was the thought of the community as a whole, which hints that they do understand Sethe and how she doesn't deserve Beloved taking away her life. However, things may be cultural as it is the norm to have the children respect their parents and not kill the mama.

furor. Whatever Sethe had done, Ella didn't like the idea of past errors taking possession of the present. Sethe's crime was staggering and her pride outstripped even that; but she could not countenance the possibility of sin moving on in the house, unleashed and sassy.

There is another change of point of view to Ella and her perspective on the situation in 124. Ella felt that Sethe did not deserve the suffering from Beloved even though she had killed her daughter, especially since Ella understood everything that had happened and Ella understood the 'thick love' of Sethe and she understood why she had to do that. However, unlike Sethe, Ella still considered Sethe's action to be a mistake and that Sethe did actually make a wrong decision. However, Ella feels that Sethe still doesn't deserve the suffering from Beloved, which is why the more Ella wanted to tell other women. Ella thought that Beloved had no right to make Sethe suffer this much in the present when everything could've been an mistake and an error in perception. Most likely Ella understands the 'thick love' that Sethe has and understands why Sethe eventually chose to kill the baby rather than have it work and become slaves under schoolteacher. Ella probably believes that Sethe had already suffered too much with the missing Beloved, the runaway sons, and living only with Denver in 124 with the ghost lingering around the house. Ella feels that Sethe has already suffered a lot emotionally and internally and Beloved shouldn't outstrip Sethe further.

Daily life took as much as she had. The future was sunset; the past something to leave behind. And if it didn't stay behind, well, you might have to stomp it out. Slave life; freed life--every day was a test and a trial. Nothing could be counted on in a world where even when you were a solution you were a problem. "Sufficient unto the day is the evil thereof," and nobody needed more; nobody needed a grown-up evil sitting at the table with a grudge. 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.

This section explicitly portrays the theme of the novel about how the characters were all immersed in their past unable to move on but now towards the end of the novel, the past memories of the slave life must be 'stomped out' of the memories. The memories will never be erased, but the characters must no longer be stuck in the past. For the slaves, it didn't really matter if you were enslaved or if you were free because everyday Blacks encountered problems in the community and had to deal with the pain and sufferings. The past slavery life still continued to exist and the stories, memories, and experiences will never be erased.

"Shall we pray?" asked the women.

"Uh huh," said Ella. "First. Then we got to get down to business."

The day Denver was to spend her first night at the Bodwins', Mr. Bodwin had some business on the edge of the city and told Janey he would pick the new girl up before supper. Denver sat on the porch steps with a bundle in her lap, her carnival dress sun-faded to a quieter rainbow. She was looking to the right, in the direction Mr. Bodwin would be coming from. She did not see the women approaching, accumulating slowly in groups of twos and threes from the left. Denver was looking to the right. She was a little anxious about whether she would prove satisfactory to the Bodwins, and uneasy too because she woke up crying from a dream about a running pair of shoes. The sadness of the dream she hadn't been able to shake, and the heat oppressed her as she went about the chores. Far too early she wrapped a nightdress and hairbrush into a bundle. Nervous, she fidgeted the knot and looked to the right.

This here partially shows how there is a sense of community now with a different atmosphere. The women are all gathered to bring out the evil of Beloved and help Sethe to prevent her from suffering. It seems as if they had already forgiven Sethe for her past actions. However, Denver for now is not concerned about the women gathering up in front of 124. She is occupied with thoughts about working under Mr. Bowdoin and how she must please and satisfy him. This overall idea of working is also somewhat ironic because it almost seems like Denver is enslaved, but is actually working. The main key concept in this section is however about the dream because that foreshadows the ending of the novel and we are expecting some turning point, especially with the women gathering in front of 124.

Some brought what they could and what they believed would work. Stuffed in apron pockets, strung around their necks, lying in the space between their breasts. Others brought Christian faith--as shield and sword. Most brought a little of both. They had no idea what they would do once they got there. They just started out, walked down Bluestone Road and came together at the agreed-upon time.

The heat kept a few women who promised to go at home. Others who believed the story didn't want any part of the confrontation and wouldn't have come no matter what the weather. And there were those like Lady Jones who didn't

Comment [LF107]: This may be the case because Ella was part of Sethe's past since she helped deliver Sethe back to 124 and to return to Baby Suggs. Ella understood everything and what happened to Sethe's life, which is why she has more empathy for Sethe.

Comment [a108]: This is a use of figurative language of a metaphor. The future is compared to a sunset.

Comment [a109]: This use and choice of word is very important in describing how the characters must no longer be immersed in the past. It doesn't say erased because the memories and the past experiences and stories will never be erased and will continue to exist. However, Morrison states "stomp it out" to explain how they must not be immersed into the past.

Comment [LF110]: This is a reference to a biblical allusion. This means that we shouldn't worry too much about things that will happen in the future, but should only be concerned about the present.

Comment [a111]: The way Ella talks here is significant because she considers this a 'business' that is almost mandatory. This change of attitude in the community is very overwhelming and different, especially compared to the past treatment of Sethe and 124.

Comment [a112]: This is the use of imagery because the carnival dress is again mentioned, but the dress is different compared to when Denver first wore it. In the beginning, the dress was very bright and fancy and it looked like a stranger, but now the dress is different with a fainter color.

Comment [a113]: This dream that Denver had may essentially foreshadow what is about to happen especially since the running pair of shoes may refer to Beloved.

Comment [a114]: This is another one of those examples where the use of supernatural ideas are incorporated into the text. This means that some were planning on using some supernatural ideas and superstitious ideas to bring out the evil of Beloved. These things like believing items that they believed will work on bringing out evil is simply part of the African culture.

Comment [a115]: The use of the word "story" is a unique way of describing the whole story after Beloved came because story usually as a connotation referring to something fiction and not true. If the community and others considered it a 'story' then the story of Beloved almost seems to be fiction, which again foreshadows the ending of the novel.

believe the story and hated the ignorance of those who did. So thirty women made up that company and walked slowly, slowly toward 124.

The women who met all had different perspectives from believing in supernatural or in Christianity. Special adjectives stand out of the passage such as “together” and “agreed-upon time.” These all create a sense of unity in the community and how they all came together as one to drive away the evil. Yet, throughout the community, there were those who refused to come and didn’t care about it at all. This shows the unity in the community and how they had all gathered. Before this incident, most of the members in the community ignored 124 and the situation of Sethe but is very different how now there were actually people who “hated the ignorance of those who did.” Also, the women were referred to as company.

It was three in the afternoon on a Friday so wet and hot Cincinnati’s stench had traveled to the country: from the canal, from hanging meat and things rotting in jars; from small animals dead in the fields, town sewers and factories. The stench, the heat, the moisture— trust the devil to make his presence known. Otherwise it looked almost like a regular workday. They could have been going to do the laundry at the orphanage or the insane asylum; corn shucking at the mill; or to dean fish, rinse ofal, cradle whitebabies, sweep stores, scrape hog skin, press lard, case-pack sausage or hide in tavern kitchens so whitepeople didn’t have to see them handle their food. But not today.

The weather and the atmosphere in the air was the only evidence that there was going to be some change or that there was some evil presence in the community. The paragraph makes is clear that the day was not an ordinary day because the mindset and the perspective of the women had changed and they were planning to drag the evil out of 124. The list of the things they could have been doing shows the typical work and chores Blacks faced in the community for the past years as they had ignored and avoided 124. However, now things were going to be different. Syntax: The use of syntax in this is very particular in the beginning of the section. The weathered played an important part in describing the setting this time as “wet and hot.” The weather of the “stench, the heat, the moisture...”are all related to devil characteristics. This type of weather may indeed be characteristics of fire, hot, wet, and stench as fires are somehow related to hell and any attribution to evil.

When they caught up with each other, all thirty, and arrived at 12 4, the first thing they saw was not Denver sitting on the steps, but themselves. Younger, stronger, even as little girls lying in the grass asleep. Catfish was popping grease in the pan and they saw themselves scoop German potato salad onto the plate. Cobbler oozing purple syrup colored their teeth. They sat on the porch, ran down to the creek, teased the men, hoisted children on their hips or, if they were the children, straddled the ankles of old men who held their little hands while giving them a horsey ride. Baby Suggs laughed and skipped among them, urging more.

The use of imagery, figurative language, and detail are important in this section of the story because not everything is taken literally. Morrison uses metaphors and figurative languages to describe the situation to place a greater emphasis on the change in the atmosphere and the environment at 124. The continuous descriptions how the gathered women saw “catfish... German potato salad... Cobbler...”were only parts of memories that the group of women had regarding 124. In the past, people had gathered at 124 to have small conversations and the 124 residence with Baby Suggs and Sethe was part and unified with the community. It was when Sethe killed her baby when things started to change. The women saw “themselves” which means that they saw their own memories and recollections of the past.

Relation to Theme: Again from this, we see a sense of community in the theme and everything was due to Denver taking the courage to enter the community.

Mothers, dead now, moved their shoulders to mouth harps. The fence they had leaned on and climbed over was gone. The stump of the butternut had split like a fan. But there they were, young and happy, playing in Baby Suggs’ yard, not feeling the envy that surfaced the next day.

Denver heard mumbling and looked to the left. She stood when she saw them. They grouped, murmuring and whispering, but did not step foot in the yard. Denver waved. A few waved back but came no closer. Denver sat back down wondering what was going on. A woman dropped to her knees. Half of the others did likewise. Denver saw lowered heads, but could not hear the lead prayer--only the earnest syllables of agreement that backed it: Yes, yes, yes, oh yes.

Many years had passed now and here the descriptions state that things had changed near the residence of 124 as the fence was gone and the happiness and blissful memories are the only things left on the 124. The quote of “mothers, dead now, moved their shoulders to mouth harps” seems to be stating in a unique way that the group of women were singing and praising and their singing is compared to harps. When the women eventually reached the house, they

Comment [a116]: Slowly is repeated twice, most likely to add more emphasis and tension to one of the final and important scenes in this novel. It was almost as if the community wanted to lag the time for Sethe and Beloved to be together because essentially, Sethe loved Beloved and she didn’t want Beloved to leave Sethe again.

Comment [LF117]: Three here seems to be an archetype and is a significant time during the day when the women gathered in front of 124. We can expect some change and it foreshadows that something will happen to Beloved.

Comment [LF118]: This is one of the key points and phrases in this section. When the group of women reached the residence of 124, they saw “themselves” meaning they saw their own recollections and memories of the past when they used to come to 124 to have small conversations, etc. Now, 124 was isolated from the community and the thirty women saw themselves in the past enjoying and spending their time at 124.

refused to come closer to the house and this may mean that they too felt the evil lurking in the house and the presence of Beloved. Denver sees the women praying, bending down, and stating “syllables of agreement” in unison.

Syntax: There are a lot of periodic sentences and phrases in this section to add to the descriptions and images of the past and how it connected with the present time.

Hear me. Hear me. Do it, Maker, do it. Yes. 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. Was it true the dead daughter come back? Or a pretend? Was it whipping Sethe? Ella had been beaten every way but down. She remembered the bottom teeth she had lost to the brake and the scars from the belt were thick as rope around her waist. 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. Instantly the kneelers and the standers joined her. They stopped praying and took a step back to the beginning. In the beginning there were no words. In the beginning was the sound, and they all knew what that sound sounded like. Edward Bowdoin drove a cart down Bluestone Road. It displeased him a bit because he preferred his figure astride Princess. Curved over his own hands, holding the reins made him look the age he was.

Ella experienced the similar situation to Sethe and personally understands what Sethe is going through at this point. Diction and Syntax: The use of questions adds to the tension of the tone and it also questions the readers as well to ask who was actually Beloved. We do know that Beloved is a representation of the dead daughter but to what extent and the reason for why she is here is still a question for the readers especially since Beloved represents more than the dead daughter. Therefore, the questions serve the purpose correctly and helps the readers ponder as well. The sound that the group of women made also seems to be an important detail that represents the unification of the community which relates back to the theme. Mr. Bowdoin is suddenly introduced and his interruption almost seems to break the pace and the path of the story. His presence coming down Bluestone Road might foreshadow a key turning point in the novel.

But he had promised his sister a detour to pick up a new girl. He didn't have to think about the way--he was headed for the house he was born in. Perhaps it was his destination that turned his thoughts to time--the way it dripped or ran. He had not seen the house for thirty years. Not the butternut in front, the stream at the rear nor the block house in between. Not even the meadow across the road.

124 was a residence where everyone used to be connected throughout the community, which is probably why the text states that Mr. Bowdoin “was headed for the house he was born in.” This description provides some background information, and how for thirty years, no one especially Mr. Bowdoin did not visit or have not seen the house of 124.

Figurative Language: to time—the way it dripped or ran” this use of personification shows how the time had passed yet no one had attempted to approach 124 and to Sethe.

Very few of the interior details did he remember because he was three years old when his family moved into town. But he did remember that the cooking was done behind the house, the well was forbidden to play near, and that women died there: his mother, grandmother, an aunt and an older sister before he was born. The men (his father and grandfather) moved with himself and his baby sister to Court Street sixty-seven years ago. The land, of course, eighty acres of it on both sides of Bluestone, was the central thing, but he felt something sweeter and deeper about the house which is why he rented it for a little something if he could get it, but it didn't trouble him to get no rent at all since the tenants at least kept it from the disrepair total abandonment would permit.

There was a time when he buried things there. Precious things he wanted to protect. As a child every item he owned was available and accountable to his family. Privacy was an adult indulgence, but when he got to be one, he seemed not to need it.

This section provides a brief description of the past life of Mr. Bowdoin and his memories and recollections about 124. Mr. Bowdoin also seems to have a personal connection with 124 even if he seems like an outside character. Even as a white man, he felt the presence of Baby Suggs and the significance of 124, especially when Baby Suggs was alive. It also seems to mention how Mr. Bowdoin wanted and like the land of 124 stating that it was somehow “sweeter and deeper,” but we do not know exactly what this may be referring to. However, the sweetness and deepness may be referring to the unified connection in the community in the past at 124.

Relation to Theme: There are a lot of ideas that connect back to the past and how the past ideas and memories influenced the present and the behaviors of the characters.

Comment [LF119]: Diction and Syntax: use of repetition and the repeated question add to the tension in the story especially since Ella is more emotionally involved in the situation since she understands Sethe more than anyone else.

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The horse trotted along and Edward Bodwin cooled his beautiful mustache with his breath. It was generally agreed upon by the women in the Society that, except for his hands, it was the most attractive feature he had. Dark, velvety, its beauty was enhanced by his strong clean-shaven chin. But his hair was white, like his sister's--and had been since he was a young man. It made him the most visible and memorable person at every gathering, and cartoonists had fastened onto the theatricality of his white hair and big black mustache whenever they depicted local political antagonism. Twenty years ago when the Society was at its height in opposing slavery, it was as though his coloring was itself the heart of the matter. The "bleached nigger" was what his enemies called him, and on a trip to Arkansas, some Mississippi rivermen, enraged by the Negro boatmen they competed with, had caught him and shoe-blackened his face and his hair. Those heady days were gone now; what remained was the sludge of ill will; dashed hopes and difficulties beyond repair. A tranquil Republic? Well, not in his lifetime.

This seems to describe the Bowdoin and their viewpoints of everything and especially on how they views slavery. From a different perspective, his physical appearance is clearly described, probably in order to compare the appearance of Bowdoin and schoolteacher. We know that their appearance may not be similar in anyway from using these descriptions and already from the use of imagery in this section, we know that Mr. Bowdoin has a positive appearance compare to schoolteacher.

Detail and Imagery: The descriptions of his appearance is very significant because his appearance and expectations within the community is different compared to Blacks. The dark, velvety beauty and mustache was the key attraction in his face as it stated that "it made him the most visible and memorable person at every gathering." His appearance also shows how he too and still opposes slavery as he was called the 'bleached nigger' and his appearance now seems to appear heroic as he is riding down his chariot to pick up Denver.

Even the weather was getting to be too much for him. He was either too hot or freezing, and this day was a blister. He pressed his hat down to keep the sun from his neck, where heatstroke was a real possibility. Such thoughts of mortality were not new to him (he was over seventy now), but they still had the power to annoy. As he drew closer to the old homestead, the place that continued to surface in his dreams, he was even more aware of the way time moved. Measured by the wars he had lived through but not fought in (against the Miami, the Spaniards, the Secessionists), it was slow. But measured by the burial of his private things it was the blink of an eye.

Where, exactly, was the box of tin soldiers? The watch chain with no watch? And who was he hiding them from? His father, probably, a deeply religious man who knew what God knew and told everybody what it was. Edward Bodwin thought him an odd man, in so many ways, yet he had one clear directive: human life is holy, all of it. And that his son still believed, although he had less and less reason to.

Nothing since was as stimulating as the old days of letters, petitions, meetings, debates, recruitment, quarrels, rescue and downright sedition.

Yet it had worked, more or less, and when it had not, he and his sister made themselves available to circumvent obstacles. As they had when a runaway slavewoman lived in his homestead with her mother-in-law and got herself into a world of trouble. The Society managed to turn infanticide and the cry of savagery around, and build a further case for abolishing slavery. Good years, they were, full of spit and conviction. Now he just wanted to know where his soldiers were and his watchless chain. That would be enough for this day of unbearable heat: bring back the new girl and recall exactly where his treasure lay. Then home, supper, and God willing, the sun would drop once more to give him the blessing of a good night's sleep. The road curved like an elbow, and as he approached it he heard the singers before he saw them.

When the women assembled outside 124, Sethe was breaking a lump of ice into chunks. She dropped the ice pick into her apron pocket to scoop the pieces into a basin of water. When the music entered the window she was wringing a cool cloth to put on Beloved's forehead. Beloved, sweating profusely, was sprawled on the bed in the keeping room, a salt rock in her hand. Both women heard it at the same time and both lifted their heads. As the voices grew louder, Beloved sat up, licked the salt and went into the bigger room. Sethe and she exchanged glances and started toward the window. They saw Denver sitting on the steps and beyond her, where the yard met the road, they saw the rapt faces of thirty neighborhood women.

Some had their eyes closed; others looked at the hot, cloudless sky.

This scene was one of the profound scenes that were almost like a turning point in the novel. Up until this point, Sethe is taking care of Beloved who was sweating while eating the salt. Literally, there is a relationship because when you sweat, you lose salt which is why Beloved seems to be replenishing herself by licking the salt rock.

Comment [LF120]: Sethe and Beloved are both referred to as 'women' and not as mother and daughter or any other names. This choice of word almost makes it seem like both Beloved and Sethe are near the same age and are similar, which does seem to be the case because Sethe was slowly fading away and becoming smaller while Beloved was getting bigger and more dominant in the house. They were both exchanging places in 124.

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However the salt and the sweat means that there is much hard work and a way to cool down Beloved. Also, because of the poorness of the family, Beloved licks the salt instead of a sugar rock. Both Sethe and Beloved seemed to be intrigued and curious about the sound of the singing outside in front of the yard.

Sethe opened the door and reached for Beloved's hand. Together they stood in the doorway. For Sethe it was as though the Clearing had come to her with all its heat and simmering leaves, where the voices of women searched for the right combination, the key, the code, the sound that broke the back of words. Building voice upon voice until they found it, and when they did it was a wave of sound wide enough to sound deep water and knock the pods off chestnut trees. It broke over Sethe and she trembled like the baptized in its wash.

The singing women recognized Sethe at once and surprised themselves by their absence of fear when they saw what stood next to her. The devil-child was clever, they thought. And beautiful. It had taken the shape of a pregnant woman, naked and smiling in the heat of the afternoon sun. Thunderblack and glistening, she stood on long straight legs, her belly big and tight. Vines of hair twisted all over her head. Jesus. Her smile was dazzling.

This scene is similar the Greek chorus because [-----]. The people also immediately referred to Beloved as the "devil-child." One may infer that Beloved is pregnant at this point because she had sex with Paul D, but there are no other clues that shows that she is pregnant. All we know is that Beloved had sucked the life out of Sethe which is why Sethe is now really weak and small while Beloved was growing bigger and fatter, especially in her stomach because she was eating all the food including Sethe's. Her belly may have taken the form of pregnancy to show that Beloved herself is the past and slavery and how she may be carrying another life and story about slavery inside of her if she continues on to dominate the 124 house. However, it was the gathered singing women who caused Beloved to soon disappear.

Figurative Language: "It broke over Sethe and she trembled like the baptized in its wash."

Allusion: "Vines of hair twisted all over her head." This imagery and description may refer back to the Greek mythology of Prometheus [I forgot which Greek mythology it was... it was the one with vines and serpents and snakes coming out of her head... the ugly one], which again refers back the devil-like character of Beloved and the horror that she eventually brought in the family.

Biblical Allusion: There is another allusion to the baptism of Sethe in this scene and although there are no rivers, water, or the actual process of baptism, Morrison portrays this scene using imagery and figurative language to compare the singing of the women to the baptism. That is why their voices was "a wave of sound wide enough to sound deep water... it broke over Sethe and she trembled like the baptized in its wash." From this point onward, we clearly see that Sethe has transformed again, like washed away her sins similar to how baptism was in the past biblical history. And as readers, we know that Sethe was forgiven because everyone in the townspeople eventually had gathered to help Sethe get rid of Beloved and to put her out of her misery. That is because we know that the townspeople believe that Sethe doesn't deserve to be punished by her own daughter. From this point onward, we know that Sethe is now forgiven by the people and they actually came to her house of 124, despite the evil spirit and Beloved lurking around the house.

Sethe feels her eyes burn and it may have been to keep them clear that she looks up. The sky is blue and clear. Not one touch of death in the definite green of the leaves. It is when she lowers her eyes to look again at the loving faces before her that she sees him. Guiding the mare, slowing down, his black hat wide-brimmed enough to hide his face but not his purpose. He is coming into her yard and he is coming for her best thing. She hears wings. Little hummingbirds stick needle beaks right through her headcloth into her hair and beat their wings. And if she thinks anything, it is no. No no. Nonono. She flies.

The ice pick is not in her hand; it is her hand.

Imagery: The images and descriptions about the wings and hummingbirds in her ears are repeated here again but this time, she actually flies. Also, the image of the sky is constantly repeated through this chapter and how there were no clouds. This partially shows the contradiction since the clear blue skies did not go with the evil spirit that lurked around 124.

Standing alone on the porch, Beloved is smiling. But now her hand is empty. Sethe is running away from her, running, and she feels the emptiness in the hand Sethe has been holding. Now she is running into the faces of the people out there, joining them and leaving Beloved behind. Alone. Again. Then Denver, running too. Away from her to the pile of people out there. They make a hill. A hill of black people, falling. And above them all, rising from his place with a whip in his hand, the man without skin, looking. He is looking at her.

The image of Sethe running away from her is similar to how Sethe had killed Beloved. Beloved had complained to Sethe for not saying goodbye before running away and at the end, we once again see Sethe running away from

Comment [LF121]: Syntax: One word used as a full sentence. This brings a more emphasis on the loneliness and the repetition to point out that Sethe had once again left Beloved alone without saying 'goodbye.'

Beloved without saying goodbye. This shows that again Sethe is immersed in the past and we know that Sethe is unable to move on with what she had done in the past. By inference, we know that the man “with a whip in his hand, the man without skin” is schoolteacher and that is how Sethe perceived him. In reality, the man is not schoolteacher but because Sethe mistaken him as schoolteacher, we clearly see Sethe once again immersed into the past and this scene is similar to what had happened in the barn house. When schoolteacher was coming back for Sethe, she was crazy and eventually she had killed Beloved. But this time, Sethe did once again run away from Beloved but she headed towards schoolteacher to kill him. Beloved represented the past, the slavery, the evil, and everything else that was brought onto Sethe’s life and Sethe believes that the cause was schoolteacher. That is why Beloved seems to be repeating the same concept and makes Sethe once again lose her mind to truly feel the need to kill schoolteacher.

Imagery: The images of the people making a hill of black people and falling represents [----- something im not sure.-----] Literally, they do not seem to be falling, but only in the eyes of Sethe. That is because she sees the man “rising” instead similar to how schoolteacher came in his carriage and horse to take Sethe back.

CHAPTER 27

Bare feet and chamomile sap.

Took off my shoes; took off my hat.

Bare feet and chamomile sap

Gimme back my shoes; gimme back my hat.

Lay my head on a potato sack,

Devil sneak up behind my back.

Steam engine got a lonesome whine;

Love that woman till you go stone blind.

Stone blind; stone blind.

Sweet Home gal make you lose your mind.

This poem in the beginning of Chapter 27 is a reminder of Paul D and his existence in story. With this beginning we get a reminder that he is a major character in the Sethe’s life. We can assume that since he has been gone the entire time that Beloved had taken over Sethe and Denver reached out and past her own boundaries, this poem is Paul D’s own feelings towards what has gone on and what he has left. It is the fact that Sethe has left such a great mark on him. The bare feet show the true rarity and rawness in truth and feelings and how chamomile sap sticks like nothing else onto whatever it is bound to. He continues to open up to Sethe and with the time spent as we see with the tin can representing his heart. His external wall and barrier slowly lowers but then is ruined by the presence of Beloved who in this case is symbolized with the “Devil sneak[ing] up behind my back.” However, Paul D’s feelings for Sethe do not change and he feels even more “lonesome” than before. But the connection between he and Sethe affects him greatly. “Stone blind; stone blind...” love that woman till you go stone blind. Meaning do everything you possibly can in order to get the woman and don’t stop until you have her. And in the end with “Sweet Home gal make you lose your mind” gives away the fact that Sethe is the one that he is talking about and realizes that he really does love.

HIS COMING is the reverse route of his going. First the cold house, the storeroom, then the kitchen before he tackles the beds. Here Boy, feeble and shedding his coat in patches, is asleep by the pump, so Paul D knows Beloved is truly gone. Disappeared, some say, exploded right before their eyes. Ella is not so sure. "Maybe," she says, "maybe not. Could be hiding in the trees waiting for another chance." But when Paul D sees the ancient dog, eighteen years if a day, he is certain Ella is clear of her. But he opens the door to the cold house halfway expecting to hear her. "Touch me. Touch me. On the inside part and call me my name."

As Hereboy returns back to 124, lets readers know that Hereboy is able to sense the evil lurking around the house. The fact that Hereboy left when Beloved first came to 124 and then again returns when she is gone explains this. The detail that Hereboy is ancient, makes Hereboy seem wise and that he is “certain” that the “evil” is gone. The detail “eighteen years” is also expressed to emphasize that Hereboy is old. Paul D’s return back to 124 is explain by, “His coming is the reverse route of his going,” which means that because he came back after he left, this he has decided to take an opposite route. Some say that she disappear and other say that she exploded, this helps explain that no one really knows what happened to her, which even Ella cannot confirm. “Could be hiding in the trees waiting for another chance,” the chance that Ella is referring to is what the town believes why Beloved came in the

Comment [EL122]: Diction: Toni choose the word cold to emphasis that something is missing in the house. There is a certain emptiness.

Comment [EL123]: Imagery, some people say that she exploded; the word exploded can also be diction; however. With the word exploded there is some kind of mystery in her disappearance.

Comment [EL124]: Detail, describe how much time has past since Hereboy comes back to the house.

first place, to take her “revenge” on Sethe, basically to guilt trip her. Another diction that is apparent in this paragraph is cold. As Paul D steps in to the house, he senses the cold house, which informs the readers that the house is empty. Not only from the leaving of Beloved which is also true because the text says, “so Paul D knows Beloved is truly gone.” As Paul D finally opens the door, he has memories of Beloved seducing him. He as a reminiscing moment of Beloved saying, “touch me. Touch me. In the inside part and call me my name.” This phrase is repeated from early chapters because it is the phrase that is very distinct in Paul D’s memory. “Halfway expecting to hear her,” represents that Paul D is still holding the guilt of his consummation with Beloved.

There is the pallet spread with old newspapers gnawed at the edges by mice. The lard can. The potato sacks too, but empty now, they lie on the dirt floor in heaps. In daylight he can't imagine it in darkness with moonlight seeping through the cracks. Nor the desire that drowned him there and forced him to struggle up, up into that girl like she was the clear air at the top of the sea. Coupling with her wasn't even fun. It was more like a brainless urge to stay alive. Each time she came, pulled up her skirts, a life hunger overwhelmed him and he had no more control over it than over his lungs. And afterward, beached and gobbling air, in the midst of repulsion and personal shame, he was thankful too for having been escorted to some ocean-deep place he once belonged to.

As Paul D comes into the house, 124, he sees the disorganized house, after Beloved has left. The descriptions that are used to describe how the house looks are all diction. Old newspapers and the empty potato sack, emphasizes the emptiness of the house and the dirty floors that are piled up to give the house an uncanny effect. Paul D begins to reminisce once again about these horrors in the house. He is reminded that he had sex with Beloved was not intended; however it brought shame to him. He was “drowned” is dictions and imagery used to describe that he felt distance from what he called “home” which is 124 and being with Sethe, which is his comfort zone. The text says that he consummation “forced him to struggle up,” meaning he had to fight with internal conflict of him being able to stay with Sethe because of his guilt towards her. Yet he seems to try and justify his actions by saying, “Coupling with her wasn't even fun,” the fact that he explains that it may have been forced by Beloved ability to make people what she wanted. Paul D explains that it was “a brainless urge to stay alive.” Our group believes that he mentions this because in history, a slave’s life was the most important thing to him or herself. There by him stating that it was an automatic thing for him to try and stay alive it is his slavery instincts that are working up. Later Paul D mentions that he is thankful to have a place, “home” to come back to. Now that Beloved us gone, our group thought that there was a reassurance in coming back to 124 to Sethe.

Sifting daylight dissolves the memory, turns it into dust motes floating in light. Paul D shuts the door. He looks toward the house and, surprisingly, it does not look back at him. Unloaded, 124 is just another weathered house needing repair. Quiet, just as Stamp Paid said.

*Used to be voices all round that place. Quiet, now,” Stamp said.
“I been past it a few times and I can't hear a thing. Chastened, I reckon, 'cause Mr. Bodwin say he selling it soon's he can.”*

*“That the name of the one she tried to stab? That one?”
“Yep. His sister say it's full of trouble, Told Janey she was going to get rid of it.”
“And him?” asked Paul D.*

*“Janey say he against it but won't stop it.”
“Who they think want a house out there? Anybody got the money don't want to live out there.”
“Beats me,” Stamp answered. “It'll be a spell, I guess, before it get took off his hands.”*

“Sifting daylight dissolves the memory,” a transitions in the first paragraph that leads Paul D into the setting inside 124 as he “shuts the door.” Paul D is quite surprised that the house “does not look back at him,” this refers to when Paul D first came to the house and he sensed that there was a ghost he stated, “What kind of evil you got in here” (10). This also creates a mood of assurance that Beloved is finally gone. Toni Morrison describes the house as “just another,” by her diction the phrase creates a certain ambiguity that it is not a normal house, when readers really know that 124 was “special” throughout the book. “Weathered house needing repair,” is the details Toni uses to describe that from the outside 124 looked alike with any other house. This also creates irony because the house is not normal because till now everyone has been avoiding has Denver expresses, “I can't live here... Nobody speaks to us. Nobody comes by...” Paul D then goes back in his memory which he remembers with Stamp Paid. Stamp had gone by 124 a times and notices the difference after Sethe tried to attach Mr. Bodwin and especially after Beloved left. Readers learn that the Bodwins are going to try selling the house because “it’s full of trouble,” from this, readers can learn that it is not only the black folks that believe in an evil, but white people do also. Paul D answers with a tone of anger and worry. Because even though he has left Sethe he still has a heart to love her.

- Comment [EL125]:** Detail: The edge of the newspaper ivery detailed
- Comment [EL126]:** Detail: the potatoes was filled when Beloved came; however is it is now empty ; something is missing
- Comment [EL127]:** Figurative Language: Paul D’s guilt in having consummation with Beloved cause him to think that he should be punish and have a hard time getting back up.
- Comment [EL128]:** Figurative Language&Imagery: the feeling when you need a breath of air as you are under water. Paul D wants that “feeling” again.
- Comment [EL129]:** staying alive is a big part of how slaves stay alive
- Comment [EL130]:** Detail: Paul D’s experience with Beloved, He reminisces on his feelings throughout consummation. And the trance he puts on him.
- Comment [EL131]:** Imagery: Continuing on the theme of being in the ocean.
- Comment [EL132]:** Paul D expresses his shame for his past actions.
- Comment [EL133]:** Irony: there is irony in why Paul D is thankful in that it contradicts what he was feeling before, shame.
- Comment [EL134]:** Imagery/Symbol: refers to what Paul D believes is his home.
- Comment [EL135]:** Diction: Paul D has a sense of belonging at 124 with Sethe.
- Comment [EL136]:** Paul D is not back to the present.
- Comment [EL137]:** Imagery: the fact that before the house looked at him, when he first came into the house, there is a difference in 124 now from them.
- Comment [EL138]:** Diction: why is 124 just another house? When readers know that there w...
- Comment [EL139]:** Detail: in what the house looks like from the outside.
- Comment [EL140]:** Diction: Paul D realizes that the house is quiet because no one is in it, and ...
- Comment [EL141]:** Back to Paul D’s memories: Speech Patterns: Stamp Paid still continues to ...
- Comment [EL142]:** Black Phrasing
- Comment [EL143]:** Mr. Bodwin’s sister wants to sell the house because she believes that there is ...
- Comment [EL144]:** Paul D is nervous and worried for Sethe
- Comment [EL145]:** Irony/ Detail: Paul D reiterates that no one wants to buy the house ...
- Comment [EL146]:** Stamp states that when the house is out of the Bodwins’ hand the spell will b ...

"He don't plan on taking her to the law?"

"Don't seem like it. Janey say all he wants to know is who was the naked black woman standing on the porch. He was looking at her so hard he didn't notice what Sethe was up to. All he saw was some colored women fighting. He thought Sethe was after one of them, Janey say."

"Janey tell him any different?"

"No. She say she so glad her boss ain't dead. If Ella hadn't clipped her, she say she would have. Scared her to death have that woman kill her boss. She and Denver be looking for a job."

"Who Janey tell him the naked woman was?"

"Told him she didn't see none."

"You believe they saw it?"

"Well, they saw something. I trust Ella anyway, and she say she looked it in the eye. It was standing right next to Sethe. But from the way they describe it, don't seem like it was the girl I saw in there."

The girl I saw was narrow. This one was big. She say they was holding hands and Sethe looked like a little girl beside it."

Paul D questions Stamp Paid on whether Mr. Bodwin was planning to press charges. Both because Paul D is genuinely worried for Sethe and also out of curiosity, Stamp reassures Paul D that Mr. Bodwin at the time did not even know what was happening, not only that Janey told Stamp that she did not tell him anything either. "She says she so glad her boss ain't dead" This reflects on the theme of slavery. Because all the black have come out of slavery in Ohio, Janey refers Mr. Bodwin as her boss and not owner. Janey and Mr. Bodwin have a co dependant relationship, but this is more so that Janey is not out of a job. Janey adds that "If Ella hadn't clipped her, she would have," this reflects back to the previous chapter when Sethe was running out with the ice pick and Ella had to punch her to stop Sethe. There is a question that still lingers in that whether people really saw something. This is clarified by Janey's answer to Stamp, "the saw something... she say she looked it in the eye." There is a distinct difference in that the people in the community cannot seem to figure out whether Beloved was flesh of not. Therefore as a conclusion the community refers to her as the pronoun "it." "Don't seem like it was the girl I saw in there." This sentence is referring to Beloved in the changes that Beloved went through when she slowly took over Sethe's life. The details in, "The girl I saw was narrow. This one was big." Describes the changes that Beloved went through, and the fact that she had a body of a pregnant woman, our group analyzed this as Beloved slowly sucking the life out of Sethe because Beloved's intentions of coming back to Sethe was to receive the love that she was never able to get because Sethe had killed her. "The y as holding hands," expresses that Sethe and Beloved had closeness in their relationship which also reflects beloved wanting for Sethe's attention. "Sethe looked like a little girl beside it" is a detail which also reemphasises that Sethe is small because Beloved somewhat has taken a portion of her.

"Little girl with a ice pick. How close she get to him?"

"Right up on him, they say. Before Denver and them grabbed her and Ella put her fist in her jaw."

"He got to know Sethe was after him. He got to."

"Maybe. I don't know. If he did think it, I reckon he decided not to. That be just like him, too. He's somebody never turned us down."

Steady as a rock. I tell you something, if she had got to him, it'd be the worst thing in the world for us. You know, don't you, he's the main one kept Sethe from the gallows in the first place."

"Yeah. Damn. That woman is crazy. Crazy."

"Yeah, well, ain't we all?"

They laughed then. A rusty chuckle at first and then more, louder and louder until Stamp took out his pocket handkerchief and wiped his eyes while Paul D pressed the heel of his hand in his own. As the scene neither one had witnessed took shape before them, its seriousness and its embarrassment made them shake with laughter.

"Every time a whiteman come to the door she got to kill somebody?"

"For all she know, the man could be coming for the rent."

"Good thing they don't deliver mail out that way."

"Wouldn't nobody get no letter."

"Except the postman."

"Be a mighty hard message."

"And his last."

When their laughter was spent, they took deep breaths and shook their heads.

"And he still going to let Denver spend the night in his house? Ha!"

"Little girl," is used to emphasize how small Sethe looks, as Paul D questions how close she got to Mr. Bodwin. There is an assumption that Mr. Bodwin knew what was Sethe was trying to kill him, but Stamp Paid describes, "if

Comment [EL147]: Speech pattern: Paul D tries to learn more of Sethe's life in that he is worried for her.

Comment [EL148]: Detail

Comment [EL149]: Continuing pattern of the African dialect

Comment [EL150]: Syntax: sentences towards the ending are short, Emphasize that Ella and Stamp Paid believe that it was not a light issue. Short and to the point

Comment [EL151]: Detail: reoccurring

Comment [EL152]: Black Phrasing

Comment [EL153]: Ambiguous: then who is the girl that Stamp saw?

Comment [EL154]: Detail/ Diction: helps readers to see what Beloved might have looked like

Comment [EL155]: Detail: Sethe is small

Comment [EL156]: Detail: reemphasizes the how small Sethe has become.

Comment [EL157]: Detail

Comment [EL158]: Syntax: Simple Sentence

Comment [EL159]: Black Phrasing

Comment [EL160]: Symbolism: us is referred to the black community as a whole, family like.

Comment [EL161]: Figurative Language

Comment [EL162]: Syntax: Simple; the word "that woman" use to keep a distance

Comment [EL163]: Speech Pattern: we concerning the family like community.

Comment [EL164]: Detail

Comment [EL165]: Figurative Language: Reader sense more of a cackle

Comment [EL166]: Detail: there is an awkwardness in the laugh

Comment [EL167]: The situations finally allowed them to laugh, it is not humor but because they compensate laugh with peace.

Comment [EL168]: Irony/ Sarcasm: Stamp and Paul D try to make humor out of the situation

he did think it, I reckon he decided not to,” Stamp Paid honors Mr. Bodwin in his decision in not trying to act upon the situation. “He’s somebody never turned us down,” there is an emphasis on us in that it ties in with one of our theme of a family. The community as a whole is a tight knit group that us refers to all the black people. Author uses the figurative language of “Steady as a rock,” is use to describe Mr. Bodwin, as Stamp Paid explains to Paul D that it was because of Mr. Bodwin that Sethe was not killed in jail. They begin to make humor that a white man should be afraid in going to 124 because “every time a white man come to the door she got to kill somebody.” The two men are able to finally laugh at Sethe’s experiences and in her efforts to try and kill Mr. Bodwin. They laugh partly because they do not understand the suffering that Sethe has gone through because of Beloved or because on her injustice. However the message of laughter also conveys a different meaning, the meaning that it is something so horrible and it is the human mind to make humor to deal with the pain. Both Paul D and Stamp understand the injustices in what Sethe has gone through but they cannot empathize with what Sethe is going through. The book read, “Its seriousness and its embarrassment made them shake with laughter.” (313) This line emphasize that they know that the situation was grave and they feel the fear from it; however they are coping with their emotions through a joke. Even though they have a connection to Sethe, they cannot connect what motivated her actions; therefore laughter was able to make their pains and confusion to a humorous way.

"Aw no. Hey. Lay off Denver, Paul D. That's my heart, I'm proud of that girl. She was the first one wrestle her mother down. Before anybody knew what the devil was going on."

"She saved his life then, you could say."

"You could. You could," said Stamp, thinking suddenly of the leap, the wide swing and snatch of his arm as he rescued the little curly-headed baby from within inches of a split skull. "I'm proud of her. She turning out fine. Fine."

It was true. Paul D saw her the next morning when he was on his way to work and she was leaving hers. Thinner, steady in the eyes, she looked more like Halle than ever.

Stamp Paid defends Denver as Paul D jokes that after everything that has happened Mr. Bodwin will allow Denver to keep working at his house. Stamp Paid says, “Aw no. Hey. Lay off Denver, Paul D.” “that’s my heart,” is also another figurative language in which Denver had a place in his heart but it can also be interpreted metaphorically Denver is a part of the family, which relates to the family theme. Stamp Paid continues to talk about Denver’s changes from the beginning of the story to now, he says, “She was the first one wrestle her mother down” As readers we see Denver’s growth from being inseparable from Sethe to being able come out of 124 and look for a job. “Before anybody knew what the devil was going on,” Stamp Paid sympathizes with Denver because Stamp can’t imagine what Denver has gone through in the past months living with Beloved. Stamp Paid uses the word “devil,” not only because its relates to what Stamp thinks about Beloved not only that it is a black phrasing because African Americans during this time seem to believe in ghosts and the devil. By black phrasing, our group believes that it is another way of say in modern words, “what the heck was going on.” They both agree that Denver saver Sethe’s life. And both are proud of her in her maturation. The setting then changes to the next morning, as Paul D meets Denver. The book details the way Paul D realized Denver’s similarities with Halle. The details, “Thinner, steady in the eyes,” were characteristics that are repeated from the descriptions of Halle.

She was the first to smile. "Good morning, Mr. D."

"Well, it is now." Her smile, no longer the sneer he remembered, had welcome in it and strong traces of Sethe's mouth. Paul D touched his cap. "How you getting along?"

"Don't pay to complain."

"You on your way home?"

She said no. She had heard about an afternoon job at the shirt factory. She hoped that with her night work at the Bodwins' and another one, she could put away something and help her mother too.

When he asked her if they treated her all right over there, she said more than all right. Miss Bodwin taught her stuff.

He asked her what stuff and she laughed and said book stuff. "She says I might go to Oberlin. She's experimenting on me." And he didn't say, "Watch out. Watch out. Nothing in the world more dangerous than a white schoolteacher." Instead he nodded and asked the question he wanted to.

“She was the first to smile,” there is a difference in her actions compared to what he had experienced when she first saw him with Sethe. Her first statement, “Mr. D,” is a difference in which readers pick up on, where in the beginning Paul D tells Denver to call him Paul. As Paul D sees her he references the “strong traces of Sethe’s mouth.” Which is not the first time where Paul D points out Sethe’s mouth, when Stamp showed Paul D the newspaper article about Sethe killing her child, another diction, and “welcome” helps to describe that Denver no

Comment [EL169]: Figurative Language: Stamp Paid has love for Denver, which also correlates with the family theme.

Comment [EL170]: Detail: a more aggressive way of leaving or beating someone

Comment [EL171]: Detail/ Black Phrasing

Comment [EL172]: Detail

Comment [EL173]: Detail/Imagery

Comment [EL174]: Detail/ Syntax: Simple Sentence

Comment [EL175]: Detail: a more formal tone which relates to her also becoming more mature

Comment [EL176]: Diction

Comment [EL177]: Imagery

Comment [EL178]: Syntax: Repetition

Comment [EL179]: Symbolism: a white school teacher reminds Paul D of Sweet Home

longer has a “sneer.” By Denver’s response, “She hoped that with her night work at the Bodwins’ and another one, she could put away something and help her mother too,” we could see the drastic change in Denver’s growth. Not only does she not need Sethe to live but also she has a mind in getting an education. By the tone in “Miss Bodwin taught her stuff... she laughed, book stuff,” we can tell that there is some kind of common sense in Denver’s thought process. Paul D still has a distrust in white people and love, and it is ironic that he says, “A white schoolteacher,” is dangerous. The irony lies in that the schoolteacher was white and he was evil; however in Denver’s cause a white schoolteacher is helping her to become a civil adult. However this is all busy talk as Paul D motions that he really wanted to ask different questions.

“Your mother all right?”

“No,” said Denver. “No. No, not a bit all right.”

“You think I should stop by? Would she welcome it?”

“I don’t know,” said Denver. “I think I’ve lost my mother, Paul D.”

They were both silent for a moment and then he said, “Uh, that girl. You know. Beloved?”

“Yes?”

“You think she sure ‘nough your sister?”

Denver looked at her shoes. “At times. At times I think she was-- more.” She fiddled with her shirtwaist, rubbing a spot of something.

Suddenly she leveled her eyes at his. “But who would know that better than you, Paul D? I mean, you sure ‘nough knew her.”

He licked his lips. “Well, if you want my opinion--”

“I don’t,” she said. “I have my own.”

“You grown,” he said.

“Yes, sir.”

“Well. Well, good luck with the job.”

“Thank you. And, Paul D, you don’t have to stay [way, but be careful how you talk to my ma’am, hear?”

“Don’t worry,” he said and left her then, or rather she left him because a young man was running toward her,

saying, “Hey, Miss Denver. Wait up.”

She turned to him, her face looking like someone had turned up the gas jet.

He left her unwillingly because he wanted to talk more, make sense out of the stories he had been hearing; whiteman came to take Denver to work and Sethe cut him. Baby ghost came back evil and sent Sethe out to get the man who kept her from hanging. One point of agreement is: first they saw it and then they didn’t. When they got Sethe down on the ground and the ice pick out of her hands and looked back to the house, it was gone. Later, a little boy put it out how he had been looking for bait back of 124, down by the stream, and saw, cutting through the woods, a naked woman with fish for hair.

“Is your mother alright?” This is the question that Paul D was really aiming towards, this show Paul D’s true heart that even though he left Sethe, Paul still cares about her and her well being. “I think I’ve lost my mother, Paul D” there is fear in Denver’s voices, and this creates a serious tone to the situations. There is a silence after this, the hesitation after Denver there is a sense of awkwardness. Paul D breaks this silence by bringing up Beloved, “you know, Beloved... you think she sure ‘nough your sister?” There is a sense that he hopes there something that Paul D expects to hear; however Denver’s witty comment back, “At times. At times I think she was --more... But who would know that better than you? I mean, you sure ‘nough knew her,” there is irony to this because Denver, who saw Paul D and Beloved having sex says this ambiguous statement. Literally it could mean that he knew her because in the beginning of the story when Beloved first came to 124 he has his doubts. But another view of the statement is that even though Denver had this close relationship with Beloved, she says he knows her better because having sex strips the virginity and innocence from a person. Paul D offers his opinion about Beloved to assert his “manly” thought; however Denver rejects this offer, because she is now grown and has her own opinions. This is a part of her growth throughout the book, as well as highlights the changes she has gone through because of Beloved. As they are about to separate Denver allows Paul D to enter her mother’s life, but she clearly states that Paul is no allowed to hurt her. Seeing Denver being called by a young man, also emphasizes this change because in the beginning of the book, she feels isolated from everyone and wants to leave 124. Paul D still hears stories about Beloved after she has left. A little boy states that he saw a naked woman, that could be mistaken for Beloved, “down by the stream, and saw, cutting through the woods,” which is imagery of what is behind 124, which is mention also towards the beginning of the book.

Comment [EL180]: Tone: there is worry in her tone, and fear

Comment [EL181]: Tone: same as above

Comment [EL182]: Diction: a hesitation can predict and unsettling setting.

Comment [EL183]: Black Phrasing

Comment [EL184]: Irony: because Denver knows that Paul D and Beloved had, and it also refers to how he felt something old about her the first place

Comment [EL185]: A sense of assertive ways, of him having to show his manliness

Comment [EL186]: Black Phrasing

Comment [EL187]: Detail: there a difference in that she is able to have a companion, or someone talking to her.

Comment [EL188]: Illiteracy in text.

Comment [EL189]: Detail: it refers to Beloved

Comment [EL190]: Imagery

As a matter of fact, Paul D doesn't care how it went or even why. He cares about how he left and why. Then he looks at himself through Garner's eyes, he sees one thing. Through Sixo's, another. One makes him feel righteous. One makes him feel ashamed. Like the time he worked both sides of the War. Running away from the Northpoint Bank and Railway to join the 44th Colored Regiment in Tennessee, he thought he had made it, only to discover he had arrived at another colored regiment forming under a commander in New Jersey. He stayed there four weeks. The regiment fell apart before it got started on the question of whether the soldiers should have weapons or not. Not, it was decided, and the white commander had to figure out what to command them to do instead of kill other white men. Some of the ten thousand stayed there to clean, haul and build things; others drifted away to another regiment; most were abandoned, left to their own devices with bitterness for pay. He was trying to make up his mind what to do when an agent from Northpoint Bank caught up with him and took him back to Delaware, where he slave-worked a year. Then Northpoint took \$300 in exchange for his services in Alabama, where he worked for the Rebels, first sorting the dead and then smelting iron. When he and his group combed the battlefields, their job was to pull the Confederate wounded away from the Confederate dead. Care, they told them. Take good care. Coloredmen and white, their faces wrapped to their eyes, picked their way through the meadows with lamps, listening in the dark for groans of life in the indifferent silence of the dead. Mostly young men, some children, and it shamed him a little to feel pity for what he imagined were the sons of the guards in Alfred, Georgia.

Comment [EL191]: Detail: referred to Beloved

In five tries he had not had one permanent success. Every one of his escapes (from Sweet Home, from Brandywine, from Alfred, Georgia, from Wilmington, from Northpoint) had been frustrated. Alone, undisguised, with visible skin, memorable hair and no whiteman to protect him, he never stayed uncaught. The longest had been when he ran with the convicts, stayed with the Cherokee, followed their advice and lived in hiding with the weaver woman in Wilmington, Delaware: three years. And in all those escapes he could not help being astonished by the beauty of this land that was not his. He hid in its breast, fingered its earth for food, clung to its banks to lap water and tried not to love it. On nights when the sky was personal, weak with the weight of its own stars, he made himself not love it. Its graveyards and low-lying rivers. Or just a house--solitary under a chinaberry tree; maybe a mule tethered and the light hitting its hide just so. Anything could stir him and he tried hard not to love it.

Comment [EL192]: Detail: he longs for a more stable living situation. He is a nomad

Comment [EL193]: Syntax: complex sentence to describe his emotions through his journey to Ohio

Comment [EL194]: Speech Pattern

Comment [EL195]: Detail

Comment [EL196]: Figurative Language

Comment [EL197]: Imagery

Comment [EL198]: Detail

Comment [EL199]: Figurative Language

Paul D reminisces on his past before he came to Ohio. Emphasizing on how much time he had tried to find a home. He inputs that the road in finally coming to Ohio was alone and he was vulnerable, "no white man to protect him," Paul D understand the racism that takes place during the time, where without a white man protecting him, Paul D was placing himself in a situation where he could once again be caught and taken back to slavery. The story says "he never stayed uncaught," which also illustrates how hard it was for a colored man to have freedom. "All those escape he could not help be astonished by the beauty of this land," this is a figurative language in that the beauty of the land was being able to walk around free. Paul D goes on to say that the land was not his, even though the land helped him to survive throughout the years. Paul D tried "hard not to love it (the land)."

After a few months on the battlefields of Alabama, he was impressed to a foundry in Selma along with three hundred captured, lent or taken coloredmen. That's where the War's end found him, and leaving Alabama when he had been declared free should have been a snap. He should have been able to walk from the foundry in Selma straight to Philadelphia, taking the main roads, a train if he wanted to, or passage on a boat. But it wasn't like that. When he and two colored soldiers (who had been captured from the 44th he had looked for) walked from Selma to Mobile, they saw twelve dead blacks in the first eighteen miles. Two were women, four were little boys. He thought this, for sure, would be the walk of his life. The Yankees in control left the Rebels out of control. They got to the outskirts of Mobile, where blacks were putting down tracks for the Union that, earlier, they had torn up for the Rebels. One of the men with him, a private called Keane, had been with the Massachusetts 54th. He told Paul D they had been paid less than white soldiers. It was a sore point with him that, as a group, they had refused the offer Massachusetts made to make up the difference in pay. Paul D was so impressed by the idea of being paid money to fight he looked at the private with wonder and envy. Keane and his friend, a Sergeant Rossiter, confiscated a skiff and the three of them floated in Mobile Bay. There the private hailed a Union gunboat, which took all three aboard. Keane and Rossiter disembarked at Memphis to look for their commanders. The captain of the gunboat let Paul D stay aboard all the way to Wheeling, West Virginia. He made his own way to New Jersey.

Comment [EL200]: Figurative Language

Comment [EL201]: Imagery

Comment [EL202]: Historical

Comment [EL203]: Detail

Comment [EL204]: Imagery

Paul D still is remembering the times in which he wandered around looking for a home, where he finds two other soldiers. This is during the time that the "Yankee's are in control," which refers to during the civil war when the North had finally won, so slaves had freedom in the North. As he is accompanied by the two soldiers, one of the soldiers names Keane, which is part of the detail that Toni Morrison included to make the past seem more realistic and personal. Keane says, "They had been paid less than white soldiers." This statement shocks Paul D because he has never earned money before and cannot believe that one could be paid for killing people. "Confiscated a skiff and

floated...” makes readers that the even though the Yankees were in control, the Southerners did not follow so the land was still not safe for the colored men.

By the time he got to Mobile, he had seen more dead people than living ones, but when he got to Trenton the crowds of alive people, neither hunting nor hunted, gave him a measure of free life so tasty he never forgot it. Moving down a busy street full of whitepeople who needed no explanation for his presence, the glances he got had to do with his disgusting clothes and unforgivable hair. Still, nobody raised an alarm. Then came the miracle. Standing in a street in front of a row of brick houses, he heard a whiteman call him (“Say there! Yo!”) to help unload two trunks from a coach cab. Afterward the whiteman gave him a coin. Paul D walked around with it for hours-- not sure what it could buy (a suit? a meal? a horse?) and if anybody would sell him anything. Finally he saw a greengrocer selling vegetables from a wagon. Paul D pointed to a bunch of turnips. The grocer handed them to him, took his one coin and gave him several more. Stunned, he backed away. Looking around, he saw that nobody seemed interested in the “mistake” or him, so he walked along, happily chewing turnips. Only a few women looked vaguely repelled as they passed. His first earned purchase made him glow, never mind the turnips were withered dry. That was when he decided that to eat, walk and sleep anywhere was life as good as it got. And he did it for seven years till he found himself in southern Ohio, where an old woman and a girl he used to know had gone.

“he had seen more dead people than living ones” Exaggerates that the war had recently been over, and there were dead bodies everywhere. This creates a depressing mood; however there is contrast as, “when he got to Trenton the crowds of alive people,” implies that in the North where Trenton is located, New Jersey, laws were different therefore Paul D finally sees people. Toni Morrison includes the detail that “nobody raised an alarm,” because at this point Paul D is still so used to being a slave that he feels that it is unsafe in his current surroundings. “White people who needed no explanation for his presence,” also reemphasizes that colored men were accepted into society in the North. The details in Paul D’s “disgusting clothes and unforgivable hair,” lightens up the mood that no one in the town judged him for being so grubby. Paul D then recalls an incident when a whiteman calls him to help him unload things from a cab and pays him afterwards. This creates an unsettling tone for the readers as well as a hopeful tone that now Paul D was in a new land where he first gets paid. It is humorous because he does not know what to do with this money, but it is the greatest feeling in the world for Paul D because it is his first “paycheck.” Paul D does not know what to buy with his money and settles for turnips and describes his feelings “life was as good as it got.” There is a shift, “till he found himself in southern Ohio,” which he refers “an old woman and girl he used to know had gone,” Sethe and Denver.

Now his coming is the reverse of his going. First he stands in the back, near the cold house, amazed by the riot of late-summer flowers where vegetables should be growing. Sweet william, morning glory, chrysanthemums. The odd placement of cans jammed with the rotting stems of things, the blossoms shriveled like sores. Dead ivy twines around bean poles and door handles. Faded newspaper pictures are nailed to the outhouse and on trees. A rope too short for anything but skip-jumping lies discarded near the washtub; and jars and jars of dead lightning bugs. Like a child's house; the house of a very tall child.

He walks to the front door and opens it. It is stone quiet. In the place where once a shaft of sad red light had bathed him, locking him where he stood, is nothing. A bleak and minus nothing. More like absence, but an absence he had to get through with the same determination he had when he trusted Sethe and stepped through the pulsing light. He glances quickly at the lightning-white stairs. The entire railing is wound with ribbons, bows, bouquets. Paul D steps inside. The outdoor breeze he brings with him stirs the ribbons.

Carefully, not quite in a hurry but losing no time, he climbs the luminous stairs. He enters Sethe's room. She isn't there and the bed looks so small he wonders how the two of them had lain there. It has no sheets, and because the roof windows do not open the room is stifling. Brightly colored clothes lie on the floor. Hanging from a wall peg is the dress Beloved wore when he first saw her. A pair of ice skates nestles in a basket in the corner. He turns his eyes back to the bed and keeps looking at it. It seems to him a place he is not.

With an effort that makes him sweat he forces a picture of himself lying there, and when he sees it, it lifts his spirit. He goes to the other bedroom. Denver's is as neat as the other is messy. But still no Sethe.

Maybe she has gone back to work, gotten better in the days since he talked to Denver. He goes back down the stairs, leaving the image of himself firmly in place on the narrow bed. At the kitchen table he sits down. Something is missing from 124. Something larger than the people who lived there. Something more than Beloved or the red light. He can't put his finger on it, but it seems, for a moment, that just beyond his knowing is the glare of an outside thing that embraces while it accuses.

Comment [EL205]: Imagery

Comment [EL206]: Figurative Language

Comment [EL207]: Detail

Comment [EL208]: Tone/ Syntac: the short simple sentence has a bitterness to it, it is straight forward in that Paul is was different but no one could do anything

Comment [EL209]: Syntax: Repetition from the begins of this chapter

Comment [EL210]: Syntax/ Detail

Comment [EL211]: Diction/ Figurative Language

Comment [EL212]: Detail

Comment [EL213]: Symbol

Comment [EL214]: Detail

Comment [EL215]: Syntax: Simple Sentence

Comment [EL216]: Syntax

Comment [EL217]: Irony/ Figurative Language

"Now his coming is the reverse of his going," this quote sections of the chapter in half, because the quote was repeated from the beginning of the chapter. The chapter is sectioned off so that the first half is where Paul D is reminiscing about his journey to Ohio for a "permanent home," This is the beginning of the second half where Paul D is finally in front of 124. The detailing, "Vegetables should be growing," helps explain that the vegetables that Sethe was gardening in the beginning of the story. "Rotting ... shriveled like sores," is also imagery that helps us imagine the dying garden. "Like a child's house; the house of a very tall child," is an example of a figurative language how Paul D describes the house as a play house for a child, it also helps readers make a comparison that Sethe was so small that she looked like a child. He walks into the silent house as he is taken back into the day where Paul D first came into the house, hence "red light." However this time he steps into the house it is different. "with the same determination he had when he trusted Sethe and stepped into the light," he comes into the house just the same. As Paul D walks in he sees the messiness of the house, the "ribbons" that were purchased when Sethe got fired from her job are still left all over the house. He begins to explore the house, where Paul compares the room of where Beloved was staying: dirty, and Denver's room: neat. He questions whether situations have changed and wonders if Sethe found a job, and starts to walk back downstairs after exploring the house. While he comes down the stairs he has a feeling that something is missing, something bigger than Beloved and the "red light," which our group interrupted as the evil of the house.

To the right of him, where the door to the keeping room is ajar, he hears humming. Someone is humming a tune. Something soft and sweet, like a lullaby. Then a few words. Sounds like "high Johnny, wide Johnny. Sweet William bend down low." Of course, he thinks.

That's where she is--and she is. Lying under a quilt of merry colors.

Her hair, like the dark delicate roots of good plants, spreads and curves on the pillow. Her eyes, fixed on the window, are so expressionless he is not sure she will know who he is. There is too much light here in this room. Things look sold.

"Jackweed raise up high," she sings. "Lambswool over my shoulder, buttercup and clover fly." She is fingering a long clump of her hair.

Paul D clears his throat to interrupt her. "Sethe?"

She turns her head. "Paul D."

"Aw, Sethe."

"I made the ink, Paul D. He couldn't have done it if I hadn't made the ink."

"What ink? Who?"

"You shaved."

"Yeah. Look bad?"

"No. You looking good."

"Devil's confusion. What's this I hear about you not getting out of bed?"

She smiles, lets it fade and turns her eyes back to the window.

"I need to talk to you," he tells her.

She doesn't answer.

"I saw Denver. She tell you?"

"She comes in the daytime. Denver. She's still with me, my Denver."

"You got to get up from here, girl." He is nervous. This reminds him of something.

"I'm tired, Paul D. So tired. I have to rest a while."

Paul D begins to hear humming as he is drawn the lullaby, readers are remind of the words, "high Johnny, wide Johnny..." as the song that Sethe made up to sing to her children. The atmosphere is heavy, but the fact that Sethe is "sitting under a quilt of merry colors," can be seen as there is hope in this dark situation. The detailing that Toni Morrison adds about Sethe, "dark delicate root of goo plants spreads and curves on the pillow," can be seen as what Paul D sees in Sethe though they have been separated. "I made the ink, Paul D. He couldn't have have done it if I hadn't made the ink," Sethe seems distraught as she diverts Paul D's introduction. Sethe is referring to the ink that she made for the school teacher; the ink allowed the schoolteacher to treat the blacks has animals. The ink was used so that the schoolteacher wrote in his notebook of specifics about a slave, which also introduces the theme of dehumanization. Sethe begins to blame herself because she believes the ink that she made for the school teacher had a correlation to how Sethe killed Beloved. Sethe then changes the subject again by noticing Paul's shaved head. Sethe claims that the "shaved head" looks good, but Paul D contradicts this by saying "Devil's confusion.

"Morrison's mention of the 'devil's confusion' at the beginning and end of her novel points to a signifying system that crystallizes the overall meaning of the text." (MLA- Beloved, 116)

Comment [EL219]: Detail

Comment [EL220]: Figurative Language

Comment [EL221]: Diction

Comment [EL222]: Diction

Comment [EL223]: Tone: Remorseful

Comment [EL224]: Biblical Allusion

"She smiles... her eyes back to the window," Sethe has become different there is not emotion her nor does she have the strength to do anything. "I'm tired, Paul D. So tired. I have to rest a while." However when Paul D mentions Denver, Sethe is quick to claim that she has not lost Denver, "she still with me, my Denver."

Now he knows what he is reminded of and he shouts at her, "Don't you die on me! This is Baby Suggs' bed! Is that what you planning?" He is so angry he could kill her. He checks himself, remembering Denver's warning, and whispers, "What you planning, Sethe?"

"Oh, I don't have no plans. No plans at all."

"Look," he says, "Denver be here in the day. I be here in the night. I'm a take care of you, you hear? Starting now. First off, you don't smell right. Stay there. Don't move. Let me heat up some water." He stops. "Is it all right, Sethe, if I heat up some water?"

"And count my feet?" she asks him.

He steps closer. "Rub your feet."

Paul D becomes angry when Sethe states that she is so tired. The mood of the story changes, "Don't you die on me! This is Baby Suggs' bed! Is that what you planning?" As he raises his voice, Paul D catches himself and "remembers Denver's warning" and begins to whisper. The "plans" that Paul D mentions is referred to committing suicide. She says, "I have no plans at all." Paul D reassures her that thinks are going to change, that he is back to take care of her. "Starting now." A simple sentence is used to change the tone of the story in one that is more serious. "do you want me to heat up water," not only is this quote used to so that it indicates Paul D's change that he is now going to take care of her but it is also used because the passage mentions that Sethe, "don't smell right." "And count my feet?" Sethe asks because she is reminded of the past when Amy Denver healed her feet.

Sethe closes her eyes and presses her lips together. She is thinking: No. This little place by a window is what I want. And rest. There's nothing to rub now and no reason to. Nothing left to bathe, assuming he even knows how. Will he do it in sections? First her face, then her hands, her thighs, her feet, her back? Ending with her exhausted breasts? And if he bathes her in sections, will the parts hold? She opens her eyes, knowing the danger of looking at him. She looks at him. The peachstone skin, the crease between his ready, waiting eyes and sees it--the thing in him, the blessedness, that has made him the kind of man who can walk in a house and make the women cry.

Because with him, in his presence, they could. Cry and tell him things they only told each other: that time didn't stay put; that she called, but Howard and Buglar walked on down the railroad track and couldn't hear her; that Amy was scared to stay with her because her feet were ugly and her back looked so bad; that her ma'am had hurt her feelings and she couldn't find her hat anywhere and "Paul D?"

"What, baby?"

"She left me."

"Aw, girl. Don't cry."

"She was my best thing."

Paul D sits down in the rocking chair and examines the quilt patched in carnival colors. His hands are limp between his knees.

There are too many things to feel about this woman. His head hurts.

Suddenly he remembers Sixo trying to describe what he felt about the Thirty-Mile Woman. "She is a friend of my mind. She gather me, man. The pieces I am, she gather them and give them back to me in all the right order. It's good, you know, when you got a woman who is a friend of your mind."

Readers able see into Sethe's thoughts, "No. This little place by a window is what I want. And rest. There's nothing to rub now and no reason to." The syntax used in this quotes are simple short sentences. They infer that Sethe wants to be alone, she doesn't want to be bother, and she sees no point in getting her feet rubbed. This also seems inflect that her life has been sucked out because she doesn't have the wanting to do anything, but sit in front of the window and think about the past, and maybe even Beloved. "She opens her eyes, knowing the danger of looking at him. She looks at him," there is a sense of hopelessness in Sethe's eyes. There is something about Paul D's presence that makes Sethe want to cry. Paul D does not judge her, her thoughts in which her sons leaving her and Amy Denver "scared to stay with her because her feet were ugly and she looked bad." Her feelings were hurt by this, but with the look by Paul D she can't help to forget this. Sethe says "She left me.... She was my best thing." At this point Sethe is still full with guilt that she believes she owns to Beloved. By saying she was the best thing; there are still traces that Beloved has taken a part of Sethe. Paul assures her not to cry as he examines the patches of "carnival colors," the colors represent that there is still hope in their lives compared to Baby Sugg's quilt which throughout the year became a darker color with the exception of the two orange patches. The paragraph shifts, "there are too many

Comment [EL225]: Mood

Comment [EL226]: Syntax

Comment [EL227]: Syntax: simple sentences

Comment [EL228]: Illiteracy in text

Comment [EL229]: Detail

Comment [EL230]: Diction/ Detail

Comment [EL231]: Diction

Comment [EL232]: Irony: reminiscing.

things to feel about this woman.” Paul is opening his heart to Sethe not in objective way as for sex but for her true inner self.

He is staring at the quilt but he is thinking about her wrought iron back; the delicious mouth still puffy at the corner from Ella's fist. The mean black eyes. The wet dress steaming before the fire. Her tenderness about his neck jewelry--its three wands, like attentive baby rattlers, curving two feet into the air. How she never mentioned or looked at it, so he did not have to feel the shame of being collared like a beast. Only this woman Sethe could have left him his manhood like that. He wants to put his story next to hers. "Sethe," he says, "me and you, we got more yesterday than anybody. We need some kind of tomorrow." He leans over and takes her hand. With the other he touches her face. "You your best thing, Sethe. You are." His holding fingers are holding hers. "Me? Me?"

Paul D “staring at the quilt,” which the bright color patches mean hope. He is thinking of her scarred back, the tone in which is not judging but a loving adoring tone. The detail of Sethe’s “delicious” mouth represents two things. One the fact that Paul D has mentions Sethe’s mouth in previous chapters like when he tells Stamp Paid that the picture in the newspaper does not have the same mouth. The adjective delicious has a sexual tone. “The mean Black eyes,” refers the Sethe’s past in which Paul D can see in her. The black eyes are a symbol of Sethe’s slavery days. “Only this woman Sethe could have left him his manhood like that,” this highlights his pursue to reach manhood, he has a change of heart that Sethe will be his only exception to this pursuit of masculinity. “he wants to put his story next to hers.” Paul D’s definition of love has become a life only with Sethe. “Me and you, we got more yesterday than anybody. We need some kind of tomorrow.” Paul D acknowledges that his relationship with Sethe has evolved but he wants her to forgive her self from the shackles of guilt to Beloved, and start a new life with him. Paul D shows affections to Sethe by taking her hand, and touching her face, he embraces her, by saying “You your best thing you are.” Paul D is helping Sethe to overcome her past in killed her daughter. And his love helps this process faster. Her question, “Me? Me?” signifies that even though there is a doubt in herself, the tone of this quote is one that is reassured by Paul D’s love.

Comment [EL233]: Detail

Comment [EL234]: Imagery: we could see the puffiness because she had been hit

Comment [EL235]: Refers Sethe's past

Comment [EL236]: Diction: refers to the baby characteristics of Beloved

Comment [EL237]: Syntax: simple sentence

Comment [EL238]: Black Phrasing

Comment [EL239]: Tone

CHAPTER 28

THERE IS a loneliness that can be rocked. Arms crossed, knees drawn up; holding, holding on, this motion, unlike a ship's, smooths and contains the rocker. It's an inside kind--wrapped tight like skin. Then there is a loneliness that roams. No rocking can hold it down.

It is alive, on its own. A dry and spreading thing that makes the sound of one's own feet going seem to come from a far-off place. Everybody knew what she was called, but nobody anywhere knew her name. Disremembered and unaccounted for, she cannot be lost because no one is looking for her, and even if they were, how can they call her if they don't know her name? Although she has claim, she is not claimed. In the place where long grass opens, the girl who waited to be loved and cry shame erupts into her separate parts, to make it easy for the chewing laughter to swallow her all away.

It was not a story to pass on.

Toni Morrison uses personification to explain that “loneliness,” was rocked. “It’s an inside kind—wrapped tight like skin,” a figure is wrapped in skin, this refers to Beloved in how she was the ghost that came in flesh to 124. The “loneliness” also can refer to the fact that Beloved in the beginning states that she comes from a dark place. In that place she is lonely. “It is alive, on its own,” as Beloved comes alive in flesh, she able to grow and think on her own. “No rocking can hold it down,” nothing was able hold down this thing that came to life. This thing that everyone knew of was only what it was called; however no one was looking for her, she was a nothing. They didn’t even know her name. Because no one was looking for her, and “she is not claimed” the memory of her slowly begins to fade away. “The girl who waited to be loved... separated.” The girl is referring to Beloved, she wanted to be loved. Because Sethe was able to forgive herself the girl has been put to shame. The representation of her being separated highlights that she could be swallowed up and forgotten. “Disremembered and unaccounted,” are details used to resemble Beloved and how she slowly disappears from everyone’s life. “It was not a story to pass on,” there is a irony in this because the story has already been written, but Toni warns others before a situations like to may reoccur.

Comment [EL240]: Figurative Language

Comment [EL241]: Syntax

Comment [EL242]: Diction

Comment [EL243]: Figurative Language/ Imagery

They forgot her like a bad dream. After they made up their tales, shaped and decorated them, those that saw her that day on the porch quickly and deliberately forgot her. It took longer for those who had spoken to her, lived with her, fallen in love with her, to forget, until they realized they couldn't remember or repeat a single thing she said, and

Comment [EL244]: Diction

began to believe that, other than what they themselves were thinking, she hadn't said anything at all. So, in the end, they forgot her too, Remembering seemed unwise. They never knew where or why she crouched, or whose was the underwater face she needed like that. Where the memory of the smile under her chin might have been and was not, a latch latched and lichen attached its apple-green bloom to the metal. What made her think her fingernails could open locks the rain rained on?

Comment [EL245]: Syntax

Comment [EL246]: Symbol

It was not a story to pass on.

Comment [EL247]: Repetition

"Bad dream," the experience Beloved disappeared like a dream. Everyone, which refers to the community gossiped and "made up their tales," also forgot her. For the people who had a relationship with her, it was harder for them to forget, but as time passed by, remembering the horrors of Beloved was not a smart thing to keep. There is an ambiguity towards the end of the paragraph, because no one was able to explain her actions, and her need of and "underwater face." "What made her think her fingernails could open locks the rain rained on" the locks resembles the memories of the past, and this questions on how Beloved came and made character confront their pasts. The rain also signifies moving on. During the story, whenever it rains characters such as Paul D moved on from their past. One instance is when Paul D is under the chokecherry tree and it becomes an acquaintance to him. But when it rains, he is forced to move on with his life. Another instance is when Paul D is kept in cage, and unable to run away from Sweet Home, but right after it rains Sethe comes and help Paul D escape, to move on to the future. "It was not a story to pass on," this sentence is repeated for extra emphasis, and serves as a transition from past to present .

So they forgot her. Like an unpleasant dream during a troubling sleep. Occasionally, however, the rustle of a skirt hushes when they wake, and the knuckles brushing a cheek in sleep seem to belong to the sleeper. Sometimes the photograph of a close friend or relative--looked at too long--shifts, and something more familiar than the dear face itself moves there. They can touch it if they like, but don't, because they know things will never be the same if they do.

Comment [EL248]: Syntax

Comment [EL249]: Imagery

This is not a story to pass on.

Comment [EL250]: Tone

"They" referred to Paul D, Sethe, and Denver. The "dream" is said again, but this time "troubling sleep" is added represent a nightmare, in which Beloved is seen as a horror. "The rustle of a skirt hushes," is part of the horror, in which "they," the community wake but brushes off because it is not worth mentioning. Sometimes there is a familiarity in pictures that might have resembles the forgotten Beloved. There is something tangible in the dreams and thoughts, but no one is willing to go that far because no one is willing to relive the horrors of Beloved. "This is not a story to pass on" this is the third time this is repeated the third time, in a present tense. The difference of between the three sections first it talks about the shame of Beloved, then the second part talk about how the community forgets her, and the third talk about how the family soon forgets her also.

Down by the stream in back of 124 her footprints come and go, come and go. They are so familiar. Should a child, an adult place his feet in them, they will fit. Take them out and they disappear again as though nobody ever walked there. By and by all trace is gone, and what is forgotten is not only the footprints but the water too and what it is down there. The rest is weather. Not the breath of the disremembered and unaccounted for, but wind in the eaves, or spring ice thawing too quickly. Just weather. Certainly no clamor for a kiss.

Comment [EL251]: Repetition

Comment [EL252]: Diction

Comment [EL253]: Figurative Language/

Comment [EL254]: Allusion

Beloved.

Comment [EL255]: Tone

"Down by the stream in back of 124," was the setting in which Beloved first came from. "Her footprint," meaning Beloved's footprints look familiar, and come and go. "Should a child an adult place his feet in them, they will fit" the purpose of this sentences is that it reflects back on Beloved that she was first a child, when she was killed, but she returns to 124 at the age of what she would have been if she had not been killed. There is significance to this because it says that a child and an adult can fit footprint. Day by day the trace of Beloved disappears are she is slowly forgotten, and the water too which represents life also disappears. "The rest is weather," this represents the nature of forgetting someone, because weather comes and goes; it is temporary and easily forgotten. "Breath of the disremembered and unaccounted," this is repeated as a detail of Beloved how she is forgotten as time goes by. "Wind in the eaves, or spring ice thawing too quickly," are all details weather, and how our group has explained before weather is easily forgotten, which is in comparison to how Beloved is forgotten. "Just weather," syntax is used on this as a short simple sentence that also reflects mood of passage that is things are simple just forgotten. "Certainly no clamor for a kiss," is an expression that relates to the work a man has to do to try to get a kiss from a girl. In this context, it reaffirms the idea that the memories have been forgotten and are no longer a pivotal part of their lives. It doesn't hold them back, and it doesn't dominate 124. It's "Just the weather" something forgotten naturally without much attention. "Beloved," is a dramatic ending that Toni Morrison utilizes in order to embody the theme as a whole of slavery and how it is finally forgotten. Our group discussed that Beloved means slavery and

as a consequence it ties in all of the aspects of slavery of the Book of Beloved. Additionally, Beloved must be read in the context of the separate paragraphs of "It was not a story to pass on.", "It was not a story to pass on.", "This is not a story to pass on.", "Beloved." Beloved is the past, she is the slavery, she is the memory, and she is the story. It is not a story to pass on because in remembering beloved and the pain, being trapped in the past, the effects of Beloved persist. It is only forgetting, in moving on from the past, that healing can occur. Beloved.

CHARACTERIZATION ANALYSIS

Baby Suggs

Function: Why is she in the Novel?

Baby Suggs is in this novel to present a superior character who has escaped a harsh life with hard work and love (from Halle). She represents the free life physically but not mentally as although she is free from slavery her life and soul has been destroyed by it.

How does she communicate the theme? She communicates a couple of themes such as slavery, love, mothers and daughters, and past/memory. Her main role is that of representing the real effect of slavery on everyone who is affected by it because she is one of the few that has come out of slavery and into a good home. But the past really does kill her as she gives up and is scared of the past and what lies ahead in the future. The love and relationship between mother and daughter or in this case daughter in law, is an interesting one since Baby Suggs doesn't really interact much with Sethe or even knows who she is until she shows up one day on her door step. But a theme of the story could be love and this relationship because Baby Suggs did not push Sethe away but rather engulfed and invited her in with love since she had married her son.

Analyze Quotes to explain the essence of your character

"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)." 3, Chapter 1

As the beginning of the story starts, Baby Suggs' name is already mentioned with a rather sad fact of death. With this notion to her we assume she was either close to the family or maybe scared off by the "ghost" mentioned like the other two boys. The way Morrison briefly regards her death in the beginning shows a somewhat feeling of unimportance since there is no explanation and very minor detail.

"Within two months, in the dead of winter, leaving their grandmother, Baby Suggs; Sethe, their mother; and their litter sister, Denver...Bluestone Road." 3, Chapter 1

Baby Suggs is still referred to here, in third person as a small detail, only a deceased member of the family that has left 2 women alone in a house.

"Baby Suggs didn't eve raise her head...she used the little energy left her for pondering color." 3-4, Chapter 1

Then as the story continues we learn a little more about Baby Suggs as the time shifts from the present to the past, or a memory of one of the other characters. Baby Suggs is now consciously next to the two family members Sethe and Denver, and she is described to use a lot of "color". The mention of color in this passage I believe has a great connection to Baby Suggs as it could also represent her own life and feeling of living. The intensity of the color plus emotions could all be inferred within the text. In the middle of the quote listed we find that she mentions "her past had been like her present-intolerable-" we assume it is because she is a black woman who has come from slavery but wonder why even now in the present she still has the same view of "intolerable." And thus she knew death wasn't just one to happen but happen for a reason. Also the mentioning of color seems to represent innocence as it doesn't really have two faces maybe? Good people or people in general all have different shades and colors and just colors with nothing else in between.

"Bring a little lavender in, if you got any. Pink if you don't." 4, Chapter 1

Lavender and Pink are two very calm and collected colors. They aren't as intense as say a red or orange or even yellow and thus when this is mentioned it shows a calm collected feeling from Baby Suggs. Also as this paragraph continues you find that Sethe obliges her with whatever she asks. This could show the relationship and effect Baby Suggs has on Sethe not only because Baby Suggs is an elder but maybe her savior as her Mother in Law with a food and shelter open to share. But as we continue to read on about Baby Suggs and her relationship with these colors we

find that her Baby Suggs takes great comfort in this form. Where the colors she relies on gives her a feeling of relief. She feels colors are very safe and especially that they won't disappoint her much like other people, slaves, and her children have done.

"Baby Suggs died shortly after the brothers left...that tried them so." 4, Chapter 1

Suggests that the ghost that haunts them might be stopped with Baby Suggs death but also that she maybe had given up on the life that was going on. With the boys leaving the family so drastically, Baby Suggs seemed to not be much of a surprise to Sethe and Denver. Although it was a loss to them it was just another event that happened. But then again it might be the last straw as Sethe and Denver thought

"Grandma Baby must be stopping it," said Denver. She was ten and still mad at Baby Suggs for dying." 4, Chapter 1
The quote shows angst in Denver and some type of sadness as she is mad that she died and not sad about the loss. Baby Suggs was a strong character and to Denver it showed a little bit of weakness since death could be perceived as giving up. But Denver's hope in Baby Suggs never died as her belief of "Grandma Baby" "stopping" the ghost comes up in her mind.

"We could move," she suggested once to her mother-in-law. "What'd be the point?" asked Baby Suggs. "Not a house in the country ain't packed to its rafters with some dead Negro's grief. We lucky this ghost is a baby...don't talk to me." 5, Chapter 1

Baby Suggs' wisdom overcomes this statement but also the realization that magic and haunts are common in this world. The quaint reply and calm serene voice that Grandma Baby gives as a response shows how every house is haunted, maybe not by a ghost but by a type of grief that is within everyone's mind, heart, and soul. The statement she makes is clarifying also some parts of her past as a harsh and endeavored movement. That also no Negro was born free and each has their own story that could be much worse. They are "lucky" the ghost haunting them is just a baby because baby's are usually harmless and can't do too much damage, whereas a man, "a Negro's grief", could cause much worse chaos to them by moving. Also Baby Suggs brings in her "husband's spirit" as being much worse than this baby's because her husband had lived so much longer than this innocent child that if his grief and challenges in life were to come back to haunt they wouldn't have much to live by. This also goes back into history about what every Negro has come by with slavery, hardship, and racism.

"You lucky. You got three left. Three pulling at your skirts... My first-born. All I can remember of her is how she loved the burned bottom of bread. Can you beat that? Eight children and that's all I remember." 5, Chapter 1
The previous line to this quote explained Baby Suggs own past children but also the sad truth about loss and family. Although Sethe has lost a child and is now haunted by that very same one Baby Suggs wisdom of truth and reality shows here as she reminisces on her own past and children. When Baby Suggs was still a mother she had 8 children and each of them were taken away, sold, chased. It's really a sad bit of what happened to slaves and their children. They were all taken away and never to be seen again. And the fact that all Baby Suggs remembers is her first born and nothing more with the eight children should really reach out to the reader on an emotional level and just speak. Pierce to the heart about the relationship of a mother and child and how at such an early age they are taken away. Then our views toward Sethe are even more heightened as Baby Suggs has a point. She is telling Sethe to be happy that this baby is still here and that she has had some time with her children even if they are all mostly gone because Baby Suggs had even less than she does now. **"Three pulling at your skirts and just one raising hell from the other side?"** Although many would hate to have a ghost raising some chaos Baby Suggs welcomes it because it is a presence that she had lost long ago with no memories to think about and care for, only broken pieces that she cannot put back together.

"Well, long enough to see Baby Suggs anyways...Being alive was the hard part." 7, Chapter 1

When Paul D comes into the picture we find that he knows Baby Suggs and would like to visit but is struck when he finds she is dead. An interesting comment that we find is said by Sethe when "being alive was the hard part" for Baby Suggs. We can infer that Baby Suggs actions caused her to be known. Her some Halle did get her out of slavery but also that she made an impact on Paul D as he would like to see her and thus hopes that she "didn't die hard." I can only suggest that die hard means to not have quite a harsh death but also a painful one because he respects her and what she had done. Then when Sethe replies, "Soft as cream" it is a soothing feeling much like cream on your skin of a relief that passes you by once you know everything is alright. But the part that really reaches out to you is that of "being alive was the hard part", once again life is something that you want to live, that creates your reason for living and want to continue on. Death is ending this great and amazing journey that we take and by

ending it, it should be sad. But in this we see the opposite as Baby Suggs is relieved by death and has probably had a hard journey that has continued to get harder. So with her death came relief and an escape from her life.

““What did Baby Suggs think?” “Same, but to listen to her, all her children is dead. Claimed she felt each one go the very day and hour.”“When she say Halle went?” “Eighteen fifty-five. The day my baby was born.””8, Chapter 1

Baby Suggs relationship with her children was not ideal and basically was nonexistent due to her slavery. As each one left she felt she still had a connection with them like most mothers do with their children. Her own ways to cope with the loss was this connection and to let go of them she understood that she had to set them free. A sense of magic is present however with Baby Suggs. Her overall voice, actions, and feelings can all be perceived as mystical. When she is able to feel when her children leave it also opens two other possibilities; that she is actually able to feel them gone, or that she has given up on them and must let them go. The fact that Baby Suggs lets Halle go when Sethe's baby was born is a sign of replacement and the next generation. This baby will grow up free from harm and without a master who takes advantage of every action. The fact that this baby replaces Halle also shows Baby Suggs agreement with her life that he is gone but now is continued with this child that he and Sethe has made. Also the freedom that has been a result of the father, Halle, when he had worked to buy her **“with five years of Sundays.”**

“Once the absence had belonged to Grandma Baby-a son, deeply mourned because he was the one who had bought her out of there.” 13, Chapter 1

Halle's child is now here and he can be left alone to his own doings, Baby Suggs will always remember him because of the sacrifices he has made and also the fact of his life well spent.

“And Baby Suggs telling her things in the keeping room. She smelled like bark in the day and leaves at night, for Denver would not sleep in her old room after her brothers ran away.” 19, Chapter 1

This shows a great sense of loss for Denver but also the great impact Baby Suggs had left on her. Going back to how she was “mad” that Baby Suggs had left was not only due to Baby Suggs felling of giving up, but also the relationship that Denver had once had with her. Denver was the only one left in the house and with her brothers gone and Baby Suggs her wise friend, and fun brothers were now no where to be scene and the feeling of comfort taken away as well. The sensory details admitted into the passage appeals to the reader and makes them feel calm and at home. Bark and leaves are of nature that also could connect to Baby Suggs powers and connection to all that is good. Baby Suggs belief of hope and praise helped not only Denver but the entire community and with her gone Denver could no longer sleep in her old room as it would not be right or the same as it ever was before. The “bark” used in the day to describe Baby Suggs also has to do with strength of her mind and character. The way she was able to hold a crowd to her preaches and her sense of power within the family and her own thoughts all continued and flowed through her veins, a very endeavored and powerful woman. But then at night as she would turn into a leaf, Baby Suggs would become calm and collected. At ease with the world and able to sway from side to side. The bark that was one strong and powerful has two sides vulnerable and at ease. You could also take from the nature's scene the vicinity of the bark. On the tree supporting it to stand, whereas a leaf just sways in the wind and is a product of the tree.

“A stair step before him was Baby Suggs' replacement, the new girl they dreamed of at night and fucked cows for a dawn while waiting for her to choose.” 20, Chapter 1

This mention of Baby Suggs mainly is to show his feelings towards Sethe as she was Baby Suggs' replacement when she was freed by Halle's extra work. Basically taking into effect that if Baby Suggs was not there or had not been freed he would have never met Sethe. This quote also shows the other side of Morrison's writing as she has a vulgar approach to different scenarios really captivating the readers mind and the different connotations each one has.

““A man ain't nothing but a man,” said Baby Suggs. “But a son? Well now, that somebody.”” 23, Chapter 2

Somewhat a contradictory sentence but Baby Suggs insight towards others continually ties in with her own past. The truth of a man is that he is nothing more than a man to others. And if he is known only as a man then no one will think much of it. However, a son, a somebody is meaningful to the person who bore the child and also the family of which it was born into. The quote “Anybody baby Suggs knew, let alone loved, who hadn't run off or been hanged, got rented out, loaned out, bought up, brought back, stored up, mortgaged, won, stolen, or seized. So baby's eight children had six fathers....And HE did, and HE did, and HE did and then gave her Halle who grace her freedom when it didn't mean a thing.”23, Chapter shows an unprecedented amount of emotion and feeling. The fact that

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Baby Suggs life was not one to live for and that she had seen so many of her own taken away from her. They were just men and not her sons until Halle was born. The repetition of "HE did, HE did" shows the abuse she had to undertake as she had to oblige to her owners own sexual needs. But when Halle was born she was finally blessed with a son who appreciates and works hard for her. One that is not only a man but a somebody, a son to her and cherished gift. But with all the emotion and feeling put into the paragraph written a sense of sadness is still lingered especially with the last sentence, "when it didn't mean a thing." That even though Halle gave Baby Suggs a way out, freedom at last. It was too late for her. It didn't mean a thing because slavery had already broken Baby Suggs life and ruined her as a whole.

"A breastplate of darkness hid all the windows except one. Its dim glow came from Baby Suggs' room." 29, Chapter 3

The fact that Sethe is using Baby Suggs room with only light from a candle could symbolize a ceremony but also a fact of respect. That since she has died Sethe must keep sacred what was left behind. The glow could also show a holy type where it is not just lighting up the room but making it everlasting and great.

"Buttons. Well, that lets out my bedding dress. I never had a button on nothing." "Did Grandma Baby?" Sethe shook her head. "She couldn't handle them. Even on her shoes. What else?" 35, Chapter 3

This connects with the holy white feeling that Denver had felt from Baby Suggs room. But also a strange mystery of what had really happened as the dress didn't belong to Sethe and couldn't have belonged to Baby Suggs. Showing that Grandma Baby could not handle buttons even on her shoes shows how weak she is and how she can barely do anything at all. If she can't handle buttons what can she handle?

"None of them knew the downright pleasure of enchantment, of not suspecting but knowing the things behind things. Her brothers had known, but it scared them; Grandma Baby knew, but it saddened her." 37, Chapter 3

Again the presence of enchantment or magic that continually surrounds Baby Suggs. However we find here that even though she posses the knowledge to understand and feel the good things that come from it she isn't open to it because it for some reason, saddens her. Denver's understanding for magic and a ghost is hard because she isn't sure how to feel. As her brothers are taken away by the ghost and Grandma Baby is saddened by its presence you can't help but try and understand why. Why is it so saddening for Grandma Baby? I personally believe it is because although ghosts are lost souls wandering in the middle of heaven and earth it is also the lingering feeling of the deceased and gone. And since she has already lost so much with her other children she cannot appreciate this presence, especially with how it has come to be at this house. A menace due to the way it left, with Sethe's murdering of the child.

"Kneeling in the keeping room where she usually went to talk-think it was clear why Baby Suggs was so starved for color. There wasn't any except for two orange squares in a quilt that made the absence shout. The walls of the room were slate-colored, the floor earth-brown, the wooden dresser the color of itself, curtains white, and the dominating feather, the quilt over an iron cot, was made up of scrape of blue serge, black, brown and gray wool-the full range of the dark and the muted thrift and modesty allowed. In that sober field, two patches of orange looked wild-like life in the raw." 38, Chapter 3

Color is once again brought up here and we get a clear picture of bland. The house and all its furniture, the way it is put together and the overall feeling of blankness and just engulfs the entire picture. It is quite a sad emotion that is evoked with this passage as the presence of color is not there. The beginning "two orange squares" gives an intense feeling as orange provokes, but did not satisfy Baby Suggs need for "color." The "slate-colored," "earthen-brown," and "color of itself," all prove a very bland and bleak feeling of life. We can connected and perceive that color is a big factor or symbol with Baby Suggs but here Denver takes it the wrong way. Color is safe to Baby Suggs and the lack there of in the room shows how she not only left color when she left the world but that she took it all with her with the bleak detail given. The bland and dull coloring of everything in the room could connect to Baby Suggs life taken away and never really got back. Also it could depict the safety in colors with no intense emotions or bright evoked feelings from these colors as they seem to be harmless.

"When she woke the house crowded in on her: there was the door where the soda crackers were lined up in a row; the white stairs her baby girl loved to climb; the corner where Baby Suggs mended shoes...Denver burned her fingers." 39, Chapter 3

The presence and memory of Baby Suggs in continually mentioned throughout the book. Even though Baby Suggs is gone she is always remembered as Denver or Sethe enter and room and remember her "mending shoes." Her

presence is calming to them and reminds the characters still living of the past that once was and how it was good before.

"The dress, a good-wool castoff, was a Christmas present to Baby Suggs from Miss Bodwin, the white woman who loved her." 46, Chapter 4

Again with the memories of Baby Suggs and the things she left behind this quote gives us the reader a sense of how Baby Suggs affected others. Miss Bodwin, a white woman, apparently loved Baby Suggs. Maybe for her actions or because of the impact and work she had done for her. Either way we can infer that Baby Suggs had a great impact on Miss Bodwin as the quality of the gift was good.

"...and felt for the first time the wide arms of her mother-in-law, who had made it to Cincinnati. Who decided that, because slave life had "busted her legs, back, head, eyes, hands, kidney, womb and tongue," she had nothing left to make a living with but her heart-which she put to work at once." 87, Chapter 9

This quote shows us the true accomplishment Baby Suggs has made in her life with her freedom. The past that had done all those things to her is now not present in her but embedded upon her permanently. However she is a strong woman who made it to freedom and has now begun to help other with her heart and soul. Preaching to others her thoughts and understanding what the world and her past have become.

"Lay em down, Sethe. Sword and shield. Down. Down. Both of em down. Down by the riverside. Sword and shield. Don't study war no more. Lay all that mess down. Sword and shield." 86, Chapter 9

Baby Suggs says this to Sethe in Sethe's past. During this time Sethe is pulled and yearning for an escape and the past. Her constant fight with others and the racial prejudice that came with her past haunt her and she only thinks of Baby Suggs and her soothing words. To "Lay em down. Sword and shield" to put down all weapons and boundaries set and let yourself free to do as you please but also escape from the burdens that hold you down. The sword of her past that blocks her future, her past that haunts her with schoolteacher and the nephews and her harsh journey to this now blessed place. But also lower your shield that protects you so that you may welcome someone new in and form bonds never heard of before. Baby Suggs wants Sethe to open her mind and heart and "Lay...down" and forgive and forget. Start anew.

"When warm weather came, Baby Suggs, holy, followed by every black man, woman and child who could make it through, took her great heart to the Clearing-a wide-open place cut deep in the woods nobody knew for what at the end of a path known only to deer and whoever cleared the land in the first place...." 87, Chapter 9

This quote is just part of one chapter where Baby Suggs life is put into perspective for the reader. We are able to get an in depth history of what went on with Baby Suggs and the community but also how she impacted others. An interesting detail that is written is the fact that throughout this passage "Baby Suggs, holy," is commonly used. With this we could infer that she is indeed holy or of the church or that she is blessed. We have come to believe that Baby Suggs possesses power, magical or holy, that give her power to overcome obstacles but also touch other people lives. "Every black man, woman and child" followed her into the woods, not a common place, and listened to her preach and praise

"Let your mothers hear you laugh...let the grown men come...Let your wives and your children see you dance...Cry...For the living and the dead. Just cry." 87-88, Chapter 9

A few words preached by Baby Suggs that touch the crowd as they perform every word mentioned. The community seem to understand and feel her presence, trusting her words and continuing with their actions. A happy time, a home a way from home but also a sense of hope. Baby Suggs created happiness with laughter by the children, excitement with dance, and love for the living and dead. Her words inspired and spoke to everyone in the community to remember the past but do not let it hold you down but continue to move forward far and away from it.

"She told them that the only grace they could have was the grace they could imagine. That if they could not see it, they would not have it."

That is the real sermon that Baby Suggs gave to the people and the hope that she wanted them to understand. They must believe in the future, a better future or else it will not come true. Her true intellect inspired the people not to "clean up their lives" or sin no more. But move forward and hope, believe for the future. Believe there is a better place and world outside. She did not push them towards anything but merely guided them instead.

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"Here in this here place, we flesh; flesh that weeps, laughs, flesh that dance on bare feet in grass. Love it. Love it hard...Flesh that needs to be loved...love your heart. For this is the prize." 88-89, Chapter 9

Baby Suggs powerful speech that captivated the audience listening below her in the woods. That had followed her to that very place and done her every word all listened and learned that they must love themselves. Love the power behind their own heart and soul and move. Move forward into life but first accept yourself and who you are because that is the key. You can look at yourself and be disgusted but you will never go anywhere nor will you achieve anything with just the motion. You have the believe that you are able to go forth and provide and accomplish dreams and goals and that you will no longer hold yourself accountable for what has happened before and now create something in the future. Love your own body, "flesh". Your heart, liver, neck, mouth, all of you that need to be loved and supported by belief that creates and functions your entire body. The prize will be your self-worth and achievement in the end. A new future ahead.

"Those white things have taken all I had or dreamed," she said, " and broke my heartstrings too. There is no bad luck in the world but whitefolks." 89, Chapter 9

A powerful quote that really shows true feelings and intentions. But also a deeper meaning into Baby Suggs. We realize how in fact white men have destroyed her self esteem, presence, dreams, and goals. All that she had every wanted now gone due to what they had done. And even though they are in her past whatever they did can not be undone and it never will be. Her "heartstings" broken by their actions with no longer anything type of hope to continue on with. She basically curses it all. All the white folks that live because they are no longer just bad but the worse that there could possibly be. No hope, as she states with "no bad luck" only white folk. Plain and simple.

"Her faith, her love, her imagination and her great big old heart began to collapse twenty-eight days after her daughter-in-law arrived." 89, Chapter 9

This connects with Sethe as we finally understand that Baby Suggs had lived this great life of freedom but haunted by her past. And with Sethe's arrival only opened up greater chaos, for when Sethe came Baby Suggs gave up living when she found out the demon inside Sethe and what the white men had done to her. Why she had killed one of her own children. Her own personal belief was now questioned as the even happened and Baby Suggs gave up. Gave up hope and her life because of the actions done by her daughter-in-law, Sethe.

Chapter 9 Page 92-95.

This whole section is a memory of Baby Suggs that also opens up a new picture in our minds. The words tell us about who Baby Suggs was, how kind of a person she is and accepting as well as open she is with her home and with family. A major detail of this section has to do with the fact that when Sethe arrives from her long journey Baby Suggs welcomes her with open arms and nurses her back to health without any questions asked. She did this with the 3 previous children that arrived even though she did not even know what they looked like or who they were for sure. She took it upon her faith and good character to know they were her grandchildren and daughter-in-law.

"Baby Suggs grew tired, went to bed and stayed there until her big old heart quit. Except for ...pulled up her quilt and left them to hold that thought forever." 104 Chapter 9

This part about Baby Suggs really tells us the reader how she felt about her life and how "white folks" have really indeed ruined her life. Because ultimately they did do this. By captivating slaves and torturing them it ruins their lives and even when they are free it still haunts them no matter what. Baby Suggs was free for 10 years but a slave for sixty and she learned after all that time that "They don't know when to stop." We could take this many different ways as it could be literal and physical, with torturing and the basic philosophy of slavery. But also emotional and metaphorical that they don't know when, but they also don't know how. What the white folks did could not be taken back and to all those it affected says with them forever and never stops. The white folks don't know when to stop thus causing everlasting pain within others. With Baby Suggs leaving the world and deciding to get up and use color but also preach was all her story of how she believed she could be. She was freed from slavery only to be left with nothing and had to make the best of it. She improved her life but was still torn by the past. The colors she always asked for were safe in definition of not unpredictable. She always knew what she was going to get when she asked for a certain color.

"Irritable and longing for rest, he opened the door to Baby Suggs' room and dropped off to sleep on the bed the old lady died in...he came downstairs and lay on Baby Suggs' bed and didn't want to be there." 115, Chapter 11

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The main question that I don't completely understand is why does Paul D go to Baby Suggs room. I realize to Sethe and Denver the room may be sacred and holy as she died but the fact that Paul D goes there for comfort to is uneasiness is still somewhat confusing to me.

"In the back of Baby Suggs' mind may have been the thought that if Halle made it, God do what He would, it would be a cause for celebration. ... You could be lost forever, if there wasn't nobody to show you the way." 135, Chapter 15

Through Baby Suggs inner thoughts we find the truth of how she felt as both a mother and a slave being hunting. Although she was never really trying to escape since she was freed or bought, she still had to make it on her own and deal with all the sacrifices and prejudice that many judged upon her just by looks. The concerns she shows gives the reader an emotional connection of hope and loss as you may feel as though she has given up because "god do what He would" but also the sad fate of "[being] lost forever."

"When Baby Suggs saw his shredded clothes, bleeding hands, welted face and neck she sat down laughing loud. Buglar, Howard, the woman in the bonnet and Sethe came to look and then laughed along with Baby Suggs at the sight of the sly, steely old black man: agent, fisherman, boatman, tracker, savior, spy, standing broad daylight whipped finally by two pails of black-berries." 136, Chapter 15

A little bit of humor and a touch of a light happy memory that gave life maybe some living in the story. It also refers to the past when house 124 was very much alive and well and accepted among the community and a picture of bonding and family but also survival. The fact that Baby Suggs is laughing in this section of the story is nice to finally hear after all the suffering throughout the book. Working hard to get berries and fruits only to come back with a bunch of torn clothes and bruises can't seem to be worth it but for Stamp Paid it was! Also the amazing facts presented with the multitude of different occupations he could hold. The man is so versatile and Baby Suggs knows it but takes a humorous side for once.

"Baby Suggs woke to it and wondered what it was as she boiled hominy for her grandchildren." 138, Chapter 15
After the death or murder of the baby by Sethe a new sense of darkness and feeling came over and Baby Suggs with her "mystical" powers senses it very much. But she does not fear for herself and only for others as she thinks of the grandchildren to come and how they will be effected which later on does in a huge way.

"Baby Suggs, holy, looked up. The sky was blue and clear. Not one touch of death in the definite green of...Her friends and neighbors were angry at her because she had overstepped, given too much, offended them by excess." 138, Chapter 15

Once again the repetition of "holy" could mean an abundance of things but the main part is that she has power but also hope and belief. Baby Suggs is a strong character that bonds to colors due to the world and facts that have happened overtime. After giving so much to others could it be possible to give away to much? Too much freedom? Offending others by excess is a strange way to offend unless something is taken which the community seems to think so. I think that they all feel as though the fate of the child and of the house was put upon them due to previous actions. Baby Suggs "feelings" are more than such as she discovers that "it wasn't white folks" so it must be the colored folks. Sad but true the community turn sand the light clear blue sky is then taken and turned "dark and coming."

"Baby closed her eyes. Perhaps they were right. Suddenly, behind the disapproving odor, way way back behind it, she smelled another thing. Dark and coming. Something she couldn't get at because the other odor hid it. She squeezed her eyes tight to see what it was but all she could make out was high-topped shoes she didn't like the look of." 138

"Her hip hurt every single day- but she never spoke of it. Only Halle, who had watched her movements closely for the last four years, knew that to get in and out of bed she had to lift her thigh with both hands, which was why he spoke to Mr. Garner about buying her out of there so she could sit down for a change." 140, Chapter 15

The past events all show how Baby Suggs came to be and her freedom. In this chapter we finally go back to the Garners and see how she interacted and was affected by them. And even more so we see Halle affection for Baby Suggs as she works hard and no one notices her hurt except for him. His compassion and love for her drove him to work harder and ultimately buy her freedom.

"These hands belong to me. These my hands." Next she felt a knocking in her chest and discovered something else new: her own heartbeat. Had it been there all along? This pounding thing? She felt like a fool and began to laugh out loud."141

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Probably one of my favorite quotes as it shows us a new found image and hope within the story. This quote also enlightens Baby Suggs because she has found her heart. But what should also reach out to the reader is that slavery is so hard that you loose yourself and no longer feel human or have time to know that you have a heart and hands to work with. That you yourself is living a life. Baby Suggs never understood what freedom would do for her as she was so old and “walk[ed] like a three-legged dog” but as she gained it she found an amazing gift within her. As the passage continues we find her conversing with the owner, Mr. Garner, who was always very nice and helps her along even after she has been freed. Guiding her to meet with Mr. and Mrs. Bodwin, brother and sister, in order to find work and make a living.

Chapter 15 “Mr. Garner,” she said, “why you all call me Jenny?” “Cause that what’s on your sales ticket, gal. Ain’t that your name? What you call yourself?” “Nothing,” she said. “I don’t call myself nothing.” ...Well,” said Mr. Garner, going pink again, “if I was you I’d stick to Jenny whitlow. Mrs. Baby Suggs ain’t no name for a freed Negro.” 142, Chapter 15

Background information on Baby Suggs name who we find was originally called Jenny due to the name tag she was sold with. And the name she uses now is all that is left of her “husband” that she barely knew but kept with her. I think the fact that Baby Suggs chooses to keep the name we all understand throughout the book is because it not only carries on her husband’s name but her individuality as well. She was never called Jenny before she was sold and now that she is free she is free to call herself whatever she would like. Her sense of pride and individuality should show in whatever she does and this was the first move to it all.

Chapter 15 Page 144-147

This part of the chapter is once again a flash back to when Baby Suggs first arrived in Bluestone after she was freed. Her experience in the town was a pleasant one as she had just spent 60 years in slavery. And even with this sad fate on her shoulders Baby Suggs continues to look for work to survive and does not complain at all. She is a nice new face that the community welcomes and becomes well known as well as liked among everyone. This ultimately helps the family after her death because when Denver is able to reach outside of her past and the house she is in she is able to connect with the Bodwin’s, whom Baby Suggs first worked with, and get a job there to help feed Sethe. We find in this section a very nice conversation between the other slave and Baby Suggs as well as her manners and willingness to work hard and do whatever is necessary. We also see the good side of Mr. Gardner and the Bodwin’s.

Chapter 16 page 179

Baby Suggs noticed who breathed and who did not and went straight to the boys lying in the dirt.

Baby Suggs demonstrates in her actions towards the boys after the trauma of Sethe’s killing of beloved shows her quick thinking skills. She quick action demonstrates her extreme love for her family and the role as the moral center. She could have yelled or broke down, but Baby Suggs is strong and demonstrates this through her calm demeanor during the accident

Chapter 16. page 179

The old woman moved to the woman gazing and said, “Sethe” You take my armload and gimme yours

The figurative phrase of “you take my armload and gimme yours” is a direct reference to Baby Suggs sacrificing and selfless nature. Realizing Sethe’s psychological state at this time, Baby Suggs, in great love, offers Sethe a helping hand and to take her “armload” for a while. It is this kind of strength and love that really upholds their family.

Chapter 16 page 179

Baby Suggs had got the boys inside and was bathing their heads, rubbing their hands, lifting their lids, whispering “Beg your pardon, I beg your pardon”

Baby Suggs repeated use of Beg your pardon does two things to characterize her. First it reflects on her charismatic and polite nature, as her response when she is frizzled is I beg your pardon, a polite gesture rather than an emotional outburst. Secondly, Baby Suggs use of I beg your pardon also shows her distressed nature toward the incident. As calm and surreal as she seems when dealing with the initial incident, the death of beloved and the attempt of her mother to kill her children does have an impact on her, which is visible in this statement.

Chapter 16 page 179

She bound their wounds and made them breathe camphor before turning her attention to Sethe. She took the crying baby from Stamp Paid and carried it on her shoulder for a full two minutes

Denver is obviously still frantic about the attack on her by her mother and the death of her sister. Baby Suggs ability to take recognize distress and someone who is in need reaffirms her role as the moral center and the “mountain” to the family’s sky. With her abilities over love and her charismatic nature, she is able to calm the baby down and reintegrate love back into the family after the terrible situation

Chapter 16 page 180

It's time to nurse your youngest.

Baby Suggs takes a step by step approach at this time in order to deal with Sethe’s psychological state. The ability of Baby Suggs to sense what is wrong with Sethe and determine the best course of action really goes to show her how strong her sensitivity and street smart skills really are. It is this kind of ability that holds the family together in the toughest times and empowers the family overall

Chapter 16 page 180

Baby Suggs shook her head. “One at a time,” she said and traded the living for the dead, which she carried into the Keeping Room.

The figurative language of trading the living for the dead is important in Baby Suggs Characterization. Baby Suggs always preached to accept what has happened and “lay it all down.” Her trading the living for the dead is a symbol to Sethe that even though this atrocious situation has occurred, not entirely her fault, that they have to move on and begin to care what IS actually in the present, like her daughter Denver. This reaffirms a theme of accepting your past, learning from it, and doing better in the future.

Chapter 16 page 180

Baby Suggs slammed her fist on the table and shouted, “Clean up! Clean yourself up!”

Baby Suggs, an extremely religious figure, no doubt finds the feeding of the milk with the blood of beloved on her breasts to Denver obviously revolting. This is almost like an act of Cannibalism, feeding the wretchedness of beloved’s death to the other daughter. Not only is it revolting, something an extremely respectable Baby Suggs would find repulsive, but it is also like tainting the daughter who did survive, something Baby Suggs would not support.

Chapter 16 page 180

Baby Suggs lost when she slipped in a red puddle and fell

Baby Suggs has always been a fighter: whether for her children, against slavery, or for anyone of the good. The fact that she slipped in the blood of the children however shows how even though Baby Suggs fought against the atrocity of this incident, even she wasn’t immune to the gravity of the situation, which later is represented by her depression.

Chapter 16 page 180

Baby Suggs meant to run, skip down the porch steps after the cart. Screaming No. No. Don't let her take the last one too.

Baby Suggs repeatedly watches out for her family, whether it be the water in looking for school teacher, or for her family even in the afterlife. It is this sense of watching out for her family that is manifested in her action and thoughts in this scene. She values family over everything else, and realizes that if School Teacher does come that Sethe 1) will never recover and 2) kill her other child, the only chance of redemption for the family. Baby Suggs, with her incredible critical thinking and sensitivity skills is able to recognize this, run out, and hope for the best.

Chapter 16 page 181

Baby Suggs looked at him and then at the woman holding a twitching lead horse to the road.

The slow down of pace at this point of the story is taken in order to convene a sense of suspense, the same suspense that Baby Suggs now feels. Baby Suggs immediate recognition of a woman instead of a man establishes a sense of hope as well as a trepidation as the expected is no longer in play.

Chapter 16 page 181

She took the shoes from him—high topped and muddy—saying I beg your pardon. Lord, I beg your pardon. I sure do.

Again, Baby Suggs makes use of the words “I beg your pardon.” This one shows that she is still frizzled, recovering from the stress that she was just under, as well as her respectable and charismatic nature even in the tough times. “I

sure do” shows the relief at Baby Suggs not just in the survival of Denver, but also in the survival of her family, and their chance to finally move on with their life.

Chapter 17 page 183

Stamp started with the party, the one Baby Suggs gave, but stopped and backed up a bit to tell about the berries
Baby Suggs love for parties is extremely characteristic of her love for family, her charismatic nature, and her need for people. Because parties gave her the ability to be with her family and people, as well as let her shine and make strong friendships with the community, parties in the minds of the ones close to Baby Suggs immediately bring her into mind, as shown by the immediate comma after the word.

Chapter 17 page 184

But I filled two buckets anyhow. And took him over to Baby Suggs house.
Baby Suggs, acting as a moral center in the book, is often referred to as “a mountain” to the family’s sky. The filling of the buckets, along with the immediate short phrase of taking them to Baby Sugg’s house shows how Sugg’s existence, along with her living house, was the home to all in their family, and does well to reaffirm the books strong themes of importance of family.

Chapter 17 page 184

He was going to tell him about how restless Baby Suggs was that morning, how she had a listening way about her; how she kept looking down past the corn to the stream so much he looked too.
At this point of the story, we can immediately see Baby Suggs degradation from the incident of Beloved’s death. Baby Suggs, loving her family more than anything in the world, continues to watch out for School Teacher and slavery in the stream where they would cross. Her worry and love for her family begins to make her “restless” and the reference to a listening way reaffirms her to be on the lookout. This further characterizes Baby Suggs as the mother of the family/household as mothers are archetypal known to always worry for their children.

Chapter 17 page 184

He was going to tell him that, because he thought it was important: why he and Baby Suggs both missed it
The key to this statement is “he was going to tell him that, why he and Baby Suggs both missed it. This diction gives us the expression of guilt, as Stamp Paid is attempting to justify missing what they had been looking out for, even with Baby Suggs looking out as well. The mention of Baby Suggs, characterized by extreme devotion, caution, and care, is used by Stamp Paid almost as if saying “if she couldn’t spot it who could.” This reaffirms the strong opinion of others towards Baby Suggs.

Chapter 17 page 185

And who now had the full benefit of Baby Suggs bounty and her big old heart. Maybe they just wanted to know if Baby really was special, blessed in some way they were not.
This is an extremely important quote in regards to the characters feelings towards Baby Suggs. First off, they believe her to have a big heart, characterized by sensitivity and compassion, along with a genuine concern for all of the members of the family. Secondly, Baby was characterized to be really special. Special is a powerful one because in the old days, the whites were mean as they looked down on them and committed slavery and most of the blacks were even harsh because of what slavery did to them and how they were treated. Characterizing Baby Suggs as special does a lot to demonstrate how she transcended her situation of slavery and came out as a star.

Chapter 17 page 187/188

Baby Suggs said it was the food, you know
Because Baby Suggs fed her right, and a week later, when she got there, she was crawling already
The mention of the food, and Baby Suggs success in raising the baby does two things. The first is to, in literal terms, show just how good of mother Baby Suggs is and the physical manifestation of her care and concern for her family. The next is to demonstrate how perfect and innocent the baby was BEFORE the incident of Sethe murdering her baby. This is also extremely important at explaining why Baby Suggs would feel so distressed about the death of Beloved, as she put so much time into her, and despite her hard efforts, she was not able to protect her.

Chapter 18 page 201

The one normal somebody in the girl's life since Baby Suggs died.
Scorching his soul like a silver dollar in a fool's pocket was the memory of Baby Suggs—the mountain to his sky

The mountain to his sky is the single best characterization of Baby Suggs. Baby Suggs first off was quite literally a mountain, a surreal being greater than any of the other African Americans after being subjected to Slavery. She transcended her situation of being tormented and dehumanized and became something quite larger than life. Secondly, Baby Suggs was the center of all aspects of her family. She was the moral center, in that she was loving, compassionate, charismatic, and wise, demonstrated in several events such as her quick thinking at beloved's death, her advice to lay it all down, her restoration of confidence to Denver, and her relation that got Denver a job. Thirdly, Baby Suggs was the support for her family, holding up the sky. She was there in both the psychological and emotional comfort for her family, watching out for school teacher, helping Sethe recover and live. She also was their physically when her name bestowed respect for their family and garnered support for them in the community.

Chapter 18 page 201

Baby Suggs went down next to the baby with its throat cut—a neighborliness that Stamp wasn't sure had Baby Suggs' approval

This mentioning of how such a neighborliness that didn't have Baby Suggs approval is a contrast to characterization in order to prove a point. Baby Suggs normally extremely neighborly, would not consider such a closeness with the dead baby most likely because of the wretchedness of its death and its tendency to hold on to the family, instead of laying it all down, which is the pivotal advice Baby Suggs gives.

Chapter 18 page 203

So Baby Suggs, holy, having devoted her free life to harmony, was buried amid a regular dance of pride, fear, condemnation, and spite.

The direct contrast of Baby Suggs holy nature to being buried amid "pride, fear condemnation, and spite" does two things in the process of characterization. First it shows how at the death of Baby Suggs, all things holy, what was less was a state of almost evil among the household. This shows how Baby Suggs' personality was responsible for keeping the family together and keep them moving in their lives. Secondly, an inference can be made as to why the house started becoming haunted after Baby Suggs' Death. Beloved, and evil succubus by nature, was warded off by the love and light of Baby Suggs, but with Baby Suggs gone, begins to haunt the house and then take physical form at the return of Paul D.

Chapter 18 page 203

Sethe was trying to take her advice: to lay it all down sword and shield.

Sword and Shield is a biblical allusion that has to do with going on the offence against the devil and the shield that would protect a soldier of god from evil. However the Sword in the Shield is being used in the context of laying down all of her emotional defenses(shield) and regrets and bitterness (swords) and finally moving on with her life. Baby Suggs advised her to stop fighting within herself, to forgive and forget, and finally attend to what is living, not the dead

Chapter 18 page 205

She decided to take Baby Suggs' advice: lay it all down.

Sword and Shield is a biblical allusion that has to do with going on the offence against the devil and the shield that would protect a soldier of god from evil. However the Sword in the Shield is being used in the context of laying down all of her emotional defenses(shield) and regrets and bitterness (swords) and finally moving on with her life. Baby Suggs advised her to stop fighting within herself, to forgive and forget, and finally attend to what is living, not the dead

Chapter 18 page 207

All I remember, is how she loved the burned bottom of bread said Baby Suggs "Her little hand I wouldn't know if they slapped me"

Beloved is all about memories and that's Why Baby Suggs' memory towards beloved fading is extremely important. Baby Suggs had practiced her advice of laying it all down, and that's why she was able to get on with her life and slowly get on with her life. However, while the appearance of beloved did fade, it is obvious the effects and tragedy of her situation did not. Baby Suggs was depressed later on in the story because of the effect that the death had on her family, and Baby Suggs inability to protect Beloved and her family from the atrocity.

Chapter 18 page 215

Do like Baby said: think on it then lay it down—for good.

Baby Suggs' advice: to lay it all down sword and shield.

Sword and Shield is a biblical allusion that has to do with going on the offence against the devil and the shield that would protect a soldier of god from evil. However the Sword in the Shield is being used in the context of laying down all of her emotional defenses (shield) and regrets and bitterness (swords) and finally moving on with her life. Baby Suggs advised her family to stop fighting within themselves, to forgive and forget, and finally attend to what is living, not the dead

Chapter 18 page 216/217

I can forget how Baby Suggs heart collapsed

Baby Suggs refused to go to the Clearing because she believed that they had won.

Baby Suggs heart collapsing is extremely important because earlier in the story she was characterized as having a big heart. Baby Suggs, despite having gone through slavery and many hardships, had one of the biggest hearts, full of hopes and dreams, as long as love and compassion for her family. The mention of Baby Suggs heart collapsing is astounding because it shows just how much of an effect their victory over Baby Suggs had, and how Baby Suggs just could not survive the idea of losing the fight for her family and her community.

Chapter 18 page 219

That's Baby's kin. I don't need no invite to look after her people

This reference to "Baby's kin" is important in understanding how even in Baby Suggs' death, she still helps her family and plays a lending hand. Her charismatic nature was so powerful that all of the community and relatives want to help her family, just as she would have helped them. This is important in characterizing the themes of family.

Chapter 18 page 222

She had come to believe every one of Baby Suggs' last words and buried all recollection of them and luck

This is a prime example of how Sethe took Baby Suggs advice to lay it all down to heart. The idea of laying down the past and its guilt and regrets and deciding to move on with ones life and attending to what is alive and what is good is no longer something that needs to be told to Sethe, because in fact is engrained in her (she believes this) This shows the prime characterizations of wisdom and aide of Baby Suggs.

Chapter 19 page 236

I bet you Baby Suggs, on the other side helped. I wont never let her go.

This quote additionally shows how even in death, Baby Suggs still provides and aiding hand. Additionally the themes of the importance of memories is also demonstrated here. While the love and compassion may no longer be physically manifested by Baby Suggs in her death, it's the memories of her love and compassion and how she made them feel when she was alive that keeps her family going and keeps that love and compassion real.

Chapter 20 page 241

Baby Suggs had them painted white so you could see your way to the top in the dark where the lamplight couldn't reach.

The action of Baby Suggs painting the stairway white does three pivotal things in her characterization. First, white is a color that reflects all light, which shows how much of a beaming person Baby Suggs was, providing warmth and guidance to all of her family members. Next, the symbol of Baby Suggs painting the top dark so that they could see their way shows how Baby Suggs provided advice, aid, and guidance in the roughest of times, such as the death of Beloved, dealing with that death, dealing with the rumors affecting Denver, and dealing with the effects of slavery. Thirdly, Baby Suggs providing light where the lamplight couldn't reach shows how she practiced and manifested a theme of the light and the end of the tunnel, showing the good in things even when everything seemed bad.

Chapter 21 page 246

Grandma Baby thought he was coming too (Daddy). For a while she thought so, then she stopped.

One of the themes of beloved is the importance of memories and their impacts on you. When the characters in Beloved were hoping for their father/husband to return, the guilt and pain of his memories caused them to become stagnant and stuck in their life. However, it was after the many days when by that when they stopped believing he would come and didn't think about it, that the true growth began and their lives became better.

Chapter 21 page 247

CheriseKam, Brenda Lee, Lydia Lee, Jennifer Park,
Mark Thornburg, Jessica Wu, Neriah Yue
Period 4

I know Grandma Baby would have liked the part and the people who came to it, because she got low not seeing anybody or going anywhere—just grieving and thinking about colors

Baby Suggs is dying and depressed at this point in the story, partly because she is getting old, partly because of the pain of Beloved's death and her depression over it. This quote is important in characterization because it reflects on how Baby's relations with people are a direct relation of her health.

Chapter 21 page 247

She had done everything right and they came in her yard anyway

This is an important quote into understanding why Baby is depressed. She is upset that even against all the good she tries to do in the world, all the care and love she puts into her family, all of the caution she took to defend them, still did not prevent the atrocity of what happened to Beloved. It is for this reason that Baby Suggs is falling into an emotional slump.

Chapter 25 page 282

It was as though her mother had lost her mind, like Grandma Baby calling for pink and not doing the things she used to.

The reference to Baby Suggs shows how her mother and her are facing similar fates because their regrets and memories of the past are beginning to be manifested and holding them back. With the memories of the intrepid past, the can't move on or function well do to the pain and stagnation it causes, contradictory to Baby Suggs advice to lay it all down and the theme of memories of Beloved.

Chapter 26 page 297

The Bodwins were most likely to help since they had done it twice. Once for Baby Suggs and once for her mother.

The likelihood of the Bodwins giving Denver a Job is extremely important because 1) it shows how the bodwin are nicer white people than normal, and 2) it shows how Baby Suggs charismatic relations with the community still seems to aid her family even after her death and departure from the world.

General Questions

1. Baby Suggs was included in the novel to act as a moral center for the family. She was an extremely well rounded character. She loved her family at all times, practiced authority and level headed wisdom, was extremely charismatic, a charisma that would later aid her family, and played the role of the man of the house even when they wasn't one
2. Baby Suggs greatest conflict in the story had to have been over the death of Beloved and her daughters actions against the school teacher. Baby Suggs loved her family above all else and hated slavery/Sweet Home. It is for this reason that the death of Beloved would have a lasting impact on Baby Suggs.
3. Baby Suggs provides many benefits to her family. First off, she is the leader of her family, providing guidance and making important decisions, such as how to deal with Beloved's death. Next she brings pride and aid to her family through her charismatic interactions with the community, such as landing Denver a Job solely due to association. Lastly Baby Suggs provided wisdom to her family, especially in the form of advice, like telling her daughter to lay it all down.
4. Overall Baby Suggs continued to show reverence throughout the entire book through her love and dedications despite the many pains and sorrows she faced. She represented a strong black female in a time where many were crushed by slavery.

Character thinking on paper.

1. If the characters are flat, what are their dominant traits? What is their function in the plot? How do they help establish the conflicts in the plot?
Baby Suggs although a minor character does not undergo much change as she is consist throughout with a good heart and intentions. From the beginning of the story she is the authority and figure of the house. The community respects her everyone in the house respects her and she definitely loves her family. Her dominate traits include kindness, wisdom, compassion, but also hurting and affected like a war scar because her past of slavery will always be with her and haunt her every move. Baby Suggs is the moral center of the book as she opens her home to her family but also is freed from slavery. While providing a lot of benefits of the community she is never forgotten when even after she dies. Her legacy is able to use her kindness in the community and name to help them continue living. But while she is alive Baby Suggs also

is able to give a lot of advice to many of the characters and doesn't really judge but continues to take care of the family even after Sethe kills her daughter and is hurt from it all.

2. If they are static, do their traits intensify or become clearer as the play moves on?

Yes, as we get more examples of Baby Suggs in different situations, her traits become very clear. There isn't one chapter where we can see every part of her. We see her caring with Sethe. Quick minded and compassionate with the community. Extreme love for children with advice "lay it all down" a lot of her love when she looks out on the water to see if anyone approaches. Also when people come to the house she protects and respects. She has great manners, "I beg your pardon" continuously said. Sethe being her only son left wife, does not question her but takes her in with open arms.

3. If the characters are round, what can you learn from the subtext of the play about their inner states?

She is pretty flat or static but with her inner state she is continuously haunted by slavery and torn by the event of which she has come from. Then for her to deal with her daughter in law and see how much it changes people and what actions it provokes, her inner feelings are even more intensified.

4. What "masks" are the characters wearing? Who is hiding what from whom? When are the masks removed? What causes their removal, and what are the results?

There is a mask portrayed that she is fine throughout all the events that have happened in her life. How she needs to keep it together for the family to stay strong. She is constantly good and trying to make the best impression and "show" to others that she is strong and fine when really she is fighting the battle of how slavery has changed so many that she has loved.

5. How would you play a particular character if you were the actor? What physical devices would you use?

I always pictured Baby Suggs like Oprah in real life. Caring strong woman who is loud but kind and is able to definite her voice but open and listen to others. She puts many before herself and other needs. She is outgoing and sociable where her community and friends are able to communicate and bond with her. Kind, short, charismatic, quick on her feet, street smarts, can do almost any job and is open to it. Someone everyone wants to be around. A wise motherly figure.

6. List the devices, such as dress, names, and gestures that help establish the traits of a character.

Name-Baby Suggs or Jenny Whitlow

Dress-normal kind of poor,. Rags...some old flowers. Ragged, She completely outshines her clothes. The way she dresses does not even compare to the person she actually is. It also showed how real and down to earth she is that she doesn't need the expensive things but can make the best of what is there.

Gestures- Helpful hardworking good with the community. Powerful, controlled the crowd with her voice. Center of the "party" but also humble and very realistic. She wants to heal everyone from the past and help them overcome themselves to believe they are still worth something.

7. Describe in detail the traits of a complex character, especially contradictory and seemingly inexplicable traits.

She does things contradictory to her personality. Coming out of slavery she is a golden persona and makes the best out of any situation. After slavery she is still able to have a strong faith and get along with people and after a time when no one did anything for her she is still willing to do anything from others. After all the mistreatment and she is so kind and treats other so well. And she keep this trait as a main within the whole story.

8. Explain a character's motivations for doing the things he or she does. Focus especially on what the character seems to want. Explain the situations from which the character's motivations seem to emerge.

Family, everything because she wants a family and loves people in general she understand hardship and is always willing to help someone. But it's also a longing because of all the children that she has lost so it also goes with Sethe and how she immediately took her in. combine with strategies on how she got what she wanted

9. Describe the miscalculations a character makes and the effect they have.

"She did everything right and yet still they came on her yard anyways." She never really did anything wrong just society and the prejudice between slaves and the "white folk" She behaved and did everything right in front of her children because she did want them to see her knocked down and without hope from the white people. She never made a wrong decision.

10. Summarize how a character intensifies, changes, or comes into sharper focus for the audience. Trace the intensification, change, or focus through each major unit of the play. Explain what causes it.

You could say she doesn't change but later on in the book we all realize that she is a moral center and the impact on the family as a leader and wise elder comes in sharper focus as well see what situations she was in and how she reacted and grew from there with the family and had to deal.

11. Summarize a scene in which a major character faces a crisis. Explain what we learn about the character from the character's words and actions.

Colors and when Baby Suggs gives up on her life due to what slavery has done to the other characters in the story, torn everyone apart and is still with her. A revelation that occurs also is after the murder of her grandchild by Sethe. Baby Suggs questions not only her faith but what slavery has done and who to support. She must ultimately make a choice between condemning a woman who killed her child to save it from slavery and agreeing with that woman's actions. But gives up her life in the end due to the fact of loss and that willingness to live but also the slavery that has really destroyed her all her life and effected everyone she loves.

12. Explain the relationship a major character has with the other major characters. Describe the alliances and conflicts the character has with the other characters. Describe the attitudes the character has toward the other characters and their attitudes toward him or her.

Baby Suggs and Sethe have an interesting relationship as she provided love help aid and wisdom to a complete stranger that she knew was her daughter in law. The fact that Sethe became one of her children due to marriage did not matter if she had met her or not but only the fact that she came and opened up her heart ad home to a person she didn't even know. This goes back to how Baby Suggs is the moral center and how consistently through the hardships that she faced she continues to stay with a whole heart that cares for others. However she is conflicted with the internal conflicts of which she suffers to have to see how slavery has effected all those that she knows. It is really sad because as she is trying to get past the issue herself she can't help but be affected by whats around her. Baby Suggs does an excellent job of staying calm and open to others throughout the story while facing the internal difficulties of her own.

SIXO

Character Analysis: Sixo

One of the main significant of Sixo, how his name was derived. Although is it not specially stated in the story of the origins of Sixo's name. The name itself is dehumanizing, readers can infer that the name was probably derived while Sixo was brought here in the Middle Passage. During slavery, the slave would be given a number either when bought or sold. The indication of a person by a number itself is dehumanizing. Another theory in which people think Sixo's name is derived from is that the "six" refers to the Sixty million slaves that Toni Morrison dedicated her novel to. Where Sixo represents the slaves as a whole, who were forced to immigrate to America, but never made it to slavery, it was the Sixty million African Americans that died on ship. Morrison explains the "sixty million" as "the best educated guess at the number of black Africans who never even made it into slavery-those who died either as captives in Africa or on slave ships"(Clemmons75)

We can tell from the descriptions of the book that Sixo's age was unknown but readers can infer to be older than 25 and near Halle's age. Readers know that he is over twenty-five because Paul D talks about 25 year of waiting for the thirty mile Woman. Other characteristics such as facial characteristics aren't know due to the lack of information, but readers are able to get a feel of what kind of person Sixo is through the memories of Paul D and Sethe throughout the story.

The second picture readers receive of Sixo is as Paul D explains Sixo's never-ending perseverance in meeting his love. Paul D tells a memory of Sixo plotting a thirty mile trip to see a woman, "He left on a Saturday when the moon was in place he wanted it to be, arrived at her cabin before church on Sunday and had just enough time to say good morning before he has to start back again so he'd make the field call n time Monday morning," (26) Paul D continues to talk about Sixo is a positive way. "It took three months and two thirty four mile round trip to do it. To persuade her to walk one third of the way towards him, to a place he knew." Sixo finally gets the woman to meet him at a place he knew, in knowing the risks, "since the Thirty-Mile Woman was already fourteen and scheduled for somebody's arms, the danger was real." (29) The characteristic that is shown in knowing the risks and still persevering to met with Patsy is truly heroic. Even the actions mentions after, when they fail to meet at the right time. Sixo does no put Patsy in danger and to help her home, "he punctured her calf to simulate snakebite so she could use it in some what as an excuse for not being on time..." Sixo is embodied as a charismatic man, who is sensitive, and understands the value of one owns life during the time of slavery.

Sixo has characteristics that make him more complex than the other characters in the book. More of Sixo is learn through Sethe and Paul D's past in trying to escape. Readers learn that Sixo and Halle devised the plan, to run away, "Sixo say there is freedom,"(233) Sixo wanted to leave because of Patsy, "Sixo was going, and his woman was going"(262) Sixo was one of the two men that knew more about outside Sweet Home, and was suppose to lead the family into the new land. "Only, Sixo, who has been stealing away to see his woman, and Halle, who has been

hired away for year, know what lies outside Sweet Home and how to get there.”(263) However readers then that Sixo is about to escape but to save his woman, he ends up staying to help fight off the schoolteacher. “Sixo pushes the Thirty-Mile Woman and she runs further on in the creek bed... Sixo swings and cracks the rib on own...” this was Sixo trying to keep the white men that were coming after the runaway group, and tries to keep the white men from getting to his woman.

The schoolteacher says that he wants Sixo alive, but however this changes. “School teacher has changed his mine: ‘this one is no suitable.’” Schoolteacher has changed his mind and Sixo has become hysterical that the white men are forced to kill him. The white men end up burning Sixo, “Smoke, stubborn fire, they shoot him to shut him up. Have to.” (267)

The last of Sixo was Sixo laughing and screaming, “He laughs. Something is funny. Paul D guesses what it is when Sixo interrupts his laughter to call out, ‘Seven-O! Seven-O’.” Readers learn that Seven-O is the son of Sixo in which Patsy is carrying. Readers can infer this by the previous passage, “Sixo turn, then, to the woman and they clutch each other and whisper. She is lit now with some glowing, some shining that comes from inside her.” (265) This passage lets reader learn that the woman is pregnant, and she has a glow to her, and the “thing inside of her” is the life inside that is forming. This is why as Sixo dies he is happy that he has saved his son, but also in agony of his death. Throughout the story Sixo made scarifies for his woman, and for his son, that leaves a huge mark on the other characters, which makes him a hero like figure in the story.

“She is a friend of my mind. She gather me, man. The pieces I am, she gather them and give them back to me in all the right order. It’s good, you know, when you got a woman who is a friend of your mind.”(321)

Paul D thinks of Sixo saying this when he finally is able to embrace Sethe. Sethe the woman Paul D has come to love and “open his tin can” to is something similar to what Sixo may have been feeling or what Sixo describe how he felt when Sixo expresses his feelings about the Thirty-Mile Woman. This quote also helps to reiterate that Sixo made a sacrifice for his woman, whom he loved, and is a respected figure in the story.

“Sixo sat there, not even getting an answer that mattered. Sixo sat there, not even getting up to plead or deny.”

“No sir.” Said Sico, but he had the decency to keep his eyes on the meat.

“You telling me you didn’t steal it, and Im looking right at you?”

“No, sir. I didn’t steal it.”

Schoolteacher smiled. “did you kill it?”

“Yes, sir I killed it.”

“did you butcher it?”

“Yes, sir.”

“Did you cook it?”

“Yes, sir.”

“Well, then. Did you eat it?”

“Yes, sir. I sure did.”

“And you telling me that’s not stealing.”

“No, sir. It ain’t.”

“what is it then?”

“improving your property, sir.”

“what?”

“Sixo plant rye to give the high piece a better change. Sixo take and feed the soil, give you more crop. Sixo take and feed Sico give you more work.”

Sixo knows that there is no point in pleading because Sixo realizes that there is nothing he could do to help the situation. Sixo answers back to the Schoolteachers questions with wit. And at an instance schoolteacher smiles, Sixo defends himself that by his actions of cooking, and eating the meat, it would be beneficial to the schoolteacher, but also asserts that he never stole the meat. Therefore in conclusion he did not break a law, and is trying to help the schoolteacher. It seems as though schoolteacher may be satisfied with Sixo’s witty answer; however the school teacher beat him anyways. School teacher does this because the schoolteacher emphasizes that slaves are not human and dehumanizes the slaves; which is a theme throughout the story. Therefore the school teach expresses his thoughts that a slave is animalistic on Sixo, whom also represents the Sixty Million slaves that came to America through the Middle Passage.

“Sixo had a knowing tale about everything. Including Mr. Garner’s stroke, which he said was a shot in his ear put there by a jealous neighbor”

"No man, she need another white on the place... what you think? What you think?" (259)

This quote rephrases that Sixo was a respected figure to the other slaves in Sweet Home. He was wise in that he had a "story for everything" It said that he grunted not sorry that Mr. Garner has left. Sixo being a respected figure also has a pride in this particular text or our group defined it as an ambiguous bitterness. But they soon regretted it. As later Sixo shows his understand of the situation in which, Mrs. Garner calls the school teacher to help her run the farm. Sixorepeats "what you think? What you think?" in that he knows that there has to be a male figure running the farm. In this context we see that Sixo has really learned how the white world works.

Stamp Paid

Chapter 9 page 106

One of the boys pointed and the man looked over his shoulder at her—a quick look since all he needed to know about her he could see in no time.

No one said anything for a while. Then the man said, "Headin' 'cross?"

"Yes, sir," said Sethe.

"Anybody know you coming?"

"Yes, sir."

He looked at her again and nodded toward a rock that stuck out of the ground above him like a bottom lip... She must have slept sitting up, because when next she opened her eyes the man was standing in front of her with a smoking-hot piece of fried eel in his hands. It was an effort to reach for, more to smell, impossible to eat. She begged him for water and he gave her some of the Ohio in a jar.

Stamp Paid is first introduced in chapter nine as a straightforward man attempting to help runaway slaves flee from a life of suffering. When he sees the baby Denver in Sethe's arms, he immediately knows he has to act quickly. Stamp finding Sethe is a crucial part of *Beloved's* plot, as he acts as a savior to both Sethe and Denver, two main characters of the story. This literal act of being the bridge for Sethe to cross the river is also a metaphorical act of being the bridge for Sethe to achieve a new life. He allows Sethe to drink water from the Ohio River which he keeps in a jar and eat a freshly-cooked fried eel. Without his kind nature, the story of *Beloved* would not exist.

Chapter 9 Page 106-107

The man watched her streaming face and called on of the boys over.

"Take off that coat," he told him.

"Sir?"

"You heard me."

...The man untied the baby from her chest and wrapped it in the boy's coat, knotting the sleeves in front.

"What I'm gonna wear?"

The old man sighed and, after a pause, said, "You want it back, then go head and take it off that baby. Put the baby naked in the grass and put your coat back on. And if you can do it, then go on 'way somewhere and don't come back."

Stamp's sympathetic nature towards suffering, runaway slaves shows his role as a moral center, next to Baby Suggs. From the introduction of his character, the audience is able to recognize his just-mindedness, as he attempts to make the boy whose jacket was used on Denver understand basic decency. Stamp's orders to the boy are clear, and the action of "knotting the sleeves in front" resembles Stamp's compassion for others.

Chapter 9 Page 107

Evening came and the man touched her shoulder... Just when she thought he was taking her back to Kentucky, he turned the flatbed and crossed the Ohio like a shot. There he helped her up the steep bank, while the boy without a jacket carried the baby who wore it. The man led her to a brush-covered hutch with a beaten floor.

"Wait here. Somebody be here directly. Don't move. They'll find you."

This continues to show Stamp's compassion. Him "[crossing] the Ohio like a shot" and directing Sethe to more help shows that aiding runaway slaves almost comes as a routine for him. With few words on his introduction to Sethe, he is still able to appeal to her as a hero whom she wishes she could remember right.

Chapter 9 Page 107

"Name's Stamp," he said. "Stamp Paid. Watch out for that there baby, you hear?"

Stamp's priority is getting the baby across the river safely. Whenever he does take a child, he leaves a white rag on the "old sty" that he opens to inform others about their arrival. This routine signal continues to portray Stamp's kind character, leading runaway slaves towards hope.

Chapter 15 Page 159-160

It was Stamp Paid who started it. 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 you felt anointed. He walked six miles to the riverbank; did a slide-run-slide down into a ravine made almost inaccessible by brush. He reached through brambles lined with blood-drawing thorns thick as knives that cut through his shirt sleeves and trousers. All the while suffering mosquitoes, bees, hornets, wasps and the meanest lady spiders in the state. Scratched, raked and bitten, he maneuvered through and took hold of each berry with fingertips so gentle not a single one was bruised. Late in the afternoon he got back to 124 and put two full buckets down on the porch. When Baby Suggs saw his shredded clothes, bleeding hands, welted face and neck she sat down laughing out loud. This shows Stamp Paid's feel with nature but also the depths he will take to get the best. The community was still close then and nothing but the best was worth it to him so he would do whatever he could to make sure it was good indeed. The berries are a trek for him but with a good price he believed that it was worth it. He also feels touched with the baby's presence and probably remembers the old days or a few memories of his own of which he enjoys. The fact that he works so hard to do such a small choir shows his true character and hard work but also acceptance and relationship with the families in the community. And when they laugh it is a true laugh of which deserves to be laughed at in order to picture a good time.

Chapter 16 Page 183-184

Stamp started with the party, the one Baby Suggs gave, but stopped and backed up a bit to tell about the berries—where they were and what was in the earth that made them grow like that. "They open to the sun, but not the birds, 'cause snakes down in there and the birds know it, so they just grow—fat and sweet—with nobody to bother em 'cept me because don't nobody go in that piece of water but me and ain't too many legs willing to glide down that bank to get them. Me neither. But I was willing that day. Somehow or 'nother I was willing. And they whipped me, I'm telling you. Tore me up. But I filled two buckets anyhow. And took em over to Baby Suggs' house. It was on from then on. Such a cooking you never see no more. We baked, fried and stewed everything God put down here. Everybody came. Everybody stuffed. Cooked so much there wasn't a stick of kindlin left for the next day. I volunteered to do it. And next morning I come over, like I promised, to do it." Here we find out the true meaning of why Stamp really wanted to go out and get those berries. He calms that he does because of the way they grow which also could show some type of great analogy to the entire life. How you don't open until you have seen and lived what is worth living for and then you are the sweetest and ripest of which you could ever be. There is a lot more on community with the passage and we are able to see that common bond between neighbors that is clearly lost throughout the story.

Chapter 17 Page 184-185

Stamp Paid looked at him. He was going to tell him about how restless Baby Suggs was that morning, how she had a listening way about her; how she kept looking down past the corn to the stream so much he looked too. In between ax swings, he watched where Baby was watching. Which is why they both missed it: they were looking the wrong way—toward water—and all the while it was coming down the road. Four. Riding close together, bunched-up like, and righteous. He was going to tell him that, because he thought it was important: why he and Baby Suggs both missed it. And about the party too, because that explained why nobody ran on ahead; why nobody sent a fleet-footed son to cut 'cross a field soon as they saw the four horses in town hitched for watering while the riders asked questions... Nobody warned them, and he'd always believed it wasn't the exhaustion from a long day's gorging that dulled them, but some other thing—like, well, like meanness—that let them stand aside, or not pay attention, or tell themselves somebody else was probably bearing the news already to the house on Bluestone Road where a pretty woman had been living for almost a month... He was going to tell him that, but Paul D was laughing, saying, "Uh uh. No way. A little semblance round the forehead maybe, but this ain't her mouth." So Stamp Paid did not tell him how she flew, snatching up her children like a hawk on the wing; how her face beaked, how her hands worked like claws, how she collected them every which way: one on her shoulder, one under her arm, one by the hand, the other shouted forward into the woodshed filled with just sunlight and shavings now because there wasn't any wood. The party had used it all, which is why he was chopping some. Nothing was in that shed, he knew, having been there early that morning. Nothing but sunlight.

At this point in the story, Stamp Paid is contemplating about telling Paul D the full story of baby Beloved's death and how he "should have" or "was going to" tell him important facts. He portrays a tone of guilt as he thinks about the amount of information he leaves out about the circumstances of all the characters. Stamp describes the danger that Baby Suggs sensed as well as the town's party they had the night before, which assumingly disabled the town's lookout for the riders. However, the mere fact that Stamp even brought out the newspaper clipping to show Paul D the truth about Sethe makes him the force that initiates a confrontation of the past, a major theme in *Beloved*. By showing the clipping, Sethe must now face her history and reveal her doings. And once again, Stamp Paid acts like a metaphorical bridge from the past to the present. Whether or not to let this man know that the woman he loves has killed her daughter is actually none of his business to know; however, because he feels as if it is his responsibility to watch over his community, he found it crucial to the livelihood of Paul D to know Sethe's story.

Chapter 17 Page 186

So Stamp Paid didn't say it all. Instead he took a breath and leaned toward the mouth that was not hers and slowly read out the words Paul D couldn't. And when he finished, Paul D said with a vigor fresher than the first time, "I'm sorry, Stamp. It's a mistake somewhere 'cause that ain't her mouth."

Stamp looked into Paul D's eyes and the sweet conviction in them almost made him wonder if it had happened at all, eighteen years ago, that while Baby Suggs were looking the wrong way, a pretty little slavegirl had recognized a hat and split to the woodshed to kill her children.

Upon the confrontation, Stamp is staggered by the innocence Paul D believed Sethe had. Being a part of the Underground Railroad system that helped Sethe and Denver across the Ohio River, Stamp was prideful in the fact that he had a responsibility of watching over the community. By reconnecting the past to the present, Stamp continues to be the mediator between each character's fear and happiness. Although he may be not wish to believe what "had happened at all," he still knows he has to face the truth of the past.

Chapter 25 Page 271-273

Stamp Paid was still fingering the ribbon and it made a little motion in his pants pocket.

Paul D looked up, noticed the side pocket agitation and snorted.

"I can't read. You got any more newspaper for me, just a waste of time."

Stamp withdrew the ribbon and sat down on the steps.

"No. This here's something else." He stroked the red cloth between forefinger and thumb. "Something else."

Paul D didn't say anything so the two men sat in silence for a few moments.

"This is hard for me," said Stamp. "But I got to do it. Two things I got to say to you. I'm a take the easy one first."

Paul D chuckled. "If it's hard for you, might kill me dead."

"No, no. Nothing like that. I come looking for you to ask your pardon. Apologize."

"For what?" Paul D reached in his coat pocket for his bottle.

"You pick any house, any house where colored live. In all of Cincinnati. Pick any one and you welcome to stay there. I'm apologizing because they didn't offer or tell you. But you welcome anywhere you want to be. My house is your house too. John and Ella, Miss Lady, Able Woodruff, Willie Pike-anybody. You choose. You ain't got to sleep in no cellar, and I apologize for each and every night you did. I don't know how that preacher let you do it. I knowed him since he was a boy."

"Whoa. Stamp. He offered."

"Did? Well?"

"Well. I wanted, I didn't want to, I just wanted to be off by myself a spell. He offered. Every time I see him he offers again."

"That's a load off. I thought everybody gone crazy."

Paul D shook his head. "Just me." "You planning to do anything about it?" "Oh, yeah. I got big plans." He swallowed

twice from the bottle.

Any planning in a bottle is short, thought Stamp, but he knew from personal experience the pointlessness of telling a drinking man not to. He cleared his sinuses and began to think how to get to the second thing he had come to say. Very few people were out today.

The canal was frozen so that traffic too had stopped. They heard the dop of a horse approaching. Its rider sat a high Eastern saddle but everything else about him was Ohio Valley. As he rode by he looked at them and suddenly reined his horse, and came up to the path leading to the church. He leaned forward.

"Hey," he said. Stamp put his ribbon in his pocket. "Yes, sir?"

"I'm looking for a gal name of Judy. Works over by the slaughterhouse."

CheriseKam, Brenda Lee, Lydia Lee, Jennifer Park,
Mark Thornburg, Jessica Wu, Neriah Yue
Period 4

"Don't believe I know her. No, sir." "Said she lived on Plank Road." "Plank Road. Yes, sir. That's up a ways. Mile, maybe."

"You don't know her? Judy. Works in the slaughterhouse."

"No, sir, but I know Plank Road. 'Bout a mile up thataway."

Paul D lifted his bottle and swallowed. The rider looked at him and then back at Stamp Paid. Loosening the right rein, he turned his horse toward the road, then changed his mind and came back.

"Look here," he said to Paul D. "There's a cross up there, so I guess this here's a church or used to be. Seems to me like you ought to show it some respect, you follow me?"

"Yes, sir," said Stamp. "You right about that. That's just what I come over to talk to him about. Just that."

The rider clicked his tongue and trotted off. Stamp made small circles in the palm of his left hand with two fingers of his right. "You got to choose," he said. "Choose anyone. They let you be if you want em to. My house. Ella. Willie Pike. None of us got much, but all of us got room for one more. Pay a little something when you can, don't when you can't. Think about it. You grown. I can't make you do what you won't, but think about it."

Through his pride, Stamp Paid is still able to approach Paul D to apologize. By telling Paul that "[he] can't make [him] do what [he] won't" and to merely "think about it," Stamp implies that to him, being able to do whatever one wants, including decision making, is the meaning of being a free man. Being "rambunctious" or "renegade" or "a drunkard" may be the traditional social image of a heart-broken man, but Stamp Paid makes his own image. Because he believed that he should take care of others, he tells Paul D Sethe's story. Being responsible for his community's well being is also Stamp's choice. Through helping southern black people run away to the North, he is actually advocating such understanding of freedom. He serves as a model for other new free men to learn about the true meaning of being free and the basic rights free men own, and thus, he leads them from being slaves to being real free men.

Chapter 25 Page 274-275

"Let me tell you how I got my name." The knot was tight and so was the bow. "They called me Joshua," he said. "I renamed myself," he said, "and I'm going to tell you why I did it," and he told him about Vashti. "I never touched her all that time. Not once.

Almost a year. We was planting when it started and picking when it stopped. Seemed longer. I should have killed him. She said no, but I should have. I didn't have the patience I got now, but I figured maybe somebody else didn't have much patience either--his own wife. Took it in my head to see if she was taking it any better than I was. Vashti and me was in the fields together in the day and every now and then she be gone all night. I never touched her and damn me if I spoke three words to her a day. I took any chance I had to get near the great house to see her, the young master's wife. Nothing but a boy. Seventeen, twenty maybe. I caught sight of her finally, standing in the backyard by the fence with a glass of water. She was drinking out of it and just gazing out over the yard. I went over. Stood back a ways and took off my hat. I said, 'Scuse me, miss. Scuse me?' She turned to look. I'm smiling. 'Scuse me. You seen Vashti? My wife Vashti?' A little bity thing, she was. Black hair. Face no bigger than my hand. She said, 'What? Vashti?' I say, 'Yes'm Vashti. My wife. She say she owe you all some eggs. You know if she brungem? You know her if you see her. Wear a black ribbon on her neck.' She got rosy then and I knowed she knowed. He give Vashti that to wear. A cameo on a black ribbon. She used to put it on every time she went to him. I put my hat back on. 'You see her tell her I need her. Thank you. Thank you, ma'am.' I backed off before she could say something. I didn't dare look back till I got behind some trees. She was stranding just as I left her, looking in her water glass. I thought it would give me some more satisfaction than it did. I also thought she might stop it, but it went right on. Till one morning Vashti came in and sat by the window. A Sunday. We worked our own patches on Sunday. She sat by the window looking out of it. 'I'm back,' she said. 'I'm back, Josh.' I looked at the back of her neck. She had a real small neck. I decided to break it. You know, like a twig—just snap it. I been low but that was as low as I ever got."

"Did you? Snap it?"

"Uh uh. I changed my name."

In a conversation between Paul D and Stamp Paid, readers are able to deduce that Stamp Paid contributes greatly to the theme of identity. Stamp introduces his wife Vashti as he tries to avoid Paul D's inquiry about whether or not Judy would "take [him] in." When telling Paul about his name change, he speaks in a remorseful and reminiscent tone. Being a slave on Sweet Home, he had little power in keeping his wife, Vashti, safe from his owner's sexual intentions with her. Stamp Paid says that he "hand[s] over" his wife, Vashti, "in the sense that he did not kill anybody, thereby himself, because his wife demanded that he stay alive." When she went back to him, he was shamed to the point where his original name, Joshua, seemed unfit for his present life. However, he continues to act as the bridge leading slaves to the land of freedom which is implied through his old name. The name that Stamp

Paid was called in the past is an allusion to one of the twelve spies who were sent by Moses to explore the land of Canaan, and he was one of the only two spies who gave encouraging reports in the Bible. All of the other ten spies gave discouraging reports out of the fear of entering a new land. He shows people that actively facing the past, rather than hiding the trauma, is a faster way to heal. He believes that people can never be cured if they don't confront their trauma directly. Rather than waiting for someone else to bring out the hidden trauma, telling Paul D about his past helps to heal people's present and future. As well, Stamp Paid's job as representation of a bridge to freedom allows runaways to more easily find places of salvation. Although he is able to get around talking about Judith, he still puts up the option of other refuges that Paul D may be able to stay at.

Chapter 25 Page 277

"Is she what run you off? Not what I told you 'bout Sethe?"

A shudder ran through Paul D. A bone-cold spasm that made him clutch his knees. He didn't know if it was bad whiskey, nights in the cellar, pig fever, iron bits, smiling roosters, fired feet, laughing dead men, hissing grass, rain, apple blossoms, neck jewelry, Judy in the slaughterhouse, Halle in the butter, ghost-white stairs, chokecherry trees, cameo pins, aspens, Paul A's face, sausage or the loss of a red, red heart.

"Tell me something, Stamp." Paul D's eyes were rheumy. "Tell me this one thing. How much is a nigger supposed to take? Tell me. How much?"

"All he can," said Stamp Paid. "All he can."

Paul D is directly confronted by Stamp Paid, and because of this, Stamp brings about the memories of the past that Paul D knows he must get by in order to move on. Because of this confrontation, Stamp is even further reminded to the audience as the balance between past and present as well as the moral center that allows characters throughout the novel to reflect upon their past and continue on with their lives.

Chapter 27 Page 311

Sifting daylight dissolves the memory, turns it into dust motes floating in light. Paul D shuts the door. He looks toward the house and, surprisingly, it does not look back at him. Unloaded, 124 is just another weathered house needing repair. Quiet, just as Stamp Paid said.

"Used to be voices all round that place. Quiet, now," Stamp said. "I been past it a few times and I can't hear a thing. Chastened, I reckon, 'cause Mr. Bodwin say he selling it soon's he can."

Stamp is the first person to explicitly state that the noise that used to reside at 124 was now gone. His quote resembles the peacefulness and serenity that lay upon the entire household once Beloved, the source of evil, disappeared. The significance of this quote from Stamp Paid allows readers to see the connection between past and present, as he is the one that reveals Sethe's story about Beloved as well as ends the noise by explaining the "quiet."

Chapter 27 Page 311-312

"That the name of the one she tried to stab? That one?"

"Yep. His sister say it's full of trouble. Told Janey she was going to get rid of it."

"And him?" asked Paul D. "Janey say he against it but won't stop it."

"Who they think want a house out there?"

Anybody got the money don't want to live out there."

"Beats me," Stamp answered. "It'll be a spell, I guess, before it get took off his hands."

"He don't plan on taking her to the law?"

"Don't seem like it. Janey say all he wants to know is who was the naked blackwoman standing on the porch. He was looking at her so hard he didn't notice what Sethe was up to. All he saw was some coloredwomen fighting. He thought Sethe was after one of them, Janey say."

"Janey tell him any different?"

"No. She say she so glad her boss ain't dead. If Ella hadn't clipped her, she say she would have. Scared her to death have that woman kill her boss. She and Denver be looking for a job."

"Who Janey tell him the naked woman was?"

"Told him she didn't see none."

"You believe they saw it?"

"Well, they saw something. I trust Ella anyway, and she say she looked it in the eye. It was standing right next to Sethe. But from the way they describe it, don't seem like it was the girl I saw in there.

The girl I saw was narrow. This one was big. She say they was holding hands and Sethe looked like a little girl beside it."

"Little girl with a ice pick. How close she get to him?"

"Right up on him, they say. Before Denver and them grabbed her and Ella put her fist in her jaw."

"He got to know Sethe was after him. He got to."

"Maybe. I don't know. If he did think it, I reckon he decided not to. That be just like him, too. He's somebody never turned us down. Steady as a rock. I tell you something, if she had got to him, it'd be the worst thing in the world for us. You know, don't you, he's the main one kept Sethe from the gallows in the first place."

"Yeah. Damn. That woman is crazy. Crazy."

"Yeah, well, ain't we all?"

In Paul D and Stamp Paid's conversation, Stamp reveals the opinions of several community members that are concerned with the blackwoman, Beloved, that was standing on the porch of 124. By knowing everyone's thoughts on the incident, this is when Stamp Paid is truly revealed as the representative of the community. His sympathetic and all-knowing nature also allows him to act as the moral center in which he knows both the past and present of the main characters in *Beloved*. Instead of directly agreeing with Paul D calling Sethe "crazy," Stamp responds by generalizing Paul's statement by calling society crazy because of his understanding of all of the slaves' struggles.

Chapter 27 Page 312-313

They laughed then. A rusty chuckle at first and then more, louder and louder until Stamp took out his pocket handkerchief and wiped his eyes while Paul D pressed the heel of his hand in his own. As the scene neither one had witnessed took shape before them, its seriousness and its embarrassment made them shake with laughter.

"Every time a whiteman come to the door she got to kill somebody?"

"For all she know, the man could be coming for the rent."

"Good thing they don't deliver mail out that way."

"Wouldn't nobody get no letter."

"Except the postman."

"Be a mighty hard message."

"And his last."

When their laughter was spent, they took deep breaths and shook their heads.

"And he still going to let Denver spend the night in his house? Ha!"

"Aw no. Hey. Lay off Denver, Paul D. That's my heart. I'm proud of that girl. She was the first one wrestle her mother down. Before anybody knew what the devil was going on."

"She saved his life then, you could say."

"You could. You could," said Stamp, thinking suddenly of the leap, the wide swing and snatch of his arm as he rescued the little curly-headed baby from within inches of a split skull. "I'm proud of her. She turning out fine. Fine."

Stamp Paid's casual tone turns into one of protectiveness as soon as Paul D begins to talk about Denver. Stamp Paid acts as the savior for when Sethe and baby Denver need to cross the Ohio River towards freedom as well as for when Sethe kills Beloved in the barn for which he snatches Denver away from her. As time goes on, he is able to watch over Denver, the girl he saved, from afar, and he gets to see her grow as a person. The amount of respect Stamp Paid develops for Denver is clearly shown within this dialogue with Paul D, and it is with this that the audience is able to understand the true meaning of Stamp Paid resembling the bridge between past and present, slavery and freedom.

Chapter 19

124 WAS LOUD. Stamp Paid could hear it even from the road.

He walked toward the house holding his head as high as possible so nobody looking could call him a sneak, although his worried mind made him feel like one. Ever since he showed that newspaper clipping to Paul D and learned that he'd moved out of 124 that very day, Stamp felt uneasy. Having wrestled with the question of whether or not to tell a man about his woman, and having convinced himself that he should, he then began to worry about Sethe. Had he stopped the one shot she had of the happiness a good man could bring her?

Stamp Paid has opened a new door for Paul D in showing him the basic truth of Sethe and Beloved. The change in the house, 124 is obvious now that "124 was loud" from the previous quietness in the beginning of the book. Stamp Paid, knowing the background of Sethe and Denver, even helping her escape from freedom gives him an innate connection to Sethe and her family. Therefore, knowing Sethe well along with Baby Suggs, makes Stamp Paid uneasy of possibly "stop[ing] the one shot she had of the happiness a good man could bring her." Stamp Paid's concern for Sethe explains a certain tug towards Sethe as they have been previously connected with Stamp Paid

aiding her in most of her toughest times; helping her across the river, saving Denver from Sethe when schoolteacher came to take them back. However, Stamp, showing Paul D feels remorse for doing so and therefore shows the reader his feelings of “uneasiness.” Stamp also feels a sense of betrayal to Paul D as he is explaining much of the past which could possibly break up the future leading to Paul D “mov[ing] out of 124 that very day.”

Chapter 19

"I'm too old," he thought, "for clear thinking. I'm too old and I seen too much." He had insisted on privacy during the revelation at the slaughter yard--now he wondered whom he was protecting.

Stamp Paid's overall characteristic of using excuses during his general understanding of Sethe's condition explains his feelings of uneasiness after he told Paul D about Beloved. However, he seems to regret telling Paul D about the past, “wondering whom he was protecting.” The past of Stamp Paid seems to almost define who is he, having seen seems to fade away as Stamp Paid starts to realize and envision the reactions of Sethe and Paul D. Protection of each of the characters and the revelation at the slaughter yard almost builds this secretive feeling after Beloved is killed. Stamp Paid's presence at the shed also shows the readers how much of an influence and closeness he had to Baby Suggs and Sethe.

Chapter 19

Even if Sethe could deal with the return of the spirit, Stamp didn't believe her daughter could. Denver needed somebody normal in her life. By luck he had been there at her very birth almost--before she knew she was alive--and it made him partial to her. 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. To this day he believed his berries (which sparked the feast and the wood chopping that followed) were the reason Denver was still alive. Had he not been there, chopping firewood, Sethe would have spread her baby brains on the planking. Maybe he should have thought of Denver, if not Sethe, before he gave Paul D the news that ran him off, the one normal somebody in the girl's life since Baby Suggs died. And right there was the thorn.

The connection between Stamp Paid and Denver began even at birth and even “made him partial to her.” The importance of Denver in his life explains much about his concern for Sethe and her family. Stamp Paid's concern and care for other people reflects his character of aid in times of greatest need. Even knowing that Denver was alive “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.” Such a strong connection almost attaches Stamp Paid to Denver similar to the connection between a father and a daughter. The trouble that Stamp Paid went through in order to help Baby Sugg's family overall makes the reader question his motives and reasons to why he would actually go through so much work for this family. The symbolism of the thorn also reflects a general obstacle that Stamp Paid had to overcome in order to understand their family and the hardships that they faced. Even the issue of slavery projects a large issue in the entire family and just the many different families in their neighborhood and vicinity. Stamp Paid's feelings of closeness to the family gives him the ability to feel the same feelings of care and attention towards all of the children as well since he basically helped Sethe give birth to Denver.

Chapter 19

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. It was the memory of her and the honor that was her due that made him walk straight-necked into the yard of 124, although he heard its voices from the road. He had stepped foot in this house only once after the Misery (which is what he called Sethe's rough response to the Fugitive Bill) and that was to carry Baby Suggs, holy, out of it. When he picked her up in his arms, she looked to him like a gift, and he took the pleasure she would have knowing she didn't have to grind her hipbone anymore--that at last somebody carried her. Had she waited just a little she would have seen the end of the War, its short, flashy results. They could have celebrated together; gone to hear the great sermons preached on the occasion. As it was, he went alone from house to joyous house drinking what was offered. But she hadn't waited and he attended her funeral more put out with her than bereaved. Sethe and her daughter were dry-eyed on that occasion.

Stamp Paid's memory of Baby Suggs was of great importance to Stamp Paid as she had gone through much hardships that Stamp Paid started to understand once she explained to him her issues. Even closer Stamp Paid was with Baby Suggs, “deeper and more painful than his belated concern for Denver or Sethe.” It made him even go straight towards 124. Even the reference to the Fugitive Bill named “the Misery” explains much about the attitude that they have towards the bill. Much hatred and sadness is attached to the Fugitive Bill. However, throughout the passage, her overall general experience affected her present state. However, Stamp Paid was like a second son to her

and worked together with her where “they could have celebrated together; gone to hear the great sermons preached on the occasion.” Stamp Paid feels that if Baby Suggs waited and hung onto her life for a little longer, they would have been able to accomplish more together and experience more events. However, “she hadn’t waited and he attended her funeral more put out with her than bereaved.” Stamp Paid almost feels anger and regret for not being able to accomplish those activities with Baby Suggs. However, in comparison, Sethe and her daughter were “dry-eyed” and did not express as much emotion as Stamp Paid, which signifies some emotional connection towards Baby Suggs.

Chapter 19

Sethe had no instructions except "Take her to the Clearing," which he tried to do, but was prevented by some rule the whites had invented about where the dead should rest. Baby Suggs went down next to the baby with its throat cut--a neighborliness that Stamp wasn't sure had Baby Suggs' approval.

The overall idea that Stamp needed “Baby Suggs’ approval” shows the appreciation that Stamp Paid has for Baby Suggs even throughout all of the hardships. Stamp Paid realizes the reverence that the town has for Baby Suggs and in return acts in the same reverence. Stamp Paid’s presence in this sentence explains the general ideas that Baby Suggs is important in his life. The influence that Baby Suggs had on Stamp Paid also reflects the feelings of the general public in the area.

Chapter 19

So Baby Suggs, holy, having devoted her freed life to harmony, was buried amid a regular dance of pride, fear, condemnation and spite. Just about everybody in town was longing for Sethe to come on difficult times. Her outrageous claims, her self-sufficiency seemed to demand it, and Stamp Paid, who had not felt a trickle of meanness his whole adult life, wondered if some of the "pride goeth before a fall" expectations of the townsfolk had rubbed off on him anyhow--which would explain why he had not considered Sethe's feelings or Denver's needs when he showed Paul D the clipping.

Stamp Paid seems to feel a change in his feelings towards the people which he blames “the pride goeth before a fall” This phrase is explained as pride and ego are put before one goes through a tough tragedy. Having much pride in himself, he wonders if the foreboding tragedy and feelings that the townsfolk have may have “rubbed off on him” which explains his actions towards Sethe and Denver. He is still reflecting on his reaction and conscience along with Paul D’s reaction towards showing them the clippings of Sethe’s past along with a revelation of Beloved to Paul D. Stamp Paid’s past is explained as one that “had not felt a trickle of meanness his whole adult life” almost explaining to why he cannot fathom why this feelings and actions are the way that they are.

Chapter 19

He hadn't the vaguest notion of what he would do or say when and if Sethe opened the door and turned her eyes on him. He was willing to offer her help, if she wanted any from him, or receive her anger, if she harbored any against him. Beyond that, he trusted his instincts to right what he may have done wrong to Baby Suggs' kin, and to guide him in and through the stepped-up haunting 124 was subject to, as evidenced by the voices he heard from the road. Other than that, he would rely on the power of Jesus Christ to deal with things older, but not stronger, than He Himself was.

Stamp Paid understands that “Baby Suggs’ kin” may be angered towards him, therefore has counted out and foreseen the possible steps that could happen. He seems to feel that Sethe will harbor negative feelings towards him; however, still believes in aiding her in whatever assistance she needed, even if it mean “step[ping] through the... haunting 124.” Even though Stamp Paid did not know what was going to happen, he was still “willing to offer her help, if she wanted any from him, or receive her anger, if she harbored any against him.” His overall attitude towards the family shows his slight inclination and feelings of care for them in any situation they were going through. There is also a reference to Christianity by Stamp Paid, and relying on a higher power than himself seemed to soothe and solve Stamp Paid’s issues.

Chapter 19

What he heard, as he moved toward the porch, he didn't understand.

Stamp Paid’s reactions may not always be clear, specifically in this sentence, he did not completely understand, but instead it altered his outlook and perspective on his issues at that time. This overall characteristic of Stamp Paid defines his personality and character as he knew much, but did not comprehend everything.

Chapter 19

Out on Bluestone Road he thought he heard a conflagration of hasty voices--loud, urgent, all speaking at once so he could not make out what they were talking about or to whom. The speech wasn't nonsensical, exactly, nor was it tongues. But something was wrong with the order of the words and he couldn't describe or cipher it to save his life. All he could make out was the word mine. The rest of it stayed outside his mind's reach. Yet he went on through. When he got to the steps, the voices drained suddenly to less than a whisper. It gave him pause. They had become an occasional mutter-- like the interior sounds a woman makes when she believes she is alone and unobserved at her work: a sth when she misses the needle's eye; a soft moan when she sees another chip in her one good platter; the low, friendly argument with which she greets the hens. Nothing fierce or startling. Just that eternal, private conversation that takes place between women and their tasks.

The atmosphere of these quotes explains one of great mystery as Stamp Paid "couldn't describe or cipher it to save his life." It seems to reflect the feelings that Stamp Paid feels inside as he is trying to help Baby Suggs' kin, help the community, and try to figure out himself. The importance of the word "mine" reflects much reflection on Stamp Paid's part as he looks back on his life much but also pushes forward and "[goes] on through." This passage also seems to reflect the feelings of women that in the presence of a man, there is "nothing fierce or startling. Just that eternal, private conversation that takes place." Stamp Paid obviously feels not welcome and included in the conversation, as he cannot even decipher what the conversation is about. The conversation seems sacred to the women and is a break from their ordinary tasks and chores which may be an indication to why Stamp Paid feels unwelcome from the conversation.

Chapter 19

Stamp Paid raised his fist to knock on the door he had never knocked on (because it was always open to or for him) and could not do it. Dispensing with that formality was all the pay he expected from Negroes in his debt. Once Stamp Paid brought you a coat, got the message to you, saved your life, or fixed the cistern he took the liberty of walking in your door as though it were his own. 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.

The hesitations that Stamp Paid felt on the doorstep reflect the ideals of Stamp Paid. Stamp Paid's normal routine when visiting another is explained where he believed that "dispensing with that formality [of knocking on the door] was all the pay he expected from Negroes in his debt." However, when the roles are reversed and his visits become beneficial, he walks straight into the house. This goes back to the feelings of slavery that have lowered the expectations of slaves. Rather than giving up his one possession and right, Stamp Paid just left. The preciousness of simple rights are great in regards to the slaves and their situations that require much human rights to be taken away.

Chapter 19

Over and over again he tried it: made up his mind to visit Sethe; broke through the loud hasty voices to the mumbling beyond it and stopped, trying to figure out what to do at the door. Six times in 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. Retracing his steps in the snow, he sighed. Spirit willing; flesh weak. Stamp Paid didn't want to feel like a stranger and felt that through all of his previous actions and his history with that family, their welcoming gesture would deserve more and their welcoming gesture should reciprocate the same. The comparison between his emotional side "spirit willing" and his physical body "flesh weak" also shows the comparison between his contemplation of whether or not to visit Sethe and to actually do so. Again, the connection that Stamp Paid has with the family is unique with Stamp Paid witnessing many important aspects of their lives even as a stranger to begin with. Stamp Paid's relationship to the family is therefore important towards the rest of the story as later on, he reveals much about the background, connecting the past to the present.

Chapter 19

Fingering a ribbon and smelling skin, Stamp Paid approached 124 again. "My marrow is tired," he thought. "I been tired all my days, bone-tired, but now it's in the marrow. Must be what Baby Suggs felt when she lay down and thought about color for the rest of her life." When she told him what her aim was, he thought she was ashamed and too shamed to say so. Her authority in the pulpit, her dance in the Clearing, her powerful Call (she didn't deliver sermons or preach--insisting she was too ignorant for that--she called and the hearing heard)--all that had been mocked and rebuked by the bloodspill in her backyard. God puzzled her and she was too ashamed of Him to say so. Instead she told Stamp she was going to bed to think about the colors of things. He tried to dissuade her. Sethe was in jail with her nursing baby, the one he had saved. Her sons were holding hands in the yard, terrified of letting go. Strangers and familiars were stopping by to hear how it went one more

time, and suddenly Baby declared peace. She just up and quit. By the time Sethe was released she had exhausted blue and was well on her way to yellow.

Constantly battling between knocking or not knocking, Stamp Paid is having many dilemmas. The ribbon is a representation of his past history and bitterness after Vashti's situation with the slave-owner. Stamp Paid has a reflection back to Baby Suggs and there is a reference to colors throughout this entire passage of text. The different colors reflected that various expressions at that time. The reference to marrow is similar throughout the entire book where the characters are tired all the way to the inside of their bones. Baby Suggs is almost revered by Stamp Paid where "he thought... he authority in the pulpit, her dance in the Clearing, her powerful Call (she didn't deliver sermons or preach-insisting she was too ignorant for that- she called and the hearing heard)" At this time, Baby Suggs seems to be distant from Sethe right after the incident where Stamp saved Denver from the same fate that Beloved went through.

Chapter 19

At first he would see her in the yard occasionally, or delivering food to the jail, or shoes in town. Then less and less. He believed then that shame put her in the bed. Now, eight years after her contentious funeral and eighteen years after the Misery, he changed his mind. Her marrow was tired and it was a testimony to the heart that fed it that it took eight years to meet finally the color she was hankering after. The onslaught of her fatigue, like his, was sudden, but lasted for years. After sixty years of losing children to the people who chewed up her life and spit it out like a fish bone; after five years of freedom given to her by her last child, who bought her future with his, exchanged it, so to speak, so she could have one whether he did or not--to lose him too; to acquire a daughter and grandchildren and see that daughter slay the children (or try to); to belong to a community of other free Negroes--to love and be loved by them, to counsel and be counseled, protect and be protected, feed and be fed--and then to have that community step back and hold itself at a distance--well, it could wear out even a Baby Suggs, holy.

Stamp Paid's promise to "belong to a community of other free Negroes- to love and be loved by them, to counsel and be counseled, protect and be protected, feed and be fed- and then to have that community step back and hold itself at a distance" was difficult for Stamp Paid. The issue of Misery is a reference to the Fugitive Slave Law again with a reference to a tired marrow.

Chapter 19

"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 happen to you."

Stamp Paid is pretty religious shown through the repetitive phrase "you can't quit the Word." While talking to Baby Suggs, Stamp Paid encourages her to never give up on the Word and Christianity as a whole. Seeing Stamp Paid constantly encourage Baby Suggs reiterates his role as a moral center, reminding everyone of their best points and reveals much about the past history as well.

Chapter 19

They were standing in Richmond Street, ankle deep in leaves.

Lamps lit the downstairs windows of spacious houses and made the early evening look darker than it was. The odor of burning leaves was brilliant. Quite by chance, as he pocketed a penny tip for a delivery, he had glanced across the street and recognized the skipping woman as his old friend. He had not seen her in weeks. Quickly he crossed the street, scuffing red leaves as he went. When he stopped her with a greeting, she returned it with a face knocked clean of interest. She could have been a plate. A carpetbag full of shoes in her hand, she waited for him to begin, lead or share a conversation.

Stamp Paid feels a bit uncomfortable as he "recognize[s] the skipping woman as his old friend" who returns the gesture with "a face knocked clean of interest." The description of the setting shows much about Richmond Street as Stamp Paid starts to understand and sees "the skipping woman as his old friend. He had not seen her in weeks." The careful greeting refers back to Stamp's character by being careful. Even the metaphor that Stamp uses for the woman, referring to her as "a plate" explains the general atmosphere of the conversation. He took the lead as "she waited for him to begin, lead or share a conversation."

Chapter 19

If there had been sadness in her eyes he would have understood it; but indifference lodged where sadness should have been.

Stamp Paid starts to understand the issues surrounding the unnamed woman. The indifference in her eyes was different to Stamp Paid as he predicted "sadness in her eyes" which "he would have understood." The fact that

Stamp Paid could relate to and found sadness as the first instinct is also a reflection of slavery's impact on their lives as sadness is the first mention that they all focus on.

*"You missed the Clearing three Saturdays running," he told her.
She turned her head away and scanned the houses along the street.
"Folks came," he said. "Folks come; folks go," she answered. "Here, let me carry that." He tried to take her bag from her but she wouldn't let him.
"I got a delivery someplace long in here," she said. "Name of Tucker."
"Yonder," he said. "Twin chestnuts in the yard. Sick, too."
They walked a bit, his pace slowed to accommodate her skip.
"Well?" "Well, what?" "Saturday coming. You going to Call or what?" "If I call them and they come, what on earth I'm going to say?"
"Say the Word!" He checked his shout too late. Two whitemen burning leaves turned their heads in his direction. Bending low he whispered into her ear, "The Word. The Word."
"That's one other thing took away from me," she said, and that was when he exhorted her, pleaded with her not to quit, no matter what. The Word had been given to her and she had to speak it. Had to.
They had reached the twin chestnuts and the white house that stood behind them.
Stand Paid refers to the "the Word" as sacred but a staple in everyone's lives. Even the reference to the twin chestnuts and the white house reflect [.....]*

*"See what I mean?" he said. "Big trees like that, both of em together ain't got the leaves of a young birch."
"I see what you mean," she said, but she peered instead at the white house.
"You got to do it," he said. "You got to. Can't nobody Call like you. You have to be there." "What I have to do is get in my bed and lay down. I want to fix on something harmless in this world." "What world you talking about? Ain't nothing harmless down here." "Yes it is. Blue. That don't hurt nobody. Yellow neither." "You getting in the bed to think about yellow?" "I likes yellow." "Then what? When you get through with blue and yellow, then what?" "Can't say. It's something can't be planned." "You blaming God," he said. "That's what you doing." "No, Stamp. I ain't."
"You saying the whitefolks won? That what you saying?" "I'm saying they came in my yard." "You saying nothing counts."
"I'm saying they came in my yard." "Sethe's the one did it." "And if she hadn't?"
"You saying God give up? Nothing left for us but pour out our own blood?" "I'm saying they came in my yard." "You punishing Him, ain't you." "Not like He punish me."
"You can't do that, Baby. It ain't right." "Was a time I knew what that was."
"You still know."
"What I know is what I see: a nigger woman hauling shoes."
"Aw, Baby." He licked his lips searching with his tongue for the words that would turn her around, lighten her load.
"We have to be steady. These things too will pass. What you looking for? A miracle?"
"No," she said. "I'm looking for what I was put here to look for: the back door," and skipped right to it. They didn't let her in.
They took the shoes from her as she stood on the steps and she rested her hip on the railing while the whitewoman went looking for the dime.
The idea of this "Call" explains the powerfulness and influence of Baby Suggs on the community. Stamp Paid seems to encourage Baby Suggs to show his perspective on slavery. Stamp seems to put Baby into her right mind set and not just blame the whites for all of the hatred that they all hold against them.*

Chapter 19

*Stamp Paid rearranged his way. Too angry to walk her home and listen to more, he watched her for a moment and turned to go before the alert white face at the window next door had come to any conclusion.
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. Now, too late, he understood her. The heart that pumped out love, the mouth that spoke the Word, didn't count. They came in her yard anyway and she could not approve or condemn Sethe's rough choice.
One or the other might have saved her, but beaten up by the claims of both, she went to bed. The whitefolks had tired her out at last.*

Stamp Paid refers back to the incident in the shed that led to Beloved's death, described as "Sethe's rough choice." He believes that "the whitefolks had tired her out at last" where she almost became as wretched as they were. The reference back to the past also brings back the issues about community in which Stamp Paid is the reminder about the past and brings the community together as well. Stamp seems to realize that Sethe's "rough choice" was something out of love and "he understood her."

Chapter 19

And him. Eighteen seventy-four and whitefolks were still on the loose. Whole towns wiped clean of Negroes; eighty-seven lynchings in one year alone in Kentucky; four colored schools burned to the ground; grown men whipped like children; children whipped like adults; black women raped by the crew; property taken, necks broken. He smelled skin, skin and hot blood. The skin was one thing, but human blood cooked in a lynch fire was a whole other thing.

The idea of slavery in this section refers to the background issues of dehumanization in which horror and terror was only seen. Stamp "smelled skin, skin and hot blood. The skin was one thing but human blood cooked in a lynch fire was a whole other thing." The issue of slavery is described in such a blunt and severe manner that slavery is expressed in a dramatic but sadly realistic tone.

Chapter 19

The stench stank. Stank up off the pages of the North Star, out of the mouths of witnesses, etched in crooked handwriting in letters delivered by hand. Detailed in documents and petitions full of whereas and presented to any legal body who'd read it, it stank. But none of that had worn out his marrow. None of that. It was the ribbon. Tying his flatbed up on the bank of the Licking River, securing it the best he could, he caught sight of something red on its bottom. Reaching for it, he thought it was a cardinal feather stuck to his boat. He tugged and what came loose in his hand was a red ribbon knotted around a curl of wet woolly hair, clinging still to its bit of scalp. He untied the ribbon and put it in his pocket, dropped the curl in the weeds. On the way home, he stopped, short of breath and dizzy. He waited until the spell passed before continuing on his way. A moment later, his breath left him again. This time he sat down by a fence.

The ribbon references to Vashti and her past history which even prompted Stamp Paid to change his name to Stamp Paid from Joshua. Before, when Vashti had an affair with her slaveowner, the whiteman gave Vashti a ribbon which for Stamp Paid, translated into a symbol of her past history with the slaveowner. Here, Stamp Paid is referenced with the ribbon where he first finds the ribbon that "was a red ribbon knotted around a curl of wet woolly hair, clinging still to its bit of scalp."

Chapter 19

Rested, he got to his feet, but before he took a step he turned to look back down the road he was traveling and said, to its frozen mud and the river beyond. "What are these people? You tell me, Jesus. What are they?" When he got to his house he was too tired to eat the food his sister and nephews had prepared. He sat on the porch in the cold till way past dark and went to his bed only because his sister's voice calling him was getting nervous. He kept the ribbon; the skin smell nagged him, and his weakened marrow made him dwell on Baby Suggs' wish to consider what in the world was harmless. He hoped she stuck to blue, yellow, maybe green, and never fixed on red. Mistaking her, upbraiding her, owing her, now he needed to let her know he knew, and to get right with her and her kin. So, in spite of his exhausted marrow, he kept on through the voices and tried once more to knock at the door of 124. This time, although he couldn't cipher but one word, he believed he knew who spoke them. The people of the broken necks, of fire-cooked blood and black girls who had lost their ribbons. What a roaring.

The reference to the many different colors of "blue, yellow, maybe green, and never fixed on red" reflect the mixed feelings that Stamp Paid has once he found the ribbon tied onto the piece of hair. The repetition in the passage through the marrow where "his weakened marrow made him dwell on Baby Suggs' wish to consider what in the world was harmless" shows again the depth of Stamp Paid's understanding and care.

Chapter 19

"Can't locate him," said Stamp, which was the truth although his efforts to find Paul D had been feeble. He wasn't ready to confront the man whose life he had altered with his graveyard information.

"He's sleeping in the church," said Ella.

"The church!" Stamp was shocked and very

"Yeah. Asked Reverend Pike if he could stay in the cellar."

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Mark Thornburg, Jessica Wu, Neriah Yue
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"It's cold as charity in there!" "I expect he knows that." "What he do that for?" "Hes a touch proud, seem like." "He don't have to do that! Any number'll take him in."

Ella turned around to look at Stamp Paid. "Can't nobody read minds long distance. All he have to do is ask somebody."

"Why? Why he have to ask? Can't nobody offer? What's going on? Since when a blackman come to town have to sleep in a cellar like a dog?"

"Unrile yourself, Stamp."

"Not me. I'm going to stay riled till somebody gets some sense and leastway act like a Christian." "It's only a few days he been there."

"Shouldn't be no days! You know all about it and don't give him a hand? That don't sound like you, Ella. Me and you been pulling coloredfolk out the water more'n twenty years. Now you tell me you can't offer a man a bed? A working man, too! A man what can pay his own way."

"He ask, I give him anything." "Why's that necessary all of a sudden?"

"I don't know him all that well." "You know he's colored!" "Stamp, don't tear me up this morning. I don't feel like it."

"It's her, ain't it?" "Her who?"

"Sethe. He took up with her and stayed in there and you don't want nothing to--" "Hold on. Don't jump if you can't see bottom."

Stamp Paid believes that blacks almost are allowed to express themselves beyond their past history of dehumanization from slavery. He feels that slaves are able to do more and convey their feelings beyond the boundaries that slavery once bound them to. Stamp Paid become riled up about the issue of slavery and how dehumanization has caused the former slaves to act the way that they do. He does not want slaves to continue through the cycle of thinking that they themselves are "not human" and focuses on the positive outcomes where they can be "human" once again. Talking to Ella, Stamp Paid is reminiscing back to the past where they helped in the Underground Railroad, Stamp Paid ferries many slaves across the river into the free land.

Chapter 19

"Girl, give it up. We been friends too long to act like this."

"Well, who can tell what all went on in there? Look here, I don't know who Sethe is or none of her people."

"What?!"

"All I know is she married Baby Suggs' boy and I ain't sure I know that. Where is he, huh? Baby never laid eyes on her till John carried her to the door with a baby I strapped on her chest."

"I strapped that baby! And you way off the track with that wagon."

Her children know who she was even if you don't."

"So what? I ain't saying she wasn't theirma'ammy, but who's to say they was Baby Suggs' grandchildren? How she get on board and her husband didn't? And tell me this, how she have that baby in the woods by herself? Said a whitewoman come out the trees and helped her. Shoot. You believe that? A whitewoman? Well, I know what kind of white that was."

The reference to Denver shows how close Stamp Paid is to their family in a reference to the aid that Stamp gave to Sethe in her time of most need. But also there is a reference to the whitewoman where the speaker does not even believe that a whitewoman would help a black slave. Stamp Paid refers back to Amy Denver as one that helped Sethe in her time of most need.

Chapter 19

"Aw, no, Ella."

"Anything white floating around in the woods—if it ain't got a shotgun, it's something I don't want no part of!"

"You all was friends." "Yeah, till she showed herself." "Ella." "I ain't got no friends take a handsaw to their own children." "You in deep water, girl." "Uh uh. I'm on dry land and I'm going to stay there. You the one wet." "What's any of what you talking got to do

with Paul D?"

"What run him off? Tell me that." "I run him off."

"You?"

"I told him about—I showed him the newspaper, about the-- what Sethe did. Read it to him. He left that very day."

"You didn't tell me that. I thought he knew."

"He didn't know nothing. Except her, from when they was at that place Baby Suggs was at."

"He knew Baby Suggs?" "Sure he knew her. Her boy Halle too." "And left when he found out what Sethe did?" all." thought--"

Stamp Paid reflects to Ella the day that he told Paul D about Sethe's past and how Paul D "didn't know nothing, except her, from when they was at that place Baby Suggs was at." Stamp Paid in the past, worked with Ella in the Underground Railroad, helping slaves runaway. Even the name, Stamp Paid is a reference to the Underground Railroad as slaves had to "pay with a stamp" to go through this passageway.

Chapter 19

"Look like he might have a place to stay after "What you say casts a different light. I But Stamp Paid knew what she thought.

"You didn't come here asking about him," Ella said. "You came about some new girl."

"That's so."

"Well, Paul D must know who she is. Or what she is."

"Your mind is loaded with spirits. Everywhere you look you see one."

"You know as well as I do that people who die

bad don't stay in the ground."

He couldn't deny it. Jesus Christ Himself didn't, so Stamp ate a piece of Ella's head cheese to show there were no bad feelings and set out to find Paul D. He found him on the steps of Holy Redeemer, holding his wrists between his knees and looking red-eyed.

Stamp Paid begins to understand Beloved and her purpose at 124. But only through Stamp Paid is all of the past and history revealed. He works as a way to connect all people throughout the community and reflects the past as a way to show community.

Chapter 19

The day Stamp Paid saw the two backs through the window and then hurried down the steps, he believed the undecipherable language clamoring around the house was the mumbling of the black and angry dead. Very few had died in bed, like Baby Suggs, and none that he knew of, including Baby, had lived a livable life. Even the educated colored: the long-school people, the doctors, the teachers, the paper-writers and businessmen had a hard row to hoe.

In addition to having to use their heads to get ahead, they had the weight of the whole race sitting there. You needed two heads for that. Whitepeople believed that whatever the manners, under every dark skin was a jungle. Swift unnavigable waters, swinging screaming baboons, sleeping snakes, red gums ready for their sweet white blood. In a way, he thought, they were right. The more coloredpeople spent their strength trying to convince them how gentle they were, how clever and loving, how human, the more they used themselves up to persuade whites of something Negroes believed could not be questioned, the deeper and more tangled the jungle grew inside. But it wasn't the jungle blacks brought with them to this place from the other (livable) place.

The revelation of Stamp Paid's viewpoint on slavery is shown throughout this analogy/comparison to a jungle.

Stamp Paid feels that white men are like a jungle, but does not only limit this to white men, but also to black men.

Chapter 19

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 every one. Changed and altered them.

Made them bloody, silly, worse than even they wanted to be, so scared were they of the jungle they had made. The screaming baboon lived under their own white skin; the red gums were their own.

Meantime, the secret spread of this new kind of whitefolks' jungle was hidden, silent, except once in a while when you could hear its mumbling in places like 124.

Stamp Paid's anguish over the unending pain and suffering that he observes gives voice to the natural/animal construction that whites embedded into blacks as a part of the slavery system. A witness to Sethe's horrific act against her children, Stamp knows the pain of the struggle to maintain humanity. He understands Baby Suggs's tired marrow, the consequence of humanity, identity formation, and subjectivity for African Americans. It is through Stamp Paid that Morrison articulates the integral question of white humanity. Tormented by what he has seen, Stamp asks, "What *are* these people? You tell me, Jesus. What *are* they?" (180). The use of what, rather than who, and Sethe's reference to "those white things" who "have taken all I had or dreamed" (89) challenge the humanity of the white man. Thus, by contesting his very constitution as human, Morrison also questions his relationship to reason and his position as thinking subject (Fuston-White 468).

Chapter 19

Stamp Paid abandoned his efforts to see about Sethe, after the pain of knocking and not gaining entrance, and when he did, 124 was left to its own devices. 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.

Almost. Mixed in with the voices surrounding the house, recognizable but undecipherable to Stamp Paid, were the thoughts of the women of 124, unspeakable thoughts, unspoken.

The mixed feelings of the women in which they present different personalities inside the house and outside, refer to the great feelings each person has which only showed after they were inside the house where "the women inside were free at last to be what they liked." Stamp Paid continuously feels like he is not welcome at 124 because everytime, "Stamp Paid abandoned his efforts to see about Sethe, after the pain of knocking and not gaining entrance, and when he did, 124 was left to its own devices." The women generally focused on talking but their voices were "surrounding the house, recognizable but undecipherable to Stamp Paid."

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It was Stamp Paid who started it. 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. "Other clues to Beloved as a double for Sethe include Beloved's incredible thirst and her alleged pregnancy, both of which are pre-figured by Sethe. When Sethe is found by Stamp Paid within hours of Denver's birth, Stamp gives her some smoking hot eel, but thirst overtakes her, she refuses the food, and instead" She begged him for water and he gave her some of the Ohio in a jar. Sethe drank it all and begged more" (90), an act mirrored by Beloved, who, on arriving at 124, "gulped water from a speckled tin cup and held it out for more"(51)."

He walked six miles to the riverbank; did a slide-run-slide down into a ravine made almost inaccessible by brush. He reached through brambles lined with blood-drawing thorns thick as knives that cut through his shirt sleeves and trousers. All the while suffering mosquitoes, bees, hornets, wasps and the meanest lady spiders in the state. Scratched, raked and bitten, he maneuvered through and took hold of each berry with fingertips so gentle not a single one was bruised. Late in the afternoon he got back to 124 and put two full buckets down on the porch. When Baby Suggs saw his shredded clothes, bleeding hands, welted face and neck she sat down laughing out loud. Buglar, Howard, the woman in the bonnet and Sethe came to look and then laughed along with Baby Suggs at the sight of the sly, steely old black man: agent, fisherman, boatman, tracker, savior, spy, standing in broad daylight whipped finally by two pails of blackberries.

The troubles that Stamp Paid goes through in order to get the berries, even as "Baby Suggs saw his shredded clothes, bleeding hands, welted face and neck, she sat down laughing out loud." The condition that he had to go through in order to give the berries to Denver shows how far Stamp is willing to go. Overall, Stamp Paid goes through much trouble in order

Paying them no mind he took a berry and put it in the three week-old Denver's mouth. The women shrieked.

"She's too little for that, Stamp." "Bowels be soup."

"Sickify her stomach."

But the baby's thrilled eyes and smacking lips made them follow suit, sampling one at a time the berries that tasted like church. Finally Baby Suggs slapped the boys' hands away from the bucket and sent Stamp around to the pump to rinse himself. She had decided to do something with the fruit worthy of the man's labor and his love.

That's how it began.

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But neither Stamp Paid nor Baby Suggs could make her put her crawling-already? girl down. Out of the shed, back in the house, she held on. Baby Suggs had got the boys inside and was bathing their heads, rubbing their hands, lifting their lids, whispering, "Beg your pardon, I beg your pardon," the whole time. She bound their wounds and made them breathe camphor before turning her attention to Sethe. She took the crying baby from Stamp Paid and carried it on her shoulder for a full two minutes, then stood in front of its mother.

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But there was no way you could take that for her mouth and he said so. Told Stamp Paid, who was watching him carefully.

"I don't know, man. Don't look like it to me. I know Sethe's mouth and this ain't it." From the solemn air with which Stamp had unfolded the paper, the tenderness in the old man's fingers as he stroked its creases and flattened it out first on his knees, then on the split top of the piling, Paul D knew that it ought to mess him up. That whatever was written on it should shake him.

Pigs were crying in the chute. All day Paul D, Stamp Paid and twenty more had pushed and prodded them from canal to shore to chute to slaughterhouse. Although, as grain farmers moved west, St. Louis and Chicago now ate up a lot of the business, Cincinnati was still pig port in the minds of Ohioans. Its main job was to receive, slaughter and ship up the river the hogs that Northerners did not want to live without.

Stamp Paid's role is accurately shown as one that portrays the truth and reveals much to the others who have not known about the past history. Paul D did not know what occurred and therefore, when he first sees it, has a sense of denial when Stamp Paid first breaks the news to him, using the excuse that "I (he) kn[e]w Sethe's mouth and this ain't it." The problem for Stamp Paid—who had been present at the event—is not how to tell the story to Paul D, but finally, and more unsettlingly, how to remember it at all: "Stamp looked into Paul D's eyes and the sweet conviction in them almost made him wonder if it had happened at all, eighteen years ago, that while he and Baby Suggs were looking the wrong way, a pretty little slavegirl had recognized a hat, and split to the woodshed to kill her children" (158). In the blues tradition, Sethe's call and Paul D's response would lead to a dialogue of shared and transcended pain. But here, the anticipated response not only silences any articulation of pain but also dissolves the memory bearing these blues. If desire alters once vivid memories here, at other times it is unable to keep memory at bay. When Paul D calls attention to the inaccuracy of language, reminding Sethe that Sweet Home "wasn't sweet and it sure wasn't home," Sethe answers, "But it's where we were Comes back whether we want it to or not" (14). Sethe has already shown us that her memory is not accurate—that the "Sweet Home" that returns unbidden to her imagination is not the Sweet Home she had occupied during slavery—and now, in announcing that memory competes with desire, she suggests the impossibility of contemplation as well. Contemplation, that is, demands a sequestered space, remote from the conflicted workings of desire and denial. In figuring her memory as a battleground between desire and "factual" accuracy, Sethe calls attention to the futility of reflection. Not only is she unable to gain access to whatever painful events she has endured in the past, but her memory—far from healing and reordering the pain of her Sweet Home days—merely replicates the violence of that past (Boudreau 455).

The background information tells much about the historical references of the different characters. Even the historical background of many black slaves in regards to their migratory patterns gives much reference to their business and work patterns. The work of pigs was the work of the slaves and in a sense they are similarly "pushed and prodded" from place to place as slaves. A reflection of their characteristics also is analogous to the pigs that move from different cities.

A hundred yards from the crying pigs, the two men stood behind a shed on Western Row and it was clear why Stamp had been eyeing Paul D this last week of work; why he paused when the evening shift came on, to let Paul D's movements catch up to his own. He had made up his mind to show him this piece of paper--newspaper-- with a picture drawing of a woman who favored Sethe except that was not her mouth. Nothing like it.

Through this section, it is clear that Stamp Paid has been contemplating this for a long time, wondering between moral and practical standards and eventually "had made up his mind to show him this piece of paper-- newspaper-- with a picture drawing of a woman who favored Sethe except that was not her mouth." The different shorter points of contemplation through this thought process reflects the idea that Stamp Paid is still the character that reveals and brings back much of the past to the present situations, and in this case, creating even greater tension between Sethe and Paul D.

And he said so. "This ain't her mouth. I know her mouth and this ain't it." Before Stamp Paid could speak he said it and even while he spoke Paul D said it again. Oh, he heard all the old man was saying, but the more he heard, the stranger the lips in the drawing became.

The repetition of the phrase "this ain't her mouth" shows how Stamp Paid understands how much in denial Paul D is and how much faith he has that Sethe would not be that type of person. Stamp Paid is referenced as "the old man" as he recites much of the newspaper clipping to Paul D.

Stamp started with the party, the one Baby Suggs gave, but stopped and backed up a bit to tell about the berries-- where they were and what was in the earth that made them grow like that.

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"They open to the sun, but not the birds, 'cause snakes down in there and the birds know it, so they just grow--fat and sweet--with nobody to bother em 'cept me because don't nobody go in that piece of water but me and ain't too many legs willing to glide down that bank to get them. Me neither. But I was willing that day. Somehow or 'nother I was willing. And they whipped me, I'm telling you. Tore me up. But I filled two buckets anyhow. And took em over to Baby Suggs' house. It was on from then on. Such a cooking you never see no more. We baked, fried and stewed everything God put down here.

The references to nature reflect the issues of how slavery was dehumanizing to each of them. The references to berries goes to the past where Stamp Paid went through much trouble to pick berries for Denver, the part of his seemingly obligation towards them. Seeing the berries and the birds and the snake and their connections of a interlinked world reminds ones of slavery and its effects on humans in general.

Stamp Paid looked at him. He was going to tell him about how restless Baby Suggs was that morning, how she had a listening way about her; how she kept looking down past the corn to the stream so much he looked too. In between ax swings, he watched where Baby was watching. Which is why they both missed it: they were looking the wrong way--toward water--and all the while it was coming down the road. Four. Riding close together, bunched-up like, and righteous. He was going to tell him that, because he thought it was important: why he and Baby Suggs both missed it. And about the party too, because that explained why nobody ran on ahead; why nobody sent a fleet-footed son to cut 'cross a field soon as they saw the four horses in town hitched for watering while the riders asked questions. Not Ella, not John, not anybody ran down or to Bluestone Road, to say some new whitefolks with the Look just rode in. The righteous Look every Negro learned to recognize along with his ma'am's tit. Like a flag hoisted, this righteousness telegraphed and announced the faggot, the whip, the fist, the lie, long before it went public.

Stamp Paid brings up the past again, referencing history as a way to open up to Paul D to show him and confirm with him the truth of the newspaper clippings Stamp showed Paul D before. The slaves were strong in their actions and general background, with their "righteousness telegraphed and announced... before it went public." The four horsemen are referenced "riding close together, bunched-up like, and righteous." The dehumanization of slaves is shown clearly in this section, with "the Look" being what all of them knew and practiced on a daily basis only to the "whitefolks."

Nobody warned them, and he'd always believed it wasn't the exhaustion from a long day's gorging that dulled them, but some other thing--like, well, like meanness--that let them stand aside, or not pay attention, or tell themselves somebody else was probably bearing the news already to the house on Bluestone Road where a pretty woman had been living for almost a month. Young and deft with four children one of which she delivered herself the day before she got there and who now had the full benefit of Baby Suggs' bounty and her big old heart. Maybe they just wanted to know if Baby really was special, blessed in some way they werenot. He was going to tell him that, but Paul D was laughing, saying, "Uh uh. No way. A little semblance round the forehead maybe, but this ain't her mouth."

The Bluestone Road was a reference to the past of Baby Suggs.

The Bluestone Road was a reference to the past of Baby Suggs. But also the fact that Paul D is in fact very stubborn and believes what he wants. We can also assume that he knows of the truth of somewhat suspects it but does not want to believe it and in this case the only way that he would be able to not believe it would be to lie and mask what he was really feeling.

So Stamp Paid did not tell him how she flew, snatching up her children like a hawk on the wing; how her face beaked, how her hands worked like claws, how she collected them every which way: one on her shoulder, one under her arm, one by the hand, the other shouted forward into the woodshed filled with just sunlight and shavings now because there wasn't any wood. The party had used it all, which is why he was chopping some. Nothing was in that shed, he knew, having been there early that morning. Nothing but sunlight. Sunlight, shavings, a shovel. The ax he himself took out. Nothing else was in there except the shovel--and of course the saw.

So Stamp Paid didn't say it all. Instead he took a breath and leaned toward the mouth that was not hers and slowly read out the words Paul D couldn't. And when he finished, Paul D said with a vigor fresher than the first time, "I'm sorry, Stamp. It's a mistake somewhere 'cause that ain't her mouth."

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Stamp looked into Paul D's eyes and the sweet conviction in them almost made him wonder if it had happened at all, eighteen years ago, that while he and Baby Suggs were looking the wrong way, a pretty little slavegirl had recognized a hat, and split to the woodshed to kill her children.

Stamp Paid's education reflects his general overview and general ideas of his character. Teaching himself how to read gives him value that goes against the dehumanization efforts of slavery. However, even as Stamp Paid is reading to Paul D the newspaper clippings, Paul D still does not accept that fact that the woman is Sethe. Stamp's reminiscing back into the past where his tone is lighthearted while he explains that "while he and Baby Suggs were looking the wrong way, a pretty little slavegirl... split to the woodshed to kill her children." His tone almost reveals the regret that he feels when he and Baby Suggs were not paying attention. Stamp Paid feels the same emotions in the past even retelling this story to Paul D.

CHARACTER:

General comments: flat/round characters; Believable? How are they revealed? How complex?

Protagonist/antagonist? Then describe 4-6 central characters: name, age, three descriptive adjectives, appearance, personality, function in novel, a short quote that reveals character.

Stamp Paid as a round character who is believable and serves as a general representation of the history of slavery. Being a part of Baby Sugg's, Sethe's, and Denver's life for a long time, Stamp Paid knows much about their life and past. Clearly shown when Stamp Paid shows Paul D the clipping of Sethe and her past with Beloved, Stamp Paid serves as a reminder while he makes his own perspective on slavery. Originally being named Joshua, which is a biblical allusion, his past overall also affected his characteristics and present. His wife, Vashti almost ruined his life, to the point where Stamp Paid changed his name from Joshua. Stamp Paid's character is accurately shown as he sought revenge and "handed over his wife to his master's son." His main function in the novel is to remind the characters and constantly pull them back into the past.

Questions About Characters

Stamp Paid is a round character and is complex because of his lasting history with the main family. The internal conflicts of Stamp Paid refers back to his past with his wife while he was in slavery. Not only did slavery break him in the process of dehumanization, but also, his wife's affair with the slaveowner also changed his perspectives and almost changed his entire being. Those internal conflicts that Stamp Paid went through and his responses defined who he is. By not taking revenge on Vashti, Stamp Paid's character has been consistent throughout by this feeling of "debtlessness." However, these internal conflicts have taken a great toll on Stamp Paid seen through the drastic change of his name. Even the reference of his name, Stamp Paid refers to his feeling of "debtlessness" while helping in the Underground Railroad with Ella and John. The stamp needed to go through the Underground Railroad is one that needs to be paid and through Stamp Paid, many slaves have been able to become free. The experience of the Underground Railroad helps Stamp Paid in his epiphany of a self realization as "he takes to helping runaways across the Ohio River." A grave sacrifice he made during his enslavement has caused him to consider his emotional and moral debts to be paid off for the rest of his life, which is why he decided to rename himself "Stamp Paid." Stamp Paid also is present at Sethe's time of most need once by the river and another in the shed, preventing Sethe from killing Denver after Beloved's throat was slit. By seeing Stamp Paid's overall characteristic and responses to the situations, the reader can see the true instances of his character. The issues that he faced strongly influenced him by changing his heart. In a sense, Stamp Paid is moral in choosing no revenge rather than revenge on Vashti. If he chose a different path of revenge, the outcome of who he is, would have been changed, and may have changed the entire story. The conscious and unconscious thoughts of Stamp Paid are mostly shown through his actions where his speech mannerisms, gestures, and modes of dress reveal his inner self of humility and humbleness. His initial responses seem to reflect those of others instead of just himself.

The Garners

"Mr. Garner was dead and his wife had a lump in her neck the size of a sweet potato and unable to speak to anyone. She leaned as close to the fire as her pregnant belly allowed and told him, Paul D, the last of the Sweet Home men. There had been six of them who belonged to the farm, Sethe the only female. Mrs. Garner, crying like a baby, had sold his brother to pay off the debts that surfaced the minute she was widowed." (9)

We can assume that the way Sethe describes Mrs. Garner even with limited literacy, but through imagery, we are able to see that Mrs. Garner's condition is very fatal with the description of "a lump in her neck the size of a sweet potato." Perhaps Mrs. Garner is in a critical condition in which she may have throat cancer

"The restraint they had exercised possible only because they were Sweet Home men – the ones Mr. Garner bragged about while other farmers shook their heads in warning at the phrase... Y'all got boys... Now at sweet home, my niggers is men every one of em. Bought em that away, raised em that away. Men every one." (10).

Garner tries to convince everyone in the town including himself, that he has the most valued slaves because he is the one who raised them. Here, we see that he's bragging about his slaves while talking to some other slave owners about how he's the one carrying out and leading their decisions. Pertaining to what they are allowed to do and what they are not allowed to do in daily matters. This makes him feel that he has more control and conceals his own insecurities about his power. Here, we aren't able to know inside and out about how Mr. Garner thinks about his slaves, but since he's around his friends or other white slave owners, he probably felt the need to brag about his slaves and how they were worth more than the slaves the others owned. As an owner, it's completely understandable to want to have something far outreaching and extraordinary than what another would have, and in this case, Mr. Garner likes to brag about his slaves.

"Beg to differ, Garner. Ain't no nigger men. Not if you scared, they ain't. Garner's smile was wide. But if you a man yourself, you'll want your niggers to be men too. I wouldn't have no nigger men round my wife. It was the reaction Garner loved and waited for. Neither would I, he said. "Neither would I," and there was always a pause before the neighbor, or stranger, or peddler, or brother-in-law or whoever it was got the meaning. Then a fierce argument, sometimes a fight, and Garner came home bruised and pleased, having demonstrated one more time what a real Kentuckian was: one tough enough and smart enough to make and call his own niggers men." (11)

Although Garner may get into fights with his neighbors, he doesn't mind as long as he gets his point across that he won't back down until his opinion is heard. He is one with great determination, marked by []

"And so they were: Paul D Garner, Paul F Garner, Paul A Garner... the one who took Baby Suggs' place after Halle bought her with five years of Sundays. A twenty-year-old man so in love with his mother he gave up five years of Sabbaths just to see her sit down for a change was a serious recommendation." (11)

We can see that the three slaves were named after the owner's name. They had no individuality and was held down under Mr. Garner. Although Mr. Garner was well-respected, here, Garner is no different from any other slave owners because he is giving them the same name that they probably weren't born with and wasn't something that they chose for themselves. Their names were documented because this was what Mr. Garner had favored.

"...Held me down and took it. I told Mrs. Garner on hem. She had that lump and couldn't speak but her eyes rolled out tears. Them boys found out I told on em. Schoolteacher made one open up my back, and when it closed it made a tree. It grows there still." (16)

Clearly, as readers we can tell that Sethe relies heavily on the Garners, especially Mrs. Garner who may be like a mother to her. Sethe told on Mrs. Garner about the Schoolteacher's nephews who stole her milk. We can see that Sethe gets treated with respect and Mrs. Garner goes as far as to show tears but she has no power as her husband is gone.

"She needed to get up from there, go downstairs and piece it all back together... She who had never had one but this one; she who left a dirt floor to come to this one; she who had to ring a fistful of salsify into Mrs. Garner's kitchen every day just to be able to work in it, feel like some part of it was hers, because she wanted to love the work she did, to take the ugly out of it, and the only way she could feel at home on Sweet Home was if she picked some pretty growing thing and took it with her. The day she forgot was the day butter wouldn't come or the brine in the barrel blistered her arms." (22)

Sethe doesn't want to disappoint Mrs. Garner as she was grateful to have been given the chance to work in the kitchen everyday. She feels the need to satisfy the Garners as there were already enough competition as to having people "who left a dirt floor to come to this one; she who had to ring a fistful of salsify into Mrs. Garner's kitchen every day just to be able to work in it." She wasn't being demanded to but rather out of the respect that the Garners have given them.

We can see that although Mrs

"... Halle's nice, Sethe. He'll be good to you. But I mean we want to get married. You just said so. And I said all right. Is there a wedding? Mrs. Garner put down her cooking spoon. Laughing a little, she touched Sethe on the head, saying, 'You are one sweet child.' And then no more." (26)

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Garner respects her slaves and rather treat them rather as a human being, there still seems to be a tension as Sethe is found saying, "And then no more." – meaning even though Sethe got what she wanted, a marriage with Halle, a wedding, was not possible under the Garners' circumstances. Mrs. Garner is straight-forward yet unpassionately tries to calm and/or comfort Sethe in order to not have to set up a wedding for them.

"Nothing to tell except schoolteacher. He was a little man. Short. Always wore a collar, even in the fields. A schoolteacher, she said. That made her feel good that her husband's sister's husband had book learning and was willing to come farm Sweet Home after Mr. Garner passed. The men could have done it, even with Paul F sold. But it was like Halle said. She didn't want to be the only white person on the farm and a woman too. So she was satisfied when the schoolteacher agreed to come. He brought two boys with him. Sons or nephews. I don't know. They called him Onka and had pretty man ners, all of em. Talked soft and spit in handkerchiefs. Gentle in a lot of ways. You know, the kind who know Jesus by His first name, but out of politeness never use it even to His face. A pretty good farmer, Halle said. Not strong as Mr. Garner but smart enough. He liked the ink I made. It was her recipe, but he preferred how I mixed it and it was important to him because at night he sat down to write in his book. It was a book about us but we didn't know that right away. We just thought it was his manner to ask us questions. He commenced to carry round a notebook and write down what we said. I still think it was them questions that tore Sixo up. Tore him up for all time." (36-37)

The way Sethe talks and describes the Schoolteacher is definitely different from how she would describe the Garners. While she would portray them in a nice manner by showing respect through her words, she doesn't care for or mind portraying them in a negative light. Her politeness of the schoolteacher was never present and Paul D and Rooster go hand in hand.

"Anyhow, Mrs. Garner must have seen me in it. I thought I was stealing smart, and she knew everything I did. Even our honeymoon; going down to the cornfield with Halle. That's where we went first... Next day Mrs. Garner crooked her finger at me and took me upstairs to her bedroom. She opened up a wooden box and took out a pair of crystal earrings. She said, 'I want you to have these, Sethe..' I said, 'Yes, ma'am.' 'Are your ears pierced?' she said. I said, 'No, ma'am.' 'Well do it,' she said, 'so you can wear them. I want you to have them and I want you and Halle to be happy.'" (59)

Here, Sethe tells us the story of how Sethe got the crystal earrings from Mrs. Garner. Unlike the white slave owners back then, we get a sense of how deeply Mrs. Garner cares for Sethe and the slaves. She goes as far as to giving up pair of accessories that she owned. It may not have been much but for Sethe, the fact that Mrs. Garner gave her something after realizing Mrs. Garner may have noticed her stealing fabric to work on a wedding dress really touched her heart.

"The last of the Sweet Home men, so named and called by one who would know, believed it. The other four believed it too, once, but they were long gone. The sold one never returned, the lost one never found. One, he knew, was dead for sure; one he hoped was, because butter and clabber was no life or reason to live it. He grew up thinking that, of all the Blacks in Kentucky, only the five of them were men... since nothing important to them could be put down on paper. Was that it? Is that where the manhood lay? In the naming done by a whiteman who was supposed to know? Who gave them the privilege not of working but of deciding how to? No. In their relationship with Garner was true metal: they were believed and trusted, but most of all they were listened to. He thought what they said had merit, and what they felt was serious. Deferring to his slaves' opinions did not deprive him of authority or power. It was schoolteacher who taught them otherwise. A truth that waved like a scarecrow in rye: they were only Sweet Home men at Sweet Home. One step off that ground and they were trespassers among the human race... His strength had lain in knowing that schoolteacher was wrong. It was being moved, placed where she wanted him, and there was nothing he was able to do about it." (125-126)

Paul D is full of questions as he is in his state of mind where he questions himself about his own self-worth and the manhood. He attacks and why naming must be done in order to firmly claim something to be under one's ownership. He attacks and reveals his opinions of the Schoolteacher after realizing that "their relationship with Garner was true metal: they were believed and trusted, but most of all they were listened to." (125) The fact that as slaves they were being listened to instead of being ignored pleased Paul D as this is not a commonplace treatment given to slaves by slave owners. The slaves "were believed and trusted, but most of all they were listened to" (147), something unheard of on a Southern farm. While most masters abuse their slaves, Garner treats his workers humanely.

"Lillian Garner called her Jenny for some reason but she never pushed, hit or called her mean names. Even when she slipped in cow dung and broke every egg in her apron, nobody said you-black-bitch-what's-the-matter-with-you

and nobody knocked her down." (139) "...What she did was stand beside the humming Lillian Garner while the two of them cooked, preserved, washed, ironed, made candles, clothes, soap and cider; fed chickens, pigs, dogs and geese; milked cows, churned butter, rendered fat, laid fires... Nothing to it. And nobody knocked her down." (140) Even Baby Suggs had experience with the Garners. Although she never understood why she was being called Jenny, the fact that no one called her "you-black-bitch-what's-the-matter-with-you" pleased her and she felt that she was being appreciated.

"The Garners, it seemed to her, ran a special kind of slavery, treating them like paid labor, listening to what they said, teaching what they wanted known." (140)

Like Paul D, Baby Suggs explains how different the Garners were in treating the slaves like humans, by using the word, "listening." It seems to be that the fact that the slave owners or the Garners were listening delighted both Paul D and Baby Suggs the most.

"Only Halle, who had watched her movement closely for the last four years, knew that to get in and out of bed she had to lift her thigh with both hands, which was why he spoke to Mr. Garner about buying her out of there so she could sit down for a change. Sweet boy. The one person who did something hard for her: gave her his work, his life and now his children, whose voices she could just make out as she stood in the garden wondering what was the dark and coming thing behind the scent of disapproval." (140)

Baby Suggs feels grateful for Mr. Garner who had cared for her and tended her. She doesn't think badly about him as Mr. Garner had bought her out of there so she could finally achieve her freedom once and for all.

"Would he pick women for them or what did he think was going to happen when those boys ran smack into their nature? Some danger he was courting and he surely knew it. In fact, his order for them not to leave Sweet Home, except in his company, was not so much because of the law, but the danger of men-bred slaves on the loose." (140) This is just the telling of what Baby Sugg's thought about when she was meeting the Mr. Garner. As she had already went through much of all the labor slaves had gone through, she has her own two cents as to how Mr. Garner would treat her.

"Mr. Garner looked over his shoulder at her with wide brown eyes and smiled himself. 'What's funny, Jenny? She couldn't stop laughing. 'My heart's beating,' she said. And it was true. Mr. Garner laughed. 'Nothing to be scared of, Jenny. Just keep your same ways, you'll be all right.' She covered her mouth to keep from laughing too loud. 'These people I'm taking you will give you what help you need. Name of Bodwin. A brother and a sister. Scots. I been knowing them for twenty years or more.' Baby Suggs thought it was a good time to ask him something she had long wanted to know. 'Mr. Garner,' she said, 'why you all call me Jenny?' 'Cause that what's on your sales ticket, gal. Ain't that your name? 'What you call yourself?' 'Nothing,' she said. 'I don't call myself nothing.' Mr. Garner went red with laughter. 'When I took you out of Carolina, Whitlow called you Jenny and Jenny Whitlow is what his bill said. Didn't he call you Jenny?' 'No sir. If he did I didn't hear it.' 'What did you answer to?' 'Anything, but Suggs is what my husband name.' 'You got married, Jenny? I didn't know it.' 'Manner of speaking.' 'You know where he is, this husband?' 'No, sir.' 'Is that Halle's daddy?' 'No, sir.' 'Why you call him Suggs, then? His bill of sale says Whitlow too, just like yours.' 'Suggs is my name, sir. From my husband. He didn't call me Jenny.' 'What he call you?' 'Baby.' 'Well,' said Mr. Garner, going pink again, 'if I was you I'd stick to Jenny Whitlow. Mrs. Baby Suggs ain't no name for a freed Negro.'" (142)

Mr. Garner questions her a lot, kind of in a demanding way. He may sincerely care for her but as this is the last time they will be together, it seems to be as to leave Baby Suggs on a good note and leave her with himself under a good impression for Mr. Bodwin. But

"She's the best cobbler you ever see," said Mr. Garner." (145)

Again, we see Mr. Garner complimenting Baby Suggs, but indeed, he's also leaving a good impression on Mr. Bodwin and bragging about his slave's talents. As noticed in the beginning of the chapter, Mr. Garner seems to want to let his neighbors know he is of importance in the slave owning business.

"This is a city of water," said Mr. Garner. 'Everything travels by water and what the rivers can't carry the canals take. A queen of a city, Jenny. Everything you ever dreamed of, they make it right here. Iron stoves, buttons, ships, shirts, hairbrushes, paint, steam engines, books. A sewer system make your eyes bug out. Oh, this is a city, all right. If you have to live in a city - this is it.'" (143)

Use of figurative language. Water symbolizes unity and the connection felt between all of them – even the slaves and the slave owners. Mr. Garner tells Baby Suggs of encouraging words and is showing her around of the “city life.”

“*Tell em, Jenny. You live any better on any place before mine?*” (145)

Even after Baby Suggs told Mr. Garner that she had another name she wanted to go by, Mr. Garner insists on calling her Jenny and the tone in his voice suggests that he wants to be presentable and respectable to the Bodwins, sort of a like a threat. This tone of voice also suggests that Mr. Garner demands a positive response rather than a negative response from Baby Suggs.

“*... Mr. Garner sent one a you all to get her for each and every one of my babies... My plan was to ask Mrs. Garner to let me off at Minnowville whilst she went to meeting. Pick me up on her way back*” (159)

Here, Sethe describing on how she had an intention of picking her up tells us that Sethe that she has that much of a close bond to have her pick her up. Also, the way she talks about it so casually, makes the readers especially to feel worried about her. Because Sethe seems to place a lot of importance to Mrs. Garner.

“*There was this piece of good Mrs. Garner gave me. Calico. Stripes it had with little flowers in between. 'Bout a yard – not enough for more 'n a head tie. But I been wanting to make a shift for my girl with it. Had the prettiest colors. I don't even know what you call that color: a rose but with yellow in it. For the longest time I been meaning to make it for her and do you know like a fool I left it behind?*” (163)

Another random acts of kindness presented by Mrs. Garner. She not only gave Sethe the crystal earrings but offered to give a calico.

What's calico?

“*Clever, but schoolteacher beat him anyway to show him that definitions belonged to the definers – not the defined. After Mr. Garner died with a hole in his ear that Mrs. Garner said was an exploded ear drum brought on by stroke and Sixo said was gunpowder, everything they touched was looked on as stealing. Not just a rifle of corn, or two yard eggs the hen herself didn't evne remember, everything Schoolteacher took away the guns from the Sweet Home men and, deprived of game to round out their diet of bread, beans, hominy, vegetables and a little extra at slaughter time, they began to pilfer in earnest, and it became not only their right but their obligations.*” (191)

“*... You said features, ma'am? 'What?' 'Features?' 'Umm. Like, a feature of summer is heat... What you want to know, Sethe?'*” (195)

The tone here seems to be that of an annoyed and very reluctant voice. She is willing to answer but Mrs. Garner seems annoyed since she's so weak and probably wants some rest. But still there is a part of her that really wants to answer Sethe, because she responds with, “What you want to know, Sethe?”

“*All right now. I'm through. Talking makes me tired. "Yes, ma'am. "And thank you, Sethe." "Yes, ma'am."*” (195)

The conversation of them talking is deemed important because it shows the interaction between Sethe and Mrs. Garner. Even though they are of different, and not at the same status, Mrs. Garner is willing to talk to her and give Sethe some respect by saying, “Thank you.” Even though that doesn't say much, just a hint of that in their relationship makes their bond stronger and healthier.

“*The question now is, Who's going buy you out? Or me? Or her?... If all my labor is Sweet Home, including the extra, what I got left to sell?*” (196)

If Mr. Garner was still alive, Sethe and Halle wouldn't be talking about escaping on the Underground Railroad. However, Mr. Garner has left Halle with a huge amount of burden and debt. This fact is overwhelming both Sethe and Halle as Sethe states, “Then you you going to pay it off? How much is it?” A sense of panicking and stricken Sethe arises.

CheriseKam, Brenda Lee, Lydia Lee, Jennifer Park,
Mark Thornburg, Jessica Wu, Neriah Yue
Period 4

"... Mrs. Garner's was light brown – while she was well. Got dark when she took sick. A strong woman, used to be. And when she talked off her head, she'd say it. 'I used to be strong as a mule, Jenny.' Called me 'Jenny' when she was babbling, and I can bear witness to that. Tall and strong... Still can't figure out why she thought she needed schoolteacher, though. I wonder if she lasted, like I did. Last time I saw her she couldn't do nothing but cry, and I couldn't do a thing for her but wipe her face when I told her what they done to me. Somebody had to know it. Hear it."

We can see that Baby Suggs was able to look at Mrs. Garner's eyes with no trouble and makes eye contact since she knows the colors of them which was light brown. She seems to be unafraid of Mrs. Garner and the way she describes her as a strong woman makes us feel that Baby Suggs looks up to her. She even remembers or notes what she had said, "I used to be strong as a mule, Jenny," because it probably meant a lot to her and made her want to appreciate Mrs. Garner. Baby Suggs probably thought Mrs. Garner was always better off without Schoolteacher. We can sense that Baby Suggs doesn't like Schoolteacher. Like the experience with Sethe beforehand in the previous chapters, we see Mrs. Garner had showed tears in front of her slaves. Mrs. Garner isn't afraid to show her slaves' true emotions. In a way, we shouldn't consider slaves her slaves but rather, a human being – just like a friend.

"Nothing like that had ever been his and growing up at Sweet Home he didn't miss it. He had his brothers, two friends, Baby Suggs in the kitchen, a boss who showed them how to shoot and listened to what they had to say..."

"Sixo said the doctor made Mrs. Garner sick. Said he was giving her to drink what stallions got when they broke a leg and no gunpowder could be spared, and had it not been for schoolteacher's new rules, he would have told her so. They laughed at him. Sixo had a knowing tale about everything. Including Mr. Garner's stroke, which he said was a shot in his ear put there y a jealous neighbor."

"

In the book *Beloved*, Toni Morrison uses the Character Mr. Garner to convey the different forms of slave owners. Although some seem that they are more considerate than others, they are all are still slave owners, and they are all cruel, but not necessarily Mrs. Garner.

Garner tries to convince everyone in the town including himself, that he has the most valued slaves because he is the one who raised them. When he is in town, talking to some other slave owners he was bragging about how, "y'all got boys...Now at sweet home, my niggers is men every one of em. Bought em that away, raised em thataway. Men every one" (10).

By bragging, he wants to have more control and conceal his own insecurities about his power. Halle has to ask Mr. Garner if he can marry Sethe. She is the only female on the land besides Mrs. Garner. But he still has to have permission to marry her. Garner tells him that they are not allowed to have a ceremony. When Sethe is reflecting about this issue she remembers that, "They said it was all right for us to be husband and wife and that was it"(59). Sethe and Halle were allowed to be married, but there was no other reason behind why they couldn't decide this for themselves? Garner has to make sure that he is secure with all decisions that are going on at Sweet Home. To make him feel his security with his power, he has to have his say in every matter including love, and whom you are allowed to marry.

"Mr. Garner acted like the world was a toy he was supposed to have fun with"(139). He wants to make sure that he has an impact on his slaves "world". That is why he is so controlling. An example of this is allowing Halle to work extra hours on the weekend to make money for his mother's freedom. Here, Mr. Garner is trying to win over and show his superiority and he is supposed to be the good man who had allowed him extra work. This may be true, but the fact that Mr. Garner is still trying to have Halle work under him shows Mr. Garner wants power over him. If Garner truly wanted to have Baby Suggs have freedom, he could let her have it with his own will, but he didn't because he wanted to give extra work for Halle.

They are flat characters, they have traits that contradict one another. Although they seem to be treating their slaves with equal respect or at least try to, they don't because as seen through treatments, they are still treating them the same. They are static characters – barely changes their point of view on slavery and their imposing of labor on blacks. "Mr. Garner was dead and his wife had a lump in her neck the size of a sweet potato and unable to speak to anyone." () Also, Mr. Garner dies in the book without being present throughout the whole story, so we can say that he is a static character who does not change his perspectives or his viewpoints. The character of Mr. Garner was

probably included in the story to show the different kinds of slave owners there existed. However, all slave owners are the same because they all hold property of a person in order to force them to do labor and work under them. Mr. and Mrs. Garner might not impose them to work hard and ask for nothing in return. We do not know exactly how Mr. and Mrs. Garner feels about his slaves, but through the very little and subtle details and some of his quotes, we know that he treats them with somewhat pity and insensibility. His character traits are definitely of a contradicting factor. Although what he said wasn't necessarily of a negative impact, the thoughts roaming about in Paul D and Halle's mind of Mr. Garner never seems to seize. As Paul D had lost his faith in his manhood, he is seen wondering about his identity and his self-worth.

Mr. Garner is not a God but rather the contradicting character of Mrs. Garner. As a female role, she doesn't have much say in how the slaves would be treated, just following along with how Mr. Garner had set rules to be followed for the slaves – giving them just enough rights but still treating them as slaves with unequal justice. If Mrs. Garner was to be the main head of the family owning slaves, she may have changed how she ordered her slaves because of the details presented in the story of how she gives up her crystal necklaces to give to Sethe.

There's some controversy as to whether or not the Garners served as a moral center in the story. However, what we presume to be true is that Mr. Garner may actually be considered a moral center because they actually let the slaves have their own opinions and give somewhat of an equal are the character who is supposed to have the right actions and right thought.

The name Garner may be a reference to Margaret Garner.

How do they relate to another?

Their unconscious thoughts are never revealed but through Halle's words, such as, "It don't matter, Sethe. What they say is the same. Loud or soft." (193)

Mr. Garner conversed with his people, took into account of the slaves' work and treated them as men and not as implements.

A characteristic of Mr. Garner having to have to boast and brag about himself is a psychological factor. He has insecurities. An unconscious reason to boast or brag is because they all want to be recognized and appreciated.

Schoolteacher

"Then Schoolteacher arrived to put things in order. But what he did broke threemore Sweet Home men and punched the glittering iron out of Sethe's eyes, leaving two open wells that did not reflect firelight." (Morrison 11).

This is the beginning when schoolteacher arrived to the Garners to take over Sweet Home. Simply these two sentences foreshadows the impact of Schoolteacher on Sethe's and Paul D's life, and the horror that schoolteacher implanted through the use of violence, insults, and horrible behaviors. The first sentence contradicts the second sentence, because although schoolteacher did attempt to put things in order by using his notebook and demanding strict rules and behaviors on his slaves, it was his strict rules and "put things in order" that made other slaves or "Sweet Home men" to run away from schoolteacher, including Sethe. The author simply uses figurative language to indicate the horror he left especially in Sethe as she changed forever.

"Held me down and took it. I told Mrs. Garner on em. She had that lump and couldn't speak but her eyes rolled out tears. Them boys found out I told on em. Schoolteacher made one open up my back, and when it closed it made a tree. It grows there still" (Morrison 20).

This portrays Schoolteacher as a strict person who disciplines using physical punishments. Even though his boys took Sethe's milk, he whips Sethe because she had told on Mrs. Garner that the boys stole her milk. The tree on her back may also represent a symbol because she states that it still grows there, even though she is not being whipped. The tree on the back may represent the pain and suffering that she went through and the pain that Schoolteacher left on Sethe's life. It is the mark that will never be erased. The opening and the closing literally refers to the scar that opened when Schoolteacher whipped her. This next section tells exactly why "glittering iron out of Sethe's eyes, leaving two open wells that did not reflect firelight." It was this specific incident that left a mark of pain and

suffering on Sethe. And the mark is represented by a tree, specifically a chokeberry tree, that was left by Schoolteacher.

"Nothing to tell except schoolteacher. He was a little man. Short. Always wore a collar, even in the fields. A schoolteacher, she said. That made her feel good that her husband's sister's husband had book learning and was willing to come farm Sweet Home after Mr. Garner passed. The men could have done it, even with Paul F sold. But it was like Halle said. She didn't want to be the only white person on the farm and a woman too. So she was satisfied when the schoolteacher agreed to come. He brought two boys with him. Sons or nephews. I don't know. They called him Onka and had pretty manners, all of em. Talked soft and spit in handkerchiefs. Gentle in a lot of ways. You know, the kind who know Jesus by His first name, but out of politeness never use it even to His face. A pretty good farmer, Halle said. Not strong as Mr. Garner but smart enough. He liked the ink I made. It was her recipe, but he preferred how I mixed it and it was important to him because at night he sat down to write in his book. It was a book about us but we didn't know that right away. We just thought it was his manner to ask us questions. He commenced to carry round a notebook and write down what we say. I still think it was them questions that tore Sixo up. Tore him up for all time" (Morrison 44).

This part is when Sethe is telling Denver about schoolteacher and her first impression of him. This shows that Sethe what Sethe experienced was worse because she had always considered him very gentle with nice manners. What Sethe had thought of schoolteacher and the two boys were wrong. This section portrays schoolteacher in the perspective of Sethe and her first impression was that schoolteacher was a short, well-dressed, and gentle man who always wrote in his book. He also seemed very religious. This is one of the main part when schoolteacher is described by how the slaves saw him. However, the whole section is contradicted by the last section when it states that it was the "questions that tore Sixo up." This indicates that the descriptions of schoolteacher are not entirely true and in fact he is not the nice and gentle white owner that Sethe had expected. This is also in Sethe's point of view. "Nothing except schoolteacher" indicates that schoolteacher is the main cause for most of the conflict in the story. He is the one that whipped Sethe and made her run off pregnant with Denver. And eventually Sethe is immersed into the past and is heavily influenced by schoolteacher.

*"—she pulled a whitegirl out of the hill. The last thing you'd expect to help. And when the schoolteacher found us and came busting in here with the law and a shotgun—'
'Schoolteacher found you?'
'Took a while, but he did. Finally.'" (Morrison 50).*

When Sethe was running away, this shows schoolteacher's persistency and stubbornness in finding Sethe for breaking the law. Schoolteacher seems like the person who wants to be justified almost like revenge. Since she ran away, he believes that she deserves punishment. However, Sethe never returned back to schoolteacher and instead went to jail going according to the law. Also, the shotgun is also an important symbol that specifically relates back to schoolteacher. The shotgun, which is what schoolteacher always carries especially when attempting to catch fugitive slaves, represents the white supremacy and power of schoolteacher.

"Mister was allowed to be and stay what he was. But I wasn't allowed to be and stay what I was. Even if you cooked him you'd be cooking a rooster named Mister. But there wasn't no way I'd ever be Paul D again, living or dead. Schoolteacher changed me. I was something else and that something else was less than a chicken sitting in the sun on a tub."

"He thought what they said had merit, and what they felt was serious. Deferring to his slaves' opinion did not deprive him of authority or power. It was schoolteacher who taught them otherwise. A truth that waved like a scarecrow in rye: they were only Sweet Home men at Sweet Home" (Morrison 147).

This section compares schoolteacher compared to Garner. When the slaves were with Garner, they were "believed and trusted.... They were listened to." Yet, Garner still kept his authority and power even while listening and trusting his slaves' opinions. However, schoolteacher's policy on treating his slaves was different. Schoolteacher made it clear that the slaves were only slaves on Sweet Home and that they had no freedom and were not allowed to leave the land because they were part of schoolteacher. They were not even considered part of the human race because schoolteacher believed that if they stepped off the Sweet Home grounds, they were trespassing into the human race. They were compared to watchdogs and steer bulls. This clearly shows how horrible schoolteacher treated his slaves, making everything strict and only pleasing to himself. This also shows how schoolteacher would never allow his slaves to form opinions and he believes that they have no right to do so. This again relates back to the idea of inferiority and white supremacy during the era.

"His strength had lain in knowing that schoolteacher was wrong. Now he wondered. There was Alfred, Georgia, there was Delaware, there was Sixo and still he wondered. If schoolteacher was right it explained how he had come to be a rag doll—picked up and put back down anywhere any time by a girl young enough to be his daughter. Fucking her when he was convinced he didn't want to. Whenever she turned her behind up, the calves of his youth (was that it?) cracked his resolve. But it was more than appetite that humiliated him and made him wonder if schoolteacher was right" (Morrison 148).

This is Paul D talking about schoolteacher and his point of view on him. Paul D was considered almost as an animal under schoolteacher and a part of him knew that schoolteacher's 'truth' and belief was wrong because he knew that he had a voice of a "language that responsible humans spoke." But when Paul D actually did leave Sweet Home, he is now wondering if schoolteacher was right because Paul D had went from house to house to sleep with different young girls and Paul D was always on the move from Georgia to Delaware. Paul D almost seems ashamed of his life even though he tries to consider himself a man who wants to stay put at 124. However, after realizing what schoolteacher had always implemented that they were not responsible humans, Paul D is wondering if that may be true. From these quotes, we can also infer that schoolteacher sincerely did not believe his slaves were true responsible humans, which is why he never trusted, believed, or listened to his own slaves. Schoolteacher made his slaves feel like outsiders, and this pain and insult left a permanent mark on both Sethe and Paul D.

"When the four horsemen came—schoolteacher, one nephew, one slave catcher and a sheriff—the house on Bluestone Road was so quiet they thought they were too late. Three of them dismounted, one stayed in the saddle, his rifle ready, his eyes trained away from the house to the left and to the right, because likely as not the fugitive would make a dash for it" (Morrison 174).

This was the part when Schoolteacher was coming to where Sethe was to claim her and take her back. Most likely, the one who stayed on the saddle was schoolteacher because he was looking around like a skilled slave catcher. This again relates back to the white supremacy because schoolteacher was the one who stayed on the saddle looking around. It may also indicate how schoolteacher views other fugitive slaves. The phrase "because likely as not the fugitive would make a dash for it." This indicates that schoolteacher is underestimating the intelligence and the thought processes of slaves because in reality, no slave would make a dash for it when the owner is there able to see everything on his saddle. However, schoolteacher still looks around because he believes that Sethe would actually make a dash for it.

"The slave catcher dismounted then and joined the others. Schoolteacher and the nephew moved to the left of the house; himself and the sheriff to the right" (Morrison 175).

This part just shows how the schoolteacher and the other men were looking for Sethe. The schoolteacher and the other men in the midst of all the other African Americans, they had power and authority because the others around them were acting 'crazy' almost as if they were nervous and scared. Because the African Americans were looking towards the shed, the schoolteacher and his men knew where to head next. The people were almost fearful around them. Schoolteacher seemed to be caring a rifle and he motioned 'Six or seven Negroes' who were walking along the road and they stopped still. This is also another description of what schoolteacher was doing.

"Right off it was clear, to schoolteacher especially, that there was nothing there to claim... The woman schoolteacher bragged about, the one he said made fine ink, damn good soup, pressed his collars the way he liked besides having at least ten breeding years left. But now she's gone wild, due to the mishandling of the nephew who'd overbeat her and made her cut and run. Schoolteacher had chastised that nephew, telling him to think—just think—what would his own horse do if you beat it beyond the point of education" (Morrison 175-176).

When schoolteacher was coming to claim Sethe back to Sweet Home, we expected him to remain the same to be violent, strict, and cold-hearted. However, from this part, we see a different side of him and his own perspective of how he thought of Sethe. Schoolteacher believed his slaves were powerless and made sure that they were made inferior because he had always disciplined them and punished them physically. Yet, schoolteacher was the one who gave them education and helped them and was only punishing them severely for education and disciplining them. When school teacher came back for Sethe, he wanted her back because of the diligent and the good work that she had done. When we see that schoolteacher had punished his nephew for stealing her milk and for beating Sethe overboard, we can partially see that schoolteacher also punished his nephew for discipline. However, schoolteacher's mindset is still the same and he still doesn't believe that his slaves deserve to be trusted, believed, or listened to because we see that schoolteacher compares them to a horse when he was chastising his nephew. Schoolteacher still considers his slaves as animals but he seems to have come back for Sethe because she had done

well. Later on the passage, he continuously compares them to animals like “and the animal would revert—bite your hand clean off.... See what happened when you overbeat creatures God had given you the responsibility of...” However, schoolteacher punished his nephew very different from other slaves. With slaves, he had used physical punishment like whipping Sethe. However, we see that school teacher had punished his nephew “by not letting him come on the hunt. Made him stay there, feed stock, feed himself...” This punishment is nothing compared to the punishment he gave to his slaves. This is also the key scene that overturns the life of Sethe because from this point and onward, she had killed her daughter Beloved yet schoolteacher leaves her and her children and doesn't take them back to Sweet Home.

“Schoolteacher beat his hat against his thigh and spit before leaving the woodshed... They unhitched from schoolteacher's horse the borrowed mule that was to carry the fugitive woman back to where she belonged, and tied it to the fence....

They unhitched from schoolteacher's horse the borrowed mule that was to carry the fugitive woman back to where she belonged, and tied it to the fence” (Morrison 177)

Schoolteacher did not punish or take back Sethe and he left very angry because his slave and his property is now gone and he is unable to take her back. This scene simply shows the reaction of schoolteacher at seeing Sethe killing Beloved. As readers, we can infer that schoolteacher is angry and almost regretful because he is not able to take Sethe back to Sweet Home.

“Well, all I'm saying is that's a selfish pleasure I never had before. I couldn't let all that go back to where it was, and I couldn't let her nor any of em live under schoolteacher.”

This was the mindset that Sethe had, which was the exact reason why she decided to kill her baby instead of having them become slaves under schoolteacher. With schoolteacher's past actions and behaviors on Sethe, she was influenced by her past and thought that killing her babies would be better than living as slaves under schoolteacher with all the suffering, pain, and horror like how she had experienced with schoolteacher.

“Simple: she was squatting in the garden and when she saw them coming and recognized schoolteacher's hat, she heard wings. Little hummingbirds stuck their needle beaks right under her headcloth into her hair and beat their wings.”

This is another use of figurative language of synecdoche. The beating of the hummingbirds' wings and the needles were the same feelings Sethe experienced when she heard schoolteacher teacher his nephews about the animal characteristics that he related with Sethe and after she heard that and walked away, she felt the beating in her head and was terribly affected by the scene. Again, when Sethe saw schoolteacher heading towards her, she felt the little hummingbirds, meaning that was one of the most painful memories she experienced and remembers that moment the most when she saw schoolteacher.

“When she got back from the jail house, she was glad the fence was gone. That's where they had hitched their horses—where she saw, floating above the railing as she squatted in the garden, schoolteacher's hat. By the time she faced him, looked him dead in the eye, she had something in her arms that stopped him in his tracks. He took a backward step with each jump of the baby heart until finally there were none.”

This is the exact same scene when schoolteacher saw Sethe killing her baby but is from Sethe's point of view when Schoolteacher came looking for Sethe to take her back to Sweet Home. The figurative language, “floating above the railing as she squatted in the garden, schoolteacher's hat” simply means that Sethe was sitting down and she saw the hat “floating” or moving around indicating that schoolteacher was walking around, towards her. Then the scene jumps immediately to the barn when Sethe had already killed Beloved and schoolteacher looks at her in horror and disbelief and the only choice he had was to leave Sethe because he knew he could not take her back anymore to work under him. The phrase “with each jump of the baby heart until there were none” simply indicates that the baby was killed and eventually died.

“They ain't at Sweet Home. Schoolteacher ain't got em.” (Morrison 194)

This is Sethe talking to Paul D when Paul D was questioning how killing Beloved benefited her family. And she responds that her children are not with schoolteacher. This clearly shows that severe and permanent damage schoolteacher left on Sethe. She considers him terrible and she seems to consider Sweet Home and schoolteacher to be the worse place to be. However, it seems like what schoolteacher had left on the Sethe transformed the mindset of Sethe that she still doesn't have as much regrets killing Beloved because she had kept her other children away from schoolteacher.

*"She was ashamed, too, because it was stealing and Sixo's argument on the subject amused her but didn't change the way she felt; just as it didn't change schoolteacher's mind.
"Did you steal that shoat? You stole that shoat." Schoolteacher was quiet but firm, like he was just going through the motions—not expecting an answer that mattered. Sixo sat there, not even getting up to plead or deny. He just sat there, the streak-of-lean in his hand, the gristle clustered in the tine plate like gemstones—rough, unpolished, but loot nevertheless.
"You stole that shoat, didn't you?"
"No, sir," said Sixo, but he had the decency to keep his eyes on the meat.
"You telling me you didn't steal it, and I'm looking right at you?"
"No, sire. I didn't steal it."
Schoolteacher smiled. "Did you kill it?"
"Yes, sir. I killed it."
"Did you cook it?"
"Yes, sir."
"Well, then. Did you eat it?"
"Yes, sir. I sure did."
"And you telling me that's not stealing?"
"No, sir. It ain't."
"What is it then?"
"Improving your property, sir."
"What?"
"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."
Clever, but schoolteacher beat him anyway to show him that definitions belonged to the definers—not the defined. (Morrison 224).*

This section is one of the only sections we see schoolteacher talking in the novel and it is the part when he is questioning Sixo and punishing him for stealing. It shows that schoolteacher already had planned everything in his mind to punish Sixo no matter what Sixo did. Even though what Sixo did was justified and 'clever' it didn't matter to schoolteacher because in the end Sixo had stolen and schoolteacher must punish him to make sure that he didn't do that again. However, mostly instead of stealing, it seems like schoolteacher was punishing Sixo for using his brains and being clever. Schoolteacher had punished him not for stealing, but to show that 'definitions belonged to the definers and not the defined.' This quotes from schoolteacher and from Sixo also shows the attitude and the perspective of schoolteacher and how set he is on his own thoughts and feelings. That is why it states that "not expecting an answer that mattered" and "just as it didn't change schoolteacher's mind." The argument had simply amused schoolteacher since Sixo was one of the rebellious slaves at Sweet Home.

"Schoolteacher took away the guns from the Sweet Home men and, deprived of game to round out their diet of bread, beans, hominy, vegetables, and a little extra at slaughter time, they began to pilfer in earnest, and it became not only their right but their obligation." (Morrison 225).
This is the punishment that schoolteacher put on the Sweet Home men.

"Schoolteacher was teaching us things we couldn't learn. I didn't care nothing about the measuring string...Schoolteacher'd wrap that string all over my head, 'cross my nose, around my behind. Number my teeth. I thought he was a fool. And the questions he asked was the biggest foolishness of all." (Morrison 226)
This was probably the reason why everyone called him schoolteacher. His character was almost like a strict schoolteacher, teaching his slaves. This is another part where schoolteacher always relates body parts separate instead of considering the entire human body such as the head, nose, behind, and even his teeth. However, in fact, schoolteacher was not teaching them anything. He was simply measuring their body parts. From Sethe's perspective, she considers schoolteacher a fool because Sethe probably thought everything he did was pointless and they thought there was no reason for them. However, this first thought was altered when Sethe saw schoolteacher teaching his pupils about her body parts and she finally realized the purpose of everything and what he wrote in his books. Schoolteacher was writing about his slaves in his notebook that he always carried around.

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Period 4

"Schoolteacher made his pupils sit and learn books for a spell every after noon. If it was nice enough weather, they'd sit on the side porch. All three of em. He'd talk and they'd write. Or he would read and they would write down what he said." (Morrison 227).

This again shows another perspective of schoolteacher. Schoolteacher was always portrayed negatively but Sethe here reveals something that she never told anyone. In front of other students, he shows a different side because he is teaching the boys how to read and write. This was probably the reason why he was called schoolteacher because he was always teaching to other pupils like a schoolteacher and that was how the slaves or how Sethe saw him. From the outside perspective, it may seem like schoolteacher is the nice and gentle schoolteacher who actually teaches his pupils how to read and write, but the subject matter that he was teaching them was about Sethe and how he was relating them all to animal characteristics.

"He was talking to his pupils and I heard him say, "which one are you doing?" And one of the boys said, "Sethe." ... Schoolteacher was standing over one of them with one hand behind his back. He licked a forefinger a couple of times and turned a few pages. Slow. I was about to turn around keep on my way to where the muslin was, when I heard him say, "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."

This left great pain on Sethe which is why she never told anyone about this. Schoolteacher clearly viewed Sethe as an animal slave, which was why he was teaching schoolteacher in this method even though they were very young. This pained Sethe a lot because she said "my head itched like the devil." A lot of the diction said by schoolteacher also shows the extent to which schoolteacher considers Sethe an animal. First, he uses the word 'which' to ask "which one are you doing?" and from Sethe's point of view, she can automatically infer that it is a thing, a noun, but not a person. Immediately when one of the boys mentioned 'Sethe' this was the turning point and the highest peak we see schoolteacher as a cruel and cold hearted person who represents the evil in human and how he considers all over slaves inferior to him to the most cruelest extent of associating Sethe to an animal. And this short scene is very long to Sethe and we can tell by Morrison's use of syntax. They are short phrases and very choppy, slowing down the pace of the story to exaggerate the moment as a drastic impact on Sethe's life.

"The night after I heard why schoolteacher measured me, I had trouble sleeping. When Halle came in I asked him what he thought about schoolteacher. He said there was nothing to talk about. Said, He's white, ain't he? I said, But I mean is he like Mr. Garner?" (Morrison 231)

The scene was the key reason why schoolteacher had measured Sethe: to set animal characteristics to Sethe. Before, Sethe had called schoolteacher a 'fool' for measuring her but now that she knew the reason why and how she was perceived as in schoolteacher's eye as an animal. And from this point, Sethe was insulted and she no longer felt 'whole' and from this point onward, Sethe seems to have lost her sense of self. And indirectly, we see schoolteacher being compared to Mr. Garner. Paul D later on in the novel wonders whether there was an any difference between Mr. Garner and Schoolteacher but clearly Sethe perceives schoolteacher as a negatively evil person. Sethe then later continues on how the Garners were different, "they ain't like the whites I seen before." When Sethe continues to talk to Halle about Garner, she wonders if there is some hope as to schoolteacher being similar to Garner.

"Schoolteacher in there told me to quit it. Said the reason for doing it don't hold. I should do the extra but here at Sweet Home.

"Don't he want it back?"

"He want something."

"What?"

"I don't know. Something, but he don't want me off Sweet Home no more. Say it don't pay to have my labor somewhere else while the boys is small." (Morrison 231)

This section shows how schoolteacher is persistent on keeping his slaves on Sweet Home. Even though he treats them bad like animals, he wants to keep his slaves, which is why later schoolteacher comes to get Sethe in the barn. From the text, we do not know exactly what schoolteacher wants from Halle but we can infer that he wants him to work under him as his slave. It may have something to do with teaching his pupils and nephews because he states, "But he don't want me off Sweet Home no more. Say it don't pay to have my labor somewhere else while the boys is small." Therefore, schoolteacher may want Halle and Sethe to teach the boys or it can literally mean that the boys are unable to work the farm because they are too small so schoolteacher needs Halle to work under him.

"Already she lived two years off his price. But it ran out, I guess, so she wrote schoolteacher to come take over... So he came with a big hat and spectacles and a coach box full of paper. Talking soft and watching hard. He beat Paul

A. Not hard and not long, but it was the first time anyone had, because Mr. Garner disallowed it. Next time I saw him he had company in the prettiest trees you ever saw. Sixo started watching the sky. He was the only one who crept at night and Halle said that's how he learned about the train."(Morrison 232)

This section is from Sethe's point of view and she almost seems to be blaming Mrs. Garner for bringing schoolteacher because from her tone, she seems almost discouraged. For example, "Four Sweet Home men and she still believed she needed her brother-in-law and two boys 'cause people said she shouldn't be alone out there with nothing but Negroes." So when schoolteacher came to take over, that changed everything and Sethe even compares him to Garner because Garner never had hurt his slaves. In contrast, schoolteacher beat Paul A and he changed the whole atmosphere of Sweet Home, almost contradicting the name "Sweet Home." And from then on, it was Sixo and the other slaves who started to run away as they planned to escape right under schoolteacher's eyes.

"Still can't figure why she thought she needed schoolteacher, though. I wonder if she lasted, like I did...Schoolteacher wouldn't treat her the way he treated me. First beating I took was the last. Nobody going to keep me from my children."(Morrison 238)

This is referring to Baby Suggs and how she felt about schoolteacher. Sethe was explaining what he happened to her to Suggs. It almost seems as if Baby Suggs also couldn't take it anymore because she "said she was cold" etc. However, this simply portrays the impact of schoolteacher on the lives of the slaves, especially on Sethe since she wasn't planning on tolerating schoolteacher from hurting her children, which was the main reason why she killed her daughter.

"Let schoolteacher haul us away, I guess, to measure your behind before he tore it up? I have felt what it felt like and nobody walking or stretched out is going to make you feel it too."(Morrison 239)

This is the part when Paul D is talking stating that there might've been some other way. However, Sethe believes that there was no other way, especially after what schoolteacher did because what he did left a big impact on Sethe and she can find no other way to protect her children from schoolteacher. She didn't want her children to experience the same thing she did.

"First his shotgun, then his thoughts, for schoolteacher didn't take advice from Negroes. The information they offered he called backtalk and developed a variety of corrections (which he recorded in his notebook) to reeducate them."(Morrison 259)

There is another image of the shotgun being related to schoolteacher again and it represents the power and the supremacy he has compared to his slaves. "Schoolteacher didn't take advice from Negroes" clearly shows that he was on his own. This was another reason why the slaves called him schoolteacher, but not the schoolteacher that many of us would imagine. Schoolteacher believed that whatever the slaves thought was incorrect and that they didn't have enough education and the knowledge to talk to him. Therefore, he simply called it 'backtalk' and from the slaves' perspective, they called it 'variety of corrections,' which may indicate that the corrections may not have been corrections at all. It was schoolteacher's way of educating and disciplining them in a strict way. Again, the notebook he mentioned again but this time it is used in a different way. His notebook was mentioned before to measure the body parts of Sethe and other slaves, but now it is used to educate the slaves. The use of diction and the words are very important in this section because Sethe states that schoolteacher "reeducated" them. This means that the slaves were already educated in the first place, but schoolteacher didn't acknowledge that, which is why he was reeducating them. This was probably one of the reasons why Sethe considered schoolteacher foolish, and a fool for measuring her, etc.

"He complained they ate too much, rested too much, talked too much, which was certainly true compared to him, because schoolteacher ate little, spoke less and rested not at all. Once he saw them playing – a pitching game—and his look of deeply felt hurt was enough to make Paul D blink. He was hard on his pupils as he was on them—except for the corrections. For years Paul D believed schoolteacher broke into children what Garner had raised into men. And it was that that made them run off. Now, plagued by the contents of his tobacco tin, he wondered how much difference there really was between before schoolteacher and after."(Morrison 259)

This shows the direction comparison of slaves and schoolteacher and the text explicitly states the comparisons. Yet, these comparisons show that schoolteacher still has no right to punish and insult his slaves in the nastiest ways. Schoolteacher also complains for the most unworthy reasons such as eating little and talking a lot. This shows that there are certain expectations that must be met by schoolteacher and he wants to keep his slaves strict and disciplined to satisfy his wants and needs. Then Paul D continues on to compare schoolteacher's treatment on the slaves. Garner had respected his slaves making sure that the slaves were responsible men, but because schoolteacher

considered the slaves so inferior and not intellectual, it was almost as if the slaves were going back to becoming children, especially since schoolteacher corrected them, measured them, and disciplined them, all with his little notebook that he carried. And Paul D explicitly states that this was the main reason why his slaves ran away from Sweet Home, including Paul D, Sethe, and Halle. Paul D also considers himself to schoolteacher because it was true that Paul D did not find a stable place to live in and he was always wandering around from house to house and having sex with different women.

"They watch and memorize the comings and goings of schoolteacher and his pupils: what is wanted when and where; how long it takes."

"One day a week they skip breakfast completely and travel ten miles to church, expecting a large dinner upon their return. Schoolteacher writes in his notebook after supper; the pupils clean, mend or sharpen tools. Sethe's work is the most uncertain because she is on call for Mrs. Garner anytime, including nighttime, when the pain or the weakness or the downright loneliness is too much for her." (Morrison 262)

This simply mentions the typical day that schoolteacher goes through such as teaching his children and demanding deeds from them and his slaves. Even through his pupils, he is strict and disciplined as it states "what is wanted when and where." It seems as if schoolteacher is almost obsessed with disciplining and punishing his slaves and pupils because he continuously writes in his notebook as if that was the only duty he had. Everyone worked for schoolteacher, attempting to please him. We can also infer that even his days are very strict and orderly punctual because it states "they watch and memorize" meaning his days were similarly the same so that the slaves were able to memorize what he did.

"They are too young for men's work and the baby girl is nine months old. Without Mrs. Garner's help her work increases as do schoolteacher's demands." (Morrison 263)

This simply portrays the burden and the amount of demand on Sethe because she has her children to take care of, her nine months old child, and satisfy the demands from schoolteacher. This simply shows how schoolteacher is not flexible and uncooperative since even with such demands and time to take care of her children, schoolteacher still demands work from Sethe. It is ironic because Sethe considers Garners a help when they ask Sethe to do something because it was an opportunity for her to get away from schoolteacher's harsh demands and wants. Therefore, the help refers to Mrs. Garner calling up Sethe to talk about Mrs. Garner's loneliness, weakness, sickness, etc.

"Halle is told to work his extra on Sweet Home and has no call to be anywhere other than where schoolteacher tells him." (Morrison 263)

This also similarly explains how Halle has his own duty under schoolteacher and he must devote his time and effort to schoolteacher. It simply means that schoolteacher is very demanding and his slaves must satisfy his wants. This sentence from the tone, can also infer how regretful and disappointed Halle may have because he must work extra on Sweet Home under schoolteacher.

"Maybe when he got to the gate and asked to see Sethe, schoolteacher heard a tint of anxiety in his voice—the tint that would make him pick up his ever-ready shotgun. Maybe Halle made the mistake of saying "my wife" in some way that would put a light in schoolteacher's eye." (Morrison 264)

This again shows how schoolteacher is dedicated to keeping Sethe and having her work under him. Paul D had run away and Halle was missing and Paul D simply wanted to see Sethe but schoolteacher was very cautious and suspicious of him as he was tempted to get his shotgun. From the sentence, we can also infer that schoolteacher may have never known that Sethe was married to Halle and that they were together. That is why it states "would put a light in schoolteacher's eye." This may mean negatively meaning it gave hint to schoolteacher and he would get his shotgun or it may possibly mean that he realizes something that gives him light, or understanding. However, schoolteacher knowing Halle and Sethe together may mean trouble because then there is more chance for Sethe to run away from schoolteacher just like how Halle did.

"Maybe schoolteacher shot after him, shot at his feet, to remind him of the trespass. Maybe Halle got in the barn, hid there and got locked in with the rest of schoolteacher's stock. Maybe anything. He disappeared and everybody was on his own." (Morrison 265)

Halle had disappeared and Paul D contemplates what the possibilities of why Halle didn't appear. One of the thoughts was that schoolteacher may have shot him to prevent him from getting away and Halle was never able to make it out. Also it simply shows how the plan was partially a failure because they were not able to meet up and there might have been a possibility that schoolteacher caught Halle.

"Paul D leaves for the creek on time, believing, hoping, Paul A has gone on ahead; certain schoolteacher has learned something. Paul D gets to the creek and it is as dry as Sixo promised."

Schoolteacher is very persistent and wants to capture his slaves from escaping. Schoolteacher may indeed be clever because he "has learned something." And there may be a possibility that schoolteacher caught onto something because Halle had disappeared, perhaps caught by schoolteacher, perhaps not. However, this simply shows how schoolteacher is persistent in capturing his slaves.

"Forget the knives. Now. The three of them climb up to the bank and schoolteacher, his pupils and four other whitemen move toward them. With lamps." (Morrison 266)

This again simply refers back to the schoolteacher as even through the night with lamps they continue to hunt for the slaves.

"Schoolteacher is saying, 'Alive. Alive. I want him alive.' ... Schoolteacher has changed his mind: 'This one will never be suitable.' The song must have convinced him." (Morrison 266)

Schoolteacher understands that if Sixo is dead, he had gained nothing out of capturing him. Yet, when Sixo continues to sing, schoolteacher knows that he must kill him because there was no hope for having Sixo become obedient and work for him again. This is similar to how Sethe rebels and kills her own baby in front of schoolteacher, and he knows that there is no hope for taking back Sethe again. Similarly, schoolteacher knows that there is no hope for taking back Sixo again.

"As soon as the whitemen get to where they have tied their horses and mount them, they are calmer, talking among themselves about the difficulty they face. The problems. Voices remind schoolteacher about the spoiling these particular slaves have had at Garner's hands. There's laws against what he done: letting niggers hire out their own time to buy themselves. He even let em have guns!"

"Schoolteacher sighs, and says doesn't he know it? He had come to put the place alright. Now it faced greater ruin than what Garner left for it, because of the loss of two niggers, at the least, and maybe three because he is not sure they will find the one called Halle. The sister-in-law is too weak to help out and doggone if now there ain't a full-scale stampede on his hands. He would have to trade this here one for \$900 if he could get it, and set out to secure the breeding one, her foal and the other one, if he found him. With the money from "this one here" he could get two young ones, twelve or fifteen years old. And maybe with the breeding one, her three pickaninnies and whatever the foal might be, he and his nephews would have seven niggers and Sweet Home would be worth the trouble it was causing him" (Morrison 267)

This simply shows the conflicts that schoolteacher faced and his thoughts on the slaves and what the Garners had done. They considered it a 'difficulty' and they were determined to find all the slaves including Halle. Schoolteacher understands that under Garner, these slaves were spoiled with guns and the opportunity to buy themselves out. He partially blames Garner for having schoolteacher lose the slaves and he is so stubborn and determined to find them yet, he misses them. The problems, is singled out as one sentence, emphasizing the difficulty and problem from schoolteacher's point of view. He considered it a 'ruin' which is a very strong negative word for losing his slaves. Schoolteacher even ponders about the future how if he were to capture the slaves, he would sell and trade them for new ones because he knew that now that they ran away and attempted to escape, they wouldn't work under him obediently. The key point is however is how Schoolteacher calls the slaves "this one here" and "One" instead of using their actual names. The breeding one is associated to Sethe and the foal refers to Halle. His contemplation and thought also shows how angry he might be over this incident and difficulty. Schoolteacher has lost, and all his disciplinary actions and thought of 'reeducating' them was all lost because they had run away.

"Schoolteacher looks at him for a long time before he closes the door of the cabin. Carefully he looks. Paul D does not look back. It is sprinkling now." (Morrison 268)

Paul D is eventually caught by schoolteacher and it is ironic that schoolteacher looks at him 'carefully' instead of with his own 'hard eyes.' Paul D later ponders whether he should have sung with Sixo so that he could have died under schoolteacher's hands too. Yet, Paul D continues to wonder about the others, Paul A, Halle, and Sethe. However, Paul D leaves eventually to tell Sethe everything that had happened especially to Sixo and how he had died.

"Remembering his own price, down to the cent, that schoolteacher was able to get for him, he wondered what Sethe's would have been."

"Schoolteacher would know. He knew the worth of everything. It accounted for the real sorrow in his voice when he pronounced Sixo unsuitable." (Morrison 269)

This is simply one another evidence how schoolteacher impacted the lives of the slaves. Instead of considering himself whole and as a whole human being, Paul D wonders about the price of his body and for everyone else.

- Schoolteacher is a flat character because he is only shown from other people's perspectives and his opinions and his thoughts are rarely quoted in the book. He is always portrayed negatively in the book like a strict schoolteacher who was always using physical punishment to discipline his slaves. On the other side, we do see him act nice to his pupils and nephew to teach them how to learn and write, but like when he was teaching his pupils about Sethe's animal characteristics, we know that schoolteacher is a very cold hearted, cruel character.
- Yet, schoolteacher's character traits are somewhat complex because it stated that he had once bragged about Sethe because she had worked very well under him and he liked how she did his collars and the inks. Yet, school teacher considered Sethe an animal. Schoolteacher also at times didn't take back Sethe like when he found her, she was directly sent to jail and when he again found her in the shed killing Beloved, he just left her there and didn't claim her back.
- We do not know exactly how schoolteacher feels about his slaves, but through the subtle details and some of his quotes, we know that he treats them inferior and very cruel. He is constantly severely disciplining his slaves. His character traits sometimes contradict one another, but clearly as readers and from the perspectives of Paul D and Sethe, we see schoolteacher as a very cold hearted person.
- Schoolteacher is also a static character because his viewpoint, personality, and perspectives do not change throughout the novel. Even at the end when he came back for Sethe but left her in the shed, it wasn't because he thought differently about Sethe. She had still considered her an animal who was severely beaten by her nephew, which was why schoolteacher believes that she had run away. His character doesn't change at all.
- The problems that schoolteacher had was only trying to find his fugitive slaves when they ran away. He probably faced internal problems because a lot of slaves like Halle, Paul D, and Sethe were running away. However, we do not know his true feelings because his perspective was never told in the story. However, schoolteacher seems to be satisfied at the way he treats his slaves because he smiles when punishing them and he plans everything out. Even though their behaviors and actions are justified, he punishes them for not following according to him.
- The schoolteacher does not experience any epiphanies and doesn't seem to learn from anything, except when Sethe had run away. He seems to realize that he isn't able to take her back. However, he doesn't blame himself, but he blames on his nephew as the schoolteacher punishes his nephew. However, the schoolteacher himself was the one who caused his nephew to behave so crudely on Sethe by teaching the nephew about the animal characteristics, etc.
- We do not know about schoolteacher's unconscious thoughts and ideas because his perspective is never shown throughout the novel. However, through other characters' viewpoint, we can see the life of schoolteacher. Without knowing, schoolteacher tells his pupils about Sethe's animal characteristics.
- Schoolteacher however does play an important role and function throughout the novel because he represents the evil of all slavery and the cause of slavery. Instead of the evil of slavery, schoolteacher represents the greediness and the racism that is present during the time period. Schoolteacher also represents the evil white people during the era of slavery.
- Schoolteacher also seems to represent the white supremacy and offers a different viewpoint on slavery. He considers his slaves inferior and even further goes on to attribute them to animal characteristics.
- The ironic idea about schoolteacher is that as readers we know that his ideologies and perspective is totally immoral and wrong yet, schoolteacher has no doubt on his belief and further teaches his nephews about the evils of slavery and Black people. That is why he compares slaves to animals and relates human body parts to animal body parts as he teaches his nephews, especially about Sethe. He associates Sethe to an animal, which brings in the theme of dehumanization and inferiority of Blacks. This then leaves a permanent mark of pain and suffering on Sethe.
- Schoolteacher makes sure that his slaves know that they are merely slaves [quote]
- A lot of figurative languages are associated with schoolteacher, especially the use of synecdoche. Because schoolteacher relates slaves to animals, he associates many of human body parts to animal characteristics, by dividing up the human body into arms, breasts, legs, head, etc. That is why schoolteacher urged his students to draw Sethe with half her body in human form and the other half in animal form. And it was through this incident, when Sethe and even other slaves realized that they were not "whole" beings and that is one of the main themes and point of this novel. Slavery and schoolteacher's violent acts and insults made the slaves feel as if they weren't human, or as if they weren't whole which is why Sethe always relate her body into sections and lack her sense of own self. Furthermore, when Paul D was wondering the value of his worth and the value of other slaves like Sethe, he himself

doesn't feel as whole since he refers to himself as "\$900 of he could get it" (Morrison 267). That is why Paul D is always seeking for his own identity after he left Sweet Home.

- Throughout the novel, Schoolteacher's true name is never mentioned and he is only referred to as schoolteacher. This alone shows the limitations we have on him and because we do not know his true name, we tend to relate negative qualities to him as we read the text because most of the slaves refer to him by calling him schoolteacher.

- Everything about schoolteacher is also contradicting. His nickname, 'schoolteacher' may portray the nice and gentle teacher who actually teaches important values and education to his pupils, but that is not the case. Also, he is described as "talking soft and watching hard." Everything about him was contradicting especially in the way that he treated his slaves. He was disciplining them very strictly, yet he was harassing and hurting his slaves. Instead of human, he treated his slaves like animals.

- Schoolteacher also has different manners compared to other slaves especially since there were specific places in the novel that mentioned the comparison between Schoolteacher and Paul D in how they ate and how they talked. Schoolteacher also carried some form of a weapon usually a shotgun or a weapon, which shows the power he has over the slaves. We always see him smirking when talking like when schoolteacher was punishing Sixo for stealing. Schoolteacher always has hard eyes, and always has a serious manner and is concerned with maintaining his property of his slaves.

- When schoolteacher gave up taking back Sethe from the barn and when schoolteacher decided to kill Sixo, schoolteacher knew what he was doing. Instead of thinking about the personal feelings and empathizing with Sethe and how she killed her own child, schoolteacher was more concerned about not being able to take Sethe back. Schoolteacher doesn't seem to have regret that his nephews had milked her and how he had treated her bad, instead schoolteacher was more concerned about the value of his slaves and he knew that if he were to take Sethe in such a condition, Sethe would have no value. Similar to Sixo's case, when Sixo was rebelling and singing, schoolteacher also knew that Sixo was no longer worth a slave which is why schoolteacher in the end later decided to kill him (Wahl 497).

- The main inner conflict that schoolteacher has is attempting to maintain his slaves to work under him at Sweet Home. Slowly, they were escaping and schoolteacher first blamed Garner for being so lenient on the slaves before, which was probably why the slaves were unable to handle schoolteacher's demands. Schoolteacher did not want to lose, which was almost like a battle when they were escaping since schoolteacher was hunting down his slaves while they were running away. We know that he went through internal conflict because we see him always thinking about the value of his slaves and how if he is able to capture them, then he can sell them for better slaves because these slaves were already of no value since they rebelled and went against schoolteacher. Because slaves were properties during the time period, schoolteacher was mainly concerned about maintain his property and his slaves so that he can have money and value and wealth.

- Schoolteacher was the main cause for isolation of Sethe and 124 because schoolteacher came to take Sethe back, this caused Sethe to kill her baby and essentially, this was the reason why Sethe and 124 was isolated. Schoolteacher had technically caused the isolation in the community, which relates back to one of the themes of isolation. Schoolteacher seems to be the main cause of every conflict in the story.

- Although we do not know the exact feelings and ideas of schoolteacher, through the stories and perspectives of the slaves that influences our judgment. Because most of this novel is told in the perspective of the slaves, we only know his personality through other people's point of view so as readers we always attribute negative qualities to schoolteacher. However, schoolteacher seems to stand very firm in his beliefs because he is essentially a teacher teaching his pupils. Schoolteacher though taught the wrong values and morals like teaching his pupils about animal characteristics on Sethe. However, schoolteacher did also discipline his nephews.

- Schoolteacher's moral values are directly compared to Garner indirectly throughout the novel. Schoolteacher was once blaming Garner for allowing his slaves to have more freedom and right to form ideas and communicate with him. Garner gave his slaves opportunities to work extra to buy their freedom back and even allowed them to hold weapons. When schoolteacher came to take over Sweet Home after Garner had died, there was a direct comparison in the method of treating his slaves. (continuation with Jennifer's analysis)

- Schoolteacher is defined as a white supremacist and with slaves, he is in the top of the society. Schoolteacher is obviously white and he represents the dominant person in the society overpowering over the slaves. Power is an important topic that relates to schoolteacher because schoolteacher wanted power over all the slaves and have them as properties under him.

- One of the main important aspects of schoolteacher was that he wanted to create a 'scientific study' of his slaves, which was why schoolteacher carried around his notebook and measured all his slaves especially Sethe. Like animals, schoolteacher treated his slaves in the same manner which shows the inferiority of slaves compared to the whites and the dehumanization of the slaves as schoolteacher's actions and behaviors towards the slaves left a

permanent mark on the lives of the slaves. That is why most of the slaves are immersed in the past and are not able to move on into the future. Schoolteacher was one of the main person who dragged the slaves down, made the slaves feel partial, and left a permanent mark of pain, suffering, and misery on the slaves especially Sethe.

- Clearly, schoolteacher has the power over the slaves and most of the characters in the novel. The difference in the power is simply because of the issue of slavery during the time period and how slavery left a inerascable mark on the lives of the slaves. The effects of power are severe and that is the main point of the novel and the reason why schoolteacher is even in this novel. Schoolteacher represents the white supremacy and power causing the dehumanization of slaves forever altering the lives of the slaves. The balance of power does seem to change towards the end of the story because the time period was almost nearing the end of slavery. Still Blacks were inferior in the community but more and more Blacks were starting to receive their freedom.

POINT OF VIEW

Point of View

In chapters 24-28 of Toni Morrison's *Beloved* the point of view is mainly in third person limited in Paul D's perspective, omniscient in others, and consists of many flashbacks and memories. At the end of the book there is it is in a third person perspective summarizing the future event and what is to come. *Beloved* is now gone, who symbolizes everyone's past of slavery and other hardships, and has made some good with her leave. As she is gone Sethe and Paul D face a new relationship where Paul D has overcome his fears and promised to stay and take care of Sethe. Denver is working outside of the house and interacting with others to take care of Sethe and the rest of the family. The community no longer gossips about the girl who was once a ghost that came to live and is now gone. But the real truth learned is *Beloved* should truly be *beloved*. She became a focus of the community and other characters in the book to acknowledge their loss of culture, pride, and life due to slavery and its misfortunes/hardships. With *Beloved* everyone faced the past and now that she is gone they can finally heal.

In Chapter 24 Paul D is in perspective with a third person limited view. He has a conversation with Stamp aid but also reminisces of the past in Sweet Home where he was still a slave. He remembers Mr. Garner and the way he was treated with him, as a "man" but not completely as with Mr. Garners death Schoolteacher was able to easily treat them like children and animals. This perception of Paul D helps the reader understand why he is torn up inside from the treatments of his past. The limited point of view helps us understand more of Paul D rather than everyone and we get a more in depth feeling and look upon Paul D's past. We figure out that Paul D did not mind Sweet home under the Garners and even though they were treated pretty well for slaves he did not fully understand the truth about being black in the south until he went to Alfred, Georgia. Be fear this place as detail color the pages of the passage and we understand how haunting Paul's memories are and how hard it must be for him. We connect that slavery has done him no good and without this point of view we would not be able to understand all these feelings. Then Paul D has another flash back but this time it is when he tried to escape with Halle, Sixo, and Paul A. I believe that it starts off with an omniscient point of view as it transfers from character to character telling little detail about each. But every time it always goes back to Paul D since it is his memory and from his ultimate point of view. With this section we see a more frantic side of Paul D as he tries to escape the hands of schoolteacher while assessing all the situations around him. We see this in the repetition in the book of "But" for six consecutive paragraphs. Each one questions a new situation somewhat of a pros and cons list and how he should approach the situation. We feel his scared emotion and connect with him to believe that he is making the right decision based upon his thoughts. But we also feel the horror that comes with it as we see him get caught with schoolteacher and his nephews and the mutilation and lynching of his friend Sixo. We also emphasis the feeling of self worth as the event went down upon if they would be worthy or in school teachers word "will do" as in he will never listen and do what he is told or live up to a standard. And the fact that he believes he is only worth ten to twenty dollars without any hesitation, and pride for self worth. We as readers connect with the emotion to find that slavery has done all this to the characters and it is not fair because it does not only ruin their own physical demeanor but their internal feelings and thought as well. Finally with the revelation of Sixo laughing while dying is a scary thought because it seems like he is possessed. Only we find that his is happy that his unborn child was able to escape with his thirty mile woman.

Chapter 25 Paul D is approached by Stamp Paid at the church. It is still third person omniscient as we see the conversation from an outside view, both the emotions by Stamp Paid and Paul D. Then with the motions described as he "chuckl[es]" with a feeling of uneasiness or that he continuously fingers "the ribbon." But when he finally gets what he trying to say out a great sense of sincerity and hurt comes across his tone of voice. Desperate in a way to

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beg for forgiveness from the community that they shunned him out of their lives once he was with and left Sethe. Stamp Paid's voice and actions are all a part of the point of view as we can understand a deeper feeling with his total body motion and Paul D's sarcasm. It's an outsider's view of the situation so there isn't really a bias which helps legitimize the scene. We can also tell with this point of view no real inner thoughts of each of the character but more details on how they react. The silence written in the passage fills with eerie thoughts and is disrupted by a rider who is looking for a woman named Judy. Assuming that the man is white we also assume that Judy is the town prostitute as Paul D seems somewhat desperate and interesting in staying with her rather than any of the other community members. This point of view helps the reader establish their own view and opinion on what is going on with the story which is also part of the reason that it is in fact so confusing to read. Ambiguity is spread throughout the entire book and with it we form what we "think" is happening. With this said when the rider asks about Judy and Stamp Paid replies nonchalantly about where she might be he might really be looking after her but also still responding to the slavery and the actions that we put upon him through time. In this chapter we also understand Stamp Paid more. Paul D is already quite drunk and wants to go to the Judy to sleep with her. Stamp tries to get his mind off of it and maybe tries to ignore him so that he won't do anything dumb. He tells about his past which goes into first person with the story but still third person as we find Paul D's response after the story has ended. Stamp talks emotionally about his wife Vashti and how she had sexual relations with the white owner. We feel some of Stamp's pain as he tells this story because of what slavery has done to him. Broken up his family and destroying any chance that it could have gotten. Children can not enjoy their parents company just like husbands cannot take care of their wives. Stamp's emotions in the story really help the reader bond with him and over his loss of both a wife and his identity with the action of changing his name from Joshua to Stamp. In this view as well we see Paul D's concern about Sethe and Stamp's own view upon it. He establishes his point of view and we are once again able to see an unbiased report as he is talking to him. Ending the chapter with bitterness of Beloved and sad truth of both Stamp's past and slavery among these good men. The quotes said give the reader also a pondering revelation. "Why? Why? Why?" Why should we as people, or slaves, take so much from others. And deal with what they have to put up with. "How much" are we supposed to really take.

With Chapter 26 the point of view shifts perspectives from Paul D and Stamp Paid to Denver and the house. Focusing on Denver's revelation about Sethe and Beloved we get the view about a bias relationship. Which also signifies a third person limited point of view because it really it all of Denver's thoughts and feelings and pictures presented that we read. The diction and tone also reflects the way she feels mistreated and left out with her family and how she has to witness her own mother being sucked dry not only in worth but in physical demeanor. Emotions from Denver's perspective as we understand that the actions going on in the house aren't right but if we were to take the view of any other character they would feel differently. We see an empowered Denver with this point of view because the actions that she shows with the text also bring her alive and strong into the world since she has never really left the house before. We seem to like Denver now as she is trying to help her family survive since her mother and "sister" do not do anything but sit and Sethe complying Beloved's every need. Then suddenly there is a shift in perspective and tone. We get transferred into a conversation of Sethe and Baby Suggs from the past about her in jail but also the effect of white people. Since Baby Suggs is the moral center we find that she continuously stays centered without a wavering thought. But with this action she understand both the pros and cons and we are able to understand that Baby Suggs was a wise woman with her words and the emotions and truth behind them are truly great. That flashback ends and we are back to Denver's third person limited point of view. Her perspective of the world for the first time out of the house as refreshing but scary because it is in fact all new to her. Finding Lady Jones house and understanding her inside emotions and small tensions we see the uneasiness in her motions and the comfort produced by Lady Jones. We also see her power from Denver's point of view. An elderly woman who is quite powerful within the community and that is willing to help others as she converses with Denver and gives her food. We get a very detailed description of each even Denver goes through as it symbolizes and pictures with us exactly what she sees as an excited young girl in a new place for the first time. And it continues throughout the chapter as Mrs. Lady Jones helps Denver with the community. We shift a little back and go into a third person omniscient view with the neighbors and how they see the family but quickly switch back to Denver and her experience with the new community and how welcome and eager to help they are. For example Denver's conversation with M. Lucille Williams is very detailed once again with the new eyes of a child in a fun factory. Denver experiencing all these new things is an amazing thrill but also an amazing realization that people are willing to help and have great hearts. However we see compassion in Denver and her heart when Sethe starts to run out of money and eagerly oblige all of Beloved's commands. We do don't see Sethe and Beloved's relationship as a mother daughter but more as a slave to an owner. Beloved being the owner as all she does is take advantage of the "slave" and orders her around. But if we were to look into Sethe's view we'd find guilt and sense of longing for the daughter

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she had killing. And with the guilt we find the need to oblige every need and want from her lost daughter who happens to be taking advantage of her. But we don't see it from Sethe's view but instead Denver's since we see Sethe being abused by Beloved. We feel empowered as Denver decides to take more action and become a young woman on the hunt for a job. Going into the city and understanding her nerves and obligation to help her mother due to love is partly due to the point of view in this chapter. Every character's view will be different in a way. Whether it is small or large it is different and with Denver's view we see all types of emotion with excitement, disapproval, nerves, and an obligation. Plus with her encounter with Janey we find her open up a secret that she hadn't even told Mrs. Lady Jones about because she was ashamed and scared a little bit. Opening up to Janey was however one of her best moves as Janey talks to the other women in the town. We switch over a bit to their perspective of the "baby" that had come into the house and the information given by Denver. This third person account shows the emotions and questionings about the house and the women talking about it. The neighbors stick up for each other and support this community and I think that the point of view really gives us that incite to why happens next. In third person omniscient view we see all the details of the battles around the house. First of the women who walk up the street and sing in front of the house. We see Denver's view and feelings. Then with Sethe as she has a vision and all her emotions come up from inside her. We read about events happening at the same time as Mr. Bodwin starts his journey to 124 and thus is confused for schoolteacher by Sethe. This view really gives the chaos going on in the book both structure and feeling as we relate and understand all that is going on.

Chapter 27 is the effects of the past event and we are now in the future. Starting with the poem that touches the reader with its emotion we can infer that it is of Paul D's writing since he is the only from Sweet home that we know that has any effect in the present. With the details presented in this poem we also assume that it is after Paul D first saw Sethe while still a captive slave. This not only brings back Paul D's inner emotions but major shift in point of view because we had just come from Denver's. Since he was gone in the last chapter the reappearance of him in the present and in front of the house as well as revisiting the memories he once had there seem to accept what has happened and move on. There was something pulling him back and we find out his true feelings with this point of view. The conversation with Stamp is a curious one as it raises many different questions about what had happened. But the fact that the two of them both feel an empty presence is a good thing since they assume that the ghost of Beloved, or in fact Beloved, is now gone. With this point of view we are inside of the conversation but quickly go back to an outside witness point of view as we get details about Stamp and Paul D's stature and movements. A fast shift in events and the next morning arrives in Paul D's third person limited point of view. The story goes along to tell about Paul D's first fun in with Denver outside of the house and for a period of time. The emotions present with "Thinner, steady in the eyes, she looked more like Halle than ever." Gives us Paul D's inner thoughts about Denver as we don't know what Halle really looks like. But we can correlate that the father daughter resemblance is there. Then by paraphrasing what Denver says, "she said no", shows that we are indeed within Paul's mind. There is more detail upon Paul D as he leaves to go to 124 with every action of leaving "unwillingly" or how he "doesn't care how it went down." We see more insight with Paul D and his first trip back to 124 in a period of time. But we connect and are somewhat happy about his journey to go and see Sethe. And with all his thoughts throughout the chapter while on his way there we find even more detail with his memories and thoughts and can connect even further due to this point of view. Then probably the most important part of the chapter happens as Paul D makes his way into the house with much detail and finds Sethe. His emotions are very acute and as he calls "Sethe?" with a questioning tone we feel the emotion between the two of them. Lovers who are finally together. The point of view shifts once more to an omniscient all knowing view as we get the thoughts of both Sethe and Paul D. their love for each other and comfort but also relief that each other are there with one another. And then with their past memories continually running through their minds we feel and touch every moment of it. And without this point of view and all the details and thoughts going through each of the characters minds we would not fully understand what Paul D meant or connect fully to Sethe or even their love.

The final chapter, 28, is a third person omniscient view where it is definitely all knowing and basically tells us the how this story has effected both people in the story and reflects the actions done in the past and present. The feeling of losing a touch and forgetting something that happened is all current throughout this chapter. A continuous notion of the past is being forgotten and with the line, "It was not a story to pass on." Is not to be past on due to its deep and grotesque truth, but also of the past of which held each of the characters in the story down and ruined them internally. This final point of view summarizes the entire motif of the book and is strongly produced with the shifting point of view throughout the story that gave us insight into each character's life.

THEMES

Theme Analysis: Chapters 24-28

Identity

Chapter 24 Page 258

Mother. Father. Didn't remember the one. Never saw the other. He was the youngest of three half-brothers (same mother—different fathers) sold to Garner and kept there, forbidden to leave the farm, for twenty years. Once, in Maryland, he met four families of slaves who had all been together for a hundred years: great-grands, grands, mothers, fathers, aunts, uncles, cousins, children. Half white, part white, all black, mixed with Indian. He watched them with awe and envy, and each time he discovered large families of black people he made them identify over and over who each was, what relation, who, in fact, belonged to who.

This passage shows the generations of slavery that has surrounded all of the characters in *Beloved*. Because no one really knew “who, in fact, belonged to who” (Chapter 24 Page 258), all of the slaves thrived on dependence of their owners for “family.” When it comes to identity, all of the slaves had difficulty depicting their backgrounds and families. This is why Stamp Paid made groups of black people “identify over and over who each was” as he “watched them with awe and envy.” (Chapter 24 Page 258) Stamp had the curiosity to individualize each slave so that they had a story and history behind them, which he, himself, did not have. “Nothing like that had ever been his and growing up at Sweet Home he didn't miss it.” (Chapter 24 Page 258) Stamp wanted to be able to see families of blacks survive together and not get separated by slavery as well as be able to make each person a distinct individual, although he knew they were all slaves in the eyes of white men.

Chapter 25 Page 274

“Let me tell you how I got my name.” The knot was tight and so was the bow. “They called me Joshua,” he said. “I renamed myself,” he said, “and I'm going to tell you why I did it,” and he told him about Vashti. “I never touched her all that time. Not once. Almost a year. We was planting when it started and picking when it stopped. Seemed longer. I should have killed him. She said no, but I should have.”

After Stamp Paid found out about his wife Vashti's sexual relationship with his owner, he “decided to break [her neck]... like a twig—just snap it.” (Chapter 25 Page 275) However, instead of doing this, Stamp Paid changed his name, which essentially symbolizes an overall change in identity. Instead of confronting his past, Stamp decides to start a new future, which he begins by recreating his name.

Chapter 26 Page 292

“Denver looked up at her. She did not know it then, but it was the word “baby,” said softly with such kindness, that inaugurated her life in the world as a woman.”

When Denver leaves her yard and goes outside into the community, Denver also finds her sense of identity. Denver was always trapped inside the community and she was always like a child. The irony is that Denver was the only one who was enslaved, yet she was still affected by slavery through the life and experiences of Sethe. That was probably why Denver refused to and did not go past her yard. Yet, when she met Lady Jones, Denver changed her identity to a woman because she gained the confidence and responsibility to take the duty to take care of her mother and protect her from being killed by *Beloved*. Denver found her identity and she changed perspective and personality. She now knows that not everyone in the society was like schoolteacher. However, the thing that changed Denver was that when she had entered the community, everyone also opened up to Denver and was willing to help the family. That was because everyone in the community knew about the past of 124 and they have the memories of 124. They remember Baby Suggs and Sethe and how everyone used to stop by 124 and have small conversations.

Slavery

Chapter 24 Page 259-260

Well, that's the way it was. Nobody counted on Garner dying. Nobody thought he could. How 'bout that? Everything rested on Garner being alive. Without his life each of theirs fell to pieces. Now ain't that slavery or what is it?... What would he have been anyway—before Sweet Home—without Garner?

Though the Garners treated their slaves as men, they still kept in them a dependency for all of their needs. “Garner called and announced them men-but only on Sweet Home, and by his leave. Was he naming what he saw or creating what he did not?” (Chapter 24 Page 260) In perspective of other slave owners the Garners were considered nice; however, in the ethics of the situation, no matter how one views the treatment of slaves from the Garners, it is still

slavery nonetheless. The slaves grow dependent on work from Mr. Garner, and “without his life each of theirs fell to pieces.” (Chapter 24 Page 259) They weren’t self-sufficient enough to be able to support themselves without the aid of their owners, although they all dreamt of freedom.

Chapter 24 Page 267

Voices remind schoolteacher about the spoiling these particular slaves have had at Garner’s hands. There’s laws against what he done: letting niggers hire out their own time to buy themselves. He even let em have guns! And you think he mated them niggers to get him some more? Hell no! He planned for them to marry! if that don’t beat all! Schoolteacher sighs, and says doesn’t he know it? He had come to put the place aright.

This perspective from schoolteacher portrays the typical white slave owner and his opinions on slavery. His belief that all slaves shouldn’t be treated as well as the Garners treats them shows the differences in opinions between certain slave owners. Schoolteacher’s idea of slavery shows the unworthiness of slaves; they are the “problems” and difficulties that white slave owners complain and talk about among themselves. However, Garner’s perspective of slavery shows slaves as humans that have human rights, such as owning a gun and marrying each other. Mr. Garner became a slight beacon of hope for slaves whom Schoolteacher disagrees with.

Chapter 26 Page 296

Leave before Sethe could make her realize that worse than that—far worse—was that Baby Suggs died of, what Ella knew, what Stamp saw and what made Paul D tremble. That anybody white could take your whole self for anything that came to mind. Not just work, kill, or maim you, but dirty you. Dirty you so bad you couldn’t like yourself anymore. Dirty you so bad you forgot who you were and couldn’t think it up. And though she and others lived through and got over it, she could never let it happen to her own... Whites might dirty her all right, but not her best thing, her beautiful, magical thing—the part of her that was clean. No undreamable dreams about whether the headless, feetless torso hanging in the tree with a sign on it was her husband or Paul A; whether the bubbling-hot girls in the colored-school fire set by patriots included her daughter; whether a gang of whites invaded her daughter’s private parts, soiled her daughter’s thighs and threw her daughter out of the wagon. She might have to work the slaughterhouse yard, but not her daughter.

And no one, nobody on this earth, would list her daughter’s characteristics on the animal side of the paper. No. Oh no. Maybe Baby Suggs could worry about it, live with the likelihood of it; Sethe had refused—and refused still.

Sethe’s perspective at this point that all whitemen were evil and soiled the innocence of everyone around them is the sole reason for the death of Beloved. What Sethe has seen and experienced as an ex-slave has helped her gain this view, which is why she is so apprehensive when it comes to her daughters’ lives; they were “her best thing.” (Chapter 26 Page 296) Sethe’s reasoning is deduced from knowing what life as a slave was. She does not regret killing Beloved as a baby because she knew she had saved her from a future life of enslavement and dehumanizing torture. Although the act of violence was shameful in the public’s eyes, Sethe still strongly believes that slavery would always have been the worst option to turn to.

Mothers and Daughters/Love

Chapter 26 Page 281-285

Neither Sethe nor Beloved knew or cared about it one way or another... But once Sethe had seen the scar... once Sethe saw it, fingered it and closed her eyes for a long time, the two of them cut Denver out of the games... And instead of looking for another job, Sethe played all the harder with Beloved, who never got enough of anything... It was as though her mother had lost her mind, like Grandma Baby calling for pink and not doing the things she used to... [Denver’s] problem at first was trying to find out who was to blame. Her eye on her mother, for a signal that the thing that was in her was out, and she would kill again. But it was Beloved who made demands... when Sethe ran out of things to give her, Beloved invented desire... A reduction of pleasure at some special effort the older woman made... Sethe pleased for forgiveness, counting listing again and again her reasons: that Beloved was more important, meant more to her than her own life. That she would trade places any day. Give up her life, every minute and hour of it, to take back just one of Beloved’s tear. Did she know it hurt her when mosquitoes bit her baby?... When once or twice Sethe tried to assert herself—be the unquestioned mother whose word was law and who knew what was best—Beloved slammed things, wiped the table clean of plates, threw salt on the floor, broke a windowpane.

Beloved openly shows her dependence, obsession, and want for Sethe, telling everyone, “I am Beloved and [Sethe] is mine.” (Chapter 23 Page 253) She “whined for sweets” and became “plumper by the day.” (Chapter 26 Page 281) Her behaviors have led Sethe to the brink of insanity, as “neither Sethe nor Beloved knew or cared about [hunger] one way or another,” since they were “too busy rationing their strength to fight each other.” (Chapter 26 Page 281)

Against the hunger, Beloved and Sethe both became weaker and weaker. However, Sethe's undying devotion to fulfilling her motherly duties after seeing the scar left on Beloved's throat has left her wanting to bring satisfaction to her daughter Beloved. "They grew tired, and even Beloved, who was getting bigger, seemed nevertheless as exhausted as they were." (Chapter 26 Page 285) Sethe's eyes were still "bright but dead, alert but vacant." (Chapter 26 Page 285) All of her energy was put into watching over and helping Beloved grow, because she knew this second chance was given to her for a reason; she would "give up her life, every minute and hour of it, to take back just one of Beloved's tears." (Chapter 26 Page 284) It is this need to care for Beloved as the mother she never had that drives Sethe to continue degrading herself as a person and pursue Beloved's content.

"As Denver's outside life improved, her home life deteriorated." (Page 294) "...it dawned on Denver that if Sethe didn't wake up one morning and pick up a knife, Beloved might." Seeing her mother slave away for a girl that was about her own age "shamed" her, as she began to observe Sethe "pick-eating around the edges of the table and stove" (Page 285) as the family wasted away all the money on food for Beloved while having no source of income to balance their finances. "The job she started out with, protecting Beloved from Sethe, changed to protecting her mother from Beloved." (Page 286) Denver developed a mindset where she was responsible for the wellbeing of her mother and Beloved. "Denver knew it was on her. She would have to leave the yard... and go ask somebody for help." (Page 286) However, "she didn't even know which way to go," being that she never stepped a foot out of the yard by herself before. Overcoming this complication between mother, Beloved, and daughter Denver has forced Denver to recreate her self-image and develop her role in the family as well as society. Her faithfulness to her mother has acted as both a benefit and detriment to her life—having to see her mother suffer, which led to her finding a solution to their problems.

Chapter 26 Page 295

Denver thought she understood the connection between her mother and Beloved: Sethe was trying to make up for the handsaw; Beloved was making her pay for it. But there would never be an end to that, and seeing her mother diminished shamed and infuriated her. Yet she knew Sethe's greatest fear was the same one Denver had in the beginning—that Beloved might leave. That before Sethe could make her understand what it meant—what it took to drag the teeth of that saw under the little chin; to feel the baby blood pump like oil in her hands; to hold her face so her head would stay on; to squeeze her so she could absorb, still, the death spasms that shot through that adored body, plump and sweet with life—Beloved might leave... The best thing she was, was her children.

What Denver observed between Sethe and Beloved was the fact that Beloved was feeding off of her mother's energy. However, despite seeing her mother suffer the way she did, Denver knew the reasoning behind it all. No matter how much torment Beloved instills upon the household, Sethe is still obligated, as a mother, to perform her motherly duties, which is made even harder given Sethe and Beloved's past. Sethe's main concern would always be her children, and if Beloved left, Denver believes Sethe thought she would have failed as a mother (especially since she was given a second chance to fulfill her past.)

Chapter 26 Page

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The mother and daughter relationship is not only between Sethe and Beloved but also between Denver and Sethe as well. When Denver found out that Sethe had killed Beloved and even attempted to kill her to avoid them from being slaves under schoolteacher, Denver did not fully trust Sethe and her decision. Denver was always trapped in 124 with the ghost in the house. However later, Denver understands the situation of Sethe and what had happened and Denver starts to open up her perspectives and views. Sethe had always influenced Denver about the horrors and evil of slavery. However, when Denver realizes that she is the only one left to take care of Sethe and protect her from getting killed by Beloved, she takes the initiative and courage to step outside into the community. This further strengthens the mother daughter relationship especially since Beloved and Sethe had excluded and ignored Denver at times from "playing the games." That is why even at the end, Denver states that Beloved was at times 'more than a sister' and she understands that the presence of Beloved brought destruction yet happiness for a moment in Sethe's life. The mother daughter relationship between Denver and Sethe strengthened even further because instead of Sethe working to make money for the family, now Denver is working nights and days to take care of the family and

Sethe. And towards the end of the novel, Sethe explicitly states, "She comes in the daytime, Denver . She's still with me, my Denver" (Chapter 27 Page 321) Therefore at the end of the novel, again Denver, Sethe, and now Paul D are the only ones left at 124 and the whole incident of *Beloved* brought ruin and destruction and the evils of slavery, but overall it strengthened not only the mother daughter relationship but also the family relationship that Paul D was now able to have and be stable.

Dehumanization/Reminiscence/Slavery

Chapter 24 Page 263

But. After the conversation about the shoat, Sixo is tied up with the stock at night, and locks are put on bins, pens, sheds, coops, the tackroom and the barn door. There is no place to dart into or congregate. Sixo keeps a nail in his mouth now, to help him undo the rope when he has to.

In reminiscence of the planning of the escape from Sweet Home, paragraphs repeatedly begin with the word "but" to represent the continuous obstacles that the slaves encountered. Among these roadblocks is an event where Sixo, a slave of Sweet Home, is treated like an animal and locked "up with the stock at night." (Chapter 24 Page 263) Although "Sixo... has been stealing away to see his woman" so that he is the only one who "know[s] what lies outside Sweet Home," (Chapter 24 Page 263) his temporary freedoms are limited by his enslaved daily life. His dehumanizing treatment of being held captive in the barn as well as being treated as if he was a pig himself represents the lowly status of all slaves.

Chapter 24 Page 265

Maybe Halle got in the barn, hid there and got locked in with the rest of schoolteacher's stock.

This is another example of the dehumanization of the slaves at Sweet Home. In the paragraph this quote is incorporated in, the list of potential circumstances that happened to Halle portray a casual tone—as if the horrible treatment of slaves was normal enough to be considered a possibility of Halle's disappearance. This dehumanizing sense continues to show the status of all slaves as well as depict the normalcy of a horrible death among slaves. That is also probably why Halle always had butter all over his face.

Chapter 24 Page 267

Smoky, stubborn fire. They shoot him to shut him up. Have to.

Like the act of putting an animal down when they are either injured, a danger to society, or viewed as a useless life, the whitemen shoot Sixo to "shut him up" after seeing that the fire was not working effectively. "They came to capture, not kill." (Chapter 24 Page 266) This degradation of Sixo as a human shows that slaves get as much respect from whitemen as any other wild animal does.

Chapter 24 Page 267

He would have to trade this here one for \$900 if he could get it, and set out to secure the breeding one, her foal and the other one, if he found him. With the money from "this here one" he could get two young ones, twelve or fifteen years old. And maybe with the breeding one, her three pickaninnies and whatever the foal might be, he and his nephews would have seven niggers and Sweet Home would be worth the trouble it was causing him.

This quote directly compares the escaped slaves with horses and the amount of money they could be sold with to profit Sweet Home under Schoolteacher's supervision. All slaves were unnamed ("this here one") and were made to breed with each other, and kids became "foals" and potentials of profit. Pregnant women slaves' prices were greater than other slaves; they were "property that reproduced itself without cost." (Chapter 24 Page 269) It is this comparison that allows the audience to truly see the dehumanization of slaves so that they become livestock and trading objects. Soon after, Schoolteacher "put a three-spoke collar on [Paul D] so he can't lie down and they chain his ankles together." (Chapter 24 Page 268) This act furthers the theme of dehumanization among slaves as they are treated with no respect whatsoever.

Chapter 26 Page 302

There was also something very personal in her fury. Whatever Sethe had done, Ella didn't like the idea of past errors taking possession of the present... The future was sunset; the past something to leave behind. And if it didn't stay behind, well, you might have to stomp it out.

Ella's view on the entire situation involving Sethe's past and present is what directed Ella to helping improve their household. "Sethe's crime was staggering and her pride outstripped even that; but she could not countenance the possibility of sin moving on in the house, unleashed and sassy." (Chapter 26 Page 302) Ella's belief that the past

should remain the past and not greatly affect the present and future is what allows her to not hold a grudge with Sethe's mistake.

Chapter 25 Page

"I thought it would give me satisfaction than it did. I also thought she might stop it, but it went right on. Till one morning Vashiti came in and sat by the window. A Sunday. We worked our own patches on Sunday. She sat by the window looking out of it. 'I'm back, Josh' I looked at the back of her neck. She had a real small neck. I decided to break it. You know, like a twig—just snap it. I been low but that was the low as I ever got."

This is another important and clear example of dehumanization of humans due to slavery. Not only Sethe and Paul D, but Stamp Paid also was affected by the dehumanization of slavery. Slavery, rape, sex, and all of these horrors that all relate to slavery affected Stamp Paid to become this infuriated and 'low' to actually kill his loved one. Even though Stamp Paid is the moral center and he guides other characters along, Stamp Paid is also immersed into the past of slavery and permanently has the mark of pain and suffering. The mention of "low as I ever got" refers to the dehumanization that slavery had caused them and now as they were runaway slaves, they wonder how much slavery had affected them in their lives.

Chapter 25 Page

"Tell me something, Stamp." Paul D's eyes were rheumy. "Tell me this one thing. How much is a nigger supposed to take? Tell me, how much?"

"All he can," said Stamp Paid. "All he can."

"Why? Why? Why? Why? Why?"

Most of the runaway slaves are in misery, forever affected by the horror of slavery. Paul D then asks to what extent and 'why' Blacks must endure all this hardship, suffering, and pain. The repetition at the end portrays the frustration, agitation, and anger that is left in the slaves as the memory of the slave life is never forgotten. The worse thing is that most of these slaves are still immersed into their past and unable to move on with their lives, even Stamp Paid. That is probably why he always keeps the red ribbon and plays with it as memories and most of the slaves are suffering due to their past. That is why the characters do not seem themselves as 'whole' and they do not feel the sense of self. Paul D must wander and forever be titled a runaway slave, Sethe's mark of pain and suffering are her chokeberry tree on her back, and Stamp Paid still keeps the ribbon. The dehumanization of slavery continues on even after the end of the era of slavery because the memories, pain, and sufferings still continue to exist and is passed down. That is why even if Denver was never enslaved, she was fearful of the outside community and she always stayed home. Denver was also influenced through Sethe and thought that most of the whites outside in the community were like schoolteacher, even though they were not.

Love

Chapter 25 Page 276

"It ain't what you think."

"You don't know what I think."

"She ain't crazy. She love those children. She was trying to out-hurt the hurter."

... Denver heard her say from her corner chair, trying to persuade Beloved, the one and only person she felt she had to convince, that what she had done was right because it came from true love. (Chapter 26 Page 296)

In this conversation between Paul D and Stamp Paid, Stamp tries to defend Sethe when Paul D implies that he blames her for baby Beloved's death. Stamp Paid tries to persuade Paul that Sethe didn't kill her baby out of insanity; she killed her baby to protect her from future enslavement, which, to Sethe, seemed to be the only solution during that moment of panic and fear. This motion of love and protection resembles Sethe's knowledge and experience of torment during her enslavement. To Stamp and to Sethe, her act of violence was really an act of love in disguise. Beloved's need to suck the life out of Sethe for her death as an infant causes Sethe to physically shrink in size. However, her stance on the righteousness of Beloved's death still remains, because she knew she performed the murder out of "true love."

Chapter 26 Page 301

Nobody loved [Ella] and she wouldn't have liked it if they had, for she considered love a serious disability.

Ella's belief shows that in this time period, love only hurt the people involved and hinders one's judgment. During this time, whenever one person loved something else, the belief that it would eventually be more of an obstacle than a benefit is what typically allows Ella to be labeled a "practical woman." "It was 'the lowest yet' who gave her a disgust for sex and against whom she measured all atrocities... 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.” (Chapter 26 Page 301-302)

Past/Memory/Reminiscence

Chapter 25 Page 277

A shudder ran through Paul D. A bone-cold spasm that made him clutch his knees. He didn't know if it was bad whiskey, nights in the cellar, pig fever, iron bits, smiling roosters, fired feet, laughing dead men, hissing grass, rain, apple blossoms, neck jewelry, Judy in the slaughterhouse, Halle in the butter, ghost-white stairs, chokecherry trees, cameo pins, aspens, Paul A's face, sausage or the loss of a red, red heart.

Paul D is a character in Beloved that gets to witness most of the struggles of slavery. In this paragraph alone, he reminisces all of the experiences he has gone through, listing distinct memories that occurred to him. Paul D's ability to confront his horrible past allows him to free his mind of drawbacks that may taunt him in his present and future. Paul D asks Stamp, "How much is a nigger supposed to take? Tell me. How much?" And Stamp Paid responds, "All he can. All he can." (Chapter 25 Page 277) The determination to achieve all they can shows that both Stamp Paid and Paul D's memories serve as a guide to a better future.

Chapter 26 Page 287-288

Remembering those conversations and her grandmother's last and final words, Denver stood on the porch in the sun and couldn't leave it. Her throat itched; her heart kicked—and then Baby Suggs laughed, clear as anything. "You mean I never told you nothing about Carolina? About your daddy? You don't remember nothing about how come I walk the way I do and about your mother's feet, not to speak of her back? I never told you all that? Is that why you can't walk down the steps? My Jesus my."

But you said there was no defense.

"There ain't."

Then what do I do?

"Know it, and go on out the yard. Go on."

Denver recalls her Grandmother's final words to her, which she utilizes to open up to society. With Sethe busy with Beloved, Denver was forced to become more independent. The memory of Baby Suggs' inspirational words allows Denver to finally travel out past her yard. Without this memory, Denver would not have been able to survive since her going out led to an income of food to her household from generous community members. In the process of reminiscing, Denver realizes what she must do in order to help her mother. This was the key memory that initiated Denver to have the courage to continue on and seek help for her family.

Community

Chapter 25 Page 273

"You'll see. Stay around here long enough, you'll see ain't a sweeter bunch of colored anywhere than what's right here. Pride, well, that bothers em a bit. They can get messy when they think somebody's too proud, but when it comes right down to it, they good people and anyone will take you in."

This system to help out slaves unites all of the black folks together so that they provide and help each other throughout their journeys. Being able to experience the same situations as other previous slaves allows all the runaways to empathize with each other so that they create a community that lies beneath the whiteman's radar. Stamp Paid tells Paul D, "None of us got much, but all of us got room for one more." (Chapter 25 Page 273) This sort of generosity is what brings together the blacks into one big community.

Chapter 26 Page 292-294

"But if you all need to eat until your mother is well, all you have to do is say so." She mentioned her church's committee invented so nobody had to go hungry... All of them knew her grandmother and some had even danced with her in the Clearing. Others remembered the days when 124 was a way station, the place they assembled to catch news, taste oxtail soup, leave their children, cut out a skirt... Maybe they were sorry for her. Or for Sethe. Maybe they were sorry for the years of their own disdain. May they were simply nice people who could hold meanness toward each other for just so long and when trouble rode bareback among them, quickly, easily they did what they could to trip him up.

When Denver finally builds the courage to walk out of her yard and to Lady Jones' residence, she tells Lady Jones about her situation and how her "ma'am doesn't feel good." (Chapter 26 Page 293) Lady Jones' response to Denver's cry for help was to involve her community in the upbringing of Denver into the outside world. Essentially, the whole community helped to bring Denver and her family back to their feet, even despite knowing Sethe's

history. "In any case, the personal pride, the arrogant claim stacked out at 124 seemed to them to have run its course. They whispered, naturally, wondered, shook their heads. Some even laughed outright at Denver's clothes of a hussy, but it didn't stop them from caring whether she ate and it didn't stop the pleasure they took in her soft "Thank you." (Chapter 26 Page 294) Denver's kind appreciation toward the community's generosity is what allows everyone to continue to help her, and it is this kindness that allows Denver to watch Beloved and Sethe from a more outside perspective.

Chapter 26 Page 304, 308

When they caught up with each other, all thirty, and arrived at 124, the first thing they saw was not Denver sitting on the steps, but themselves. Younger, stronger, even as little girls lying in the grass asleep... For Sethe, it was as though the Clearing had come to her with all its head and simmering leaves, where the voices of women searched for the right combination, the key, the code, the sound that broke the back of words. Building voice upon voice until they found it, and when they did it was a wave of sound wide enough to sound deep water and knock the pods off chestnut trees.

By congregating together like they once did when Baby Suggs was alive, the women of the community all grouped together to further physically help Denver's mother and Beloved. At the end of the novel, the black community makes up for its past misbehavior by gathering at 124 to collectively exorcise Beloved. By driving Beloved away, the community secures Sethe's, and its own, release from the past. The community also opened up to 124 and to Sethe and Denver, and it almost seems as if the community forgave Sethe for what she had done in the past of killing Beloved. In the beginning, the community had ignored and avoided 124 and Sethe and the evil that lurked in the house, but now they stood up and are willing to drive Beloved and the evil out that are attributed to her. Now, the community is opening up and they actually come to drive the evil out.

ARCHETYPES AND SYMBOLS

IT WAS a tiny church no bigger than a rich man's parlor. The pews had no backs, and since the congregation was also the choir, it didn't need a stall. Certain members had been assigned the construction of a platform to raise the preacher a few inches above his congregation, but it was a less than urgent task, since the major elevation, a white oak cross, had already taken place. Before it was the Church of the Holy Redeemer, it was a dry-goods shop that had no use for side windows, just front ones for display. These were papered over while members considered whether to paint or curtain them--how to have privacy without losing the little light that might want to shine on them. In the summer the doors were left open for ventilation. In winter an iron stove in the aisle did what it could. At the front of the church was a sturdy porch where customers used to sit, and children laughed at the boy who got his head stuck between the railings. On a sunny and windless day in January it was actually warmer out there than inside, if the iron stove was cold. The damp cellar was fairly warm, but there was no light lighting the pallet or the washbasin or the nail from which a man's clothes could be hung.

And a oil lamp in a cellar was sad, so Paul D sat on the porch steps and got additional warmth from a bottle of liquor jammed in his coat pocket. Warmth and red eyes. He held his wrist between his knees, not to keep his hands still but because he had nothing else to hold on to. His tobacco tin, blown open, spilled contents that floated freely and made him their play and prey.

He couldn't figure out why it took so long. He may as well have jumped in the fire with Sixo and they both could have had a good laugh. Surrender was bound to come anyway, why not meet it with a laugh, shouting Seven-O! Why not? Why the delay? He had already seen his brother wave goodbye from the back of a dray, fried chicken in his pocket, tears in his eyes. Mother. Father. Didn't remember the one. Never saw the other. He was the youngest of three half-brothers (same mother--different fathers) sold to Garner and kept there, forbidden to leave the farm, for twenty years. Once, in Maryland, he met four families of slaves who had all been together for a hundred years: great-grands, grands, mothers, fathers, aunts, uncles, cousins, children. Half white, part white, all black, mixed with Indian. He watched them with awe and envy, and each time he discovered large families of black people he made them identify over and over who each was, what relation, who, in fact, belonged to who.

"That there's my auntie. This here's her boy. Yonder is my pap's cousin. My ma'am was married twice--this my half-sister and these her two children. Now, my wife..."

Nothing like that had ever been his and growing up at Sweet Home he didn't miss it. He had his brothers, two friends, Baby Suggs in the kitchen, a boss who showed them how to shoot and listened to what they had to say. A mistress who made their soap and never raised her voice. For twenty years they had all lived in that cradle, until Baby left, Sethe came, and Halle took her. He made a family with her, and Sixo was hell-bent to make one with the

Comment [CK256]: White is a color and it symbolizes not only an archetypal symbol of holiness and purity but is throughout the passage and in progress as the next line even goes over to say it "had already taken place."

Comment [CK257]: The Church of Holy redeemer could be a reminder to Paul D of where he is at but also of moral ambiguity where he is burdened by his conscience and the events that have been going on throughout the story. He comes to the church a somewhat ironic place and drinks which could be considered a sin. But more than that the past of the Church how it brought so much happiness and community together could be a reminder of those once good times but that are now non-existent.

Comment [CK258]: Light is an archetypal symbol that is represented with the sun and how it is an energy but also enlightenment and spiritual vision. It is time and life and with this quote it is a limited source. A type where it brought light to the people inside who wanted to believe but was torn between wanting that light or losing it to worship.

Comment [CK259]: Warmth also coincides with light. But the fact that there was not much warmth and no light symbolizes a lack of knowledge, knowing, and a feeling of comfort or holiness. Essentially, it is the darkness and evil that hung around the atmosphere.

Comment [CK260]: Warmth once again is mentioned with a homey and comforting feeling that doesn't really exist and is counteracted upon with red eyes which means stress and anger. Red in an archetypal sense could mean sacrifice, violent passion or disorder.

Comment [CK261]: This part of the passage is essential because the tobacco tin is not only a symbol but a figurative language aspect. Morrison uses this tin as Paul D's heart with all his past memories locked up inside it. With this quote we find that Paul D is more distorted than ever because he has his heart "blown open" for everyone to see because it is forced by the "wind" to be this way.

Comment [CK262]: Fire is an archetypal symbol showing intensity, burning, and suffering. This refers back to the way Sixo died although he was not completely conscious during the deed he was brutally burned.

Comment [CK263]: Theme and symbols of family and their relationship but also Paul D's internal want of a family and to keep his masculinity. His memory of this shows us what he feels, and the number 4 is an archetypal symbol that represents the basic circle of life, including unity and family.

Comment [CK264]: The cradle mentioned here is like a barrier but also a symbol of life, safety and home. At the end of the sentence it repeats to say that the family falls apart and the cradle is split in half. This symbolizes what could be a safe home and nice ideal perfect life that once was. But with the destruction we find that it does not last.

Thirty-Mile Woman. When Paul D waved goodbye to his oldest brother, the boss was dead, the mistress nervous and the cradle already split. Sixo said the doctor made Mrs. Garner sick. Said he was giving her to drink what stallions got when they broke a leg and no gunpowder could be spared, and had it not been for schoolteacher's new rules, he would have told her so. They laughed at him. Sixo had a knowing tale about everything. Including Mr. Garner's stroke, which he said was a shot in his ear put there by a jealous neighbor.

"where's the blood?" they asked him.

There was no blood. Mr. Garner came home bent over his mare's neck, sweating and blue-white. Not a drop of blood. Sixo grunted, the only one of them not sorry to see him go. Later, however, he was mighty sorry; they all were.

"Why she call on him?" Paul D asked. "Why she need the schoolteacher?"

"She need somebody can figure," said Halle.

"You can do figures."

"Not like that."

"No, man," said Sixo. "She need another white on the place."

"What for?"

"What you think? What you think?"

Well, that's the way it was. Nobody counted on Garner dying. Nobody thought he could. How 'bout that? Everything rested on Garner being alive. Without his life each of theirs fell to pieces. Now ain't that slavery or what is it? At the peak of his strength, taller than tall men, and stronger than most, they clipped him, Paul D.

First his shotgun, then his thoughts, for schoolteacher didn't take advice from Negroes. The information they offered he called backtalk and developed a variety of corrections (which he recorded in his notebook) to reeducate them. He complained they ate too much, rested too much, talked too much, which was certainly true compared to him, because schoolteacher ate little, spoke less and rested not at all. Once he saw them playing--a pitching game--and his look of deeply felt hurt was enough to make Paul D blink. He was as hard on his pupils as he was on them--except for the corrections.

For years Paul D believed schoolteacher broke into children what Garner had raised into men. And it was that that made them run off. Now, plagued by the contents of his **tobacco tin**, he wondered how much difference there really was between before schoolteacher and after. Garner called and announced them men--but only on Sweet Home, and by his leave. Was he naming what he saw or creating what he did not? That was the wonder of Sixo, and even Halle; it was always clear to Paul D that those two were men whether Garner said so or not. It troubled him that, concerning his own manhood, he could not satisfy himself on that point. Oh, he did manly things, but was that Garner's gift or his own will? What would he have been anyway--before Sweet Home--without Garner? In Sixo's country, or his mother's? Or, God help him, on the **boat**? Did a whiteman saying it make it so? Suppose Garner woke up one morning and changed his mind? Took the word away. Would they have run then? And if he didn't, would the Pauls have stayed there all their lives? Why did the brothers need the one whole **night** to decide? To discuss whether they would join Sixo and Halle. Because they had been isolated in a wonderful lie, dismissing Halle's and Baby Suggs' life before Sweet Home as bad luck. Ignorant of or amused by Sixo's **dark** stories. Protected and convinced they were special.

Never suspecting the problem of Alfred, Georgia; being so in love with the look of the world, putting up with anything and everything, just to stay alive in a place where a **moon** he had no right to was nevertheless there. Loving small and in secret. His little love was a **tree**, of course, but not like Brother--old, wide and beckoning.

In Alfred, Georgia, there was an aspen too young to call **sapling**.

Just a shoot no taller than his waist. The kind of thing a man would cut to whip his horse. Song-murder and the aspen. He stayed alive to sing songs that murdered life, and watched an aspen that confirmed it, and never for a minute did he believe he could escape. Until it **rained**. Afterward, after the Cherokee pointed and sent him running toward **blossoms**, he wanted simply to move, go, pick up one day and be somewhere else the next. Resigned to life without aunts, cousins, children. Even a **woman**, until Sethe.

And then she moved him. Just when doubt, regret and every single unasked question was packed away, long after he believed he had willed himself into being, at the very time and place he wanted to take root--she moved him. From room to room. Like a rag doll. Sitting on the porch of a dry-goods church, a little bit drunk and nothing much to do, he could have these thoughts. Slow, what-if thoughts that cut deep but struck nothing solid a man could hold on to. So he held his wrists. Passing by that woman's life, getting in it and letting it get in him had set him up for this fall. Wanting to live out his life with a whole woman was new, and losing the feeling of it made him want to cry and think deep thoughts that struck nothing solid. When he was drifting, thinking only about the next meal and night's sleep, when everything was packed tight in his chest, he had no sense of failure, of things not working out. Anything

Comment [CK265]: Tobacco tin is very prevalent to Paul D and his emotions. The tin represents his heart and is basically a symbol of which he shows all his emotions of the past and present with. "Plagued by the contents" means he is haunted and reminded of his past and consistently does so.

Comment [CK266]: The boat is a symbol of transportation and a means of escape for many of the slaves that tried to gain freedom. The boat is their means of crossing a river which could symbolize a new beginning and the flowing changes of life.

Comment [CK267]: Night is archetypal. It is the end of a cycle so the basis of the brothers needing a whole night to decide means that it is the end of their priorities but also the end of the day and it could also show some hints of darkness like foreshadowing of an upcoming event.

Comment [CK268]: Sixo's "dark" stories are archetypal in a sense of which dark is even or impure. However, the dark stories are very mysterious, chaotic and unknown probably with a sense of death mixed inbetween.

Comment [CK269]: The moon which could be the opposite of the sun or related to the sun is the light in the darkness. However in this context the moon does not shine and darkness comes through and over powers the scene and thought

Comment [CK270]: This metaphor of a tree can also be perceived as an archetype. Trees are part of gardens which is part of nature which hold on to the way of life. But other than that, trees also have many roots and different branches. In this context the little love was "wide and beckoning" like a tree protecting someone with shade.

Comment [CK271]: Sapling is a very young tree, a sprout you could say just growing. In this context the aspen is even younger than a sapling which mean it is still growing and too small to even be in existence.

Comment [CK272]: Rain is derived from water which symbolizes many things both symbolically and archetypally. It is a mystery of creation and fertility and growth. This context is more cleansing as "until" shows a contradiction to something that was going on.

Comment [CK273]: Blossoms can coincide with gardens that are fertile and wanted/yearning. Blossoms mean that they have grown and overcome all obstacles to become something. The blossoms in this case is a trail of which will guide those in need in the right direction.

Comment [CK274]: Women is stories are very archetypal. They symbolize fertility ad completion.

that worked at all worked out. Now he wondered what-all went wrong, and starting with the Plan, everything had. It was a good plan, too.

Worked out in detail with every possibility of error eliminated. Sixo, hitching up the horses, is speaking English again and tells Halle what his Thirty-Mile Woman told him. That seven Negroes on her place were joining two others going North. That the two others had done it before and knew the way. That one of the two, a woman, would wait for them in the corn when it was high--one night and half of the next day she would wait, and if they came she would take them to the caravan, where the others would be hidden.

That she would rattle, and that would be the sign. Sixo was going, his woman was going, and Halle was taking his whole family. The two Pauls say they need time to think about it. Time to wonder where they will end up; how they will live. What work; who will take them in; should they try to get to Paul F, whose owner, they remember, lived in something called the "trace"? It takes them one evening's conversation to decide.

Now all they have to do is wait through the spring, till the corn is as high as it ever got and the moon as fat. And plan. Is it better to leave in the dark to get a better start, or go at daybreak to be able to see the way better? Sixo spits at the suggestion. Night gives them more time and the protection of color.

He does not ask them if they are afraid. He manages some dry runs to the corn at night, burying blankets and two knives near the creek.

Will Sethe be able to swim the creek? they ask him. It will be dry, he says, when the corn is tall. There is no food to put by, but Sethe says she will get a jug of cane syrup or molasses, and some bread when it is near the time to go. She only wants to be sure the blankets are where they should be, for they will need them to tie her baby on her back and to cover them during the journey. There are no clothes other than what they wear. And of course no shoes. The knives will help them eat, but they bury rope and a pot as well. A good plan.

They watch and memorize the comings and goings of schoolteacher and his pupils: what is wanted when and where; how long it takes. Mrs. Garner, restless at night, is sunk in sleep all morning.

Some days the pupils and their teacher do lessons until breakfast. One day a week they skip breakfast completely and travel ten miles to church, expecting a large dinner upon their return. Schoolteacher writes in his notebook after supper; the pupils clean, mend or sharpen tools. Sethe's work is the most uncertain because she is on call for Mrs. Garner anytime, including nighttime when the pain or the weakness or the downright loneliness is too much for her. So: Sixo and the Pauls will go after supper and wait in the creek for the Thirty Mile Woman. Halle will bring Sethe and the three children before dawn--before the sun, before the chickens and the milking cow need attention, so by the time smoke should be coming from the cooking stove, they will be in or near the creek with the others. That way, if Mrs. Garner needs Sethe in the night and calls her, Sethe will be there to answer. They only have to wait through the spring.

But. Sethe was pregnant in the spring and by August is so heavy with child she may not be able to keep up with the men, who can carry the children but not her.

But. Neighbors discouraged by Garner when he was alive now feel free to visit Sweet Home and might appear in the right place at the wrong time.

But. Sethe's children cannot play in the kitchen anymore, so she is dashing back and forth between house and quarters--fidgety and frustrated trying to watch over them. They are too young for men's work and the baby girl is nine months old. Without Mrs. Garner's help her work increases as do schoolteacher's demands.

But. After the conversation about the shoat, Sixo is tied up with the stock at night, and locks are put on bins, pens, sheds, coops, the tack room and the barn door. There is no place to dart into or congregate.

Sixo keeps a nail in his mouth now, to help him undo the rope when he has to.

But. Halle is told to work his extra on Sweet Home and has no call to be anywhere other than where schoolteacher tells him. Only Sixo, who has been stealing away to see his woman, and Halle, who has been hired away for years, know what lies outside Sweet Home and how to get there.

It is a good plan. It can be done right under the watchful pupils and their teacher.

But. They had to alter it--just a little. First they change the leaving.

They memorize the directions Halle gives them. Sixo, needing time to untie himself, break open the door and not disturb the horses, will leave later, joining them at the creek with the Thirty-Mile Woman.

All four will go straight to the corn. Halle, who also needs more time now, because of Sethe, decides to bring her and the children at night; not wait till first light. They will go straight to the corn and not assemble at the creek. The corn stretches to their shoulders--it will never be higher. The moon is swelling. They can hardly harvest, or chop, or clear, or pick, or haul for listening for a rattle that is not bird or snake. Then one midmorning, they hear it. Or Halle does and begins to sing it to the others: "Hush, hush. Somebody's calling my name. Hush, hush. Somebody's calling my name. O my Lord, O my Lord, what shall I do?"

Comment [CK275]: Seven is a very symbolic number and shows the perfect order by combining three and four together. The presence of this number is a very good sign.

Comment [CK276]: North is a direction of which will lead them a certain way. In this case it has a historical sense of which the slaves in the south wanted to travel north in order to gain their freedom.

Comment [CK277]: Corn is a huge symbol because it is frequently repeated throughout the novel. Corn has its sexual moments, growing, and harvesting nature types and through each one in the story a different one is portrayed. In this case the corn high is symbolizing nature and how it interacts with man to help and grow and be the same.

Comment [CK278]: Time is continuous and ever changing. It is also somewhat unknown to most. (...)

Comment [CK279]: Spring in archetypal genre sense symbolizes a comedy. However I also believe (...)

Comment [CK280]: Corn still high is still part of nature to help cover and interact with the humans

Comment [CK281]: The moon is not usually portrayed as fat but glowing and nice. This shows (...)

Comment [CK282]: Ironic but true especially due to the skin colors of the characters. This does (...)

Comment [CK283]: Night, the end of a gives them more time as many people are sleeping dur (...)

Comment [CK284]: Corn, taken and used to make something new. Once again arrives here an (...)

Comment [CK285]: Creek could mean life and water of a journey so the journey through life an (...)

Comment [CK286]: Three is an archetypal number that continually is mentioned. It is apart (...)

Comment [CK287]: Before dawn and before the sun is really early and shows a new cycle.

Comment [CK288]: Spring--same as above

Comment [CK289]: Pregnant symbolizes a new life being grown and soon to be born

Comment [CK290]: 9 months is a time of which a new life is born and reconciled into life.

Comment [CK291]: The nail in his mouth is very important and it is a suffering but also a burden d (...)

Comment [CK292]: Four is an archetypal number that is associated with the circle or cycle of life. (...)

Comment [CK293]: First light is the new life and beginning of a cycle

Comment [CK294]: Creek is a place of a river and place to cross. A journey through life.

Comment [CK295]: A Snake is an archetypal symbol usually of evil which is true in this case (...)

Comment [CK296]: Midmorning is in the middle of the beginning and the end. It is a sign of (...)

On his dinner break he leaves the field. He has to. He has to tell Sethe that he has heard the sign. For two successive nights she has been with Mrs. Garner and he can't chance it that she will not know that this night she cannot be. The Pauls see him go. From underneath Brother's shade where they are chewing corn cake, they see him, swinging along. The bread tastes good. They lick sweat from their lips to give it a saltier flavor. Schoolteacher and his pupils are already at the house eating dinner. Halle swings along. He is not singing now.

Nobody knows what happened. Except for the churn, that was the last anybody ever saw of Halle. What Paul D knew was that Halle disappeared, never told Sethe anything, and was next seen squatting in butter. Maybe when he got to the gate and asked to see Sethe, schoolteacher heard a tint of anxiety in his voice--the tint that would make him pick up his ever-ready shotgun. Maybe Halle made the mistake of saying "my wife" in some way that would put a light in schoolteacher's eye. Sethe says now that she heard shots, but did not look out the window of Mrs. Garner's bedroom. But Halle was not killed or wounded that day because Paul D saw him later, after she had run off with no one's help; after Sixo laughed and his brother disappeared. Saw him greased and flat-eyed as a fish. Maybe schoolteacher shot after him, shot at his feet, to remind him of the trespass.

Maybe Halle got in the barn, hid there and got locked in with the rest of schoolteacher's stock. Maybe anything. He disappeared and everybody was on his own.

Paul A goes back to moving timber after dinner. They are to meet at quarters for supper. He never shows up. Paul D leaves for the creek on time, believing, hoping, Paul A has gone on ahead; certain schoolteacher has learned something. Paul D gets to the creek and it is as dry as Sixo promised. He waits there with the Thirty-Mile Woman for Sixo and Paul A. Only Sixo shows up, his wrists bleeding, his tongue licking his lips like a flame.

"You see Paul A?"

"No."

"Halle?"

"No."

"No sign of them?"

"No sign. Nobody in quarters but the children."

"Sethe?"

"Her children sleep. She must be there still."

"I can't leave without Paul A." "I can't help you."

"Should I go back and look for them?"

"I can't help you."

"What you think?"

"I think they go straight to the corn."

Sixo turns, then, to the woman and they clutch each other and whisper. She is lit now with some glowing, some shining that comes from inside her. Before when she knelt on creek pebbles with Paul D, she was nothing, a shape in the dark breathing lightly.

Sixo is about to crawl out to look for the knives he buried. He hears something. He hears nothing. Forget the knives.

Now. The three of them climb up the bank and schoolteacher, his pupils and four other whitemen move toward them. With lamps. Sixo pushes the Thirty-Mile Woman and she runs further on in the creekbed.

Paul D and Sixo run the other way toward the woods. Both are surrounded and tied.

The air gets sweet then. Perfumed by the things honeybees love.

Tied like a mule, Paul D feels how dewy and inviting the grass is.

He is thinking about that and where Paul A might be when Sixo turns and grabs the mouth of the nearest pointing rifle. He begins to sing. Two others shove Paul D and tie him to a tree. Schoolteacher is saying, "Alive. Alive. I want him alive." Sixo swings and cracks the ribs of one, but with bound hands cannot get the weapon in position to use it in any other way. All the whitemen have to do is wait. For his song, perhaps, to end? Five guns are trained on him while they listen. Paul D cannot see them when they step away from lamplight. Finally one of them hits Sixo in the head with his rifle, and when he comes to, a hickory fire is in front of him and he is tied at the waist to a tree.

Schoolteacher has changed his mind: "This one will never be suitable." The song must have convinced him. The fire keeps failing and the whitemen are put out with themselves at not being prepared for this emergency. They came to capture, not kill. What they can manage is only enough for cooking hominy.

Dry faggots are scarce and the grass is slick with dew.

By the light of the hominy fire Sixo straightens. He is through with his song. He laughs. A rippling sound like Sethe's sons make when they tumble in hay or splash in rainwater. His feet are cooking; the cloth of his trousers smokes. He laughs. Something is funny. Paul D guesses what it is when Sixo interrupts his laughter to call out, "Seven-O! Seven-O!"

Comment [CK297]: The churn is the only one that knows why Halle is the way he is because it is the first to see him after the traumatizing even of which his wife's milk was drained by the nephews.

Comment [CK298]: Butter is a form of milk and it is probably the closest Halle can get. But what is sad is that he has lost his mind and cannot do anything.

Comment [CK299]: Light is usually used in a positive way but in this case it is very scary as Schoolteacher has a light in his eye which usually means a devious plan and not a good idea for others.

Comment [CK300]: Lit, lights and glowing feeling that is portrayed with the Thirty-Mile woman who we find is like this because she has Sixo's child and ends up surviving but also because she escapes and still has hope.

Comment [CK301]: This shows what Paul D saw of the Thirty-Mile woman before she lit up and was somewhat confused but it could be a flint of hope that she had that he does not see.

Comment [CK302]: Three once again show unity and the male principle

Comment [CK303]: Four is also unity but includes the life cycle and how it is enforced.

Comment [CK304]: The woods is a forest made up of trees which denotes life and growth which you would think would be hope but isn't.

Comment [CK305]: A tree is ever growing and long lasting, life and unity.

Comment [CK306]: Hickory is just a detail but fire shows intensity and burning. It is the sad truth that happens to Sixo and dies.

Comment [CK307]: Tree is everlasting and growing piece of nature.

Comment [CK308]: Fire continues to go on showing the burning and intensity of the fire shows how much effect and madness has gone on.

Comment [CK309]: Light is hope and shows energy in events. However this even is sad and not a good type of energy.

Smoky, stubborn fire. They shoot him to shut him up. Have to. Shackled, walking through the perfumed things honeybees love, Paul D hears the men talking and for the first time learns his worth. He has always known, or believed he did, his value--as a hand, a laborer who could make profit on a farm--but now he discovers his worth, which is to say he learns his price. The dollar value of his weight, his strength, his heart, his brain, his penis, and his future.

As soon as the whitemen get to where they have tied their horses and mount them, they are calmer, talking among themselves about the difficulty they face. The problems. Voices remind schoolteacher about the spoiling these particular slaves have had at Garner's hands.

There's laws against what he done: letting niggers hire out their own time to buy themselves. He even let em have guns! And you think he mated them niggers to get him some more? Hell no! He planned for them to marry! if that don't beat all! Schoolteacher sighs, and says doesn't he know it? He had come to put the place aright. Now it faced greater ruin than what Garner left for it, because of the loss of two niggers, at the least, and maybe three because he is not sure they will find the one called Halle. The sister-in-law is too weak to help out and doggone if now there ain't a full-scale stampede on his hands. He would have to trade this here one for \$900 if he could get it, and set out to secure the breeding one, her foal and the other one, if he found him. With the money from "this here one" he could get two young ones, twelve or fifteen years old. And maybe with the breeding one, her three pickaninnies and whatever the foal might be, he and his nephews would have seven niggers and Sweet Home would be worth the trouble it was causing him.

"Look to you like Lillian gonna make it?"
"Touch and go. Touch and go."
"You was married to her sister-in-law, wasn't you?"
"I was."
"She frail too?"
"A bit. Fever took her."
"Well, you don't need to stay no widower in these parts."
"My cogitation right now is Sweet Home."
"Can't say as I blame you. That's some spread."

They put a three-spoke collar on him so he can't lie down and they chain his ankles together. The number he heard with his ear is now in his head. Two. Two? Two niggers lost? Paul D thinks his heart is jumping. They are going to look for Halle, not Paul A. They must have found Paul A and if a whiteman finds you it means you are surely lost. Schoolteacher looks at him for a long time before he closes the door of the cabin. Carefully, he looks. Paul D does not look back.

It is sprinkling now. A teasing August rain that raises expectations it cannot fill. He thinks he should have sung along. Loud something loud and rolling to go with Sixo's tune, but the words put him off-- he didn't understand the words. Although it shouldn't have mattered because he understood the sound: hatred so loose it was juba. The warm sprinkle comes and goes, comes and goes. He thinks he hears sobbing that seems to come from Mrs. Garner's window, but it could be anything, anyone, even a she-cat making her yearning known. Tired of holding his head up, he lets his chin rest on the collar and speculates on how he can hobble over to the grate, boil a little water and throw in a handful of meal. That's what he is doing when Sethe comes in, rain-wet and big-bellied, saying she is going to cut. She has just come back from taking her children to the corn.

The whites were not around. She couldn't find Halle. Who was caught? Did Sixo get away? Paul A?
He tells her what he knows: Sixo is dead; the Thirty-Mile Woman ran, and he doesn't know what happened to Paul A or Halle. "Where could he be?" she asks.
Paul D shrugs because he can't shake his head.
"You saw Sixo die? You sure?"
"I'm sure."
"Was he woke when it happened? Did he see it coming?"
"He was woke. Woke and laughing."
"Sixo laughed?"
"You should have heard him, Sethe."

Sethe's dress steams before the little fire over which he is boiling water. It is hard to move about with shackled ankles and the neck jewelry embarrasses him. In his shame he avoids her eyes, but when he doesn't he sees only black in them--no whites. She says she is going, and he thinks she will never make it to the gate, but he doesn't dissuade her. He knows he will never see her again, and right then and there his heart stopped.

The pupils must have taken her to the barn for sport right afterward, and when she told Mrs. Garner, they took down the cowhide.

Comment [CK310]: Three is an archetypal symbol of unity and the male principle.

Comment [CK311]: same

Comment [CK312]: The three spoke collar is a scary piece torture because it really does demasculate people and make the treated worse than animals. The fact that you have that collar on means you do not have your own free will and are bound.

Comment [CK313]: Teasing August rain is a light sense of water and purity. Maybe a small sense of hope.

Comment [CK314]: There are glints of hope and fire and water. A harmony that exist but does not come very often to stay.

Comment [CK315]: Death is the end of a life but could be a continuation of lesson for antoher. And with this Paul D takes with him a lesson about Sixo, his beliefs, and life.

Comment [CK316]: A mixture of two elements which harmonize together. In this case it works to make a good cause.

Who in hell or on this earth would have thought that she would cut anyway? They must have believed, what with her belly and her back, that she wasn't going anywhere. He wasn't surprised to learn that they had tracked her down in Cincinnati, because, when he thought about it now, her price was greater than his; property that reproduced itself without cost.

Remembering his own price, down to the cent, that schoolteacher was able to get for him, he wondered what Sethe's would have been.

What had Baby Suggs' been? How much did Halle owe, still, besides his labor? What did Mrs. Garner get for Paul F? More than nine hundred dollars? How much more? Ten dollars? Twenty? Schoolteacher would know. He knew the worth of everything. It accounted for the real sorrow in his voice when he pronounced Sixo unsuitable.

Who could be fooled into buying a singing nigger with a gun? Shouting Seven-O! Seven-O! because his Thirty-Mile Woman got away with his blossoming seed. What a laugh. So rippling and full of glee it put out the fire. And it was Sixo's laughter that was on his mind, not the bit in his mouth, when they hitched him to the buckboard.

Then he saw Halle, then the rooster, smiling as if to say, You ain't seen nothing yet. How could a rooster know about Alfred, Georgia?

CHAPTER 25

"HOWDY."

Stamp Paid was still fingering the ribbon and it made a little motion in his pants pocket.

Paul D looked up, noticed the side pocket agitation and snorted.

"I can't read. You got any more newspaper for me, just a waste of time."

Stamp withdrew the ribbon and sat down on the steps.

"No. This here's something else." He stroked the red cloth between forefinger and thumb. "Something else."

Paul D didn't say anything so the two men sat in silence for a few moments.

"This is hard for me," said Stamp. "But I got to do it. Two things I got to say to you. I'm a take the easy one first."

Paul D chuckled. "If it's hard for you, might kill me dead."

"No, no. Nothing like that. I come looking for you to ask your pardon. Apologize."

"For what?" Paul D reached in his coat pocket for his bottle.

"You pick any house, any house where colored live. In all of Cincinnati. Pick any one and you welcome to stay there. I'm apologizing because they didn't offer or tell you. But you welcome anywhere you want to be. My house is your house too. John and Ella, Miss Lady, Able Woodruff, Willie Pike--anybody. You choose. You ain't got to sleep in no cellar, and I apologize for each and every night you did. I don't know how that preacher let you do it. I knowed him since he was a boy."

"Whoa, Stamp. He offered."

"Did? Well?"

"Well. I wanted, I didn't want to, I just wanted to be off by myself a spell. He offered. Every time I see him he offers again."

"That's a load off. I thought everybody gone crazy."

Paul D shook his head. "Just me."

"You planning to do anything about it?"

"Oh, yeah. I got big plans." He swallowed twice from the bottle.

Any planning in a bottle is short, thought Stamp, but he knew from personal experience the pointlessness of telling a drinking man not to. He cleared his sinuses and began to think how to get to the second thing he had come to say.

Very few people were out today.

The canal was frozen so that traffic too had stopped. They heard the dop of a horse approaching. Its rider sat a high Eastern saddle but everything else about him was Ohio Valley. As he rode by he looked at them and suddenly reined his horse, and came up to the path leading to the church. He leaned forward.

"Hey," he said.

Stamp put his ribbon in his pocket. "Yes, sir?"

"I'm looking for a gal name of Judy. Works over by the slaughterhouse."

"Don't believe I know her. No, sir."

"Said she lived on Plank Road."

"Plank Road. Yes, sir. That's up a ways. Mile, maybe."

"You don't know her? Judy. Works in the slaughterhouse."

"No, sir, but I know Plank Road. 'Bout a mile up thataway."

Paul D lifted his bottle and swallowed. The rider looked at him and then back at Stamp Paid. Loosening the right rein, he turned his horse toward the road, then changed his mind and came back.

Comment [CK317]: Blossoming seed, a growing seed that is sure to come. It is growing and will continue to grow until it is at its prime.

Comment [CK318]: The bit refers to the iron piece of metal in the mouth when they want you to be quiet and take complete control of you.

Comment [CK319]: The Rooster is a n important symbol as it represents that an animal is treated better than a human slave.

Comment [CK320]: The ribbon in Stamp Paid's hand is symbolic of his wife and his own past that he doesn't want to give up.

Comment [CK321]: same

Comment [CK322]: Red cloth is sacrifice and violent passion of the past.

Comment [CK323]: Eastern saddle from Europe that came here to take advantage of the women in the town. The high part shows how he is not only physically above others on a horse but wants to be even more so on this saddle.

Comment [CK324]: This bottle is continually drunken by Paul D so he can forget his problems and continue on in the future.

"Look here," he said to Paul D. "There's a cross up there, so I guess this here's a church or used to be. Seems to me like you ought to show it some respect, you follow me?"

"Yes, sir," said Stamp. "You right about that. That's just what I come over to talk to him about. Just that."

The rider clicked his tongue and trotted off. Stamp made small circles in the palm of his left hand with two fingers of his right. "You got to choose," he said. "Choose anyone. They let you be if you want em to. My house. Ella.

Willie Pike. None of us got much, but all of us got room for one more. Pay a little something when you can, don't when you can't. Think about it. You grown. I can't make you do what you won't, but think about it."

Paul D said nothing.

"If I did you harm, I'm here to rectify it."

"No need for that. No need at all."

A woman with four children walked by on the other side of the road. She waved, smiling. "Hoo-oo. I can't stop. See you at meeting."

"I be there," Stamp returned her greeting. "There's another one," he said to Paul D. "Scripture Woodruff, Able's sister. Works at the brush and tallow factory. You'll see. Stay around here long enough, you'll see ain't a sweeter bunch of colored anywhere than what's right here. Pride, well, that bothers em a bit. They can get messy when they think somebody's too proud, but when it comes right down to it, they good people and anyone will take you in."

"What about Judy? She take me in?"

"Depends. What you got in mind?"

"You know Judy?"

"Judith. I know everybody."

"Out on Plank Road?"

"Everybody."

"Well? She take me in?"

Stamp leaned down and untied his shoe. Twelve black buttonhooks, six on each side at the bottom, led to four pairs of eyes at the top. He loosened the laces all the way down, adjusted the tongue carefully and wound them back again. When he got to the eyes he rolled the lace tips with his fingers before inserting them.

"Let me tell you how I got my name." The knot was tight and so was the bow. "They called me Joshua," he said. "I renamed myself," he said, "and I'm going to tell you why I did it," and he told him about Vashti. "I never touched her all that time. Not once. Almost a year. We was planting when it started and picking when it stopped. Seemed longer. I should have killed him. She said no, but I should have. I didn't have the patience I got now, but I figured maybe somebody else didn't have much patience either--his own wife. Took it in my head to see if she was taking it any better than I was. Vashti and me was in the fields together in the day and every now and then she be gone all night. I never touched her and damn me if I spoke three words to her a day. I took any chance I had to get near the great house to see her, the young master's wife. Nothing but a boy. Seventeen, twenty maybe. I caught sight of her finally, standing in the backyard by the fence with a glass of water. She was drinking out of it and just gazing out over the yard. I went over.

Stood back a ways and took off my hat. I said, 'Scuse me, miss. Scuse me?' She turned to look. I'm smiling. 'Scuse me. You seen Vashti?"

My wife Vashti? A little bitty thing, she was. Black hair. Face no bigger than my hand. She said, "What? Vashti? I say, 'Yes'm, Vashti.

My wife. She say she owe you all some eggs. You know if she brungem? You know her if you see her. Wear a black ribbon on her neck.

She got rosy then and I knowed she knowed. He give Vashti that to wear. A cameo on a black ribbon. She used to put it on every time she went to him. I put my hat back on. 'You see her tell her I need her. Thank you. Thank you, ma'am.' I backed off before she could say something. I didn't dare look back till I got behind some trees.

She was standing just as I left her, looking in her water glass. I thought it would give me more satisfaction than it did. I also thought she might stop it, but it went right on. Till one morning Vashti came in and sat by the window. A Sunday. We worked our own patches on Sunday. She sat by the window looking out of it. 'I'm back,' she said.

'I'm back, Josh.' I looked at the back of her neck. She had a real small neck. I decided to break it. You know, like a twig--just snap it. I been low but that was as low as I ever got."

"Did you? Snap it?"

"Uh uh. I changed my name."

"How you get out of there? How you get up here?"

"Boat. On up the Mississippi to Memphis. Walked from Memphis to Cumberland."

"Vashti too?"

"No. She died."

Comment [CK325]: The Church is a holy place that should not get abused.

Comment [CK326]: Circles show life and unity as well as a wholeness to everything. Stamp does this as he repeats memories in his life continually going around on his hand.

Comment [CK327]: Four children and a motherly factor is portrayed here with the four showing a full circle as well and a woman as their caretaker.

Comment [CK328]: Four shows the circle and cycle of life. The female principle that continues on.

Comment [CK329]: Planting starts something new and continues to go on and start a new part of the life and when it stops growing then it is ended with its picking.

Comment [CK330]: Looking through a glass of water is not clear and you cannot really see through it. It is a mystery and shows growth and fertility but also something that is to be seen pure and redeemed.

Comment [CK331]: Eggs is the mystery of life and the next generation. Stamp Paid mention with the eggs was his future with a family that did not happen due to the relationship of his wife and the owner.

Comment [CK332]: The once red ribbon changed to black giving the total meaning amore cynical one. Where there is not hope left of chaos and myster instead of disorder. It is much worse.

Comment [CK333]: same

Comment [CK334]: Looking through a glass of water is not clear and you cannot really see through it. It is a mystery and shows growth and fertility but also something that is to be seen pure and redeemed.

Comment [CK335]: The neck was like a twig and so fragile that it could break easily. It shows the reality of a woman and their effects but also temptations that arrive.

Comment [CK336]: The boat that is taken is a path and a way to start or end a journey. The boat is a new life and a new way to the future.

"Aw, man. Tie your other shoe!"

"What?"

"Tie your goddamn shoe! It's sitting right in front of you!
Tie it!"

"That make you feel better?"

"No." Paul D tossed the bottle on the ground and stared at the golden chariot on its label. No horses. Just a golden coach draped in blue cloth.

"I said I had two things to say to you. I only told you one. I have to tell you the other."

"I don't want to know it. I don't want to know nothing. Just if Judy will take me in or won't she."

"I was there, Paul D."

"You was where?"

"There in the yard. When she did it."

"Judy?"

"Sethe."

"Jesus."

"It ain't what you think."

"You don't know what I think."

"She ain't crazy. She love those children. She was trying to out hurt the hurter."

"Leave off."

"And spread it."

"Stamp, let me off. I knew her when she was a girl. She scares me and I knew her when she was a girl."

"You ain't scared of Sethe. I don't believe you."

"Sethe scares me. I scare me. And that girl in her house scares me the most."

"Who is that girl? Where she come from?"

"I don't know. Just shot up one day sitting on a stump."

"Huh. Look like you and me the only ones outside 124 lay eyes on her."

"She don't go nowhere. Where'd you see her?" "Sleeping on the kitchen floor. I peeped in."

"First minute I saw her I didn't want to be nowhere around her.

Something funny about her. Talks funny. Acts funny." Paul D dug his fingers underneath his cap and rubbed the scalp over his temple.

"She reminds me of something. Something, look like, I'm supposed to remember."

"She never say where she was from? Where's her people?"

"She don't know, or says she don't. All I ever heard her say was something about stealing her clothes and living on a bridge."

"What kind of bridge?"

"Who you asking?"

"No bridges around here I don't know about. But don't nobody live on em. Under em neither. How long she been over there with Sethe?"

"Last August. Day of the carnival."

"That's a bad sign. Was she at the carnival?"

"No. When we got back, there she was--sleep on a stump. Silk dress. Brand-new shoes. Black as oil."

"You don't say? Huh. Was a girl locked up in the house with a whiteman over by Deer Creek. Found him dead last summer and the girl gone. Maybe that's her. Folks say he had her in there since she was a pup."

"Well, now she's a bitch."

"Is she what run you off? Not what I told you 'bout Sethe?"

A shudder ran through Paul D. A bone-cold spasm that made him clutch his knees. He didn't know if it was bad whiskey, nights in the cellar, pig fever, iron bits, smiling roosters, fired feet, laughing dead men, hissing grass, rain, apple blossoms, neck jewelry, Judy in the slaughterhouse, Halle in the butter, ghost-white stairs, chokecherry trees, cameo pins, aspens, Paul A's face, sausage or the loss of a red, red heart.

"Tell me something, Stamp." Paul D's eyes were rheumy. "Tell me this one thing. How much is a nigger supposed to take? Tell me.

How much?"

"All he can," said Stamp Paid. "All he can." "Why? Why? Why? Why? Why?"

Comment [CK337]: The bottle that Paul D uses is his own feeling of satisfaction where he feels as though he needs it.

Comment [CK338]: The golden chariot is ironic on this piece because it is not as great or as good as it is portrayed. Golden is lively and heroic or epic but it really isn't.

Comment [CK339]: Blue symbolizes an archetypal color of which shows a positive truth and security.

Comment [CK340]: A bridge is another pathway that many people could take to either start or finish or get from one place to another part of a journey.

Comment [CK341]: August is during the summer that is almost into the fall. Which is almost the beginning of the end.

Comment [CK342]: Iron bits is once again mention here as a memory of one of the characters and the effect and the act of taking away his masculine features that he possessed.

Comment [CK343]: Red red heart is the color of sacrifice and passion something that Paul D has rarely done and must face in order to move on.

Three - CHAPTER 26

124 WAS QUIET. Denver, who thought she knew all about silence, was surprised to learn hunger could do that: quiet you down and wear you out. Neither Sethe nor Beloved knew or cared about it one way or another. They were too busy rationing their strength to fight each other. So it was she who had to step off the edge of the world and die because if she didn't, they all would. The flesh between her mother's forefinger and thumb was thin as china silk and there wasn't a piece of clothing in the house that didn't sag on her. Beloved held her head up with the palms of her hands, slept wherever she happened to be, and whined for sweets although she was getting bigger, plumper by the day. Everything was gone except two laying hens, and somebody would soon have to decide whether an egg every now and then was worth more than two fried chickens. The hungrier they got, the weaker; the weaker they got, the quieter they were--which was better than the furious arguments, the poker slammed up against the wall, all the shouting and crying that followed that one happy January when they played. Denver had joined in the play, holding back a bit out of habit, even though it was the most fun she had ever known.

But once Sethe had seen the scar, the tip of which Denver had been looking at whenever Beloved undressed--the little curved shadow of a smile in the kootchy-kootchy-coo place under her chin--once Sethe saw it, fingered it and closed her eyes for a long time, the two of them cut Denver out of the games. The cooking games, the sewing games, the hair and dressing-up games. Games her mother loved so well she took to going to work later and later each day until the predictable happened: Sawyer told her not to come back. And instead of looking for another job, Sethe played all the harder with Beloved, who never got enough of anything: lullabies, new stitches, the bottom of the cake bowl, the top of the milk. If the hen had only two eggs, she got both. It was as though her mother had lost her mind, like Grandma Baby calling for pink and not doing the things she used to. But different because, unlike Baby Suggs, she cut Denver out completely. Even the song that she used to sing to Denver she sang for Beloved alone: "High Johnny, wide Johnny, don't you leave my side, Johnny."

At first they played together. A whole month and Denver loved it. From the night they ice-skated under a star-loaded sky and drank sweet milk by the stove, to the string puzzles Sethe did for them in afternoon light, and shadow pictures in the gloaming. In the very teeth of winter and Sethe, her eyes fever bright, was plotting a garden of vegetables and flowers--talking, talking about what colors it would have. She played with Beloved's hair, braiding, puffing, tying, oiling it until it made Denver nervous to watch her. They changed beds and exchanged clothes. Walked arm in arm and smiled all the time.

When the weather broke, they were on their knees in the backyard designing a garden in dirt too hard to chop. The thirty-eight dollars of life savings went to feed themselves with fancy food and decorate themselves with ribbon and dress goods, which Sethe cut and sewed like they were going somewhere in a hurry. Bright clothes--with blue stripes and sassy prints. She walked the four miles to John Shillito's to buy yellow ribbon, shiny buttons and bits of black lace. By the end of March the three of them looked like carnival women with nothing to do. When it became clear that they were only interested in each other, Denver began to drift from the play, but she watched it, alert for any sign that Beloved was in danger. Finally convinced there was none, and seeing her mother that happy, that smiling--how could it go wrong?--she let down her guard and it did. Her problem at first was trying to find out who was to blame. Her eye was on her mother, for a signal that the thing that was in her was out, and she would kill again. But it was Beloved who made demands.

Anything she wanted she got, and when Sethe ran out of things to give her, Beloved invented desire. She wanted Sethe's company for hours to watch the layer of brown leaves waving at them from the bottom of the creek, in the same place where, as a little girl, Denver played in the silence with her. Now the players were altered. As soon as the thaw was complete Beloved gazed at her gazing face, rippling, folding, spreading, disappearing into the leaves below. She flattened herself on the ground, dirtying her bold stripes, and touched the rocking faces with her own. She filled basket after basket with the first things warmer weather let loose in the ground--dandelions, violets, forsythia--presenting them to Sethe, who arranged them, stuck them, wound them all over the house. Dressed in Sethe's dresses, she stroked her skin with the palm of her hand. She imitated Sethe, talked the way she did, laughed her laugh and used her body the same way down to the walk, the way Sethe moved her hands, sighed through her nose, held her head. Sometimes coming upon them making men and women cookies or tacking scraps of cloth on Baby Suggs' old quilt, it was difficult for Denver to tell who was who. Then the mood changed and the arguments began. Slowly at first.

A complaint from Beloved, an apology from Sethe. A reduction of pleasure at some special effort the older woman made. Wasn't it too cold to stay outside? Beloved gave a look that said, So what? Was it past bedtime, the light no good for sewing? Beloved didn't move; said, "Do it," and Sethe complied. She took the best of everything--first. The best chair, the biggest piece, the prettiest plate, the brightest ribbon for her hair, and the more she took, the more Sethe began to talk, explain, describe how much she had suffered, been through, for her children, waving away flies in grape arbors, crawling on her knees to a lean-to. None of which made the impression it was supposed to. Beloved accused her of leaving her behind. Of not being nice to her, not smiling at her. She said they were the same, had the

Comment [CK344]: The reproduction of life and the eggs that happened with the two of them together.

Comment [CK345]: up

Comment [CK346]: up

Comment [CK347]: January is the beginning of a new month and new cycle that is born

Comment [CK348]: The scar is a huge symbol of the memory of the action or deed that was performed on beloved in the past.

Comment [CK349]: up

Comment [CK350]: eggs is the mystery of life.

Comment [CK351]: Afternoon light that shines and provides light to others throughout the day. The shadow that continues to be picture shows both the dark and light within the day that possess' it.

Comment [CK352]: Winter is the end of a cycle and usually paired with an ironic sense of genre.

Comment [CK353]: Gardens are hugely archetypal as it could be a paradise, innocence or fertility.

Comment [CK354]: up

Comment [CK355]: Ribbons were a woman's way of taking care of the time that goes on throughout the day and the carelessness hobby they are able to have.

Comment [CK356]: Blue is truth and security that helps other cope and feel at ease.

Comment [CK357]: Four is Unity and the circle of life.

Comment [CK358]: Yellow is bright like the sun and shows power, strength, and light.

Comment [CK359]: Black is nohope and chasos with dismal means.

Comment [CK360]: And eye is aknowing and sees everything.

Comment [CK361]: The creek is still a journey that must be started and completed.

Comment [CK362]: Different flowers show an array of different life forms but also diversity and its harmony with others in the garden "paradise"

same face, how could she have left her? And Sethe cried, saying she never did, or meant to--that she had to get them out, away, that she had the milk all the time and had the money too for the stone but not enough. That her plan was always that they would all be together on the other side, forever. Beloved wasn't interested. She said when she cried there was no one. That dead men lay on top of her. That she had nothing to eat. Ghosts without skin stuck their fingers in her and said beloved in the dark and bitch in the light. Sethe pleaded for forgiveness, counting, listing again and again her reasons: that Beloved was more important, meant more to her than her own life.

That she would trade places any day. Give up her life, every minute and hour of it, to take back just one of Beloved's tears. Did she know it hurt her when mosquitoes bit her baby? That to leave her on the ground to run into the big house drove her crazy? That before leaving Sweet Home Beloved slept every night on her chest or curled on her back? Beloved denied it. Sethe never came to her, never said a word to her, never smiled and worst of all never waved goodbye or even looked her way before running away from her.

When once or twice Sethe tried to assert herself--be the unquestioned mother whose word was law and who knew what was best--Beloved slammed things, wiped the table clean of plates, threw salt on the floor, broke a windowpane.

She was not like them. She was wild game, and nobody said, Get on out of here, girl, and come back when you get some sense. Nobody said, You raise your hand to me and I will knock you into the middle of next week. Ax the trunk, the limb will die. Honor thy mother and father that thy days may be long upon the land which the Lord thy God giveth thee, I will wrap you round that doorknob, don't nobody work for you and God don't love ugly ways.

No, no. They mended the plates, swept the salt, and little by little it dawned on Denver that if Sethe didn't wake up one morning and pick up a knife, Beloved might. Frightened as she was by the thing in Sethe that could come out, it shamed her to see her mother serving a girl not much older than herself. When she saw her carrying out Beloved's night bucket, Denver raced to relieve her of it. But the pain was unbearable when they ran low on food, and Denver watched her mother go without--pick-eating around the edges of the table and stove: the hominy that stuck on the bottom; the crusts and rinds and peelings of things. Once she saw her run her longest finger deep in an empty jam jar before rinsing and putting it away.

They grew tired, and even Beloved, who was getting bigger, seemed nevertheless as exhausted as they were. In any case she substituted a snarl or a tooth-suck for waving a poker around and 124 was quiet.

Listless and sleepy with hunger Denver saw the flesh between her mother's forefinger 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, crooked and much too long--everything except her basket-fat stomach. She also saw the sleeves of her own carnival shirtwaist cover her fingers; hems that once showed her ankles now swept the floor. She saw themselves beribboned, decked-out, limp and starving but locked in a love that wore everybody out. Then Sethe spit up something she had not eaten and it rocked Denver like gunshot. The job she started out with, protecting Beloved from Sethe, changed to protecting her mother from Beloved. Now it was obvious that her mother could die and leave them both and what would Beloved do then? Whatever was happening, it only worked with three--not two--and since neither Beloved nor Sethe seemed to care what the next day might bring (Sethe happy when Beloved was; Beloved lapping devotion like cream), Denver knew it was on her. She would have to leave the yard; step off the edge of the world, leave the two behind and go ask somebody for help. Who would it be? Who could she stand in front of who wouldn't shame her on learning that her mother sat around like a rag doll, broke down, finally, from trying to take care of and make up for.

Denver knew about several people, from hearing her mother and grandmother talk. But she knew, personally, only two: an old man with white hair called Stamp and Lady Jones. Well, Paul D, of course.

And that boy who told her about Sethe. But they wouldn't do at all.

Her heart kicked and an itchy burning in her throat made her swallow all her saliva away. She didn't even know which way to go. When Sethe used to work at the restaurant and when she still had money to shop, she turned right. Back when Denver went to Lady Jones' school, it was left.

The weather was warm; the day beautiful. It was April and everything alive was tentative. Denver wrapped her hair and her shoulders.

In the brightest of the carnival dresses and wearing a stranger's shoes, she stood on the porch of 124 ready to be swallowed up in the world beyond the edge of the porch. Out there where small things scratched and sometimes touched. Where words could be spoken that would close your ears shut. Where, if you were alone, feeling could overtake you and stick to you like a shadow. Out there where there were places in which things so bad had happened that when you went near them it would happen again. Like Sweet Home where time didn't pass and where, like her mother said, the bad was waiting for her as well. How would she know these places? What was more--much more---out there were whitepeople and how could you tell about them? Sethe said the mouth and sometimes the hands.

Comment [CK363]: Milk from Sethe is her own product that nourishes the children that she has to grow up strong.

Comment [CK364]: Biblical Allusion

Comment [CK365]: Flesh/ skin and the way that life is leaving the substance that pertains o life and how it makes up the body.

Comment [CK366]: Three is a unity and the male principle.

Comment [CK367]: Seven is the prime number that occurs it is the major unity between three and four.

Comment [CK368]: A heart is the main par to of the body and mind that continually pumps and lives.

Comment [CK369]: Warm is heat which coincides with the sun and power like below.

Comment [CK370]: April is spring which shows a comedic genre. It creates a sense of renewal and groth that occurs and this is shown with Denver finally leaving the house and getting out to explore the world.

Grandma Baby said there was no defense--they could prowl at will, change from one mind to another, and even when they thought they were behaving, it was a far cry from what real humans did.

"They got me out of jail," Sethe once told Baby Suggs.

"They also put you in it," she answered.

"They drove you cross the river."

"On my son's back."

"They gave you this house."

"Nobody gave me nothing."

"I got a job from them."

"He got a cook from them, girl."

"Oh, some of them do all right by us."

"And every time it's a surprise, ain't it?" "You didn't used to talk this way."

"Don't box with me. There's more of us they drowned than there is all of them ever lived from the start of time. Lay down your sword."

This ain't a battle; it's a rout."

Remembering those conversations and her grandmother's last and final words, Denver stood on the porch in the sun and couldn't leave it. Her throat itched; her heart kicked--and then Baby Suggs laughed, clear as anything. "You mean I never told you nothing about Carolina?"

About your daddy? You don't remember nothing about how come I walk the way I do and about your mother's feet, not to speak of her back? I never told you all that? Is that why you can't walk down the steps? My Jesus my."

But you said there was no defense.

"There ain't."

Then what do I do?

"Know it, and go on out the yard. Go on."

* * *

It came back. A dozen years had passed and the way came back.

Four houses on the right, sitting close together in a line like wrens.

The first house had two steps and a rocking chair on the porch; the second had three steps, a broom propped on the porch beam, two broken chairs and a clump of forsythia at the side. No window at the front. A little boy sat on the ground chewing a stick. The third house had yellow shutters on its two front windows and pot after pot of green leaves with white hearts or red. Denver could hear chickens and the knock of a badly hinged gate. At the fourth house the buds of a ycamore tree had rained down on the roof and made the yard look as though grass grew there.

A woman, standing at the open door, lifted her hand halfway in greeting, then froze it near her shoulder as she leaned forward to see whom she waved to. Denver lowered her head. Next was a tiny fenced plot with a cow in it. She remembered the plot but not the cow. Under her headcloth her scalp was wet with tension. Beyond her, voices, male voices, floated, coming closer with each step she took. Denver kept her eyes on the road in case they were whitemen; in case she was walking where they wanted to; in case they said something and she would have to answer them. Suppose they flung out at her, grabbed her, tied her. They were getting closer. Maybe she should cross the road--now. Was the woman who half waved at her still there in the open door? Would she come to her rescue, or, angry at Denver for not waving back, would she withhold her help? Maybe she should turn around, get closer to the waving woman's house. Before she could make up her mind, it was too late--they were right in front of her. Two men, Negro. Denver breathed. Both men touched their caps and murmured, "Morning. Morning." Denver believed her eyes spoke gratitude but she never got her mouth open in time to reply. They moved left of her and passed on. Braced and heartened by that easy encounter, she picked up speed and began to look deliberately at the neighborhood surrounding her.

She was shocked to see how small the big things were: the boulder by the edge of the road she once couldn't see over was a sitting-on rock. Paths leading to houses weren't miles long. Dogs didn't even reach her knees. Letters cut into beeches and oaks by giants were eye level now.

She would have known it anywhere. The post and scrap-lumber fence was gray now, not white, but she would have known it anywhere.

The stone porch sitting in a skirt of ivy, pale yellow curtains at the windows; the laid brick path to the front door and wood planks leading around to the back, passing under the windows where she had stood on tiptoe to see above the sill. Denver was about to do it again, when she realized how silly it would be to be found once more staring into the parlor of Mrs. Lady Jones. The pleasure she felt at having found the house dissolved, suddenly, in doubt. Suppose she didn't live there anymore? Or remember her former student after all this time? What would she say? Denver shivered inside, wiped the perspiration from her forehead and knocked.

Comment [CK371]: The river is a rite of passage that must be crossed in order to make a journey and learn.

Comment [CK372]: A huge symbolic message of both emotional and physical means. Sword is known as a weapon and in life you have many weapons to attack with. But the sword for most of it is the strongest and classic attack weapon and with this quote is to show a weakness and the fact that it is okay to stop fighting and settle down to understand what is going on. Sometimes you just need to step aside and understand what is happening before you can really judge upon anything with your weapon.

Comment [CK373]: The circle of life. Four Four

Comment [CK374]: Yellow is bright and a powerful color that the characters could mean power and boldness.

Comment [CK375]: Green is growing and fertility. The leaves in this section are nice and fertile blossoming into new things like

Comment [CK376]: These. The white hearts or red could both be symbolic of evil but in this case since Denver is trying something new white mean purity and red could be passion.

Comment [CK377]: The tree in an archetypal sense denotes life ad growth and the immortality due to the fact that trees are so large and everlasting and unmovable.

Comment [CK378]: Rain has to do with water and the cycle of the world. The water continuously moves in a circle which could coincide with the meaning of life.

Comment [CK379]: A journey or path that is taken and with this it really is a journey for Denver to find herself and immerse herself in the community or even just outside her house.

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Period 4

Lady Jones went to the door expecting raisins. A child, probably, from the softness of the knock, sent by its mother with the raisins she needed if her contribution to the supper was to be worth the trouble. There would be any number of plain cakes, potato pies. She had reluctantly volunteered her own special creation, but said she didn't have raisins, so raisins is what the president said would be provided--early enough so there would be no excuses. Mrs. Jones, dreading the fatigue of beating batter, had been hoping she had forgotten. Her bake oven had been cold all week--getting it to the right temperature would be awful. Since her husband died and her eyes grew dim, she had let up-to-snuff housekeeping fall away. She was of two minds about baking something for the church. On the one hand, she wanted to remind everybody of what she was able to do in the cooking line; on the other, she didn't want to have to. When she heard the tapping at the door, she sighed and went to it hoping the raisins had at least been cleaned. She was older, of course, and dressed like a chippy, but the girl was immediately recognizable to Lady Jones. Everybody's child was in that face: the nickel-round eyes, bold yet mistrustful; the large powerful teeth between dark sculptured lips that did not cover them.

Some vulnerability lay across the bridge of the nose, above the cheeks. And then the skin. Flawless, economical--just enough of it to cover the bone and not a bit more. She must be eighteen or nineteen by now, thought Lady Jones, looking at the face young enough to be twelve. Heavy eyebrows, thick baby lashes and the unmistakable love call that shimmered around children until they learned better.

"Why, Denver," she said. "Look at you."

Lady Jones had to take her by the hand and pull her in, because the smile seemed all the girl could manage. Other people said this child was simple, but Lady Jones never believed it. Having taught her, watched her eat up a page, a rule, a figure, she knew better.

When suddenly she had stopped coming, Lady Jones thought it was the nickel. She approached the ignorant grandmother one day on the road, a woods preacher who mended shoes, to tell her it was all right if the money was owed. The woman said that wasn't it; the child was deaf, and deaf Lady Jones thought she still was until she offered her a seat and Denver heard that.

"It's nice of you to come see me. What brings you?"

Denver didn't answer.

"Well, nobody needs a reason to visit. Let me make us some tea."

Lady Jones was mixed. Gray eyes and yellow woolly hair, every strand of which she hated--though whether it was the color or the texture even she didn't know. She had married the blackest man she could find, had five rainbow-colored children and sent them all to Wilberforce, after teaching them all she knew right along with the others who sat in her parlor. Her light skin got her picked for a colored girls', normal school in Pennsylvania and she paid it back by teaching the unpicked. The children who played in dirt until they were old enough for chores, these she taught. The colored population of Cincinnati had two graveyards and six churches, but since no school or hospital was obliged to serve them, they learned and died at home. She believed in her heart that, except for her husband, the whole world (including her children) despised her and her hair. She had been listening to "all that yellow gone to waste" and "white nigger" since she was a girl in a houseful of silt-black children, so she disliked everybody a little bit because she believed they hated her hair as much as she did. With that education pat and firmly set, she dispensed with rancor, was indiscriminately polite, saving her real affection for the unpicked children of Cincinnati, one of whom sat before her in a dress so loud it embarrassed the needlepoint chair seat.

"Sugar?"

"Yes. Thank you." Denver drank it all down.

"More?"

"No, ma'am."

"Here. Go ahead." "Yes, ma'am."

"How's your family, honey?"

Denver stopped in the middle of a swallow. There was no way to tell her how her family was, so she said what was at the top of her mind.

"I want work, Miss Lady."

"Work?"

"Yes, ma'am. Anything."

Lady Jones smiled. "What can you do?"

"I can't do anything, but I would learn it for you if you have a little extra."

"Extra?"

"Food. My ma'am, she doesn't feel good."

"Oh, baby," said Mrs. Jones. "Oh, baby."

Comment [CK380]: Symbol of god and holiness. But also obligation to your own beliefs.

Comment [CK381]: An oxymoron where a nigger usually symbolizes black deep dark or evil and white is the complete opposite. Which also could relate to archetypal meaning.

Denver looked up at her. She did not know it then, but it was the word "baby," said softly and with such kindness, that inaugurated her life in the world as a woman. The trail she followed to get to that sweet thorny place was made up of paper scraps containing the handwritten names of others. Lady Jones gave her some rice, four eggs and some tea. Denver said she couldn't be away from home long because of her mother's condition. Could she do chores in the morning? Lady Jones told her that no one, not herself, not anyone she knew, could pay anybody anything for work they did themselves.

"But if you all need to eat until your mother is well, all you have to do is say so." She mentioned her church's committee invented so nobody had to go hungry. That agitated her guest who said, "No, no," as though asking for help from strangers was worse than hunger.

Lady Jones said goodbye to her and asked her to come back anytime.

"Anytime at all."

Two days later Denver stood on the porch and noticed something lying on the tree stump at the edge of the yard. She went to look and found a sack of white beans. Another time a plate of cold rabbit meat. One morning a basket of eggs sat there. As she lifted it, a slip of paper fluttered down. She picked it up and looked at it.

"M. Lucille Williams" was written in big crooked letters. On the back was a blob of flour-water paste. So Denver paid a second visit to the world outside the porch, although all she said when she returned the basket was "Thank you."

"Welcome," said M. Lucille Williams. Every now and then, all through the spring, names appeared near or in gifts of food. Obviously for the return of the pan or plate or basket; but also to let the girl know, if she cared to, who the donor was, because some of the parcels were wrapped in paper, and though there was nothing to return, the name was nevertheless there. Many had X's with designs about them, and Lady Jones tried to identify the plate or pan or the covering towel. When she could only guess, Denver followed her directions and went to say thank you anyway whether she had the right benefactor or not. When she was wrong, when the person said, "No, darling. That's not my bowl. Mine's got a blue ring on it," a small conversation took place. All of them knew her grandmother and some had even danced with her in the Clearing.

Others remembered the days when 124 was a way station, the place they assembled to catch news, taste oxtail soup, leave their children, cut out a skirt. One remembered the tonic mixed there that cured a relative. One showed her the border of a pillowslip, the stamens of its pale blue flowers French-knotted in Baby Suggs' kitchen by the light of an oil lamp while arguing the Settlement Fee. They remembered the party with twelve turkeys and tubs of strawberry smash.

One said she wrapped Denver when she was a single day old and cut shoes to fit her mother's blasted feet. Maybe they were sorry for her. Or for Sethe. Maybe they were sorry for the years of their own disdain. Maybe they were simply nice people who could hold meanness toward each other for just so long and when trouble rode bareback among them, quickly, easily they did what they could to trip him up. In any case, the personal pride, the arrogant claim staked out at 124 seemed to them to have run its course. They whispered, naturally, wondered, shook their heads. Some even laughed outright at Denver's clothes of a hussy, but it didn't stop them caring whether she ate and it didn't stop the pleasure they took in her soft "Thank you."

At least once a week, she visited Lady Jones, who perked up enough to do a raisin loaf especially for her, since Denver was set on sweet things. She gave her a book of Bible verse and listened while she mumbled words or fairly shouted them. By June Denver had read and memorized all fifty-two pages--one for each week of the year.

As Denver's outside life improved, her home life deteriorated. If the white people of Cincinnati had allowed Negroes into their lunatic asylum they could have found candidates in 124. Strengthened by the gifts of food, the source of which neither Sethe nor Beloved questioned, the women had arrived at a doomsday truce designed by the devil.

Beloved sat around, ate, went from bed to bed. Sometimes she screamed, "Rain! Rain!" and clawed her throat until rubies of blood opened there, made brighter by her midnight skin. Then Sethe shouted, "No!" and knocked over chairs to get to her and wipe the jewels away. Other times Beloved curled up on the floor, her wrists between her knees, and stayed there for hours. Or she would go to the creek, stick her feet in the water and whoosh it up her legs.

Afterward she would go to Sethe, run her fingers over the woman's teeth while tears slid from her wide black eyes. Then it seemed to Denver the thing was done: Beloved bending over Sethe looked the mother, Sethe the teething child, for other than those times when Beloved needed her, Sethe confined herself to a corner chair.

The bigger Beloved got, the smaller Sethe became; the brighter Beloved's eyes, the more those eyes that used never to look away became slits of sleeplessness. Sethe no longer combed her hair or splashed her face with water. She sat in the chair licking her lips like a chastised child while Beloved ate up her life, took it, swelled up with it, grew taller on it. And the older woman yielded it up without a murmur.

Denver served them both. Washing, cooking, forcing, cajoling her mother to eat a little now and then, providing sweet things for Beloved as often as she could to calm her down. It was hard to know what she would do from

Comment [CK382]: Two archetypes in one that both have to do with life and its mysteries but also its harmony and unified presence together in the world.

Comment [CK383]: White beans could be a symbol of purity but we also have to keep in mind the racial discretion.

Comment [CK384]: Eggs are the mysteries of life and repetition makes it sure that it is here and in question.

Comment [CK385]: Blue is truthful and good feelings. It's purity and security.

Comment [CK386]: Symbol of moving on mostly throughout the passage but with this it is Beloved's way of trying to move on but with Sethe's actions and how she is trying to stop it.

Comment [CK387]: All seeing eyes that are blended in with the darkness the unconscious evil but also melancholy.

minute to minute. When the heat got hot, she might walk around the house naked or wrapped in a sheet, her belly protruding like a winning watermelon.

Denver thought she understood the connection between her mother and Beloved: Sethe was trying to make up for the handsaw; Beloved was making her pay for it. But there would never be an end to that, and seeing her mother diminished shamed and infuriated her. Yet she knew Sethe's greatest fear was the same one Denver had in the beginning--that Beloved might leave. That before Sethe could make her understand what it meant--what it took to drag the teeth of that saw under the little chin; to feel the baby blood pump like oil in her hands; to hold her face so her head would stay on; to squeeze her so she could absorb, still, the death spasms that shot through that adored body, plump and sweet with life--Beloved might leave. Leave before Sethe could make her realize that worse than that--far worse-- was what Baby Suggs died of, what Ella knew, what Stamp saw and what made Paul D tremble. That anybody **white** could take your whole self for anything that came to mind. Not just work, kill, or maim you, but dirty you. Dirty you so bad you couldn't like yourself anymore. Dirty you so bad you forgot who you were and couldn't think it up. And though she and others lived through and got over it, she could never let it happen to her own. The best thing she was, was her children. Whites might dirty bet all right, but not her best thing, her beautiful, magical best thing--the part of her that was clean. No undreamable dreams about whether the headless, feetless torso hanging in the **tree** with a sign on it was her husband or Paul A; whether the bubbling-hot girls in the colored-school fire set by patriots included her daughter; whether a gang of whites invaded her daughter's private parts, soiled her daughter's thighs and threw her daughter out of the wagon. She might have to work the slaughterhouse yard, but not her daughter.

And no one, nobody on this earth, would list her daughter's characteristics on the animal side of the paper. No. Oh no. Maybe Baby Suggs could worry about it, live with the likelihood of it; Sethe had refused--and refused still. This and much more Denver heard her say from her corner chair, trying to persuade Beloved, the one and only person she felt she had to convince, that what she had done was right because it came from true love. Beloved, her fat new feet propped on the seat of a chair in front of the one she sat in, her unlined hands resting on her stomach, looked at her. Uncomprehending everything except that Sethe was the woman who took her face away, leaving her crouching in a **dark, dark place**, forgetting to smile.

Her father's daughter after all, Denver decided to do the necessary. Decided to stop relying on kindness to leave something on the stump. She would hire herself out somewhere, and although she was afraid to leave Sethe and Beloved alone all day not knowing what calamity either one of them would create, she came to realize that her presence in that house had no influence on what either woman did. She kept them alive and they ignored her. Growled when they chose; sulked, explained, demanded, strutted, cowered, cried and provoked each other to the edge of violence, then over. She had begun to notice that even when Beloved was quiet, dreamy, minding her own business, Sethe got her going again. Whispering, muttering some justification, some bit of clarifying information to Beloved to explain what it had been like, and why, and how come. It was as though Sethe didn't really want forgiveness given; she wanted it refused. And Beloved helped her out.

Somebody had to be saved, but unless Denver got work, there would be no one to save, no one to come home to, and no Denver either. It was a new thought, having a self to look out for and preserve.

And it might not have occurred to her if she hadn't met Nelson Lord leaving his grandmother's house as Denver entered it to pay a thank you for half a pie. All he did was smile and say, "Take care of yourself, Denver," but she heard it as though it were what language was made for. The last time he spoke to her his words blocked up her ears. Now they opened her mind. Weeding the garden, pulling vegetables, cooking, washing, she plotted what to do and how. 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?

She got lost so many times in the streets of Cincinnati it was noon before she arrived, though she started out at **sunrise**. The house sat back from the sidewalk with large windows looking out on a noisy, busy street. The Negro woman who answered the front door said, "Yes?"

"May I come in?"

"What you want?"

"I want to see Mr. and Mrs. Bodwin."

"Miss Bodwin. They brother and sister."

"Oh."

"What you want em for?"

"I'm looking for work. I was thinking they might know of some."

"You Baby Suggs' kin, ain't you?"

"Yes, ma'am."

Comment [CK388]: The symbol of "white" people and their presence in the characters lives.

Comment [CK389]: Tree is growth and proliferation and what the strength of the tree has to hold up the object that were there.

Comment [CK390]: Dark is a symbol and archetype for evil and black like the color chaos.

Comment [CK391]: Unity and the presence of light or knowledge and knowing.

Comment [CK392]: Sunrise is a new day and a new cycle and starts over the process of life.

CheriseKam, Brenda Lee, Lydia Lee, Jennifer Park,
Mark Thornburg, Jessica Wu, Neriah Yue
Period 4

"Come on in. You letting in flies." She led Denver toward the kitchen, saying, "First thing you have to know is what door to knock on." But Denver only half heard her because she was stepping on something soft and blue. All around her was thick, soft and blue. Glass cases crammed full of glistening things. Books on tables and shelves. Pearl-white lamps with shiny metal bottoms. And a smell like the cologne she poured in the emerald house, only better.

"Sit down," the woman said. "You know my name?"

"No, ma'am."

"Janey. Janey Wagon."

"How do you do?"

"Fairly. I heard your mother took sick, that so?"

"Yes, ma'am."

"Who's looking after her?"

"I am. But I have to find work."

Janey laughed. "You know what? I've been here since I was fourteen, and I remember like yesterday when Baby Suggs, holy, came here and sat right there where you are. Whiteman brought her. That's how she got that house you all live in. Other things, too."

"Yes, ma'am."

"What's the trouble with Sethe?" Janey leaned against an indoor sink and folded her arms.

It was a little thing to pay, but it seemed big to Denver. Nobody was going to help her unless she told it--told all of it. It was clear Janey wouldn't and wouldn't let her see the Bodwins otherwise. So Denver told this stranger what she hadn't told Lady Jones, in return for which Janey admitted the Bodwins needed help, although they didn't know it. She was alone there, and now that her employers were getting older, she couldn't take care of them like she used to. More and more she was required to sleep the night there. Maybe she could talk them into letting Denver do the night shift, come right after supper, say, maybe get the breakfast. That way Denver could care for Sethe in the day and earn a little something at night, how's that?

Denver had explained the girl in her house who plagued her mother as a cousin come to visit, who got sick too and bothered them both. Janey seemed more interested in Sethe's condition, and from what Denver told her it seemed the woman had lost her mind.

That wasn't the Sethe she remembered. This Sethe had lost her wits, finally, as Janey knew she would--trying to do it all alone with her nose in the air. Denver squirmed under the criticism of her mother, shifting in the chair and keeping her eyes on the inside sink. Janey Wagon went on about pride until she got to Baby Suggs, for whom she had nothing but sweet words. "I never went to those woodland services she had, but she was always nice to me. Always. Never be another like her." "I miss her too," said Denver.

"Bet you do. Everybody miss her. That was a good woman."

Denver didn't say anything else and Janey looked at her face for a while. "Neither one of your brothers ever come back to see how you all was?"

"No, ma'am."

"Ever hear from them?"

"No, ma'am. Nothing."

"Guess they had a rough time in that house. Tell me, this here woman in your house. The cousin. She got any lines in her hands?"

"No," said Denver.

"Well," said Janey. "I guess there's a God after all."

The interview ended with Janey telling her to come back in a few days. She needed time to convince her employers what they needed: night help because Janey's own family needed her. "I don't want to quit these people, but they can't have all my days and nights too."

What did Denver have to do at night?

"Be here. In case."

In case what?

Janey shrugged. "In case the house burn down." She smiled then.

"Or bad weather slop the roads so bad I can't get here early enough for them. Case late guests need serving or cleaning up after. Anything."

Don't ask me what whitefolks need at night."

"They used to be good whitefolks."

"Oh, yeah. They good. Can't say they ain't good. I wouldn't trade them for another pair, tell you that."

With those assurances, Denver left, but not before she had seen, sitting on a shelf by the back door, a blackboy's mouth full of money.

Comment [CK393]: Blue is truth and calming. It could be considered all knowing but also the fact that it is "soft"? Blue symbolizes security.

Comment [CK394]: The end of a cycle and a timeline of events that go on throughout everyday.

His 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 have held buttons, pins or crab-apple jelly. Painted across the pedestal he knelt on were the words "At Yo Service."

The news that Janey got hold of she spread among the other coloredwomen. Sethe's dead daughter, the one whose throat she cut, had come back to fix her. Sethe was worn down, speckled, dying, spinning, changing shapes and generally bedeviled. That this daughter beat her, tied her to the bed and pulled out all her hair. It took them days to get the story properly blown up and themselves agitated and then to calm down and assess the situation. They fell into three groups: those that believed the worst; those that believed none of it; and those, like Ella, who thought it through.

"Ella. What's all this I'm hearing about Sethe?"

"Tell me it's in there with her. That's all I know."

"The daughter? The killed one?"

"That's what they tell me."

"How they know that's her?"

"It's sitting there. Sleeps, eats and raises hell. Whipping Sethe every day."

"I'll be. A baby?"

"No. Grown. The age it would have been had it lived."

"You talking about flesh?"

"I'm talking about flesh."

"whipping her?"

"Like she was batter."

"Guess she had it coming."

"Nobody got that coming."

"But, Ella--"

"But nothing. What's fair ain't necessarily right."

"You can't just up and kill your children."

"No, and the children can't just up and kill the mama."

It was Ella more than anyone who convinced the others that rescue was in order. She was a practical woman who believed there was a root either to chew or avoid for every ailment. Cogitation, as she called it, clouded things and prevented action. Nobody loved her and she wouldn't have liked it if they had, for she considered love a serious disability. Her puberty was spent in a house where she was shared by father and son, whom she called "the lowest yet." It was "the lowest yet" who gave her a disgust for sex and against whom she measured all atrocities. A killing, a kidnap, a rape--whatever, she listened and nodded. Nothing compared to "the lowest yet." 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.

The daughter, however, appeared to have some sense after all.

At least she had stepped out the door, asked for the help she needed and wanted work. 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. Whatever Sethe had done, Ella didn't like the idea of past errors taking possession of the present. Sethe's crime was staggering and her pride outstripped even that; but she could not countenance the possibility of sin moving on in the house, unleashed and sassy.

Daily life took as much as she had. The future was sunset; the past something to leave behind. And if it didn't stay behind, well, you might have to stomp it out. Slave life; freed life--every day was a test and a trial. Nothing could be counted on in a world where even when you were a solution you were a problem. "Sufficient unto the day is the evil thereof," and nobody needed more; nobody needed a grown-up evil sitting at the table with a grudge. 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.

"Shall we pray?" asked the women.

"Uh huh," said Ella. "First. Then we got to get down to business."

The day Denver was to spend her first night at the Bodwins', Mr.

Comment [CK395]: Three is a trinity and union of different ways but all work together to accomplish a goal.

Comment [CK396]: Represents evil and in this case the devil or evil within himself.

Comment [CK397]: Sunset is the end of a cycle and the beginning of darkness. The future was sunset could be perceived as sad as it says darkness or the end is in the future.

Bodwin had some business on the edge of the city and told Janey he would pick the new girl up before supper. Denver sat on the porch steps with a bundle in her lap, her carnival dress sun-faded to a quieter rainbow. She was looking to the right, in the direction Mr. Bodwin would be coming from. She did not see the women approaching, accumulating slowly in groups of twos and threes from the left. Denver was looking to the right. She was a little anxious about whether she would prove satisfactory to the Bodwins, and uneasy too because she woke up crying from a dream about a running pair of shoes. The sadness of the dream she hadn't been able to shake, and the heat oppressed her as she went about the chores. Far too early she wrapped a nightdress and hairbrush into a bundle. Nervous, she fidgeted the knot and looked to the right. Some brought what they could and what they believed would work. Stuffed in apron pockets, strung around their necks, lying in the space between their breasts. Others brought Christian faith--as shield and sword. Most brought a little of both. They had no idea what they would do once they got there. They just started out, walked down Bluestone Road and came together at the agreed-upon time. The heat kept a few women who promised to go at home. Others who believed the story didn't want any part of the confrontation and wouldn't have come no matter what the weather. And there were those like Lady Jones who didn't believe the story and hated the ignorance of those who did. So thirty women made up that company and walked slowly, slowly toward 124. It was three in the afternoon on a Friday so wet and hot Cincinnati's stench had traveled to the country: from the canal, from hanging meat and things rotting in jars; from small animals dead in the fields, town sewers and factories. The stench, the heat, the moisture--- trust the devil to make his presence known. Otherwise it looked almost like a regular workday. They could have been going to do the laundry at the orphanage or the insane asylum; corn shucking at the mill; or to dean fish, rinse offal, cradle whitebabies, sweep stores, scrape hog skin, press lard, case-pack sausage or hide in tavern kitchens so whitepeople didn't have to see them handle their food. But not today. When they caught up with each other, all thirty, and arrived at 12 4, the first thing they saw was not Denver sitting on the steps, but themselves. Younger, stronger, even as little girls lying in the grass asleep. Catfish was popping grease in the pan and they saw themselves scoop German potato salad onto the plate. Cobbler oozing purple syrup colored their teeth. They sat on the porch, ran down to the creek, teased the men, hoisted children on their hips or, if they were the children, straddled the ankles of old men who held their little hands while giving them a horsey ride. Baby Suggs laughed and skipped among them, urging more. Mothers, dead now, moved their shoulders to mouth harps. The fence they had leaned on and climbed over was gone. The stump of the butternut had split like a fan. But there they were, young and happy, playing in Baby Suggs' yard, not feeling the envy that surfaced the next day. Denver heard mumbling and looked to the left. She stood when she saw them. They grouped, murmuring and whispering, but did not step foot in the yard. Denver waved. A few waved back but came no closer. Denver sat back down wondering what was going on. A woman dropped to her knees. Half of the others did likewise. Denver saw lowered heads, but could not hear the lead prayer--only the earnest syllables of agreement that backed it: Yes, yes, yes, oh yes. Hear me. Hear me. Do it, Maker, do it. Yes. 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. Was it true the dead daughter come back? Or a pretend? Was it whipping Sethe? Ella had been beaten every way but down. She remembered the bottom teeth she had lost to the brake and the scars from the bell were thick as rope around her waist. 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. Instantly the kneelers and the standers joined her. They stopped praying and took a step back to the beginning. In the beginning there were no words. In the beginning was the sound, and they all knew what that sound sounded like. Edward Bodwin drove a cart down Bluestone Road. It displeased him a bit because he preferred his figure astride Princess. Curved over his own hands, holding the reins made him look the age he was. But he had promised his sister a detour to pick up a new girl. He didn't have to think about the way--he was headed for the house he was born in. Perhaps it was his destination that turned his thoughts to time--the way it dripped or ran. He had not seen the house for thirty years. Not the butternut in front, the stream at the rear nor the block house in between. Not even the meadow across the road. Very few of the interior details did he remember because he was three years old when his family moved into town. But he did remember that the cooking was done behind the house, the well was forbidden to play near, and that women died there: his mother, grandmother, an aunt and an older sister before he was born. The men (his father and grandfather) moved with himself and his baby sister to Court Street sixty-seven years ago. The land, of course, eighty acres of it on both sides of Bluestone, was the central thing, but he felt something sweeter and deeper about

Comment [CK398]: Unity.

Comment [CK399]: Could also be a river which is the flowing of time and the transitional phases of the life cycle.

Comment [CK400]: Time and the constant moving of it. How people can not stop and it and we must move on with it.

Comment [CK401]: Repetition of three and its meaning with support.

the house which is why he rented it for a little something if he could get it, but it didn't trouble him to get no rent at all since the tenants at least kept it from the disrepair total abandonment would permit.

There was a time when he buried things there. Precious things he wanted to protect. As a child every item he owned was available and accountable to his family. Privacy was an adult indulgence, but when he got to be one, he seemed not to need it.

The horse trotted along and Edward Bodwin cooled his beautiful mustache with his breath. It was generally agreed upon by the women in the Society that, except for his hands, it was the most attractive feature he had. Dark, velvety, its beauty was enhanced by his strong clean-shaven chin. But his hair was white, like his sister's--and had been since he was a young man. It made him the most visible and memorable person at every gathering, and cartoonists had fastened onto the theatricality of his white hair and big black mustache whenever they depicted local political antagonism. Twenty years ago when the Society was at its height in opposing slavery, it was as though his coloring was itself the heart of the matter. The "bleached nigger" was what his enemies called him, and on a trip to Arkansas, some Mississippi rivermen, enraged by the Negro boatmen they competed with, had caught him and shoe-blackened his face and his hair. Those heady days were gone now; what remained was the sludge of ill will; dashed hopes and difficulties beyond repair. A tranquil Republic?

Well, not in his lifetime.

Even the weather was getting to be too much for him. He was either too hot or freezing, and this day was a blister. He pressed his hat down to keep the sun from his neck, where heatstroke was a real possibility. Such thoughts of mortality were not new to him (he was over seventy now), but they still had the power to annoy. As he drew closer to the old homestead, the place that continued to surface in his dreams, he was even more aware of the way time moved. Measured by the wars he had lived through but not fought in (against the Miami, the Spaniards, the Secessionists), it was slow. But measured by the burial of his private things it was the blink of an eye.

Where, exactly, was the box of tin soldiers? The watch chain with no watch? And who was he hiding them from? His father, probably, a deeply religious man who knew what God knew and told everybody what it was. Edward Bodwin thought him an odd man, in so many ways, yet he had one clear directive: human life is holy, all of it. And that his son still believed, although he had less and less reason to.

Nothing since was as stimulating as the old days of letters, petitions, meetings, debates, recruitment, quarrels, rescue and downright sedition.

Yet it had worked, more or less, and when it had not, he and his sister made themselves available to circumvent obstacles. As they had when a runaway slavewoman lived in his homestead with her mother-in-law and got herself into a world of trouble. The Society managed to turn infanticide and the cry of savagery around, and build a further case for abolishing slavery. Good years, they were, full of spit and conviction. Now he just wanted to know where his soldiers were and his watchless chain. That would be enough for this day of unbearable heat: bring back the new girl and recall exactly where his treasure lay. Then home, supper, and God willing, the sun would drop once more to give him the blessing of a good night's sleep.

The road curved like an elbow, and as he approached it he heard the singers before he saw them.

When the women assembled outside 124, Sethe was breaking a lump of ice into chunks. She dropped the ice pick into her apron pocket to scoop the pieces into a basin of water. When the music entered the window she was wringing a cool cloth to put on Beloved's forehead. Beloved, sweating profusely, was sprawled on the bed in the keeping room, a salt rock in her hand. Both women heard it at the same time and both lifted their heads. As the voices grew louder, Beloved sat up, licked the salt and went into the bigger room. Sethe and she exchanged glances and started toward the window. They saw Denver sitting on the steps and beyond her, where the yard met the road, they saw the rapt faces of thirty neighborhood women.

Some had their eyes closed; others looked at the hot, cloudless sky.

Sethe opened the door and reached for Beloved's hand. Together they stood in the doorway. For Sethe it was as though the Clearing had come to her with all its heat and simmering leaves, where the voices of women searched for the right combination, the key, the code, the sound that broke the back of words. Building voice upon voice until they found it, and when they did it was a wave of sound wide enough to sound deep water and knock the pods off chestnut trees. It broke over Sethe and she trembled like the baptized in its wash. The singing women recognized Sethe at once and surprised themselves by their absence of fear when they saw what stood next to her. The devil-child was clever, they thought. And beautiful. It had taken the shape of a pregnant woman, naked and smiling in the heat of the afternoon sun. Thunderblack and glistening, she stood on long straight legs, her belly big and tight. Vines of hair twisted all over her head. Jesus. Her smile was dazzling.

Sethe feels her eyes burn and it may have been to keep them clear that she looks up. The sky is blue and clear. Not one touch of death in the definite green of the leaves. It is when she lowers her eyes to look again at the loving faces before her that she sees him. Guiding the mare, slowing down, his black hat wide-brimmed enough to hide his face

Comment [CK402]: Evil and more repetition of it to support above context definition.

Comment [CK403]: more repetition of it to support above context definition.

Comment [CK404]: Same as above

Comment [CK405]: Black and dark coincide with each other and mean about the same thing

Comment [CK406]: White washed in our terms but not very good in these times as he was putting on a façade and people saw through it.

Comment [CK407]: Could be a symbol of hardened and frozen water where memories are just locked up inside of it and Sethe is now breaking into it to set it free.

Comment [CK408]: Journey and a pathway that can be taken or must be taken.

Comment [CK409]: Blue is truthful and the fact that the sky is blue and clear shows that the truth is now out and a security is released and believed.

Comment [CK410]: Black repetition and support for previous written.

but not his purpose. He is coming into her yard and he is coming for her best thing. She hears **wings**. Little **hummingbirds** stick needle beaks right through her headcloth into her hair and beat their wings. And if she thinks anything, it is no. No no. Nonono. She flies.

The **ice** pick is not in her hand; it is her hand.

Standing alone on the porch, Beloved is smiling. But now her hand is empty. Sethe is running away from her, running, and she feels the emptiness in the hand Sethe has been holding. Now she is running into the faces of the people out there, joining them and leaving Beloved behind. Alone. Again. Then Denver, running too.

Away from her to the pile of people out there. They make a hill. A hill of black people, falling. And above them all, rising from his place with a whip in his hand, the man without skin, looking. He is looking at her.

CHAPTER 27

Bare feet and **chamomile sap**.

Took off my shoes; took off my hat.

Bare feet and **chamomile sap**

Gimme back my shoes; gimme back my hat.

Lay my head on a potato sack,

Devil sneak up behind my back.

Steam engine got a lonesome whine;

Love that woman till you go stone blind.

Stone blind; stone blind. Sweet Home gal make you lose your mind.

HIS COMING is the reverse route of his going. First the cold house, the storeroom, then the kitchen before he tackles the beds. Here Boy, feeble and shedding his coat in patches, is asleep by the pump, so Paul D knows Beloved is truly gone. Disappeared, some say, exploded right before their eyes. Ella is not so sure. "Maybe," she says, "maybe not. Could be hiding in the **trees** waiting for another chance." But when Paul D sees the ancient dog, eighteen years if a day, he is certain 124 is clear of her. But he opens the door to the cold house halfway expecting to hear her. "Touch me. Touch me. On the inside part and call me my name."

There is the pallet spread with old newspapers gnawed at the edges by mice. The lard can. The potato sacks too, but empty now, they lie on the dirt floor in heaps. In daylight he can't imagine it in darkness with moonlight seeping through the cracks. Nor the desire that drowned him there and forced him to struggle up, up into that girl like she was the clear air at the top of the **sea**. Coupling with her wasn't even fun. It was more like a brainless urge to stay alive.

Each time she came, pulled up her skirts, a life hunger overwhelmed him and he had no more control over it than over his lungs. And afterward, beached and gobbling air, in the midst of repulsion and personal shame, he was thankful too for having been escorted to some ocean-deep place he once belonged to.

Sifting daylight dissolves the memory, turns it into dust motes floating in light. Paul D shuts the door. He looks toward the house and, surprisingly, it does not look back at him. Unloaded, 124 is just another weathered house needing repair. Quiet, just as Stamp Paid said.

"Used to be voices all round that place. Quiet, now," Stamp said.

"I been past it a few times and I can't hear a thing. Chastened, I reckon, 'cause Mr. Bodwin say he selling it soon's he can."

"That the name of the one she tried to stab? That one?"

"Yep. His sister say it's full of trouble. Told Janey she was going to get rid of it."

"And him?" asked Paul D.

"Janey say he against it but won't stop it."

"Who they think want a house out there? Anybody got the money don't want to live out there."

"Beats me," Stamp answered. "It'll be a spell, I guess, before it get took off his hands." "He don't plan on taking her to the law?"

"Don't seem like it. Janey say all he wants to know is who was the naked blackwoman standing on the porch. He was looking at her so hard he didn't notice what Sethe was up to. All he saw was some colored women fighting. He thought Sethe was after one of them, Janey say."

"Janey tell him any different?"

"No. She say she so glad her boss ain't dead. If Ella hadn't clipped her, she say she would have. Scared her to death have that woman kill her boss. She and Denver be looking for a job."

"Who Janey tell him the naked woman was?"

"Told him she didn't see none."

Comment [CK411]: Wings are usually associated with angels or birds and with this context we see Sethe being taken away and controlled by this feeling. We can believe and associate that because of this symbol we see freedom and a choice made by Sethe with all the past issues that she has come through.

Comment [CK412]: A very important symbol regarding Sethe and the freedom from the world and choices of being able to go where ever she or the bird pleases.

Comment [CK413]: Again the weapon that is used like a sword, sharp at the end, as a way to pick and destroy or get some type of information from whatever she needs. The ice is like a frozen memory and locked up a way only to be accessed by breaking into it

Comment [CK414]: Hard to get off of different substances and with the chamomile sap it is always there. With this poem it recognizes the fact that it will always be there and is hard to get rid of.

Comment [CK415]: Same as above

Comment [CK416]: Devil is evil or the evil occurrences and things that have progressed with time.

Comment [CK417]: Trees is repeated as life, and a sturdy place where it is hard to move but ever growing and lasting.

Comment [CK418]: The sea is the mother of all life and a spiritual mystery. It could be rebirth and the timelessness of eternity.

"You believe they saw it?"

"Well, they saw something. I trust Ella anyway, and she say she looked it in the eye. It was standing right next to Sethe. But from the way they describe it, don't seem like it was the girl I saw in there.

The girl I saw was narrow. This one was big. She say they was holding hands and Sethe looked like a little girl beside it."

"Little girl with a ice pick. How close she get to him?"

"Right up on him, they say. Before Denver and them grabbed her and Ella put her fist in her jaw."

"He got to know Sethe was after him. He got to."

"Maybe. I don't know. If he did think it, I reckon he decided not to. That be just like him, too. He's somebody never turned us down.

Steady as a rock. I tell you something, if she had got to him, it'd be the worst thing in the world for us. You know, don't you, he's the main one kept Sethe from the gallows in the first place."

"Yeah. Damn. That woman is crazy. Crazy."

"Yeah, well, ain't we all?"

They laughed then. A rusty chuckle at first and then more, louder and louder until Stamp took out his pocket handkerchief and wiped his eyes while Paul D pressed the heel of his hand in his own. As the scene neither one had witnessed took shape before them, its seriousness and its embarrassment made them shake with laughter.

"Every time a whiteman come to the door she got to kill somebody?" "For all she know, the man could be coming for the rent."

"Good thing they don't deliver mail out that way."

"Wouldn't nobody get no letter."

"Except the postman."

"Be a mighty hard message."

"And his last."

When their laughter was spent, they took deep breaths and shook their heads.

"And he still going to let Denver spend the night in his house?"

Ha!"

"Aw no. Hey. Lay off Denver, Paul D. That's my heart. I'm proud of that girl. She was the first one wrestle her mother down. Before anybody knew what the devil was going on."

"She saved his life then, you could say."

"You could. You could," said Stamp, thinking suddenly of the leap, the wide swing and snatch of his arm as he rescued the little curly-headed baby from within inches of a split skull. "I'm proud of her. She turning out fine. Fine."

It was true. Paul D saw her the next morning when he was on his way to work and she was leaving hers. Thinner, steady in the eyes, she looked more like Halle than ever.

She was the first to smile. "Good morning, Mr. D."

"Well, it is now." Her smile, no longer the sneer he remembered, had welcome in it and strong traces of Sethe's mouth. Paul D touched his cap. "How you getting along?"

"Don't pay to complain."

"You on your way home?"

She said no. She had heard about an afternoon job at the shirt factory. She hoped that with her night work at the Bodwins' and another one, she could put away something and help her mother too.

When he asked her if they treated her all right over there, she said more than all right. Miss Bodwin taught her stuff.

He asked her what stuff and she laughed and said book stuff. "She says I might go to Oberlin. She's experimenting on me." And he didn't say, "Watch out. Watch out. Nothing in the world more dangerous than a white schoolteacher." Instead he nodded and asked the question he wanted to. "Your mother all right?"

"No," said Denver. "No. No, not a bit all right."

"You think I should stop by? Would she welcome it?"

"I don't know," said Denver. "I think I've lost my mother, Paul D."

They were both silent for a moment and then he said, "Uh, that girl. You know. Beloved?"

"Yes?"

"You think she sure 'nough your sister?"

Denver looked at her shoes. "At times. At times I think she was-- more." She fiddled with her shirtwaist, rubbing a spot of something.

Suddenly she leveled her eyes at his. "But who would know that better than you, Paul D? I mean, you sure 'nough knew her."

Comment [CK419]: Same as above with repetition.

He licked his lips. "Well, if you want my opinion--"

"I don't," she said. "I have my own."

"You grown," he said.

"Yes, sir."

"Well. Well. good luck with the job."

"Thank you. And, Paul D, you don't have to stay 'way, but be careful how you talk to my ma'am, hear?"

"Don't worry," he said and left her then, or rather she left him because a young man was running toward her, saying,

"Hey, Miss Denver. Wait up."

She turned to him, her face looking like someone had turned up the gas jet.

He left her unwillingly because he wanted to talk more, make sense out of the stories he had been hearing: whiteman came to take Denver to work and Sethe cut him. Baby ghost came back evil and sent Sethe out to get the man who kept her from hanging. One point of agreement is: first they saw it and then they didn't. When they got Sethe down on the ground and the ice pick out of her hands and looked back to the house, it was gone. Later, a little boy put it out how he had been looking for bait back of 124, down by the stream, and saw, cutting through the woods, a naked woman with fish for hair.

As a matter of fact, Paul D doesn't care how it went or even why. He cares about how he left and why. Then he looks at himself through Garner's eyes, he sees one thing. Through Sixo's, another. One makes him feel righteous.

One makes him feel ashamed. Like the time he worked both sides of the War. Running away from the Northpoint Bank and Railway to join the 44th Colored Regiment in Tennessee, he thought he had made it, only to discover he had arrived at another colored regiment forming under a commander in New Jersey. He stayed there four weeks.

The regiment fell apart before it got started on the question of whether the soldiers should have weapons or not. Not, it was decided, and the white commander had to figure out what to command them to do instead of kill other white men. Some of the ten thousand stayed there to clean, haul and build things; others drifted away to another regiment; most were abandoned, left to their own devices with bitterness for pay. He was trying to make up his mind what to do when an agent from Northpoint Bank caught up with him and took him back to Delaware, where he slave-worked a year. Then Northpoint took \$300 in exchange for his services in Alabama, where he worked for the Rebels, first sorting the dead and then smelting iron. When he and his group combed the battlefields, their job was to pull the Confederate wounded away from the Confederate dead. Care, they told them. Take good care. Coloredmen and white, their faces wrapped to their eyes, picked their way through the meadows with lamps, listening in the dark for groans of life in the indifferent silence of the dead. Mostly young men, some children, and it shamed him a little to feel pity for what he imagined were the sons of the guards in Alfred, Georgia.

In five tries he had not had one permanent success. Every one of his escapes (from Sweet Home, from Brandywine, from Alfred, Georgia, from Wilmington, from Northpoint) had been frustrated. Alone, undisguised, with visible skin, memorable hair and no whiteman to protect him, he never stayed uncaught. The longest had been when he ran with the convicts, stayed with the Cherokee, followed their advice and lived in hiding with the weaver woman in Wilmington, Delaware: three years. And in all those escapes he could not help being astonished by the beauty of this land that was not his. He hid in its breast, fingered its earth for food, clung to its banks to lap water and tried not to love it. On nights when the sky was personal, weak with the weight of its own stars, he made himself not love it. Its graveyards and low-lying rivers. Or just a house---solitary under a chinaberry tree; maybe a mule tethered and the light hitting its hide just so. Anything could stir him and he tried hard not to love it.

After a few months on the battlefields of Alabama, he was impressed to a foundry in Selma along with three hundred captured, lent or taken coloredmen. That's where the War's end found him, and leaving Alabama when he had been declared free should have been a snap. He should have been able to walk from the foundry in Selma straight to Philadelphia, taking the main roads, a train if he wanted to, or passage on a boat. But it wasn't like that. When he and two colored soldiers (who had been captured from the 44th he had looked for) walked from Selma to Mobile, they saw twelve dead blacks in the first eighteen miles. Two were women, four were little boys. He thought this, for sure, would be the walk of his life.

The Yankees in control left the Rebels out of control. They got to the outskirts of Mobile, where blacks were putting down tracks for the Union that, earlier, they had torn up for the Rebels. One of the men with him, a private called Keane, had been with the Massachusetts 54th. He told Paul D they had been paid less than white soldiers. It was a sore point with him that, as a group, they had refused the offer Massachusetts made to make up the difference in pay. Paul D was so impressed by the idea of being paid money to fight he looked at the private with wonder and envy. Keane and his friend, a Sergeant Rossiter, confiscated a skiff and the three of them floated in Mobile Bay. There the private hailed a Union gunboat, which took all three aboard. Keane and Rossiter disembarked at Memphis to look for their commanders. The captain of the gunboat let Paul D stay aboard all the way to Wheeling, West Virginia. He made his own way to New Jersey.

Comment [CK420]: North is a direction and by the water the name of the place could symbolize a place of which everything comes together with land and sea and the north, a good place.

Comment [CK421]: Four, repeated throughout the story, continuation of above and the life cycle.

Comment [CK422]: An amount of time spend in a certain place that also could mean he found unity there.

Comment [CK423]: Water is the mystery of creation and growth. Clung to the banks could be a growing world but still attached to what is going on. It also connects to the theme and how the past is so prevalent and won't let go.

Comment [CK424]: Rivers are passages. Ritesofpasagees and hardships in a journey that must be crossed. And it is also a way to face a fear and continually understand a cycle.

Comment [CK425]: Boat as well as train could be a change in technology and a symbol of the new times passed and new inventions made.

Comment [CK426]: Four once again unity with life circle

Comment [CK427]: Black is darkness but also under prejudice as they must face a way to survive while being perceived as evil.

Comment [CK428]: Three once again a unity the Holy Trinity

By the time he got to Mobile, he had seen more **dead** people than **living** ones, but when he got to Trenton the crowds of alive people, neither hunting nor hunted, gave him a measure of free life so tasty he never forgot it. Moving down a busy street full of white people who needed no explanation for his presence, the glances he got had to do with his disgusting clothes and unforgivable hair. Still, nobody raised an alarm. Then came the miracle. Standing in a street in front of a row of brick houses, he heard a whiteman call him ("Say there! Yo!") to help unload two trunks from a coach cab. Afterward the whiteman gave him a coin. Paul D walked around with it for hours-- not sure what it could buy (a suit? a meal? a horse?) and if anybody would sell him anything. Finally he saw a greengrocer selling vegetables from a wagon. Paul D pointed to a bunch of turnips. The grocer handed them to him, took his one coin and gave him several more. Stunned, he backed away. Looking around, he saw that nobody seemed interested in the "mistake" or him, so he walked along, happily chewing turnips. Only a few women looked vaguely repelled as they passed. His first earned purchase made him **glow**, never mind the turnips were withered dry. That was when he decided that to eat, walk and sleep anywhere was life as good as it got. And he did it for **seven** years till he found himself in southern Ohio, where an old woman and a girl he used to know had gone.

Now his coming is the reverse of his going. First he stands in the back, near the cold house, amazed by the riot of late-summer **flowers** where vegetables should be growing. Sweet william, morning glory, chrysanthemums. The odd placement of cans jammed with the rotting stems of things, the blossoms shriveled like sores. **Dead ivy** twines around bean poles and door handles. Faded newspaper pictures are nailed to the outhouse and on trees. A **rope** too short for anything but skip-jumping lies discarded near the washtub; and jars and jars of dead lightning bugs. Like a child's house; the house of a very tall child.

He walks to the front door and opens it. It is stone quiet. In the place where once a shaft of sad red light had bathed him, locking him where he stood, is nothing. A bleak and minus nothing. More like absence, but an absence he had to get through with the same determination he had when he trusted Sethe and stepped through the pulsing light. He glances quickly at the lightning-white stairs. The entire railing is wound with ribbons, bows, bouquets. Paul D steps inside. The outdoor breeze he brings with him stirs the ribbons.

Carefully, not quite in a hurry but losing no time, he climbs the luminous stairs. He enters Sethe's room. She isn't there and the bed looks so small he wonders how the two of them had lain there. It has no sheets, and because the roof windows do not open the room is stifling. Brightly colored clothes lie on the floor. Hanging from a wall peg is the dress Beloved wore when he first saw her. A pair of ice skates nestles in a basket in the corner. He turns his eyes back to the bed and keeps looking at it. It seems to him a place he is not. With an effort that makes him sweat he forces a picture of himself lying there, and when he sees it, it lifts his spirit. He goes to the other bedroom. Denver's is as neat as the other is messy. But still no Sethe.

Maybe she has gone back to work, gotten better in the days since he talked to Denver. He goes back down the stairs, leaving the image of himself firmly in place on the narrow bed. At the kitchen table he sits down. Something is missing from 124. Something larger than the people who lived there. Something more than Beloved or the red light. He can't put his finger on it, but it seems, for a moment, that just beyond his knowing is the glare of an outside thing that embraces while it accuses.

To the right of him, where the door to the keeping room is ajar, he hears humming. Someone is humming a tune. Something soft and sweet, like a lullaby. Then a few words. Sounds like "high Johnny, wide Johnny. Sweet William bend down low." Of course, he thinks.

That's where she is--and she is. Lying under a quilt of merry colors.

Her hair, like the dark delicate roots of good plants, spreads and curves on the pillow. Her eyes, fixed on the window, are so expressionless he is not sure she will know who he is. There is too much light here in this room. Things look sold.

"Jackweed raise up high," she sings. "Lambswool over my shoulder, buttercup and clover fly." She is fingering a long clump of her hair.

Paul D clears his throat to interrupt her. "Sethe?"

She turns her head. "Paul D."

"Aw, Sethe."

"I made the ink, Paul D. He couldn't have done it if I hadn't made the ink."

"What ink? Who?"

"You shaved."

"Yeah. Look bad?"

"No. You looking good."

"**Devil's** confusion. What's this I hear about you not getting out of bed?"

She smiles, lets it fade and turns her eyes back to the window.

"I need to talk to you," he tells her.

Comment [CK429]: Death is the end and while it continues to compare with the

Comment [CK430]: Living in the next line it is a relationship and a cycle that is constantly through the passage in all the literary elements and stories.

Comment [CK431]: Glow symbolizes and associates light that is put through. It could be holy and powerful and mean many positive things

Comment [CK432]: Seven is the most powerful number which symbolizes a wholeness and wellbeing. Where it is the end and all is well.

Comment [CK433]: Flowers are part of gardens which are paradises and innocence which could explain to birth and rebirth of new things.

Comment [CK434]: Part of a garden but more of a forest it is part of nature but also connects more to diction and the feeling that you get when you read that excerpt.

Comment [CK435]: Rope is strong and holds things together. But the rope is a unified bond and way to keep things close and bounded.

Comment [CK436]: Devil symbolizes evil

She doesn't answer.

"I saw Denver. She tell you?" "She comes in the daytime, Denver. She's still with me, my Denver."

"You got to get up from here, girl." He is nervous. This reminds him of something.

"I'm tired, Paul D. So tired. I have to rest a while."

Now he knows what he is reminded of and he shouts at her, "Don't you die on me! This is Baby Suggs' bed! Is that what you planning?" He is so angry he could kill her. He checks himself, remembering Denver's warning, and whispers, "What you planning, Sethe?"

"Oh, I don't have no plans. No plans at all."

"Look," he says, "Denver be here in the day. I be here in the night. I'm a take care of you, you hear? Starting now. First off, you don't smell right. Stay there. Don't move. Let me heat up some water." He stops. "Is it all right, Sethe, if I heat up some water?"

"And count my feet?" she asks him.

He steps closer. "Rub your feet."

Sethe closes her eyes and presses her lips together. She is thinking: No. This little place by a window is what I want. And rest. There's nothing to rub now and no reason to. Nothing left to bathe, assuming he even knows how. Will he do it in sections? First her face, then her hands, her thighs, her feet, her back? Ending with her exhausted breasts? And if he bathes her in sections, will the parts hold? She opens her eyes, knowing the danger of looking at him. She looks at him. The peachstone skin, the crease between his ready, waiting eyes and sees it--the thing in him, the blessedness, that has made him the kind of man who can walk in a house and make the women cry.

Because with him, in his presence, they could. Cry and tell him things they only told each other: that time didn't stay put; that she called, but Howard and Buglar walked on down the railroad track and couldn't hear her; that Amy was scared to stay with her because her feet were ugly and her back looked so bad; that her ma'am had hurt her feelings and she couldn't find her hat anywhere and "Paul D?"

"What, baby?"

"She left me."

"Aw, girl. Don't cry."

"She was my best thing."

Paul D sits down in the rocking chair and examines the quilt patched in carnival colors. His hands are limp between his knees.

There are too many things to feel about this woman. His head hurts. Suddenly he remembers Sixo trying to describe what he felt about the Thirty-Mile Woman. "She is a friend of my mind. She gather me, man. The pieces I am, she gather them and give them back to me in all the right order. It's good, you know, when you got a woman who is a friend of your mind."

He is staring at the quilt but he is thinking about her wrought iron back; the delicious mouth still puffy at the corner from Ella's fist. The mean black eyes. The wet dress steaming before the fire.

Her tenderness about his neck jewelry--its three wands, like attentive baby rattlers, curving two feet into the air.

How she never mentioned or looked at it, so he did not have to feel the shame of being collared like a beast. Only this woman Sethe could have left him his manhood like that. He wants to put his story next to hers.

"Sethe," he says, "me and you, we got more yesterday than anybody.

We need some kind of tomorrow."

He leans over and takes her hand. With the other he touches her face. "You your best thing, Sethe. You are." His holding fingers are holding hers.

"Me? Me?"

CHAPTER 28

THERE IS a loneliness that can be rocked. Arms crossed, knees drawn up; holding, holding on, this motion, unlike a ship's, smooths and contains the rocker. It's an inside kind--wrapped tight like skin.

Then there is a loneliness that roams. No rocking can hold it down.

It is alive, on its own. A dry and spreading thing that makes the sound of one's own feet going seem to come from a far-off place.

Everybody knew what she was called, but nobody anywhere knew her name. Disremembered and unaccounted for, she cannot be lost because no one is looking for her, and even if they were, how can they call her if they don't know her name? Although she has claim, she is not claimed. In the place where long grass opens, the girl who waited to be loved and cry shame erupts into her separate parts, to make it easy for the chewing laughter to swallow her all away. It was not a story to pass on.

Comment [CK437]: Daytime is a new cycle and how everyday Denver continues to show up.

Comment [CK438]: Water is a huge archetype of which is also a cycle and fertility and growth.

Comment [CK439]: Same as above.

Comment [CK440]: Windows are symbols of a passage and insight of which you can see things through them and understand what is going on. It is a way to see things and get a certain view upon it.

Comment [CK441]: Black repetition.

Comment [CK442]: Wet for water and the steam is heat with power and strength.

Comment [CK443]: Three repetition continuously mentioned.

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They forgot her like a bad dream. After they made up their tales, shaped and decorated them, those that saw her that day on the porch quickly and deliberately forgot her. It took longer for those who had spoken to her, lived with her, fallen in love with her, to forget, until they realized they couldn't remember or repeat a single thing she said, and began to believe that, other than what they themselves were thinking, she hadn't said anything at all. So, in the end, they forgot her too. Remembering seemed unwise. They never knew where or why she crouched, or whose was the underwater face she needed like that. Where the memory of the smile under her chin might have been and was not, a latch latched and lichen attached its apple-green bloom to the metal. What made her think her fingernails could open locks the rain rained on?

It was not a story to pass on.

So they forgot her. Like an unpleasant dream during a troubling sleep. Occasionally, however, the rustle of a skirt hushes when they wake, and the knuckles brushing a cheek in sleep seem to belong to the sleeper. Sometimes the photograph of a close friend or relative--looked at too long--shifts, and something more familiar than the dear face itself moves there. They can touch it if they like, but don't, because they know things will never be the same if they do.

This is not a story to pass on.

Down by the stream in back of 124 her footprints come and go, come and go. They are so familiar. Should a child, an adult place his feet in them, they will fit. Take them out and they disappear again as though nobody ever walked there.

By and by all trace is gone, and what is forgotten is not only the footprints but the water too and what it is down there. The rest is weather. Not the breath of the disremembered and unaccounted for, but wind in the eaves, or spring ice thawing too quickly. Just weather.

Certainly no clamor for a kiss.

Beloved.

Comment [CK444]: Growth sensation and hope but fertility as well. It is a new way to think of life and experience forgetting the past and moving on to the future with hope and expectations.

Comment [CK445]: Stream of water is like a river of a new time and cycle. The transitional phase between time and what happens.

Comment [CK446]: Ice is water and the spring is new so as it melts its shows and gives it nutrients away. Thawing quickly and giving up all it has.

Archetypes do provide insight on in context analysis but do not always reflect the intentions of the author or the themes of the story. There is continual repetition of number three and four which basically have the same reason within each part of the story.

EXPLANATION OF 3 PARTS

Beloved is represented by three parts or stages, which also directly translates into the book in three separate parts.

In the first part of Beloved, Beloved is in Ghost form. From the text, we can see that her presence is "spiteful and loud." She does not dominate her family, yet impedes them from moving on. She keeps the community away as well as trapping Sethe in a stationary state. Additionally, because of Beloved's cursing and unpopular nature, she, representing slavery and the atrocity that Sethe may have committed, keeps Denver from developing intellectually and socially. Denver is kept in a young and immature state.

In the second part of Beloved, because Paul D has driven the ghost of Beloved out of 124, Beloved is forced to manifest herself within a physical form. Representing a girl, Beloved forces her family to confront their past in slavery, as Beloved represents slavery. Denver finally receives a sister and friend, and is forced to mature as her mother begins to degenerate. Paul D is raped, and forced to deal with his emasculation and dehumanization from schoolteacher, learning his worth, and being caged and stranded like an animal. Sethe, however, must face the love she has felt for Beloved and the pain of having to kill her daughter to save her from slavery. The act of killing had caused Sethe to shut away all love for her children, in response to her guilt for having to commit such an action. Because Beloved is back, she finally feels in control, that her milk has returned, she is finally free of slavery, and all is well. However, it is at this part of the story that 124 is the loudest, as facing their past and fears, reliving the constraints of slavery as Beloved is not all and well because she is keeping Sethe and Denver still from Paul D and the community, and keeping them trapped within their past and pain.

In the third part of Beloved, 124 is silent as the fight against Beloved and Sethe begins. Beloved is stealing her mother's life force, 1 because she does not have an identity as she is the embodiment of slavery, and 2 her mother took her life force away, a play on their original situation. At this part of the story, Sethe is completely silent, as she degenerates from Beloved. Additionally, 124 begins to become more quiet as Denver exits it and finally establishes a life out of the house. She connects with the community and becomes mature, a necessary growth to her pain of loneliness. Additionally, finally at the climax, Sethe fights the image of schoolteacher and finally tackles her enemy,

with the aid of the community. It is this growth against slavery and the defense of her Beloved that gives her the strength to move on and explodes Beloved into shatter pieces of memory. Because Sethe has faced her past and dealt with her true emotions she can finally live again. With the shattering of Beloved, the return of Paul D, and Denver maturation, 124 is silent in the fourth part, as they slowly forget Beloved like the “weather.”

TEST QUESTIONS

1. What is the significance that “it was not a story to pass on,” is repeated twice?
 - A. **It is dramatic, expresses how the story should be kept untold, for extra emphasis**
 - B. The story meant nothing, therefore should not be “passed on”
 - C. It was nonexistent so there is no use of passing on the story
 - D. Warns the audience that this “story” should be kept from others
 - E. It creates a tone of suspense and horror.
2. What is the tone at the end of the passage as it ends with “Beloved.”
 - A. Relief/ Light- Hearted
 - B. Horror / Suspenseful
 - C. Sarcasm/ Cynical
 - D. Intense / Scornful
 - E. **Bittersweet/Hopeful**
3. “The rest is weather. Not the breath of the disremembered and unaccounted for, but wind in the eaves, or spring thawing too quickly. Just weather.” Why does Morrison attribute weather to memories?
 - A. manifest the forgotten into a physical form
 - B. provide an example of what is forgotten
 - C. **show the natural “disremembering” of events of the past that have been dealt with.**
 - D. symbolize the power of love
 - E. provide insight into the setting of the story
4. In Paragraph Four, the author compares the forgetting of “her” like a bad dream in order to
 - A. demonstrate the anger “they” feel towards “her
 - B. create an image of “her” for lucid visualization
 - C. personify memories and their purpose
 - D. **show the natural tendency to forget bad memories**
 - E. makes lucid a common misconception
5. The authors continued use of variations of “forget” when elaboration on memories demonstrates
 - A. a severe Alzheimer’s epidemic throughout the passage
 - B. **that the memories are leaving them, instead of being repressed**
 - C. advice in dealing with a common problem
 - D. repetition that reveals the entire theme of the novel

- E. a stylized attempt to repeat a thought
6. In line 1 the author utilizes
- A. an apostrophe
 - B. in Medias res
 - C. personification
 - D. inverted syntax
 - E. repetition
7. In Paragraph Two, the author presents
- A. a series of contradictory ironies
 - B. a clear description of a girl
 - C. an allusion to a political figure
 - D. a shift in point of view
 - E. Deus ex machine
8. In Paragraph 7, “Occasionally, however, the rustle of a skirt hushes when they wake, and the knuckles brushing a cheek in sleep seem to belong to the sleeper” function to
- A. provide a literal sensation experienced while sleeping
 - B. remark on the characterization of dreams
 - C. provoke a mood of suspense
 - D. suggests that the memories are not completely forgotten
 - E. switch the focus of the story
9. The personification of memories through the use of “her” shows
- A. the closeness and multifaceted nature of memories
 - B. that all humans are memories
 - C. that even the slightest memory has a right to life
 - D. That memories survive and live forever
 - E. that memories are feministic: soothing and passionate
10. “What made her think her fingernails could open locks the ran rained on?” The tone of the previous sentence is best described as
- A. Joyous
 - B. Angry
 - C. Sarcastic
 - D. Sorrowful
 - E. Indifferent

Script

(At Church) Paul D sits to contemplate:

Thirty Mile Woman: Oh Sixo!

Schoolteacher: Alive! Alive! I want them alive! *****!

Sixo: Hit me baby one more time! (Laughter) Seven – O! Seven – O!

Schoolteacher: This one will never be suitable!

Stamp Paid: Howdy. This is hard for me but I gotta do it. Two things I gotta say to you. Imma take the easy one first.

Paul D: If it's hard for you, might kill me dead.

Stamp Paid: No, no nothing like that. I come looking for you to ask for your apologize.

Paul D: For what?

Stamp Paid: I should've offered you a house earlier. Now you can stay with me or wherever you want.

The Rider: Hey, I am looking for a gal named Judy.

Stamp Paid: Yes Sir.

The Rider: I am looking for a gal named Judy. She works over by the slaughterhouse.

Stamp Paid: Don't believe I know her. Sir.

The Rider: You don't know Judy. She lives on Plank Road down by the slaughterhouse.

Stamp Paid: Oh yeah Plank road. That's up a ways, a mile maybe.

The Rider: But you don't know Judy. She works over by the slaughter house.

Stamp Paid: I don't know her. But do know plank Road. About a mile up that way.

The Rider: Look there's a cross up there. Might've been a church or something. Ought to show me some respect.

Follow me?

Stamp Paid: Yes sir. I came to just tell him just that.

Paul D: What about Judy? She take me in?

Stamp Paid: Depends. What you got in mind?

Paul D: You know Judy?

Stamp Paid: I know everybody.

Paul D: Down on plank road?

Stamp Paid: Everybody!

Paul D: Will she take me in?

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Stamp Paid: Let me tell you about my name. I used to be called Joshua but I renamed myself. Let me tell you why I did it. I had a wife named Vashti and she had a sexual relationship with my owner. After she got back, I just didn't feel the same. She had a real small neck. Like a twig, I can just snap it.

Paul D: Did you snap it?

Stamp Paid: No. She died.

Paul D: You need this more than I do.

Stamp Paid: I said I had two things to tell you. I only told you one. Let me tell you the other.

Paul D: I don't wanna know nothing. I don't wanna know nothing Just if Judy will take me in.

Stamp Paid: I was there when she did it.

Paul D: You was where?

Stamp Paid: On Sethe's yard.

Paul D: With Judy?

Stamp Paid: Sethe.

Paul D: Jesus

Stamp Paid: It ain't what you think. Sethe loved those children. She just tried to outhurt the hurter. Leave off. Who was that girl. Where did she come from?

Paul D: I don't know. She just shot up from a stump one day.

Stamp Paid: You don't say huh? There's this girl down by Deer creek with a white man. Found him dead last summer. Maybe that was her?

Paul D: Well now she's a bitch. Tell me just one thing. Just one thing, Stamp. How much is a nigger supposed to take? How much?

Stamp Paid: All he can. All he can.

Paul D: Why? Why? Why? Why? Why

Man; Good Morning.

Denver: Good morning.

Lady Jones: Why Denver. Look at you. It's nice of you to come see me. What brings you here? Well, no one needs a reason to visit. Let me make us some tea. Sugar?

Denver: yes ma'am.

Lady Jones: More?

Denver: No ma'am

Lady Jones: Here go ahead.

Denver: Yes ma'am.

Lady Jones: How's your family honey?

Denver: I want to work Miss Lady.

Lady Jones: Work?

Denver: Yes ma'am. Anything.

Lady Jones: What could you do?

Denver: I can't do anything, but I would learn if you have a little extra.

Lady Jones: Extra?

Denver: Food ma'am. She doesn't feel to good.

Lady Jones: Feel to good? Oh baby, oh baby.

Denver: Thank you. Hi. Thank you so much.

Denver: May I come in?

Janey: What do you want?

Denver: I want to see Mr. and Mrs. Bodwin.

Janey: Miss Bodwin. They brother and sister.

Denver: Oh.

Janey: Well, what do you want them for?

Denver: Well, I'm looking for work. I was thinking they might know some.

Janey: You Baby Suggs kin ain't you?

Denver: Yes, ma'am.

Janey: Well, come on in. You letting in all the flies. Sit down. You know my name?

Denver: No ma'am.

Janey; Janey. Janey Wagon.

Denver: How do you do?

Janey: Fairly. I heard your mother sick, that so?

Denver: Yes, ma'am.
Janey: Who's looking after her?
Denver: I am. But I need to find work.
Janey: You know what, I've been here since I was 14 and I remember just like yesterday when Baby Suggs sat just right where you were. That's how she got that house too.
Denver: Yes, ma'am.
Janey: What's troubling Sethe.
Denver: I miss her too.
Janey: I bet you do. And that was a good woman. Neither of your brother ever came back to see you guys?
Denver: No ma'am.
Janey: Ever hear from then?
Denver: No ma'am
Janey: Guess they had a rough time in the house. Tell me, this cousin, does she got any lines on her hands?
Denver: No, ma'am.
Janey: Well, I guess there's a God after all.
Ella. What's all this 'm hearing about Sethe?
Tell me it's in there with her. That's all I know.
The daughter? The killed one?
That's what they tell me.
How they know that's her?
It's sitting there. Sleeps, eats, and raises hell. Whipping Sethe every day.
I'll be. A baby?
No. Grown. The age it would have been had it lived.
You talking about flesh?
I'm talking about flesh.
Whipping her?
Like she was batter.
Guess she had it coming.
Nobody got that coming.
But Ella
But nothing. What's fair ain't necessarily right.
You can't just up and killin your children.
No and the children can't just up and kill the mama.
Shall we pray.
Uh Huh.
Beloved: Beloved
Stamp Paid: Used to be voices all around that place Quiet now. I've been passing it a few times and I can't get near that thing.
Paul D: That the name of the one she tried Stamp, That one?
Stamp Paid: Yup, her sister said that ones trouble. Told Janey she was going to rid of it. Janey said it won't stop it. Told them she didn't see him.
Paul D: You believe they saw it?
Stamp Paid: Well, they saw something. She said they was holding hands and Sethe looked like a little girl beside them.
Paul D: Yeah. Damn. That one was crazy.
Denver: Good morning Mr. D.
Paul D: Well now it is. How you getting along? You on your way home?
Denver: No, no I have shirt factory. I was hoping I could work at night at the Bodwin.
Paul D: They treat you alright?
Denver: More than alright. Ms. Bodwin taught me stuff.
Paul D: What kind of stuff?
Denver: Book stuff. She said I might go to Oberlin.
Paul D: Watch out. Watch out. Your mother alright? You think I should stop by? That girl, you know Beloved, do you think she is your sister?
Denver: At times. At times I think she was more. But who would know .
Paul D: Well, you want my opinion.

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Denver: No, I have my own.

Paul D: You've grown. Well, good luck with the job.

Denver: Paul D, you don't have to stay away alone. Just be there.

Paul D: Don't worry.

Paul D: Sethe

Sethe: I made the ink Paul D. He couldn't have done it if I hadn't made the ink.

Paul D: What ink? Who?

Sethe: You shaved?

Paul D: Yeah, look bad?

Sethe: No. Lookin good.

Paul D: What's this see I hear about not getting out of bed? I need to talk to you. I saw Denver. Did she tell you?

Sethe: She come in the daytime, Denver. She's still with me my Denver.

Paul D: You gotta get up from there girl.

Sethe: I'm tired Paul D. So tired. I have to rest awhile.

Paul D: Don't you die on me. This is Baby Suggs bed! Is that what you planning for?

Sethe: Oh, no. I have no plans. No plans at all. Paul D.

Paul D: What baby.

Sethe: She left me

Paul D: Oh girl, don't cry.

Sethe: She was my best thing.

Paul D: Sethe, me and you, we got more yesterday than anybody. We need some kind of tomorrow. You, you're the best thing Sethe, you are.

Sethe: Me? Me?

(Shows laughter, peace) "It was not a story to pass on... it was not a story to pass on... this is not a story to pass on... Beloved."

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