

Character Analysis – Paul D and Mister Rooster

Chapter 1

Paul D arrives to 124 “when the last of the chamomile was gone.” (7) Chamomile is a white and yellow daisy often used as a medicine to reduce stress, and its disappearance indicates Sethe’s loss of hope and happiness when she first encounters Paul D which was “to punish her further for her terrible memory” (7) of slavery. However, since chamomile is a medicine to reduce stress, Paul D’s arrival is a stress reliever for Sethe. “last of the chamomile” (7) and “last of the Sweet Home men” (7) is parallel which compares Paul D to a chamomile. “Although she could never mistake his face for another, she said. “Is that you?” (7) This rhetorical question toward Paul D shows how hard Sethe is trying to forget her past of slavery, but it also shows how the past still lingers in the memory of Sethe and how she will not easily forget it. “What’s left.” (7) Paul D views himself as “what’s left” (7) of a man and how the past has made him forget who he is. Now instead of a heart, Paul D is left only with his “tobacco-tin box.” (138) “How you been, girl, besides barefoot?” (7) Paul D’s question shows how he still cares for Sethe. He also notices that Sethe’s feet are barefoot and how he is always able to tell the journey a person has been on by looking at their feet. Because Paul D knows and understands Sethe, he makes the barefoot joke in the spirit of amiability and affection. Paul D’s love for Sethe suddenly spills out as their casual relationship jumps because of his past infatuations with Sethe. Sethe calls Paul D “chamomile” (7) which solidifies that he is the hope and happiness of her life, but Paul D “made a face as though tasting a teaspoon of something bitter” (7) because he never saw himself as bringing hope and happiness because in the past he couldn’t help others like Halle. “Porch is fine, Sethe. Cool out here.” (8) Paul D made himself feel at home right away because he has never enjoyed the feeling of freedom before meeting up with Sethe. This also sets up a contrast to the ghost and evil that is inside the house. “Eighteen...I been walking every one of em.” (8) The eighteen years is the time it took Paul D to finally reach a place where he can relax through all his pain and suffering. “Began unlacing his shoes” Paul D finally relaxes and takes off his shoes which represents how he is opening himself up to Sethe, but not completely. “Can’t baby feet” (8) is Paul D’s response to Sethe’s question about soaking his feet which shows Paul D’s view about how there is still a long journey ahead and how he is not willing to share his journey with Sethe. “Well, long enough to see Baby Suggs, anyway. Where is she?” (8) Paul D still cares for this family. “That’s some of what I came for. The rest is you.” (8) Paul D’s true intentions are shown about Sethe. “I go anywhere these days. Anywhere they let me sit down.” (8) This signifies Paul D’s desire to find a rest stop on his journey. Although he said he came for Sethe, Paul D’s passion is weakened by the fact that he is “what’s left” (7) of a man. “Devil’s confusion. He lets me look good long as I feel bad.” (8) Paul D is allowed to look as a full man when he is only a shell of a man as if he made a deal with the devil. “He looked at her and the word ‘bad’ took on another meaning.” (8) This shows ‘bad’ as a good but naughty and shows how their sexual desire is elevated. (8) “Except for a heap more hair and some waiting in his eyes, he looked the way he had in Kentucky” refers to Paul D’s hesitation to “rape” (13) Sethe.

(9) Paul D still looks the same as he did before; he has “peachstone skin and is straight-backed.” (9) He may not have changed on the outside, but “With less than a blink, his face seemed to change – underneath it lay the activity” indicates that he is slowly changing on the inside. (9) “Except for the churn, he thought, and you don’t need to know that” shows that Paul D is hiding something about the past from Sethe. This foreshadows that Paul D will eventually reveal something about the past. (9) Paul D refers to Baby Suggs as the moral center when he asks “What did Baby Suggs think?” (9) He has mixed feelings when Sethe discusses the fact that she gave birth to Denver without the help of Halle or Paul D. Paul D is proud of her because he acknowledges that Sethe is strong, but is annoyed because he feels useless for not being at her side during that time. (9) Sethe offers her hospitality to Paul D (“You could stay the night, Paul D”), yet Paul D is hesitant to accept (“You don’t sound too steady in the offer”) because he is not willing to open up the past. (10) “Paul D tied his shoes together, hung them over his shoulder and followed her through the door...” He is hanging onto the past, but he’s also putting it aside for the time being. The “red and undulating light that locked him where he stood” refers to the passion Paul D has toward Sethe. (10) “He looked at her... wet and shining legs,, holding her shoes and stockings up in one hand” Paul D notices the similarity between him and Sethe. (11) He helps Sethe confront the past by bringing up the death of her oldest daughter. (11) “Paul D looked at the spot where the grief had soaked him. The red was gone but a kind of weeping clung to the air where it had been” The grief refers to Sethe’s crying, and the red refers to the ghost. (11) “If a Negro got legs he ought to use them.” Paul D believes that people should move on rather than staying in one moment of their lives, because if they don’t move on, “somebody will figure out a way to tie them up,” or in other words, someone or something (Beloved in this case) will make them suffer for not moving on. “Paul D smiled then, remembering the bedding dress.” (12) Paul D is remembered about the past when he sees Sethe’s wedding dress that she made out of the bed sheets. He also remembers “fucking cows, dreaming of rape, thrashing on pallets, rubbing their thighs, and waiting for the new girl.” (13) “My niggers is men every one of em.” (12) So Mr. Garner thought that his slaves were men, just like what Paul D thought of himself, but others viewed as just a slave. “Ain’t no nigger men.” (12) Paul D notices “blue-and-white wallpaper”, “yellow sprinkled”, and the “white of the railing” (13) which is used to describe Denver’s pure, peaceful, and happy personality. “Got her daddy’s sweet face.” (15) Paul D is trying to start a new friendship with Denver and a whole new start. “Reminds me of that headless bride back behind Sweet Home.” (16) Paul D always makes references to the past and Sweet Home and shows how he is still trapped by the past. “Used to roam them woods regular.” (16) Paul D picks out memories that only deal with him and Sethe so that he is able to make a closer connection with her. “Don’t go to any trouble on my account.” Paul D is still not part of the family. “Why don’ you spend the night, Mr. Garner? You and Ma’am can talk about Sweet Home all night long.” (16) Denver calls Paul D ‘Mr. Garner’ to show how he overlooks his identity as Paul D and sees him as another person in the house. “I’m a grown man with nothing new left to see or do and I’m telling you it ain’t easy. Maybe you all ought to move.” (17) Paul D’s solution to problems is by running away and not confronting them and he tries to convince

Sethe to moving, but it does not work. “Paul D fished in his vest for a little pouch of tobacco.” (18) This is an early reference to the “tobacco-tin box” (138) that Paul D has instead of a heart. It also implies that Paul D is opening up the box. “What tree on your back?” (18) Paul D is unknowingly helping Sethe confront the past which leads Sethe to talk about how her milk got stolen. “Tucking his pouch back into his vest pocket.” (19) Paul D is once again closing up the box and hiding his heart away from the family. “They beat you and you was pregnant?” (20) Paul D is worried about the pain that Sethe went through the rape of her while Sethe only worries about the motherly part. There are not on the same topic now. “He had become the kind of man who could walk into a house and make the women cry.” (20) This shows that Paul D has the quality to relieve stress in people’s lives without knowing. “He held her breasts in the palms of his hands.” (20) Paul D is lifting up the weight of the past and helping Sethe deal with it which is symbolically shown sexually. “He would tolerate no peace until he had touched every ridge and leaf of it with his mouth.” (21) This shows the mutual grief that Paul D and Sethe go through with the past. “God damn it! Hush up!” This shows how Paul D was taking the initiative and scared away the ghost. After beating away this foe that was against his freedom, to have sex with Sethe, the passion resumes, breathing “to the same beat, like one tired person. Another breathing was just as tired.”(22) Paul D’s hands have healing qualities, similar to those of Baby Suggs when Sethe arrived at 124; Baby Suggs healed Sethe’s physical wounds, while Paul D healed Sethe’s emotional scars. (Ch. 9)

Chapter 2

“Paul D dropped twenty-five years from his recent memory.” (24) Paul D is trying to forget all the time between Sethe choosing Halle and now. He wants it to seem as if he was chosen by Sethe after “giving her his sex” (24) “She led him up the ‘white stairs’, where light came straight from the sky” This shows a happy reunion between Sethe and Paul D and remnants of Paul D’s jealousy toward Halle. “His dreaming of her had been too long and too long ago.”(25) Paul D had been thinking a long time about Sethe and he realized that what he was waiting for was not that great which made them “sorry and too shy to make talk.” (25) “Paul D saw the float of her breasts and disliked it, the spread-away, flat roundness of them that he could definitely live without.” (25) Paul D’s expectations were not met by the body of Sethe and now view her body in disgust. This drastically contrasts what had happened before they had sex. This realization snaps Paul D out of his wild fantasies into reality. “Wrought-iron maze he had explored in the kitchen like a gold miner pawing through pay dirt was in act” (25) Paul D is now reminded of slavery and instead of a tree it is “a revolting clump of scars.” (25) Sethe’s back was not beautiful anymore and now Paul D was revolted by it; the tree ironically reminds him of the depraved conditions of slavery, which is the reason why Paul D view Sethe’s back as twisted metal (related to Paul D’s iron bit) rather than a chokecherry tree that he thought should be “inviting”. Even though indentured servants did not live in favorable conditions, Amy and those like her never suffered as much as the slaves. “Nothing like any tree he knew because trees were inviting.”(25) “Trees, and in particular sacred groves, play a crucial role in African religion,

where they are considered as intermediaries between god and man- they are even worshiped by some tribes as God himself.” (Bonnet 42) Paul D used to be lonely during slavery and all he had was to talk to a tree which was something that he could depend on and trust like Brother. Calling the tree Brother at Sweet Home was Paul D affirming his false manhood by connecting with the trees in the institution of slavery, but also Paul D’s acceptance of it. “He never got it right, but they ate those undercooked, overcooked, dried-out or raw potatoes anyway, laughing, spitting and giving him advice.” (25) Shows how Paul D and Sixo used to maintain their friendship despite the slavery that they both encountered. As oppressing as slavery was, the mutual feelings of brotherhood persisted. Later, the Potato serves as a lasting reminder of the oppression of slavery. “Paul D looked through the window above his feet.” (26) Paul D is looking at the window about his past journey and then he is brought back to the present when he touches Sethe. “Paul D noticed the movement as well as the change in her breathing.”(28) Paul D is able to notice all of her changes from slave to now. “He felt obliged to try again, slower this time, but the appetite was gone.”(28) Paul D is trying to please his past by making the next time with Sethe better because it didn’t live up to his expectations, but the same feeling wasn’t there. “Actually it was a good feeling—not wanting her.” (28) Paul D likes not wanting her because when he was with her all he thought about was the past; the feeling of letting something go after 25 years is refreshing. Paul D’s philosophy is to keep moving on, but with Sethe he is reminded of the past which contradicts his ideals. “Twenty-five years and blip!” (28) Paul D is again reminded after the past after trying to forget about it in chapter one. He is reminded of Sixo and Thirty-Mile Woman which shows how anticipation does not always get fulfilled. “Nothing could be as good as the sex with her Paul D had been imagining off and on for twenty-five years.”(30) Paul D finally realizes that sex is sex and that he had been a fool to think that having sex with Sethe would be something different from the other women and cows. “The jump, thought Paul D, from a calf to a girl wasn’t all that mighty.”(32) Paul D spent twenty-five years thinking that sex with Sethe would be something special but then he realizes that the cow is just as good.

Chapter 3

“Paul D messed them up for good. With a table and a loud male voice he had rid 124 of its claim to local fame.” (45) Denver sees Paul D is indirectly interfering with her relationship with Sethe and the ghost of 124. Paul D is also changing the lifestyle of the family, but Denver does not want this, “wooshed away in the blast of a hazelnut man’s shout.” (45) “Kneeling next to her and thought also of the temptation to trust and remember that gripped her as she stood before the cooking stove in his arms. Would it be all right to go ahead and feel? Go ahead and count on something.” (46) Paul D is encouraging Sethe to trust someone and to let down her guard and remember the past. “*Little rice, little bean, no meat in between. Hard work ain’t easy, Dry bread ain’t greasy.*” (48) Paul D is supposed to help people realize things for what they are and help them get past their false perceptions and he does this in the song by stating life is not going to be easy. When he is working now he is reminded of slavery and sings slaves songs. “*Lay my head on the railroad line, train come along, pacify my mind.*” (48) He is singing a song which he

previously sung in slavery where he wanted to commit suicide in order to escape the world of slavery that surrounded him. Also he wanted to hurt his master for the pain, suffering, and humiliation that he received; he later attempted to kill Brandywine after years of pent-up frustration, suffering, and anger. However, he is beginning to realize that he is no longer under the bondage of slavery and has no reason to sing the songs anymore. "But they didn't fit, these songs. They were too loud, had too much power for the little house chores he was engaged in—resetting table legs; glazing." (48) Starting to let go of the past of slavery, he begins to forget words to the songs that he used to sing and now "contents himself with mmmmmmmmm" (48) Of the lines he does remember, he repeats them over and over again. "Bare feet and chamomile sap, /Took off my shoes, Took off my hat." (49) These parts reflect the freedom which he is now experiencing. First took off his shoes when he arrived at 124, and can finally have a rest from the journey and gain the happiness he hoped for as represented by the chamomile. "Paul D turned away. He wanted to know more about it, but jail talk put him back in Alfred, Georgia." (51) He was trying to confront the past of Schoolteacher and jail, but he was reminded of the traumatic experience back in Alfred, Georgia that he could not describe in words. "The fact that Paul D had come out of "that other one" into her bed was better too; and the notion of a future with him, or for that matter without him, was beginning to stroke her mind."(51) This shows his transition to the house that he is in. It also shows that this is not his first experience with being in a relationship with another woman.

Chapter 4

"Hang around?" Paul D didn't even look at the mess he had made."(52) Paul D makes a sarcastic comment because of Denver's remark that hurt his pride as a man. "Maybe I should make tracks."(52) He is going back to his original philosophy of moving on and Sethe does not want that because she wants him with her. Denver's harsh and accusatory questions make Paul D reconsider his reasons for coming to 124 rather than going elsewhere. Sethe and Paul D are both helping each other overcome the past. "Paul D leaned over to wipe the spilled coffee with his blue handkerchief." (53) Paul D is calm right now even though Denver is insulting and arguing with him. "Is there history to her question?"(53) Paul D is trying to dig up the past, but he fails because he got "cussed out."(53) "You can't apologize for nobody."(54) Paul D believes that everyone has to have their own way of thought and he is saying this for Denver so she can find her own identity, "then she's one mind and you another."(54) In their individual searches for their respective identities, Paul D and Denver ended up clashing with each other because Sethe completes both of them. "The best thing, he knew, was to love just a little bit."(54) Paul D has never been a risk taker and he always stays within his comfort zone and doesn't like to go outside of it because slavery has taught him not to risk going into deep relationships, "you'd have a little love left over for the next one."(54) "There was some space for me." (54) Paul D finally wants a stable relationship with Sethe because he is now a freeman and that she can "love anything that much"(54), while he only has "a little love left."(54) "It's making space for somebody along with her."(55) Paul D is willing to share Sethe and not take her away from

Denver. He wants to be a father figure to her, a substitute for and better than Halle. “You want me here, don’t put no gag on me.”(55) Paul D wants to be the man of the household and he wants to control what is going on. “Sethe, if I’m here with you, with Denver, you can go anywhere you want. Jump, if you want to, ‘cause I’ll catch you, girl, I’ll catch you ‘fore you fall.”(55) Paul D is willing to support Sethe and he will always be there for her. She can do what she wants and he is willing to “hold [her] ankles”(55) and secure her journey. “There’s a carnival in town.”(55) Paul D invites the family to the carnival because he wants to show them the kind of person he is and he wants to take them out of 124 and their worries to secure their future as a family. “Denver and Paul D fared better in the heat since neither felt the occasion required special clothing.”(56) This shows the birth of a new bond between Paul D and Denver. Denver then challenges Paul D to “try and make me happy.”(56) “The happy one was Paul D. He said howdy to everybody... and made fun of the weather.”(56) Paul D is finally enjoying himself because he has a small sense of freedom and the place where he wants to live. “All, like Paul D, were in high spirits, which the smell of dying roses (that Paul D called to everybody’s attention) could not dampen.”(57) This foreshadows that something bad is going to happen in the future, which is Beloved’s coming. “Pleased her enough to consider the possibility that Paul D wasn’t all that bad.”(58) Paul D’s happiness is rubbing off and spreading to the whole family and he is not pleasing the family, “no one...able to withstand sharing the pleasure Paul D was having.” “Paul D has the capacity to lead Sethe out of her narcissistic isolation and into the relationship with the external world” (Schapiro 204). This is the first time Sethe has experienced the outside world with Paul D’s help, and is countered by Beloved who undo’s all the work Paul D has done to relieve Sethe. “The shadows of three people still held hands.”(59) The family is finally bonding together as a whole and everyone was happy. It is also the first sign of the trinity in the story that consists of Paul D, Sethe, and Denver. This trinity is similar to the Holy Trinity, which consists of the Holy Father, the Son of God, and the Holy Spirit. Beloved later comes along to break apart the Trinity by making it a group of four, countering the efforts of Paul D, and setting the pace for female dominance, Beloved’s dominance.

Chapter 5

“Denver and Paul D rounded the curve in the road all they saw was a black dress.” Paul D started to bond more with Denver and show her new sides, but everything changes when Beloved comes. “She hoped Paul D wouldn’t take it upon himself to come looking for her and be obliged to see her squatting in front of her own privy making a mudhole too deep to be witnessed without shame.” Sethe is embarrassed by Paul D and is allowing feelings out of slavery because it is different from the past. “Paul D and Denver standing before the stranger, watching her drink cup after cup of water.” Paul D and Denver find Beloved together to show how they have grown as one and how their friendship has progressed. “He took off his cap.” Paul D is surprised by Beloved even though he has been through so much like slavery and every other experience he has gone through. “What might your name be? Beloved. You use a last name, Beloved?” Paul D starts to question Beloved right away to find out her identity as he is searching for his own, but it

is also for the general concern of the family. “Paul D smiled. He recognized the careful enunciation of letters by those, like himself, who could not read but had memorized the letters of their name.” Paul D feels a connection with Beloved to add to his identity. He also relates this to his past. “All their men—brothers, uncles, fathers, husbands, sons—had been picked off one by one by one.” Paul D relates to Beloved again because he had no family and he knows what it is to not have anyone. He only talks about men because he most of the slaves were men because of the workforce and most of the women are like a burden to Paul D. Paul D has claimed that he has seen everything and it cannot get much worse. “While elsewhere, solitary, hunted and hunting for, were men, men, men. Paul D’s story relates to Beloved because he is talking about how single women would take out men, just like Beloved. “So he did not press the young woman with the broken hat about where from or how come.” Paul D starts to back off of Beloved because he starts to feel a connection with Beloved that extends into the roots of slavery. “Paul D wondered at the newness of her shoes.” Paul D notices how it is unusual to have new shoes when she says she has walked a lot because it contrasts his past because he always tries to compare his journey to others. “You want to lay down a spell?” Paul D talks to Beloved when she sleeps because he is curious and suspicious about her. “Sounds like croup.” Paul D has insight about life and more of his suspicion about Beloved because he even know that she “could have cholera” because of “all that water.” “Paul D went scrounging for barges to help unload.” Paul D is trying to kiss up to Sethe to try and persuade her to get Beloved out of the house later. “Denver laughed, Sethe smiled and Paul D said it made him sick to his stomach.” Paul D is not clouded by the appearance of Beloved and does not fall for her false image. “You just gonna feed her? From now on? Paul D, feeling ungenerous, and surprised by it, heard the irritability in his voice.” This shows that Paul D does not see eye to eye with Sethe about Beloved because he knows that there is “something funny ‘bout that gal” because it comes in between the time when he started to become part of the family. He notices that she “acts sick, sounds sick, but she don’t look sick. Good skin, bright eyes and strong as a bull,” because he notices the small things and is suspicious about her. “I seen her pick up the rocker with one hand.” Paul D sees things that no one else sees. “Paul D frowned but said nothing. If there had been an open latch between them, it would have closed.” The good bond that Paul D had with Denver started to close up because of Beloved’s coming.

Chapter 6

“Paul D was walking home in it.” Sethe and Paul D are not on the same page and not seeing eye-to-eye since Beloved has come because they shared a mutual pain “like a tender place in the corner of her mouth that the bit left.” The bit in this case is slavery which is holding her back.

Chapter 7 (might sound repetitive from our style analysis 7-11)

(the time is 1873, and Paul D is at `14) “Beloved was shining and Paul D did not like it.” (76) Paul D did not like the shining because he thought it was for him because before Sethe shone for him, and this confused him because Beloved did not pay attention to him. Beloved wanted

attention, but not from Paul D. The shining is also the sexual glow that surrounds Beloved. He, being the only man in the house, begins to question his manhood because he realizes Sethe is at stake. Beloved, like the strawberry plant, is reaching her prime and requires attention to keep growing at her best. Paul D is only able to feel secure after having sex with Sethe every morning; he wants to retain his hold on Sethe, who is the focus of Beloved's constant gazing. "In the evening when he came home and the three of them were all there fixing the supper table, her shine was so pronounced he wondered why Denver and Sethe didn't see it." Paul D is working together with the rest of the family, strengthening potential bonds that will keep Paul D at 124, but Beloved's shining makes "Paul D [is] confused at why Denver and Sethe cannot see the sexual and attention-seeking glow around Beloved." (Barnett 421) However, when Beloved "paid him no attention at all--frequently not even answering a direct question put to her," Paul D's worries worsen over why Beloved isn't attracted to him. "She would look at him and not open her mouth," because Beloved had nothing to say to him, her only goal was someone else. The questions and prodding of Paul D, similar to the harsh interrogations of the school teacher which broke a slave, at first, had no effect on Beloved, but later, we see the damages of the questions. "They were seated at the table Paul D had broken the day he arrived at 124. Its mended legs stronger than before," the table represents his beginning to mend a relationship with the family. Before the table was mended, it represented the family before Paul D, and now, Paul D fills in the missing role of a male figure. Sethe shows the humility and caring of a mother figure when she apologizes in advance for the bread pudding. The "petlike adoration" that Beloved shows when she looks at Sethe irks Paul D to the point where he feels the urge to attack Beloved with suspicious questions; he is defending his "possessions" or territory from Beloved. This is the point where the family begins to break apart. Paul D relentlessly questions Beloved's motive for coming to 124, but receives completely innocent answers in return. Beloved successfully evades Paul D's questions like "a large, silver fish had slipped from his hands." Paul D still doesn't know whom Beloved is shining for; he has never dealt with a person such as Beloved before, therefore doesn't understand her. He had seen crazy people like the "witless coloredwoman jailed and hanged for stealing ducks she believed were her own babies" and a "Negro about fourteen years old who lived by himself woods and said he couldn't remember living anywhere else," but none of them were as strange as Beloved. Because he doesn't understand her and can't do anything about her, Paul D feels that Beloved poses a threat to him and Sethe. "What is it about her vex you so?" (80) Sethe is wondering why Paul D is acting this way towards Beloved. Also, Paul D knows that Beloved is shining for Sethe and not him. "We had one good fight about Denver. Do we need one about her too?" (80) This shows conflicting interests between Paul D and Sethe. "I just don't understand what the hold is. It's clear why she holds on to you" (80). Beloved is holding on to Sethe to survive "But I just can't see why you holding on to her." (80). Sethe is holding on to the past which is Beloved because she feels guilty. "What you care who's holding on to who?" (80) Sethe is reasserting her independence of the household and telling Paul D that he is not in charge. "I pick up a little extra from the restaurant is all." (80) Sethe is defending her choices by showing that she is financially able to care for Beloved and that Beloved is good company for Denver. "I can't place it. It's a feeling in me." (80) Paul D just has an instinct about Beloved because Beloved has no history for Paul D to judge. "Well, feel this, why don't you? Feel how it feels to have a bed to sleep in and somebody there not worrying you to death about what you got to do each day to deserve it." (80) The conversation now heats up into an argument and this is shown by the use of repetition, parallel structure, and run-on sentences. "And if that don't get it, feel how it feels to be a coloredwomen

roaming the roads with anything God made liable to jump on you. Feel that.”(80) Sethe uses her race and feminism against Paul D. “I wasn’t born yesterday and I never mistreated a woman in my life.”(80) The argument goes back to a conversation and it does not deal with Beloved anymore. This also shows Paul D defending his manhood against these character attacks by Sethe. “That makes one in the world.” This is a transition moves from Paul D to Halle through sarcasm from Sethe. Paul D reveals important parts of the past. “He saw?” “He saw. Paul D had an iron “bit in [his] mouth, this dehumanization makes Paul D more feral and animalistic sine he cant talk like a man, and can only helplessly watch as his friend goes insane. “”But she could not picture what Paul D said.” Sethe had such a high level of respect for Halle so when Paul D told her about Halle, Sethe was shocked and couldn’t comprehend the story. The rape that Sethe experienced oppressed the efforts toward humanity for Halle, and “broke him”. Through out the book, rape comes back as the symbol of oppression by the officers in Georgia” Halle is trying to reclaim the milk that was stolen from Sethe. “Paul D saw him and could not save or comfort him because the iron bit was in his mouth.” This shows Paul D’s character because he would have saved him, but he couldn’t because he was tied down by the iron bit. “Paul D stepped through the door and touched her shoulder.” This shows that Paul D is still the hope for Sethe and helps to support her. “I can’t take it back, but I can leave it alone” shows how Paul D cares for Sethe and understands her reaction to what he said. “He wants me to ask him about what it was like for him – about how offended the tongue is, held down by iron, how the need to spit is so deep you cry for it” emphasizes how slavery dehumanizes people. Paul D thinks that Sethe doesn’t understand him, but she does. “The wildness that shot up into the eye the moment the lips were yanked backed” turns victims of the bit and slavery into beasts, savages who go crazy or die. Paul D himself suffered from the bit, but Sethe “don’t see... no wildness in [his] eye nowhere”; in fact, “his face...smoothed her heart down.” Despite having overcome the hardships caused by the bit, Paul D has trouble expressing his thoughts; he has “never told a soul.” Paul D reveals that “it wasn’t the bit – that wasn’t it” but rather the roosters. The five Sweet Home men could walk around at nighttime, but not as freely or proudly in the daytime as the five roosters that Paul D had saved and raised. The rooster “sat on the tub” as if it were a throne like a king, emphasizing the difference in power and liberty between it and Paul D. It was hateful, evil, and crooked, yet it was better in every aspect compared to the slaves. Paul D grows more and more upset as he talks about Mister Rooster, because he realizes how depraved it is to be inferior to a mere animal. The Sweet Home men have completely lost themselves, “one crazy, one sold, one missing, one burnt, and [Paul D] licking iron with [his] hands crossed behind [him].” Paul D suddenly stops talking because he didn’t want to delve too far back into the miseries of the past. He is still keeping certain details to himself in “that tobacco tin buried in his chest where a red heart used to be.” Paul D doesn’t want to face the past, which is why he keeps the tobacco tin shut. He doesn’t want Sethe to realize that he doesn’t have a red heart [pride], even though Mister Rooster still has its red comb. Sethe attempts to smooth out Paul D’s heart when she “[pressed] the work cloth and the stony curves that made up his knee” just like Paul D smoothed her heart down.

Chapter 8

Chapter 9

“Stroke them on your face ‘cause they don’t love that either. You got to love it, *you!*”
(104)The white people do not care about the blacks in slavery. So Baby Suggs tries to make it so

they have to love themselves has a similar effect to what Paul D says at the end “you are the best thing” (322). There is a sudden shift to Paul D, back to the present where there is no Baby Suggs to rely on and Sethe must make her own decisions. “New pictures and old memories that broke her heart” Paul D is someone Sethe “wanted to count on but was scared her” The pictures and memories Paul D brought harm Sethe and make her doubt letting him into her life. Paul D is a living reminder of slavery and the past Sethe needs to confront. She compares Halle “a brand new sorrow” with Paul D who was “adding something to her life”. In the past, the “empty space of not knowing” was bearable because Sethe had “women friends, men friends from all around to share grief with. The arrival of Paul D is a “blessing” (113) and a “haunting” because the spirit was beaten away, but the true past resurfaced, along with other potential incidents. “She would know Baby Suggs’ just as she did the good hands of the whitegirl looking for velvet.” Sethe starts to realize that maybe the fingers at the Clearing were those of Beloved and that the ghost “Paul D beat it out of 124, maybe it collected itself in the Clearing. Reasonable, she thought.” “And the girls had saved her, Beloved so agitated she behaved like a two-year-old.” Sethe again notices the baby characteristic of Beloved which was about the age crawling already? . “Like a faint smell of burning that disappears when the fire is cut off or the window opened for a breeze.” This simile is compared to when the ghost of 124 was “dissipated” and then Sethe realizes “that the girl’s touch was also exactly like the baby’s ghost.” When Sethe realizes this, it was “not strong enough to divert her from the ambition welling in her now: she wanted Paul D.” Sethe went to the Clearing to figure out and commemorate about Halle, but after the Clearing it “was figured” and wanted him “in her life.” Sethe like the way “he cradled her before the cooking stove, the weight and angle of him; the true-to-life beard hair on him; arched back, educated hands,” Paul D knew “the mind of him that knew her own” and that they both had memories that they did not enjoy like “where they led [Paul D] off to sucking iron” and “the perfect death of her crawling-already? baby.” There are also a lot of pauses because Sethe is hesitant when dealing with that past. Sethe “wanted to get back—fast” so she can go back to Paul D and engage in sexual intercourse. The love of Baby Suggs as a guiding helping figure was similar to that of Paul D which ignites Sethe’s love, desire for Paul D. On the way back from the Clearing, Sethe “wanted to fix for Paul D” a dinner with “litty bitty potatoes browned on all sides” which is what she was choking on before. Also the seasoning on all the foods emphasizes Sethe’s desire for “her newer, stronger life with a tender man Sethe was getting caught up in cooking that she did not notice “the wooden tub and Paul D sitting in it” and then “he stood up and made her stay there while he held her in his arms. Paul D is still trying to support her and help her with the cooking because she wants to be with Sethe. Beloved “felt like crying” because she knew she was close to Sethe, but now Paul D took her away from her. Beloved also refers to Paul D as “him” because Beloved does not care about Paul D as a person, but only as a person who is taking Sethe away from her. Paul D serves to get rid of the ghost and ultimately be the new protector of the house. “And carnival or no carnival, Denver preferred the venomous baby to him any day.” Denver is not thankful for the change that Paul D helps to bring about. For all the things she saw, she could not see the benefit of this. This is because she feels that because

Paul D is there, she has lost her mother and has no one to talk to. "The damage he did came undone with the miraculous resurrection of Beloved." She felt as though all that Paul D had done and changed could be overlooked when Beloved came back. Two turtles engage in sexual intercourse. But what is significant about this is the extreme detail that Morrison uses to describe the process. The two turtles are representation of Sethe and Paul D and the relationship that they have formed. There is a new form of fertility in this sex unlike the times before, this time serves as Paul D's chance to begin advancing their relationship and arrive at the question of having a child later. "The impregnable strength of him" represents Paul D and his role in the house having come and changed the way everything went in the house, becoming the man of the house. "her... risking everything ... just to touch his face." This shows how Sethe has given herself completely to Paul D and is not thinking of the consequences. It also makes references to their unbreakable bond they have formed by having sex.

Chapter 10

"Out of sight of Mister's sight, away, praise His name, from the smiling boss of roosters, Paul D began to tremble." Paul D looked up to the roosters which is why he called them "boss" and he praises His name because he is out of the sight of Mister so he does not have to feel bad about himself. The chapter starts with the rooster because afterwards, it shows how Paul D is more and more deprived of his individually and helps contrast with the identity of the rooster. "When he turned his head, aiming for a last look at Brother, turned it as much as the rope that connected his neck to the axle of a buckboard allowed, and, later on, when they fastened the iron around his ankles and clamped the wrists as well, there was no outward sign of trembling at all." Paul D is being oppressed by the white men in the area in 1855-1856 as he is chained together and he has an inward tremble. Also, the last look at Brother shows that he is leaving Sweet Home and that he is never going to come back so he loses his memories of Sweet Home and the last thing he can talk to. He wanted to turn to see the tree again, but the rope just didn't allow him to. Paul D was supposed to live in "five feet deep, five feet wide" with a "door of bars" which can also be "like a cage." Paul D lived with "anything that crawled or scurried welcome to share that grave calling itself quarters." Like an animal, Paul D was caged in a tiny box and not allowed to move around, restricting all aspects of humanity. Also, Paul D had to share this little amount of land with "forty-five more" after he tried to kill Brandywine for the Sweet Home men. Paul D was sold by the school teacher, so after being a subordinate to the rooster and being the last of the Sweet Home men he tried to kill Brandywine. He fails at this and is taken to a jail where he begins to tremble. "A flutter of a kind, in the chest, then the shoulder blades." After being moved, Paul D begins to tremble inside because he does not know what to expect from this new ownership. Paul D used to be strong "frozen like an ice pond", but now that he left Sweet Home the blood "began thawing, breaking into piece that, once melted, had no choice to swirl and eddy." Paul D used to not let anything get to him, but now that he is not at Sweet Home, Paul D begins to worry and everything starts to get to him. His hands "would not hold his penis to urinate or a spoon to scoop lumps of lima beans into his mouth" when he was not seen by the

others, but when he is being seen by others “he held out for the bracelets that evening were steady as were the legs he stood on when chains were attached.” The point is that when Paul D is seen by others, he is a strong, durable man who is seen as a good slave and a man that can do anything, but when Paul D is alone he cannot contain himself and is not able to do what he wants. Toni Morrison also repeats “all forty-six” to show how many people are together and how they are all together in unison. The story then shifts to saying “one by one” to show the individuality of each one until they are chained by “one thousand feet of the best hand-forged chain in Georgia.” They each had “[pass] on and each man stood in the other’s place.” All forty-six men could not talk to each other except with what “the eyes had to tell.” “The dew, more likely than not, was mist by then.” The workers started their shift later in the day. “Heavy sometimes and if the dogs were quiet and just breathing you could hear doves.” This shows that there is still hope for Paul D through all of this suffering. “Maybe all of them wanted it. Wanted it from one prisoner in particular or none—or all.” Everyday may be different for the prisoners. “Occasionally a kneeling man chose a gunshot in his head as the price, maybe, of taking a bit of foreskin with him to Jesus.” In order to escape the pains of the chains, some of the prisoners bit the guards’ penis and got shot. The demumanization in the cage and chains are further worsened by the oppressive rape that occasionally follows, inhibiting any chance Paul D has in expressing his manhood. Also, since male officers are the aggressors in the rape, Paul D loses more identity as a man since he is technically a participating in homosexual actions, and takes on more of the female role, the one on the receiving end; this is why after this experience, he goes around sleeping with women trying to regain that manhood. “Convinced he was next,” Paul D’s hands began to “palsied” or tremble which shows his first outward movement of trembling and being scared. “Vomiting up nothing at all.” Paul D did not throw anything up because he did not eat anything because he could not use his hands when no one sees him in his cage. Paul D did not get raped the first time because the guard did not want his pants and shoes “soiled by nigger puke.” “Hiiii!” abrupt change of tone as well as pace to go to another subject. “A black man was allowed to speak each morning” Although thoroughly humiliated throughout the day, they do have some rights in the world. By saying hi, it signals that work is about to start, therefore even though they have privileges they are false and only serve to bring about more humiliation. “two-step to the music of hand-forged iron.” They were marching, as they marched the chains made noise. Same two step as when Beloved was dancing in the room with Denver in chapter 8. Paul D believed that Hi man “knew what was enough, what was too much, when things were over, when the time had come,” is an example of balanced sentence structure to show the highly regulated scheduling of the slaves at work. The slaves traveled “over the fields, through the woods,” to a field of feldspar rock for mining. “Paul D’s hands disobeyed the furious rippling of his blood and paid attention,” even though his mind and body tried to resist going into the bondage of slavery, he followed in line with all the other slaves, picking up sledge hammers. They followed Hi Man’s lead, and “garbl[ed] the words so they could not understand; trickling the words so their syllables yielded up other meaning.” To the whitepersons driving the chain gang, the speech would have sounded unintelligent and be ignored, but to the blackpersons it

contained hidden messages and stories of their past, or just random things that didn't pertain to slavery at all, "of pork in the woods; meal in the pan; fish on the line; cane, rain and rocking chairs." "And they beat." The 46 men were working in the field and the only way to make it through the day was to talk about their pasts, their futures. "And they beat." The workers of the prison are knocking the hammers on the rock and the routine to them as become so similar that it eventually felt like a song to the prisoners. The dream of the prisoners were shown in this next paragraph, they were taken away from their families so because of that "the women will "no more, no more" know who their husbands are and their children will "never again" be children because they lost their father. They would kill "a boss so often and so completely they had to bring him back to life and pulp him one more time." This imagery is used to emphasize the pain that the prisoners are going through and what they would do to the boss if they could. The prisoners kept "beat[ing] away" and they called the rock "Mr. Death" because it was so black and the only thing they can do was "smash his head." The "Life" they were looking for after slavery kept flirting and "leading them on" hoping that there was something more and that "the next sunrise would be worth it." The sunrise in this means a new day and maybe a new beginning for the prisoners. All this life has been gone for those who can "maimed, mutilated, maybe even buried" the woman they call "Life." The diction uses "m" over and over to show alliteration and how the workers went through the same thing over and over again. Also the prisoners who have lost life, they are the ones who "kept watch over the others" and may be "if one pitched and ran—all, all forty six, would be yanked by the chain that bound them." Morrison emphasizes the word "all" to show how the forty-six of the prisoners were all one and they had to do everything together. So if one "bay or eat [their] mess or run," all of them would have to run. "A man could risk his own life, but not his brother's." This shows that the slaves have a family bond and that they would not leave because it would risk a family member's life. "Paul D beat her butt all day every day till there was not a whimper in her" Paul D eventually lost all life after eighty-six days he was eventually part of the routine and eventually, for him, "Life rolled over dead. Or so he thought." "It rained." Is repeated in two lines to show how it is an important part in the story and it relates back to the "or so he thought" when Life comes back to him. "Snakes came down from the short-leaf pine and hemlock." The rain is cleansing the trees and the snake which alludes to evil. "Cypress, yellow poplar, ash and palmetto." Morrison uses four different trees to represent a cycle will foreshadow that soon the cycle will end that the forty-six men will soon be leaving. "By the eighth day the doves were nowhere in sight, by the ninth even the salamanders were gone." This is a biblical allusion to Noah's Ark because of the flooding and then the doves left to go find land. The salamanders run away to show how the rain is impacting everything and how the flood is destroying everything. "Dogs laid their ears down and stared over their paws." It shows how even the strong factors in this prison are being affected and the flood was so strong that the "men could not work" and "the two-step became a slow drag over soupy grass and unreliable earth." Even when the flood was occurring, it was still all about the white man because no one would continue their work until "a whiteman could walk, damnit, without flooding his gun and the dogs could quit shivering." "The chain was threaded through

forty-six loops of the best hand-forged iron in Georgia.” This is repeated again to show the cycle is ending soon that the forty-six men are going to be leaving the prison soon. Morrison repeats “it rained” again and for the last time to show the escape of the prisoners. While being trapped in the boxes, the prisoners “looked out for cottonmouths” because they were very poisonous after they fell from the trees. Also when they are in the boxes, “Paul D thought he was screaming” and “he thought he was crying” but he only might have been which relates to earlier when he starts to lose control once he gets to the chain gang. When Paul D thinks he is crying, he notices “dark brown slime” on his face which is the mud that was made from all the rain and flooding. Then the mud started coming through the roof and he said it was going to crush him “like a tick bug” which shows how small he is compared to everything else. “It happened so quick he had no time to ponder. Somebody yanked the chain—once—hard enough to cross his legs and throw him into the mud. He never figured out how we knew—how anybody did—but he did know—he did...” Morrison uses a lot of dashes instead of commas to show how it looks like a chain and how they are all one because they work as one to escape after the Flood because the Flood brings new life to people. “He took both hands and yanked the length of chain at his left.” This is like a brotherhood back at Sweet Home where one person knows what to do and all of them know what to do. “And then it wasn’t water anymore.” This biblical allusion of Jesus turning water into wine which was a miracle like how Paul D escaped from the prison. “They waited—each and every one of the forty-six” This shows how all 46 of the men are connected and can only escape through each other’s help. “The mud was up to his thighs and he held on to the bars.” This is the journey of escaping from slavery and how they keep getting deeper into it. Through this whole escape in 1856, the pace of the story slowed down to show how long it took for the prisoners to get out. “It started like the chain-up but the difference was the power of the chain.” It started as many individuals being as slaves, but then they became united and worked for freedom together. “One by one, from Hi Man back on down the line, they dove.” Now it is one by one to show their individuality and Hi Man is still leading the way because he knows when enough is enough. Morrison then uses shorter sentences when the men actually escaped to add a dramatic sense to it. This contrasts the previous escape from Sweet Home where everyone worked individually and failed, but this time they worked together and they escaped together. “For one lost, all lost,” This reassures the connection that all the men have together. “Some had sense enough to wrap their heads in their shirts, cover their faces with rags, put on their shoes.” Some of the prisoners still took slavery with them because that is all that they knew. “The chain that held them would save all or none.” This again shows how all of them are connected and can only escape with each other. “Delivery” is delivery to freedom. Hi Man serves to be the bridge between bondage and the freedom they all so desperately seek. The movement through the chain is used as morse code to lead one another out of the mud and this only happens by the power of “Great God”. This has alliteration on the letter ‘g’ to show the magnificence. Morrison compares the slaves to “unshriven dead” or, those who die without having their sins forgiven, to show that they are relying on each other for deliverance out of this mess and not God. Then there is the use of parallel structure by starting four consecutive sentences with “past” to show that all the things

that once would have been the things to stop them are now the very things that because of their new found comfortability are not aware of them as they escape. There is no light to guide them as the “moon was not there” and as a result they could not see. Furthermore, the land was working against them as “All Georgia seemed to be sliding, melting away.” Showing the transition of how at first it was easy for them to get from out of the boxes. Also noting that Georgia included “Alabama and Mississippi back then” it was virtually impossible to get out of the state before they were caught. And because they “did not know” about how far Georgia extended. They headed directly for “Alfred and the beautiful feldspar... Savannah too” which ultimately would make their journey harder. “Daylight” represents new beginnings for the slaves and is supported by the “redbud” which that the journey is not done yet. “Night came... praying the rain would go on shielding them and keeping folks at home.” This shows how the normal day cycle had come back around and once again protected them from the possibility of being followed. They slaves were looking for a “shack” which means that even in their escape they are still stuck in their old ways. However they found a “camp of sick Cherokee” in 1856 which happened to be also affected by whitepeople, which also supports Baby Suggs belief about them. Ironic also is that the Cherokee were sick because the sickness came as a result of being displaced by whites who had come to take their land. Also the illness that they received was a variation of smallpox which was brought to the America’s by whites. Another similarity between the Cherokee and the slaves is that they both were “fugitives” by not accepting the life the white tried to force them to have. Furthermore, Morrison goes on to list a variety of things that Native Americans have helped the Americans accomplish and still be displaced from their land; not properly thanked for their contributions. The nail in the coffin however, is that the President that they helped the most was the same one to do the most damage against them. “removed themselves from those Cherokee who signed the treaty” shows that they refused to be a part of those who were willing to give up who they were and assimilate to the way white people wanted them to be. “The disease they suffered now was mere inconvenience compared to the devastation they remembered” Losing their land and loved ones is far worse than being displaced from your original homeland; another similarity between them and slaves. Through all they have been through however, they still took care of each other and worked together as the slaves were doing in order to get to the current place they were in. “The prisoners... sat in semicircle near the encampment” the slaves are only half way done with the journey they are on and still have not reached complete freedom yet. “Rain turned soft” the covering they once had is gone and they are now exposed to whatever comes at them. “Hi Man raised his hand” even though they are no longer in slavery, he has not yet relinquished his role of being the deliverer. “They returned [with] a handful of small axes.” The Cherokee had decided to help them and rid them of their shackles. However since, the axes are small the process to truly break the shackles will take a while. “Nobody... cared about the illness... resting, planning their next move.” The slaves had far more important things to worry about than a disease, and were therefore chose to stay free and run the risk of being infected rather than go back to bondage. “Paul D ... knew less than anybody” this was first go round with being free and not having someone tell him what to do. All

he knew was the plantation that he came from. The dashes show the building bonds between the Cherokee and the slaves as it did in the previous paragraphs with the connectedness of the slaves. Now, just as the Native Americans chose to divide up and go their own way some slaves “wanted to leave; some to stay on.” They were breaking the chains of slavery and beginning to think individually. “Paul D was the only Buffalo man left-without a plan.” This shows how after all this time he still has not changed and is stuck in his slave mindset; unable to think for himself and make his own decisions. When Paul D “finally woke up” signals the start of his journey to lose all the things that slavery had attached to him; be able to feel again. He views the North as a place of hope and promise; a place where he can truly be free. “The flood rains of a month ago had turned everything to steam and blossoms.” This represents the beginning of a new life, an independent life, free from being told what to do. He will be his own man, not commanded by anyone. “Follow the tree flowers,” and “As they go, you go.” This continues to strengthen Paul D’s relationship with trees throughout the novel. Similar to how Brother was his great companion in slavery, trees will now lead him to freedom. Just as the trees bear new life in the form of flowers, Paul D is receiving a new life by gaining his freedom. “You will be where you want to be when they are gone.” This supports the idea of life cycles. It states that when the flowers mature into fruit, Paul D’s newly blossoming freedom will have reached its full ripeness. Convinced that it was the way to his freedom Paul D is determined “to keep [spring] as his traveling companion.” Even after he reaches the “apple trees whose flowers were just becoming tiny knots of fruit” he continued to look for “a petal to guide him.” He is “a dark ragged figure guided by the blossoming plums.” This shows that although the fruit is ripening, Paul D is still yet to accept his new found freedom, because he is still help by the past burdens of slavery. This is perhaps why despite the “tree flowers” disappearing as the Cherokee predicted, Paul D feels that he must continue to run in order to remain free from the burdens of slavery that continue to haunt him. “The apple field turned out to be Delaware” This shows that although Paul D has made it to the north he is not satisfied in the security of his freedom, because he continues to look out for flowers. The Weaver lady that would try to weave Paul D a new life in 1857 “snapped him up as soon as he finished the sausage she fed him and he crawled into her bed crying.” This shows that perhaps Paul D wasn’t fully ripe, having his full freedom, and thus not ready to be “snapped... up.” Also, the diction indicates that she was the aggressor which perhaps foreshadows Paul D being dissatisfied. Paul D has not fully ripened despite the coming and passing of Summer, as is shown by his “looking out again for blossoms,” since the Indians told him that following the flowers would lead him to where his heart wanted to be, which eventually leads him to 124 after escaping the weaver lady in 1871. Because Paul D is unable to ripen into his freedom he is forced to continue to run, and keep his memories of slavery with him constantly but enclosed “into the tobacco tin lodged in his chest.” He refers to his hardened heart as a box, hidden away from the world and shows his change in character into a distant and secretive man as he goes house hopping to 124. Also, the statement, “Nothing in this world could pry it open” foreshadows when Beloved, unworldly, will be the one to pry it open.

“She moved him.” She in this is Beloved because now Beloved scared Paul D more than when Paul D scared away the baby’s ghost. With the baby’s ghost, Paul D was aggressive “and all bang and shriek with windows.” Paul D just wanted to move out of 124 because it seemed as if “he was moving himself,” because Beloved was a supernatural being. “The beginning was so simple.” The first time Beloved influenced Paul D was when he was downstairs sleeping as if he was “bone tired, river-whipped, and fell asleep.” Beloved started sucking the life out of Paul D in 1873 so much that he was able to fall asleep on the uncomfortable chair. Sethe tried to wake him “two or three times”, but he was so worn out from having the life sucked out of him Sethe was sarcastic in saying “Me? I won’t say a word to you.” “He stood, expecting his back to fight it. But it didn’t. Not a creak or a stiff joint anywhere. In fact he felt refreshed.” This goes to the point that Paul D had never experience anything like this before and also that Beloved may be tricking him because she is a succubus because usually he only slept good in “a wharf, a bench, a rowboat once, a haystack usually, not always a bed, and here, now, a rocking chair.” “The next evening he did it again and then again.” Paul D was still having sex with Sethe, but he started spending less time with her after and went back down to the rocker to sleep alone because he was satisfied with it. “Something supportive it needed for a weakness left over from sleeping in a box in Georgia.” Paul D needed support to get over from the past because that was his weakness so he only needed help. Paul D grew accustomed to the chair, but after his daily chores of “supper, after Sethe” Paul D “didn’t want to be there” because this started his house-fits as he reverted to his old self of moving on to other places like Baby Suggs’ room. He goes to Baby Suggs’ room because it is the next option to sleep in and one of his last resorts because it is the “bed the old lady died in.” Sethe did not object to Paul D’s new move because “her bed made for two had been occupied by one for eighteen years” but she still wanted him there even though she did not say anything. Paul D is trying to reason why Sethe did not say anything by saying “maybe it was better this way, with young girls in the house ad him not being her true-to-life husband.” This would of stayed but again “after supper, after Sethe” Paul D did not want to be there again and he wanted to move on. Paul D “believed he was having house-fits” again like when he was “in the Delaware weaver’s house” but this time it was different because it was dealing with Beloved who is not like everyone else. He also thought it was the woman in the house, but he thought he wouldn’t have house-fits because he was with the girl that is Sethe so he was wondering why he had it again. “The woman’s house begins to bind them” like slavery did in the past which is a fear he has. The use of imagery further establishes that Sethe with “her hands among vegetables, her mouth when she licked the thread and... the blood in her eye when she defended her girls” could not possibly be the reason why Paul D was having his house fits. Because there was “no anger, no suffocation, no yearning” it made this house fit seem unnatural. With Beloved in the house, the only place left was the store room. The repetition of the phrase, “ it went on that way and might have stayed that way except one evening, after supper, after Sethe... and didn’t want to be there” shows Paul D experiencing the unnatural and unknown forces that made him realize “moving was involuntary” and he “was being prevented” from living in the house. Finally, realizing what was happening, he waited and when “she came, and he wanted to knock her

down”. There is a gap to show the transition from Paul D’s thoughts to action. “Curled on top of two croaker sacks full of sweet potatoes.” The sacks of potatoes serve yet again as a reminder of the institution of slavery which forced him to hide away his emotions, and Beloved who only reminds him of his past mental trauma. “In Ohio seasons are theatrical.” The absence of a comma between Ohio and seasons serves to show how rapid the seasons change. Each season is a masterpiece, “a prima donna”. The change of Paul D “forced out of 124 into a shed behind” is similar to “summer [being] hooted off stage in autumn with bottles of blood and gold had everybody’s attention.”. Describing Paul D’s transition as a play serves to show the action and dialogue that follow. However, there is not “a restful intermission” because the malevolent force behind Paul D’s forceful outing wishes him to suffer. Yet Paul D was not concerned with the “voices of a dying landscape [that] were insistent and loud” nor the “chilly night” that made him use newspaper to cover himself. The use of figurative language and imagery makes us feel the suffering Paul D is going through, but that was not the worst part. It came when the “door [opened] behind him he refused to turn and look” the absence of a comma once again serves to show the quickening of the tone and pace of the story. “He should have been able to hear her breathing’ but she is not a part of the living. “I want you to touch me on the inside part and call me my name” Beloved repeats this phrase over and over until she gets what she wants. Beloved wants to break Paul D to scar him physically and emotionally. She is like a succubus who rapes men and steals their life source from them and drains them physically and emotionally like what Beloved did to Paul D, “drain Paul D of semen”, and “rape is the traumatic force that forces him to lock his painful memories in a tobacco tin heart” (Barnett 418). But Paul D who has experienced the horrors of slavery “never worried about his little tobacco tin anymore. It was rusted shut.” He believed he could get through this ordeal as long as he looked at the “lard can, silvery in moonlight”. This lard can be traced to the lard and butter that Halle was smearing on his face as he reached insanity, and Paul D too was focusing on leaning toward insanity instead on focusing on the oppressiveness of rape. Likewise, he is getting into the same situation as Halle, but Paul D has the power to make the choice to not go insane (by the end of the book). But Beloved “looked at him with empty eyes” eyes that do not hold life within and she moved with steps “he could not hear,” like a ghost. Beloved becomes more forceful as she repeats the words “you have to touch me” and “call me my name” This is a biblical allusion when Paul D mentions “Lot’s wife” in his fight to resist Beloved’s advances. He adds the word “womanish” to show he would not be the man of the house if he were to see “the nature of the sin behind him” Therefore, he must not give in like “Lot’s wife” or “he too would be lost” Beloved deceives Paul D with “I’ll go if you call it” to make him fall into her trap. When Paul D says “Beloved” he has lost and Beloved once again moves “with a foot fall he didn’t hear” like a ghost. This is the first time Paul D acknowledges Beloved’s name and does so while being reminded of all the past violations attributed to slavery while being raped. There was Paul D’s tin box that “nothing in this world could pry open” but Beloved was not of this world. A feeling that starts out “softly and then so loud it woke Denver, then Paul D himself” this is when Paul D starts to confront his past. A past that was once locked in a “tobacco tin box” is now overflowing as Paul D is

overwhelmed with all of these emotions is emphasized by rape and through the repetition of “Red heart. Red heart.”

(didn't take out much from 10 – 11)

Chapter 7- 11 style analysis (beginning) w/ Paul D

(the time is 1873, and Paul D is at 14) “Beloved was shining and Paul D did not like it.” (76) Paul D did not like the shining because he thought it was for him because before Sethe shone for him, and this confused him because Beloved did not pay attention to him. Beloved wanted attention, but not from Paul D. The shining is also the sexual glow that surrounds Beloved. He, being the only man in the house, begins to question his manhood because he realizes Sethe is at stake. Beloved, like the strawberry plant, is reaching her prime and requires attention to keep growing at her best. Paul D is only able to feel secure after having sex with Sethe every morning; he wants to retain his hold on Sethe, who is the focus of Beloved's constant gazing. The white staircase, a motif, symbolizes the difference between the suffering on the first floor and the happiness in the bedrooms. “In the evening when he came home and the three of them were all there fixing the supper table, her shine was so pronounced he wondered why Denver and Sethe didn't see it.” Paul D is working together with the rest of the family, strengthening potential bonds that will keep Paul D at 124, but Beloved's shining makes “Paul D [is] confused at why Denver and Sethe cannot see the sexual and attention-seeking glow around Beloved.”(Barnett 421) However, when Beloved “paid him no attention at all--frequently not even answering a direct question put to her,” Paul D's worries worsen over why Beloved isn't attracted to him. “She would look at him and not open her mouth,” because Beloved had nothing to say to him, her only goal was someone else. The questions and prodding of Paul D, similar to the harsh interrogations of the school teacher which broke a slave, at first, had no effect on Beloved, but later, we see the damages of the questions. “They didn't know any more about her than they did when they found her asleep on the stump,” Beloved remains unchanged since her introduction into the story, and since she has no past, she doesn't add in new information directly into the story. Beloved only serves as a catalyst through her actions and presence to change the other characters. “They were seated at the table Paul D had broken the day he arrived at 124. Its mended legs stronger than before,” the table represents his beginning to mend a relationship with the family. Before the table was mended, it represented the family before Paul D, and now, Paul D fills in the missing role of a male figure. Sethe shows the humility and caring of a mother figure when she apologizes in advance for the bread pudding. The “petlike adoration” that Beloved shows when she looks at Sethe irks Paul D to the point where he feels the urge to attack Beloved with suspicious questions; he is defending his “possessions” or territory from Beloved. This is the point where the family begins to break apart. Paul D relentlessly questions Beloved's motive for coming to 124, but receives completely innocent answers in return. Beloved has no relatives, no home, and had no idea where 124 was until an anonymous person at the bridge told her. The bridge can be interpreted as the connection between the past and the present. Sethe and Denver are connected together with “sticky spiderwebs” because Amy healed Sethe and in turn Denver who was inside of Sethe. The “sticky spiderwebs” show the closeness of the two as they both feel the same way, just as Denver as a baby felt the pain Sethe endured with Amy.

However, Beloved's shoes are relatively new for someone having walked "a long, long, long, long way." This shows that Beloved has no past, or is simply a ghost. Sethe and Denver also want to know more about Beloved, but feel wrong about forcing Beloved to reveal any specifics. Beloved doesn't know how to tie her shoes, because she didn't have a parent figure teach her how; she never had a childhood. The most exquisite part of Beloved is her smile because she gives it out as a reward. As a result, Beloved successfully evades Paul D's questions like "a large, silver fish had slipped from his hands." Paul D still doesn't know whom Beloved is shining for; he has never dealt with a person such as Beloved before, therefore doesn't understand her. He had seen crazy people like the "witless coloredwoman jailed and hanged for stealing ducks she believed were her own babies" and a "Negro about fourteen years old who lived by himself woods and said he couldn't remember living anywhere else," but none of them were as strange as Beloved. Because he doesn't understand her and can't do anything about her, Paul D feels that Beloved poses a threat to him and Sethe. Beloved invokes sympathy in Denver and Sethe when she "strangles" on a raisin, thus securing her position within the household. Since Sethe originally killed her "crawling already? Baby" by cutting her throat, Beloved's strangulation mirrors the past, and hints at Sethe to eventually realize that Beloved is the reincarnation of her murdered baby. Morrison juxtaposes Beloved and the ghost, making it seem that Beloved is the new problem of the house. The Ku Klux Klan is compared to a vicious dragon that roams outside, hunting runaway slaves beyond the Ohio River. The Grand Dragon is the head of the Klan. Denver is happy that she's able to get close to a person who is like an older sister ("Come in my room," said Denver. "I can watch out for you up there.") "It was hard sleep above her, wondering if she was going to be sick again, fall asleep and not wake, or get up and wander out of the yard just the way she wandered in." Denver is also happy to be taking care of Beloved as if Beloved were a baby; she doesn't want Beloved to grow sick, die, or leave. "Sweet, crazy conversations full of half sentences, daydreams and misunderstandings more thrilling than understanding could ever be."(80) Beloved has now become a sister to Denver and they can do what sisters usually do through this bonding. "What is it about her vex you so?"(80) Sethe is wondering why Paul D is acting this way towards Beloved. Also, Paul D knows that Beloved is shining for Sethe and not him. "We had one good fight about Denver. Do we need one about her too?"(80) This shows conflicting interests between Paul D and Sethe. "I just don't understand what the hold is. It's clear why she holds on to you"(80). Beloved is holding on to Sethe to survive "But I just can't see why you holding on to her."(80). Sethe is holding on to the past which is Beloved because she feels guilty. "What you care who's holding on to who?"(80) Sethe is reasserting her independence of the household and telling Paul D that he is not in charge. "I pick up a little extra from the restaurant is all."(80) Sethe is defending her choices by showing that she is financially able to care for Beloved and that Beloved is good company for Denver. "I can't place it. It's a feeling in me."(80) Paul D just has an instinct about Beloved because Beloved has no history for Paul D to judge. "Well, feel this, why don't you? Feel how it feels to have a bed to sleep in and somebody there not worrying you to death about what you got to do each day to deserve it."(80) The conversation now heats up into an argument and this is shown by the use of repetition, parallel structure, and run-on sentences. "And if that don't get it, feel how it feels to be a coloredwomen roaming the roads with anything God made liable to jump on you. Feel that."(80) Sethe uses her race and feminism against Paul D. "I wasn't born yesterday and I never mistreated a woman in my life."(80) The argument goes back to a conversation and it does not deal with Beloved anymore. This also shows Paul D defending his manhood against these character attacks by Sethe. "That makes one in the world." This is a transition moves from

Paul D to Halle through sarcasm from Sethe. Not two? No. Not two. What Halle ever do to you? Halle stood by you. He never left you.” Paul D starts to defend Halle to Sethe about their past at Sweet Home. “Then he did worse; he left his children.”(81) Sethe starts to attack Halle because she wants to make herself feel better for her past actions dealing with Beloved. “He couldn’t get out the loft.” Paul D is trying to defend Halle’s reputation to Sethe and in the process Paul D reveals important parts of the past. “He saw?” “He saw.” The syntax is now short sentences with rising tension. “I never knew what it was that messed him up. That was it, I guess. Not a one of them years of Saturdays, Sundays and nighttime extra never touched him.” Even though Halle worked Saturdays, Sundays, and nighttime to free Baby Suggs, Paul D emphasizes to Sethe that the stealing of the milk “broke him like a twig.” “Sethe gripping her elbows as though to keep them from flying away.” Sethe is trying to hold down the past so it does not overwhelm her and lose control through the flying metaphor. “He saw? He saw? He saw?” Sethe starts going hysterical when learning about Halle through repetition of ‘he saw?’ “A man ain’t a goddamn ax.” Morrison makes a metaphor to contrast a man and an ax to show how an ax can’t feel and understand the way men do. “Sunday came and he didn’t. Monday came and no Halle.”(82) Key facts are being revealed to Sethe as if she was “in the lamplight” through parallel structure of Halle’s disappearance from the family. “If he is alive, and saw that, he won’t step foot in my door. Not Halle.” Sethe is showing Halle’s character about how he would be so ashamed to walk into the house. “It broke him, Sethe. Last time I saw him he was sitting by the churn. He had butter all over his face.” Halle started to go crazy and he rubbed butter on his face to show the milk that got stolen from Sethe to reclaim the milk that he saw get stolen while Paul D had an iron “bit in [his] mouth “bit in [his] mouth, this dehumanization makes Paul D more feral and animalistic sine he can’t talk like a man, and can only helplessly watch as his friend goes insane.. “”But she could not picture what Paul D said.” Sethe had such a high level of respect for Halle so when Paul D told her about Halle, Sethe was shocked and couldn’t comprehend the story. The rape that Sethe experienced oppressed the efforts toward humanity for Halle, and “broke him”. Through out the book, rape comes back as the symbol of oppression by the officers in Georgia, and Beloved. “Sethe opened the front door and sat down on the porch steps.” The porch is a motif for freedom from the house where she can think calmly about the past. “The day had gone blue without the sun.” Sethe is stuck in the past; she is free physically but is unable to let go of the past. Sethe is calm (blue) without the burdens of the sun (Beloved) when she is on the porch. “She shook her head from side to side, resigned to her rebellious brain.” Sethe is going back to the past which signifies a flashback. “No misery, no regret, no hateful picture too rotten to accept?” Morrison uses parallel structure and rhyme to emphasize the difficulty of the past. “I am full God damn it of two boys with mossy teeth.” This talks about how hard it is to remember this event in her life and how her husband did nothing to stop the boys and how she does not want to remember it anymore. She also goes into detail about “mossy teeth” to show how much detail she knows about this event and how it was a big part of her life. “But my greedy brain says, Oh thanks, I’d love more—so I add more.” Sethe uses sarcasm to further emphasize that she cannot take it anymore and doesn’t want to remember this memory. “Squatting by the churn smearing the butter as well as its clabber all over his face because the milk they took is on his mind.” Halle is trying to reclaim the milk that was stolen from Sethe. “Paul D saw him and could not save or comfort him because the iron bit was in his mouth.” This shows Paul D’s character because he would have saved him, but he couldn’t because he was tied down by the iron bit. “About tomorrow, about Denver, about Beloved, about age and sickness not to speak of love,” Sethe uses parallel structure to show how she worries about a lot in life and to contrast the whole

paragraph before. "But her brain was not interested in the future." The point of view changes in this paragraph, but deals with the same items as mentioned before when her milk was stolen. "Close. Shut. Squeeze the butter." These short sentences increases the pace of the story, but then suddenly switches back to reality. "But here three children were chewing sugar teat under a blanket on their way to Ohio and no butter play would change that." As much as Sethe would like to go crazy, it is not reality and not going to happen. "Paul D stepped through the door and touched her shoulder." This shows that Paul D is still the hope for Sethe and helps to support her. "I can't take it back, but I can leave it alone" shows how Paul D cares for Sethe and understands her reaction to what he said. "He wants me to ask him about what it was like for him – about how offended the tongue is, held down by iron, how the need to spit is so deep you cry for it" emphasizes how slavery dehumanizes people. Paul D thinks that Sethe doesn't understand him, but she does. "The wildness that shot up into the eye the moment the lips were yanked backed" turns victims of the bit and slavery into beasts, savages who go crazy or die. Paul D himself suffered from the bit, but Sethe "don't see... no wildness in [his] eye nowhere"; in fact, "his face... smoothed her heart down." Despite having overcome the hardships caused by the bit, Paul D has trouble expressing his thoughts; he has "never told a soul." Paul D reveals that "it wasn't the bit – that wasn't it" but rather the roosters. The five Sweet Home men could walk around at nighttime, but not as freely or proudly in the daytime as the five roosters that Paul D had saved and raised. The rooster "sat on the tub" as if it were a throne like a king, emphasizing the difference in power and liberty between it and Paul D. It was hateful, evil, and crooked, yet it was better in every aspect compared to the slaves. Paul D grows more and more upset as he talks about Mister Rooster, because he realizes how depraved it is to be inferior to a mere animal. The Sweet Home men have completely lost themselves, "one crazy, one sold, one missing, one burnt, and [Paul D] licking iron with [his] hands crossed behind [him]." Paul D suddenly stops talking because he didn't want to delve too far back into the miseries of the past. He is still keeping certain details to himself in "that tobacco tin buried in his chest where a red heart used to be." Paul D doesn't want to face the past, which is why he keeps the tobacco tin shut. He doesn't want Sethe to realize that he doesn't have a red heart [pride], even though Mister Rooster still has its red comb. Sethe attempts to smooth out Paul D's heart when she "[pressed] the work cloth and the stony curves that made up his knee" just like Paul D smoothed her heart down. Sethe is trying to forget her past because she has her "back behind and to the left of the milk cans." "Working dough. Working, working dough. Nothing better than that to start the day's serious work of beating back the past" is a direct comparison to beating back the past and putting it behind her, just like how the milk cans are behind her. She appears to be ready to confront the next hardship after a "day's serious work of beating back the past."(84)

Chapter 8

(In Denver's room upstairs) "A little two-step, two-step, make-a-new-step, slide, slide and strut on down."(87) This is like jazz music which originated from slave songs. Beloved is dancing which shows how she is slavery. "She had seen her pouty lips open wide with the pleasure of sugar or some piece of news Denver gave her." This relates to last chapter when the three babies were sucking on the "sugar teat" which makes Beloved similar to a baby. "She had felt warm satisfaction radiating from Beloved's skin when she listened to her mother talk about the old days." Beloved is shining for Sethe again, but now from Denver's point of view, Denver sees Beloved shining as well. She is also shining when talking about the "old days" because that is when she was alive. Morrison juxtaposes how Beloved is like a baby because after choking "she

was up and dancing.” “Nowhere. Look at me do this.” Beloved’s answer is ‘nowhere’ because she has no past and she quickly changes the subject so she won’t have to answer anymore questions. “Denver grew ice-cold as she rose from the bed.” This shows how Denver and Beloved are opposites because Beloved was ‘radiating’ while Denver was ‘light as a snowflake.’ “Round and round the tiny room.” This is the cycle of slavery which is represented by Beloved and it shows how the people who were in slavery are never going to be able to escape it. “Merry as kittens.” Relates Denver and Beloved to children and their happiness. “Beloved let her head fall back on the edge of the bed.” This is parallel to the earlier statement about Beloved. “Denver saw the tip of the thing she always saw in its entirety when Beloved undressed to sleep.” “In the dark my name is Beloved.” The dark may be a womb, the grave, or a slave ship. It can be the womb in Sethe from which Beloved was born and where babies are curled up and “small in that place.” It can also be the grave where she was buried because that’s where she gets her name. The slave ship can also be it because Beloved represents slavery and in the ships it was crowded and “some is dead.” “Did you see Jesus? Baby Suggs?” Baby Suggs is like a religious figure in the story and how Denver thinks she is a guiding figure like Jesus. “I don’t know the names.” This continues the reference to the slaves ship or grave and how they do not know every person. “I wait; then I got on the bridge. I stay there in the dark, in the daytime, in the dark, in the daytime. It was a long time.” The bridge could refer to the slave ship’s bridge where Beloved could have been raped. Since this part from Denver’s point of view, it makes it seem as if it was a grave where her dead sister was buried. “To see her face.” The face refers to Sethe which is Beloved’s main point to coming to 124 which makes Denver sad because she wants the attention of Beloved. “Don’t you remember we played together by the stream?” (89) Denver and Beloved are making references to two different memories which shows how both of them are different and that they have different priorities and don’t understand each other. “Oh, I was in the water. I saw her diamonds down there. I could touch them.”(89) The diamonds refer to the earrings that Sethe got from slavery which connects Beloved to slavery. “She lifted her eyes to meet Denver’s and frowned, perhaps, Perhaps not.” Denver is hopeful that her and Beloved are seeing eye to eye and hoping that their memories match together, but “Denver swallowed” as if she was scared. She found out that Beloved might be her sister and she does not want to lose her. “No. Never. This is where I am.” A stranger would never say this, so Denver “suddenly” realizes for sure that Beloved is her sister and doesn’t want Beloved to tell Sethe. Denver is protecting herself because she is trying to preserve the bond she has so she does not want to tell Sethe who Beloved is. “Don’t tell me what to do. Don’t you never never tell me what to do.” Beloved starts to talk uneducated, repeat herself, be stubborn, and defiant like she is a baby. “I’m on your side, Beloved.” Denver is trying to maintain her bond with Beloved because she does not want another person to go away from her. “Her eyes stretched to the limit, black as the all-night sky.” This is not a humanly action which shows how Beloved is not normal and that there is evil in her eyes. “I didn’t do anything to you. I never hurt you.” Denver is not scared by Beloved which emphasizes how bad Denver wants a relationship with someone. “Denver’s breath steadied against the threat of an unbearable loss.”(90) Denver is afraid of losing Beloved and life going back to the way it was before when Sethe was taken by Paul D. “Tell me how Sethe made you in the boat.” Beloved should not have knowledge of this fact. “She had not been in the tree room once since Beloved sat on their stump after the carnival.” Denver no longer needs the place that she used to go to when she was lonely because now Beloved is there to listen and talk to. “She hadn’t gone there until this very desperate moment” because now she is going to back to get her secrets and give them to “this sister-girl”. Denver understands the pros and cons of Beloved’s

“danger, beauty” but ignores the cons. “She swallowed twice to prepare for the telling” Denver is nervously opening up to Beloved. Denver needs to catch Beloved’s interest with a net fashioned out of the strings of pieces and parts of the story of her birth. It’s a simple and quick retelling of her favorite story that unlike Sethe’s retelling is not able to capture Amy’s essence and therefore does not have a big impact upon Beloved like it did with Denver. “What’s velvet?” Since all other references are pink and carmine, which symbolizes innocence and purity, things Beloved does not associate with and questions it. When Denver resumes telling the story she adds detail “rubbing feet back to life and she cried” to “rubbed her feet”(90) Then she asks who Baby Suggs is and any relations to Sethe. In both of Beloved’s questions, she hopes for a reference to Sethe but there is none, so she tells Denver to “go ahead” with the story. Notice that Beloved does not question who Amy is because she is not important to Beloved’s goal. However this recount of the past is delicious to Beloved. “But who she owed or what to pay it with eluded her.” Denver feels that she has not done anything to deserve her freedom and needs to do something to pay her “bill”. “Denver began to see what she was saying and not just to hear it” the story is no longer merely entertainment it has become a lesson in which she realizes the hardships of a slave around her age. She is becoming acquainted with cruelties: “dogs, guns, mossy teeth” as catalyzed by Beloved’s presence, “Denver was seeing it now and feeling it – through Beloved.” “giving blood to the scraps her mother and grandmother had told her –and a heartbeat.” She is discovering her own past that’s connected to slavery. “Denver nursing Beloved ‘s interest like a lover whose pleasure was to overfeed the loved.” Denver is treating Beloved like a baby and keep her happy while at the same time upholding their friendship. “dark quilt with two orange patches” this serves as both symbolism and foreshadowing. The quilt itself is the life of the family and the two orange patches symbolize Paul D and Beloved in that both add passion and friendship to the family. “It was smelling like grass and feeling like hands” the hands refer to the hands that nursed Sethe back to life and Beloved wants to live again. When referring to the women hands Morrison uses “dry, warm, prickly” she leaves out a conjunction to make the story more vivid and intense. “Denver spoke, Beloved listened, and the two did the best they could to create what really happened.” The two of them are trying to imagine how the past would have been to see “how it really was.” “The quality of Amy’s voice, her breath like burning wood,” it is only details that Sethe would know and not Denver or Beloved. “How recklessly she behaved with this whitegirl—recklessness born of desperation and encouraged by Amy’s fugitive eyes and her tenderhearted mouth,” Denver and Beloved could never experience what Sethe went through with Amy at that time. The gap in the story shows a change in the story which switches to a flashback of what really happened to 1855 in the woods between Sweet Home and the Ohio River. “Amy pressed her fingers into the soles of the slavewomen’s feet.” Amy is making herself part of Sethe’s journey. “Looka here who’s talking. I got more business here ‘n you got. They catch you they cut your head off. Ain’t nobody after me but I know somebody after you.” This shows more about slavery and the connection that Sethe and Amy have in which both of them are in an unfortunate situation. Amy is free and Sethe is not free. In this conversation, Amy is talking a lot and asking question and Sethe is simply answering the questions. It is comparing a free woman’s and a slave woman’s freedom of speech. The strong contrast in characters. “Come here, Jesus.” Amy repeats “Jesus” to call upon the powers of Jesus to help her help Sethe. “More it hurt more better it is. Can’t nothing heal without pain, you know.” Amy says that without pain she cannot heal Sethe’s feet and this quote can be applied to the passage as a whole because you can’t heal the past without confronting its pains. “The fire in her feet and the fire on her back made her sweat.” The fire lets the reader experience the pain of

slavery and these are the places where slavery has affected her. "She couldn't lie on her stomach or her back, and to keep on her side meant pressure on her screaming feet." Sethe can't lie on her stomach because of the baby and the future and she can't lie on her back of scars because of the whippings of slavery therefore she can only lie on her side where she must experience the pain of her journey. "It's a tree, Lu. A chokecherry tree." Lu is the same name used in chapter 3. Chokecherry tree is a large shrub or small tree which is found in the middle regions of North America, including Ohio and Kentucky, where Sethe's journey takes place. Since the chokecherry tree's scientific name is *P. Virginiana*, meaning that this tree was first discovered in Virginia, which is also the origin of slavery. The chokecherry tree thus represents the entirety of slavery that Sethe carries on her back. The chokecherry tree is also bitter, smelly and ugly, which both describes slavery and Sethe's deformed back full of "red and split wide open" with pus bubbles. "I had me some whippings, but I don't remember nothing like this." Shows how Sethe and Amy are similar and how Amy is able to empathize with Sethe. "he hauled off and threw a poker at me", although there may be similarities between Sethe and Amy, Amy's individuality isn't as damaged as Sethe. Amy hasn't been raped and only experiences mild forms of physical abuse, compared to Sethe. "Long enough to shift Sethe's feet so the weight, resting on leaf-covered stones, was above the ankles." Amy helped Sethe confront the past and now she is relieving the weight off of her journey. "You gonna die in here, you know. Aint no way out of it." Amy is expecting the worse just like the slaves did. Amy was also there for Sethe so she would not have to die alone in the "weeds". Amy warns Sethe about the danger of the "snake" and the "bear" in the woods and contrasts it with "whoever planted that tree" back at Sweet Home. The "spider webs" are used to heal wounds like old European ways. Amy talks about "moss" which is like the "mossy teeth" Sethe experienced when they stole her milk. "Wonder what God had in mind." Amy says this and then Sethe begins to wonder what the causes are for her pain and suffering. When Amy is there, the baby is calm but when she leaves the baby is moving and putting Sethe in pain. Sethe's back stops hurting, but then her "sore tongue" begins to hurt but it is a lesser pain. "It was like stringing a tree for Christmas." The tree on Sethe's back is now being seen in a nicer way. "We got a old nigger girl com by our place. She don't know nothing." Amy is still a nice person by helping Sethe, but she is still not perfect and is still racist and looks down to the slaves. "I'm a get to Boston and get myself some velvet. Carmine." Carmine is red and not pink like Baby Suggs' velvet so it shows that Amy is caring but not pure." Carmine is the white way to say red. Amy is just talking about how she had a rough past but she is still looking forward to Boston. "Joe Nathan said Mr. Buddy is my daddy but I don't believe that, you?" This compares whites and blacks in that they both experienced slavery and that they both don't know their fathers. "Her slow-moving eyes pale in the sun that lit her hair." This describes Amy and what she looks like and how she is. The song that Amy sings are in a poem which stanzas are 1,2, and 4, another reference to 124's incompleteness. The fourth stanza deals with Denver and how Amy helped Sethe bring out Denver during the pregnancy. "When she came back the sun was in the valley below and they were way above it in the blue Kentucky light" Sethe feels safe with Amy as the day fades into nighttime; Amy constantly checks up on Sethe to make sure she is still alive ("You ain't dead yet, Lu? Lu?"). Amy is the reminder of hope for Sethe as she bets that Sethe will "make it through the night..." Morrison puts extra emphasis on Amy's good hands that are relieving and healing Sethe by rubbing Sethe's sore feet and mending her back. Lady Button Eyes is a sinister figure mentioned by the poem; she foreshadows the coming of something bad. Morrison's usage of Eugene Fields' literary works demonstrates her admiration of his talent. Despite their similar predicaments, Amy still feels

superior to Sethe. She says “I don’t want to see your ugly black face hankering over me” to Sethe. With Amy’s protective manner, the nighttime goes by swiftly and Sethe makes it through. Even though Sethe “looks like the devil,” she made it through with the help of Amy. Given her original battered state, her recovery could be considered a miracle, hence why Amy keeps calling Jesus to “come down.” Amy is evidently “proud” of her healing abilities, because she boasts that she is “good at sick things” numerous times. Amy and Sethe get off the hill because they have stuck around for too long in dangerous territory, so they travel to the river which separates the free from the enslaved. Amy mentions that the river is where they will go different ways, because Sethe just wants to be free from slavery while Amy wants to procure some velvet in Boston. They are two different people with unique identities and thus will go different ways in life. Amy then notices the milk that has leaked all over Sethe’s dress, which demonstrates Sethe’s urgent need to get to Beloved as fast as possible. Amy covers Sethe’s feet with makeshift shoes, helping Sethe along her journey. “How old are you, Lu? I been bleeding for four years and I ain’t having nobody’s baby. Won’t catch me sweating milk cause...” relates to the difference that Amy, unlike Sethe, has not been raped and therefore is not pregnant with anyone’s child. “... a ferryman willing to take on a fugitive passenger...but a whole boat to steal. It had one oar, lots of holes and two bird nests” describes the primitive and deteriorated condition of the boat that reminds Sethe and the reader that the escape from slavery is never easy, especially when there is little to work with and Mother Nature is working against the fugitive. Despite these meager conditions, Sethe and Amy cling to their hopes and pray that Jesus can help them “against the current.” Their hopeful plans are interrupted when Sethe’s water breaks; Amy helps Sethe bring the baby into the world in the river marked by freedom. Amy is condescending to Sethe because Sethe does not know what she is doing and Amy does. “Four summer stars.” So this shows that the baby is going to be a girl since 4 is the archetype for female. “Choking on the blood.” The baby is beginning to die and Amy starts to go crazy and starts “cursing His daddy.” Amy’s hands work for the “fourth time” and that shows another mark that it is going to be a girl. “Coming to, she heard no cries just Amy’s encouraging coos.” The baby could be dead, but later the baby makes a noise and then the baby is for sure alive. The pain is what “God had in mind.” The baby is the result of all the pain because you need to feel pain in order to heal. “Spores of bluefern.” Shows hope for the baby and “silver-blue lines” which shows security and “confident of a future.” This makes Denver the Jesus figure in the whole story, which will bring hope upon maturity. “Will become all of what is contained in the spore: will live out its days as planned.” Hope will last for a lifetime and it will always be there. “They never expected to see each other again in this world and at the moment couldn’t care less.” The focus isn’t on their friendship, but on the baby that was just born. “There was nothing to disturb them at their work.” Everything started to be peaceful and work perfectly after the birth of Denver because “no pateroller came.” Amy wants to make herself known to the new baby. “Of Boston.” Amy has finally made herself an independent women and not an indentured servant anymore. “That’s pretty. Denver. Real pretty.” Denver gets her name under the “twilight” where a new journey begins.

Chapter 9

(The next day 1873)“It was time to lay it all down” opens with a call to let something go, which foreshadows what the whole chapter will be about. “Helped her endure the chastising ghost; refurbished the baby faces of Howard and Buglar and kept them whole in the world

because in her dreams she saw only their parts in trees, related to slavery, because it's the only time Sethe really remembers the two children was in slavery at sweet home; and kept her husband shadowy but there-somewhere." This is Sethe's stream of consciousness about the past and the people that she has lost and although they may not be there with her, she cannot forget them. She uses the keeping word instead of any other name for the living room, because it is a place where she stores her memories. She remembers them as a part of slavery. "She wished for Baby Suggs' fingers molding her nape, reshaping it, saying "Lay em down. Sethe. Sword and shield. Down. Down. Both of them down. Down by the riverside." Baby Suggs is telling Sethe to let go of the things that trouble her because she has no control over them. The sword and shield, in context of the Bible, refers to the sword of the Spirit and the shield of Faith, which are parts of the armor of God mentioned in Ephesians 6:16-17, but Baby Suggs is using "sword and shield" to describe Sethe's struggles rather than her spirituality. She is trying to get her to understand that she cannot fight what has happened and allow it to eat away at her because things did not go as planned. "Her heavy knives of defense against misery, regret, gall and hurt, she placed one by one on a bank where clear water rushed on below." Sethe is listening to Baby Suggs and letting everything go. Laying to waste her defensive barriers and laying them on the bank allow herself to clear her mind. "Nine years without the fingers or the voice of Baby Suggs was too much." Sethe was unable to handle life without Baby Suggs there. Especially since she has recently smeared face of a man God made none sweeter than demanded before" is a synecdoche that describe Halle's individuality by focusing on his face. "Sethe decided to go to the Clearing, back where Baby Suggs had danced in sunlight." The sweetness refers back to the Sweet Home men; Halle demonstrated sweetness and kindness by earning Baby Suggs her freedom. The 'c' in Clearing is capitalized because the clearing is an important holy place that has had an impact on Sethe's life. "The significance of the Clearing, whose name obviously carries a metaphorical connotation of spiritual cleansing" (Bonnet 43). The clearing was where Baby Suggs originally preached to all the adults and children living near 124, hence Sethe hopes to achieve Baby Suggs' morality and spirituality. Next, the narrator describes Baby Suggs as "holy, loved, cautioned, fed, chastised, and soothed," holy is the only word that isn't an action, and is thus emphasized by being placed with action verbs. Baby Suggs is seen as a Jesus figure; complete strangers and children alike rested at Baby Suggs' "cheerful, buzzing house," and people left messages there. Baby is also compared to Jesus through her multiplication of food when her "three (maybe four) pies grew to ten. "Where does she get it all, Baby Suggs, holy?" and with the following questions, serve to present the bewilderment of Baby Suggs' Jesus like powers. Baby Suggs does "cooking, cooking" twice to show how much food she was able to produce, enough "food for ninety" (161). Just about everyone in the vicinity enjoyed the cheerful hospitality provided by Baby Suggs, who was "holy, loved." On top of that, Baby Suggs is terse and wise with her words ("Everything depends on knowing how much." "Good is knowing when to stop.") "It was in front of *that* 124" so 124 use to be very lively and many people visited, but after the killing of Beloved everything drastically changed. "Felt for the first time the wide arms of her mother-in-law" Baby Suggs has now cared for Sethe as well as others. "to

make a living with her heart” because slavery turned Baby Suggs into a caring person she made a living off helping others and she is “accepting no title of honor before her name” and is noble and humble. These holy descriptions of Baby Suggs transition to a flashback to when Sethe arrives at 124 in 1855 (from Sethe’s point of view). “Uncalled, unrobed, unanointed” Baby Suggs is still more religious than the churches described before and she is more willing to help others. “In the heat of every Saturday afternoon, she sat in the clearing while the people waited among the trees.” Baby Suggs moved her religious teachings here for “every black man, woman, and child” who was willing to listen. Also, the c in “the clearing” is not capitalized in this section because it has not become a religious place yet. Baby Suggs stands on “a huge flat-sided rock” which shows how she is the church and the strong foundation of the community, referring to the biblical image of a house on the foundation of a rock, immovable and strong. “They knew she was ready when she put her stick down.” This is just like Moses when he performed numerous miracles with his staff, a symbol of leadership and wisdom. Baby Suggs’ followers were in the trees and when she was preaching there were “ringing trees” which do not represent slavery like previously and everyone followed Baby Suggs and did what she said, where the clearing is a spiritual place for new life. Everything started to get mix up and everyone felt similar feelings and thus their bonds grew stronger for each other and once again Baby Suggs “offered up to them her great big heart.” The phrase “she did not” shows parallelism in what Baby Suggs did not force the people to do. She did not follow the church’s way but let the people be themselves and let them live their own life. The only thing she told them to do was “grace they could have was the grace they could imagine.” This contrasts the paragraph before and brings more attention to this sentence. Baby Suggs then uses short sentences to show emotion and her sentences deal with slavery and how it used to be. Baby Suggs makes references to “hands” in her speech because hands symbolize healing powers like with Amy and herself like when she heals Sethe. “Stroke them on your face ‘cause they don’t love that either. You got to love it, *you!*” (104) The white people do not care about the blacks in slavery. So Baby Suggs tries to make it so they have to love themselves has a similar effect to what Paul D says at the end “you are the best thing” (322). There is parallel structure in this paragraph to show how the white people oppress the blacks and do not let them do what they want like Baby Suggs. There is also repetition with “you got to love it” to enforce it among the people. “Feet that need to rest, backs that need support; shoulders that need arms, strong arms I’m telling you.” Everyone at the Clearing can relate to it, but it mainly deals with Sethe and what she has gone through. This also is balance sentence structure. Baby Suggs is just enforcing to love every part of you and to break the oppression of the white man. Baby Suggs also wants to love the “beating heart” and to show how the heart is the most important part of the person. “More than lungs that have yet to draw free air. More than your life-holding womb and your life-giving parts.” Baby Suggs is putting the heart first because without it you cannot do anything else. Baby Suggs, after her speech, started dancing to her heart and “until the four-part harmony was perfect enough for their deeply loved flesh.” This ends the flashback of the Clearing with Baby Suggs. “Sethe wanted to be there now.” Goes back to the present time with Sethe and now we know why she wants to be there to figure out what to do

with her “sword and shield.” She refers to Baby Suggs as “her husband’s dead mother” to show that she is still troubled by Paul D’s news about Halle. “Baby Suggs, holy, proved herself a liar.” Baby Suggs gave good advice she just never followed it. “Those white things have taken all I had or dreamed.” White people are referred to as things and they do not have the identity that the black people do. “There is no bad luck in the world but whitefolks.” She feels that all bad things in her life and the world have happened as a result of white people being in existence. With the arrival of Sethe, Baby Suggs begins to lose the things that made her who she was. She no longer had a will to live and function in the world. She was able had served her purpose. “Yet it was to the Clearing that Sethe determined to go – to pay tribute to Halle.” Despite the fact that the Clearing is a place that holds many bad memories for Sethe, she feels it necessary to go to find something that she has lost. She wanted to go while it was still “green”, which archetypically means that she wanted to go while it held life. She put on a shawl and told Denver and Beloved to do likewise.” This symbolizes the rejoining of the family. They are all united in this cause once again. She wants her children to see this holy place. Serves as a place similar to that of a church along with the fact that she took them on a Sunday, which is a day generally when people go to church. “When they reached the woods it took no time to find the path through because big-city revivals were held there regularly now.” The holiness which Baby Suggs brought to the area had been commercialized. It lost the genuineness on which it was founded. Sethe recognizes that she was cause for Baby Suggs’ slow decline and eventual death, despite the fact that Baby Suggs would not admit to it. Toni Morrison down plays the birth of Denver by making it seem as though with her arrival “grief” came to 124. “down a bright green corridor of oak and horse chestnut, Sethe began to sweat a sweat just like the other one when she woke, mud- caked, on the banks of the Ohio.” This shows the power of the event by describing similarity between this event and the birth of Denver. Shows her feeling of loneliness and how she has no clue about what her next move will be yearning for guidance. “She walked a ways downriver and then stood gazing at the glimmering water.” She is looking for hope looking for guidance about to get to her destination. “By and by a flatbed slid into view, but she could see if the figures on it were white people or not. She began to sweat from a fever...” She sees the fever as a blessing because it has provided a way for her to keep going even though normally it’s a bad thing to have a fever. “near three coloredpeople fishing... a quick look since all he needed to know about her he cold see in no time.” She looked like a slave and therefore the man already knew the actions he must take regarding the girl. “Yes, sir. Yes,sir” leaves her responses quick and short as there is no time to have a long conversation about her life. “The stone had eaten the sun’s rays but nowhere near as hot as she was.” First personifying the stone as having the ability to eat the sun’s rays, this shows that the fever Sethe had was extremely hot and apparently beneficial to this woman with no covering to keep her warm. The journey was taking a toll on her body and she was beginning to slow down. “She begged him for water and he gave her some of the Ohio in a jar.” She was experiencing her freedom in a jar. “she refused to believe that she had come all that way, endured all she had, to die on the wrong side of the river.” Sethe would not be satisfied to have come this far and not get to her goal. “The man untied the baby from her chest and wrapped it in

the boy's coat, knotting the sleeves in front." The jacket is protecting the boy from the cold but he takes the jacket from him and gives it to the baby because he sees that she needs it for survival. After the boy's complaining, the man dares him to take the jacket from the baby and if he is able to do so, then he should leave and never return. "she thought he was taking her back to Kentucky, he turned the flatbed and crossed the Ohio like a shot." She was unable to trust him to do what he said because she was still paranoid with her slave mentality. Also when freedom comes, it happens instantaneously, there is no waiting process. "Stamp Paid. Watch out for that there baby, you hear?" Although his name is Stamp Paid, he feels it necessary to help those who are slaves get to where he is and enjoy the freedom which he now enjoys. "A short woman, young, with a croaker sack, greeted her." There is a network of people working together to help runaway slaves get to freedom. "taking a wool blanket, cotton cloth, two baked sweet potatoes and a pair of man's shoes from the sack." She now has everything necessary for to get free from slavery. "Ella wrapped a cloth strip tight around the baby's navel as she listened for the holes..." Ella is trying to figure out the whole story about Sethe, she wants to find out what it is she is not telling. "She shook gravel from the men's shoes..." This shows that the shoes have been used before in helping other slaves get to freedom and that they should do the same for her. "Left them on Bluestone." They left them in a calming place, a place where they will have no worries and enjoy their freedom. "She peeled a potato, ate it spit it up and ate more in quiet celebration." Sethe ate too fast so she throws up because of happiness and freedom. The potato comes again as a reminder of slavery, but now since she is free, the potatoes don't go down. "Don't love nothing." Ella has been through the hardships of slavery and knows not to love because things disappear; families get separated, sold, or killed. "Then we better make tracks." Ella does not trust the white people when she realizes that Amy helped out Denver. The story then flash-forwards to when she meets with Baby Suggs. The Ohio River is placed in such significance that it can be compared to the Jordan River in the Bible; both separate freedom & the promised land and slavery & home. "Sethe was too ugly-looking to wake them."(109) The hardships of slavery affected Sethe and changed her exterior, but now she was safe at home where freedom could help her recover, with the help of Baby Suggs. "She took the newborn and handed it to a young woman in a bonnet, telling her not to clean the eyes till she got the mother's urine." In some cultures, such as the Hindu, bathing a newborn with "the mother's urine" exposes bacteria of the mother to give the newborn immunity from the bacteria. In a spiritual sense, the mother passes along her past to the baby through this method. In this case, Baby Suggs wishes the newborn to experience Sethe's past experiences. "Bathed her in sections, starting with her face." Baby Suggs started to take care of Sethe and handed the baby to a "young women in a bonnet." "By the light of a spirit lamp." The light starts to shine on Sethe which shows a new start for Sethe with the baby and at 124. "She sat next to her and stitched gray cotton." This may be a new cloth for Sethe to wear after she gets cleaned. "Sethe dozed and woke to the washing of her hands and arms." Through the washing, Sethe is being healed from the injuries of her time as a slave. "After each bathing, Baby covered her with a quilt." This quilt is the same quilt that is passed down to Sethe that holds the "two orange patches", which represents the family's history.

“Woman in the bonnet who tended the baby and cried into her cooking.” The arrival of Sethe and her scars, scars the young woman deeply into a sob which she cannot control the flow of. The young woman is exposed to the cruelties of slavery through Sethe and shows that slavery affects everyone around the slave. “When Sethe’s legs were done, Baby looked at her feet and wiped them lightly.” Through the contrast between washing hands and arms, the feet are only lightly wiped because they need to be treated with the utmost care. The feet allowed Sethe to escape from slavery, and so the feet must be approached with consideration. “Finally she attacked the unrecognizable feet. You feel this?” “Feel what?” Baby Suggs “attacked” the feet to test if there was still life, a response in the form of pain, inside. However, Sethe does not feel life inside her feet and Baby Suggs realizes the gravity of the situation. Baby Suggs then begins to heal the feet with “a bucket of salt water and juniper.” The seriousness of slavery itself is apparent, when looking at the feet that have traveled the journey of slavery. Next, Baby Suggs heals the crusty nipples of Sethe by “[softening] with lard and [washing] away.” This heals Sethe’s scars of when she had her milk taken. “Roses of blood blossomed in the blanket covering Sethe’s shoulders,” when the baby is breast feeding. The dramatic use of imagery shows the vivid perspective of Baby Suggs who is horrified to see blood. Yet the appearance of blood is a good thing as it means the baby is alive and taking in good milk and thankfully “it ain’t turned bad.” the combination of white milk and red blood marks the defining characteristics Denver will have, passion and innocence. The image of Denver feeding off of Sethe’s bloody nipple can be seen as an instance of Communion, where Denver takes the milk and blood (bread and wine, body, and blood) from Sethe. “The newborn was asleep-its eyes half open, its tongue dream-sucking”(110) In the midst of the healing, the newborn finds bliss while being unaware of the surroundings, and therefore its past. Next Baby Suggs “greased” the “flowering back” and “pinned a double thickness of cloth the inside of the newly stitched dress” to soak up the pus that was flowing out. Baby Suggs cannot heal the scars of the back. The scars define Sethe’s past and experience and shows that the effects of slavery can never be healed. “It was not real yet. Not yet.” It was too good to be true, but it didn’t matter because the comfort of “sleepy boys” and “crawling-already? girl” was enough to give joy to Sethe. The “crawling-already? girl is the third child that dies later on. The presence of Sethe’s kids helps her overcome the pains of the healing process. Seeing the “tight round bellies” Sethe is relieved to see her children in good shape. “She stopped when and because they said, “Pappie come?”” This is Sethe’s first challenge in which she must confront the past. However she ignores it by lying, by saying “soon”. “She didn’t cry” in front of her kids because she doesn’t want negative aspects to come into her life. “the brightness in her eyes” illustrates the tears that “was love alone”. In truth, Sethe did cry when asked. Sethe lied to her boys and the “crawling-already? girl”, but not the Denver, who was not present at the moment. The “gray cotton dress” that Sethe puts on is a mirror to her current position in life. It is further emphasized by the “already crawling”, “strong”, and “smart” girl and the nursing. “They hit home together” Sethe and the “crawling-already? girl” have a strong bond, which is probably why Sethe kills this baby first to show her devotion to her children. Inside the “ball of rags” that were Sethe’s slave clothes are what felt to Baby Suggs “Going-away present?”(111) but to Sethe

are “Wedding present” Sethe stills holds onto the this aspect of her slave life consciously because it was the only good part of her time as a slave.”I had to get out. Had to.” Shows urgency in Sethe’s will to escape and meet her children. She still believes that Halle will make it, unaware of the fact that Halle had gone insane already. Baby Suggs on the other hand is already “Convinced her son was dead” but masks it by giving Sethe false hope. The “crawling-already? girl” keeps reaching the for earrings, curious about Sethe’s past and that is why Beloved asks about the earrings later on. With a small gap in paragraphs, the story shifts back to the present in 1873, “In the Clearing”. Sethe finds “Baby’s old preaching rock” and relives the past with sensuous image such as the “smell of leaves” and exaggeration of “thunderous feet and the shouts that ripped pods off the limbs of chestnuts.” It was a great time back then, “With Baby Suggs’ heart in charge”. “Sethe had had twenty-eight days” these 28 days were times of no worries or hardships. It was a time where she focused on her children and gave them the love and attention they deserved from her. “From the pure clear stream of spit that the little girl dribbled into her face to her oily blood was twenty-eight days” The meeting of the 3rd child and the death of that child marks the beginning and the end of the “Days of healing, ease and real-talk. Days of company”. “The pure clear stream” shows the innocence of the “crawling-already? girl” and the “oily blood” marks the corruption and violent passion that Sethe succumbs to and is passed onto the “crawling-already” girl”. The short sentence structure combined with an abundance of pauses serves to show that Sethe had a great time, days filled with countless activities that did not make her think once about Halle. Sethe would “wake up at dawn and decide what to do with the day” It was the beginning of a new cycle for Sethe in which she “decided” the day. Sethe “got through the waiting for Halle. “Bit by bit, at 124 and in the Clearing, along with the others, she had claimed herself.” It was a slow process, transitioning from a life of slavery to a life of freedom to “claiming ownership of that freed self” (112), that was shared by all in the community. “Now she sat on Baby Suggs’ rock, Denver and Beloved watching her from the trees.” Sethe is in her past, where Beloved and Denver are alienated from, and can only observe through Sethe. Sethe is still not over Halle because even though she knows he is not coming back, it makes it even harder to get confront reality. Sethe needs to go back, deeper into the past to experience from “Just the fingers” to “more finger kiss than kneading” to “lay it all down.” Sethe’s defining burden is that her brain is “greedy for news nobody could live with in a world happy to provide it” Now Sethe sits upon the rock, asking for Baby Suggs’ advice. There is a sudden shift to Paul D, back to the present where there is no Baby Suggs to rely on and Sethe must make her own decisions. “New pictures and old rememories that broke her heart” Paul D is someone Sethe “wanted to count on but was scared her” The pictures and rememories Paul D brought harm Sethe and make her doubt letting him into her life. Paul D is a living reminder of slavery and the past Sethe needs to confront. She compares Halle “a brand new sorrow” with Paul D who was “adding something to her life”. In the past, the “empty space of not knowing” was bearable because Sethe had “women friends, men friends from all around to share grief with”. However, Sethe has been alone for 18 years (1855) in a “baby ghost filled” house. The arrival of Paul D is a “blessing” (113) and a “haunting” because the spirit was beaten away, but the true past resurfaced, along with other

potential incidents. The story then shifts into the physical sense as “the fingers...were stronger now-the strokes bolder” The pace becomes more active as the fingers become “harder, harder”. As the tone escalates, Sethe realizes she is “being strangled”. She tumbles forward and starts clawing at her throat. This event is similar to when Beloved is strangled by the raisin and falls backwards, “holding her throat” (79). In both events, Sethe and Beloved were “thrashing” The strangling stops, when Denver intervenes by shouting “Ma’ammy!” Denver always calls Sethe Ma’am even when she’s getting choked, a formal way term instead of saying Mommy or another such term, which shows concern and the fear of a child. All this time, Sethe thought it was Baby Suggs who was choking her because Sethe asked for her fingers to rub her. Beloved then points out the bruises upon Sethe’s neck and then proceeds to “[stroke] the damp skin that felt like chamois and looked like taffeta”(114) The use of chamois and taffeta serve to give the image of a silky looking, leathery skin. When Beloved is caressing Sethe’s throat, she is attempting to give peripheral care, but that doesn’t do much. The right procedure is to ice the bruises, and Denver points out Beloved’s inappropriate care by saying, “That don’t help nothing.” After these actions, Sethe then mentally is enlightened through with the “cool and knowing” fingers of Beloved which gave her the confidence to confront the present news of Paul D. She had two choices, to not confront the haunting of the past, she could become like, the “young woman in a bonnet”, Aunt Phyllis, or Jackson Till who have all gone insane some way or another. After her experiences with the ghost at 124, Sethe felt as though she could confront any problem, but with the arrival of Paul D, Sethe’s hardy exterior is shattered when “hinted of what had happened to Halle”. Sethe seeks advice, “like a rabbit looking for it’s a mother” a child, lost and seeking guidance. The only person left that is able to help is Paul D, after Sethe realizes that Baby Suggs is no longer here to help. Sethe is mesmerized by Beloved’s “heavenly” fingers and becomes satisfied with the peace she sought and was given to by these fingers. Sethe was “yielding up her throat to the kind hands” Sethe was letting herself to Beloved, a complete stranger who then began to “[kiss] the tenderness under Sethe’s chin”. The tenderness comes from the bruises of when Beloved just choked her. “They stayed that way for a while because neither Denver nor Sethe knew how not to: how to stop and not love the look of feel of the lips that kept on kissing. Then Sethe, grabbing Beloved’s hair and blinking rapidly, separated herself. She later believed that it was because the girl’s breath was exactly like new milk that she said to her, stern and frowning, “You too old for that.”” Beloved is like a baby in this section because she keeps kissing and does not know when to stop and because her breath smells like baby milk. Sethe and Denver did not know how to stop it because it is hard to control a baby when it is free. It suddenly comes back to the present setting and time of 1873 with a sudden remark. “Breaking the tableau apart.” Beloved broke the tableau because she thought that maybe Sethe would find out that she was her dead daughter. Tableau means picture which shows how it was perfect and how Beloved ruined it for the family. “As they left the Clearing they looked pretty much the same as they had when they had come.” The Clearing stayed the same, so more people could change in the future like Sethe did this day “with a difference.” “The fingers she was loving and the ones that had soothed her before they strangled her had reminded her of something that now

slipped her mind.” When Sethe was being massaged she thought the fingers were Baby Suggs which “bathed her in sections, wrapped her womb, combed her hair, oiled her nipples, stitched her clothes, cleaned her feet, greased her back and dropped just about anything they were doing to massage Sethe’s nape”, but when she started getting strangled she felt as if she was getting raped back at Sweet Home when the “schoolteacher writing in ink she herself had made while his nephews played on her face.” “Denver was right.” This foreshadows that Denver will be right when she accuses Beloved of choking Sethe at the Clearing. “She would know Baby Suggs’ just as she did the good hands of the whitegirl looking for velvet.” Sethe starts to realize that maybe the fingers at the Clearing were those of Beloved and that the ghost “Paul D beat it out of 124, maybe it collected itself in the Clearing. Reasonable, she thought.” “And the girls had saved her, Beloved so agitated she behaved like a two-year-old.” Sethe again notices the baby characteristic of Beloved which was about the age crawling already? . “Like a faint smell of burning that disappears when the fire is cut off or the window opened for a breeze.” This simile is compared to when the ghost of 124 was “dissipated” and then Sethe realizes “that the girl’s touch was also exactly like the baby’s ghost.” When Sethe realizes this, it was “not strong enough to divert her from the ambition welling in her now: she wanted Paul D.” Sethe went to the Clearing to figure out and commemorate about Halle, but after the Clearing it “*was* figured” and wanted him “in her life.” Sethe like the way “he cradled her before the cooking stove, the weight and angle of him; the true-to-life beard hair on him; arched back, educated hands,” Paul D knew “the mind of him that knew her own” and that they both had memories that they did not enjoy like “where they led [Paul D] off to sucking iron” and “the perfect death of her crawling-already? baby.” There are also a lot of pauses because Sethe is hesitant when dealing with that past. Sethe “wanted to get back—fast” so she can go back to Paul D and engage in sexual intercourse. The love of Baby Suggs as a guiding helping figure was similar to that of Paul D which ignites Sethe’s love, desire for Paul D. She tried to do this by “[setting] these idle girls to some work,” but in the mist of this she notices “that the two were alike sisters.” Through the ghost and “solitude”, Denver was “dulled in ways you wouldn’t believe and sharpened her in ways you wouldn’t believe either.” This basically means that it was hard for Denver to make friends, but she knew a lot without these friendships. Sethe “knew less, nothing,” about Beloved “except that there was nothing she wouldn’t do for Sethe and that Denver and she like each other’s company.” “They spent up or held on to their feelings in harmonious ways. What one had to give the other was pleased to take.” Sethe is kind of right because Denver is always pleased to take what Beloved is giving out, but it does not go the other way. “She noticed neither competition between the two nor domination by one.” Sethe is wrong when “she explained it to herself” because Beloved is dominating Denver. On the way back from the Clearing, Sethe “wanted to fix for Paul D” a dinner with “litty bitty potatoes browned on all sides” which is what she was choking on before. Also the seasoning on all the foods emphasizes Sethe’s desire for “her newer, stronger life with a tender man.” “Maybe corn cut from the cob” is fertitliy like when Halle and Sethe got married and had intercourse in the corn fields and then ate the fallen corn. “Raised bread, even.” Since dough represents the past like stated earlier, raised bread is confronting the

past and having a better life because of it. Sethe goes back to 124, changing the setting back to the interior of the house. Sethe was getting caught up in cooking that she did not notice “the wooden tub and Paul D sitting in it” and then “he stood up and made her stay there while he held her in his arms. Paul D is still trying to support her and help her with the cooking because she wants to be with Sethe. Her dress soaked up the water from his body.” This is imagery used to describe and intensify the sexual tension. “She had milk enough for all.” Sethe has finally found her place like in the past when she got to 124 and found her place. The perspective changes from Sethe to Beloved when she hears Paul D and Sethe “breathing and murmuring, breathing and murmuring.” “She had been so close, then closer.” Beloved “felt like crying” because she knew she was close to Sethe, but now Paul D took her away from her. Beloved was able to bear “nine or ten” hours of each day, but Beloved could not handle “one” when Paul D was impeding on Beloved’s time with Sethe. Beloved could also bear the time when Sethe was sleeping because she was still close, but not her time with Sethe is becoming “reduced” and “divided.” Beloved also refers to Paul D as “him” because Beloved does not care about Paul D as a person, but only as a person who is taking Sethe away from her. “Beloved had rescued her neck and was ready now to put her hand in that woman’s own.” This could mean that after Beloved saved her own neck, she was ready to go for Sethe and choke her. It may also be Beloved saving Sethe from the choking and putting her hand with Sethe’s. Beloved also calls Sethe “that woman” because she is mad at her for going off with Paul D. “Beloved turned around and left. Denver had not arrived, or else she was waiting somewhere outside. Beloved went to look, pausing to watch a cardinal hop from limb to branch. She followed the blood spot shifting in the leaves until she lost it and even then she walked on, backward, still hungry for another glimpse.” Beloved is watching the bird go to a higher level similar to Sethe and Paul D’s relationship. She also calls the cardinal a blood spot because she is a succubus and she is waiting for another glimpse. She is also walking backwards like she is holding a grudge against Paul D and Sethe. When Beloved goes back to “the woods to the stream,” Denver accuses Beloved of choking Sethe at the Clearing. Beloved said “the circle of iron choked her” which was slavery. Beloved is also focused on the neck of Sethe because that is where she was cut and died. Also when “they stared at each other in the water,” Beloved and Denver now do not see eye-to-eye like they did a little bit earlier. After arguing, Beloved runs away from Denver and Denver “wondered if she had been wrong” because now she was alone again. “Once upon a time she had known more and wanted to.” This signifies a flashback about Denver and makes it seem like a fairytale because it had happened in 1862-1863, a long time ago. She had desired knowledge of the world outside 124, which is why she “crept away from 124 early in the afternoon when her mother and grandmother had their guard down...” to receive informal schooling from Lady Jones. At first Denver was hesitant; she was “too timid to go to the front door.” Lady Jones eventually saw her peeping and said “Come in the front door, Miss Denver. This is not a side show.” The front door symbolizes the fear and apprehension that Denver had for the outside world. Lady Jones is inviting Denver to be part of the outside world; Denver can’t be part of the outside world just by looking at it. Denver allowed herself to be incorporated with society; she learned skills that she would have never learned at

124, such as spelling and counting. Her eagerness to learn surprised and pleased Sethe, Buglar, and Howard. Lady Jones, an African American, made sure basic education was available to the rest of the community for a cheap price. She felt education was good, because it would allow black people to pave their own futures, even if educating blacks was considered “unnecessary if not illegal” by white people. After, Denver has grown up for education around. Although Lady Jones had limited resources, the Bible was the only book she had to teach the children with. Denver’s eager, daily practicing showed her willingness to be part of the outside world; education gave her such joy that she “didn’t even know she was being avoided by her classmates”. Her classmates avoided her because they knew she was from the haunted house of 124 and that Sethe had killed one of her very own daughters. Nelson Lord, as his name suggests, is a smart kid with higher social standing who curiously asked (123) “Didn’t your mother get locked away for murder? Wasn’t you in there with her when she went?” His innocent question raises her attention to what she had forgotten in the past: Sethe killing her baby and the haunting of 124. As a result of the question, she didn’t know how to feel about her mother because of the, “odd and terrifying feelings about her mother were collecting around the thing”. Also when her brothers left following the death of Baby Suggs, she was convinced that they left because there was no longer anyone there to protect them and not as Sethe thought, “because of the ghost”. Her worries about her mother are soon distracted when she “ [concentrates] ... on the ghost” Now made aware of the ghost in the house, she finds herself first not caring about and then irritated by the ghost and its actions. To escape this feeling she “ follows the children to Lady Jones’ school” “Now it held for her all the anger, love and fear she didn’t know what to do with.” She has a relationship with the ghost and not with living people. “For two years she walked in a silence too solid for penetration but which gave her eyes a power even she found hard to believe.” She is separated from the outside world, unwilling to let anyone or anything in. However, her eyes gain a power to see things as they are, like when she sees Beloved choking Sethe. She has the ability to see all things and focuses on mostly negative things. “Two years... heard nothing... then she heard close thunder crawling up the stairs.” The first thing she hears after the spell of silence is the sound of the ghost. The family unaware and thinking it’s the dog or one of the boys playing with a ball are overly shocked by the fact that Denver spoke and that she understood it was the baby causing all the noise. “instead of sighs and accidents there was pointed and deliberate abuse.” The ghost is now intentionally attacking the people in the house. With the continued attacks on the boys they soon find the house a place of terror and realize that they can no longer stay there. Baby Suggs stayed in her room and didn’t say much to anyone. The life had been sucked out of her by the ghost. However she did not blame the ghost for acting the way that it did, but thought it to be a result of “whitepeople”. “They don’t know when to stop” these are the last words of Baby Suggs, and this means that she believes that whitepeople do not understand how far their evil actions extend. Sethe and Denver angry over the death of Baby Suggs, “call up” the ghost to make a deal with it not to haunt the house anymore but to no avail. Paul D serves to get rid of the ghost and ultimately be the new protector of the house. “And carnival or no carnival, Denver preferred the venomous baby to him any day.” Denver is not thankful for the

change that Paul D help to bring about. For all the things she saw, she could not see the benefit of this. This is because she feels that because Paul D is there, she has lost her mother and has no one to talk to. "Whatever her power and however she used it, Beloved was hers." She finally as reunited with her old friend. "the display she witnessed at the Clearing shamed her because the choice between Sethe and Beloved was without conflict." She easily chose Beloved over her own mother. "Would she let it happen?" she is back in the present. Her mind is overtaken with questions about her loyalty to her mother, and whether or not she would really allow someone to bring harm to her. "It was the second question that made it impossible to for so long to ask the first." She was unable to ask because she didn't want to accept that her mother might have taken her to jail with her and did not have her best interests in mind. In order to ease her mind about her mother's actions and decided to go "deaf" and ignore the outside world and only focused on the return of the baby to her. "the damage he did came undone with the miraculous resurrection of Beloved." She felt as though all that Paul D had done and changed could be overlooked when Beloved came back. "could see her silhouette...head lowered in rapt attention." She is unable to see Beloved in a different light then what she once did. The darkness of the silhouette shows the hidden ulterior motives of Beloved. "Blinking fresh tears...eager for a word, a sign of forgiveness." She wants everything to be as they once were. She still feels she needs Beloved. Then they watch two turtles engage in sexual intercourse. But what is significant about this is the extreme detail that Morrison uses to describe the process. The two turtles are representation of Sethe and Paul D and the relationship that they have formed. There is a new form of fertility in this sex unlike the times before, this time serves as Paul D's chance to begin advancing their relationship and arrive at the question of having a child later. "The impregnable strength of him" represents Paul D and his role in the house having come and changed the way everything went in the house, becoming the man of the house. "her...risking everything...just to touch his face." This shows how Sethe has given herself completely to Paul D and is not thinking of the consequences. It also makes references to their unbreakable bond they have formed by having sex. "Beloved dropped the folds of her skirt. It spread around her. The hem darkened in the water." This is Beloved changing and no longer being just a member of the house and now signifying that she is about to take the life out of the house and the people that live in it.

Chapter 10

"Out of sight of Mister's sight, away, praise His name, from the smiling boss of roosters, Paul D began to tremble." Paul D looked up to the roosters which is why he called them "boss" and he praises His name because he is out of the sight of Mister so he does not have to feel bad about himself. The chapter starts with the rooster because afterwards, it shows how Paul D is more and more deprived of his individually and helps contrast with the identity of the rooster. "When he turned his head, aiming for a last look at Brother, turned it as much as the rope that connected his neck to the axle of a buckboard allowed, and, later on, when they fastened the iron around his ankles and clamped the wrists as well, there was no outward sign of trembling at all." Paul D is being oppressed by the white men in the area in 1855-1856 as he is chained together and he has

an inward tremble. Also, the last look at Brother shows that he is leaving Sweet Home and that he is never going to come back so he loses his memories of Sweet Home and the last thing he can talk to. He wanted to turn to see the tree again, but the rope just didn't allow him to. Paul D was supposed to live in "five feet deep, five feet wide" with a "door of bars" which can also be "like a cage." Paul D lived with "anything that crawled or scurried welcome to share that grave calling itself quarters." Like an animal, Paul D was caged in a tiny box and not allowed to move around, restricting all aspects of humanity. Also, Paul D had to share this little amount of land with "forty-five more" after he tried to kill Brandywine for the Sweet Home men. Paul D was sold by the school teacher, so after being a subordinate to the rooster and being the last of the Sweet Home men he tried to kill Brandywine. He fails at this and is taken to a jail where he begins to tremble. "A flutter of a kind, in the chest, then the shoulder blades." After being moved, Paul D begins to tremble inside because he does not know what to expect from this new ownership. Paul D used to be strong "frozen like an ice pond", but now that he left Sweet Home the blood "began thawing, breaking into piece that, once melted, had no choice to swirl and eddy." Paul D used to not let anything get to him, but now that he is not at Sweet Home, Paul D begins to worry and everything starts to get to him. His hands "would not hold his penis to urinate or a spoon to scoop lumps of lima beans into his mouth" when he was not seen by the others, but when he is being seen by others "he held out for the bracelets that evening were steady as were the legs he stood on when chains were attached." The point is that when Paul D is seen by others, he is a strong, durable man who is seen as a good slave and a man that can do anything, but when Paul D is alone he cannot contain himself and is not able to do what he wants. Toni Morrison also repeats "all forty-six" to show how many people are together and how they are all together in unison. The story then shifts to saying "one by one" to show the individuality of each one until they are chained by "one thousand feet of the best hand-forged chain in Georgia." They each had "[pass] on and each man stood in the other's place." All forty-six men could not talk to each other except with what "the eyes had to tell." "The dew, more likely than not, was mist by then." The workers started their shift later in the day. "Heavy sometimes and if the dogs were quiet and just breathing you could hear doves." This shows that there is still hope for Paul D through all of this suffering. "Maybe all of them wanted it. Wanted it from one prisoner in particular or none—or all." Everyday may be different for the prisoners. "Occasionally a kneeling man chose a gunshot in his head as the price, maybe, of taking a bit of foreskin with him to Jesus." In order to escape the pains of the chains, some of the prisoners bit the guards' penis and got shot. The demumanization in the cage and chains are further worsened by the oppressive rape that occasionally follows, inhibiting any chance Paul D has in expressing his manhood. Also, since male officers are the aggressors in the rape, Paul D loses more identity as a man since he is technically a participating in homosexual actions, and takes on more of the female role, the one on the receiving end; this is why after this experience, he goes around sleeping with women trying to regain that manhood. "Convinced he was next," Paul D's hands began to "palsied" or tremble which shows his first outward movement of trembling and being scared. "Vomiting up nothing at all." Paul D did not throw anything up because he did not eat

anything because he could not use his hands when no one sees him in his cage. Paul D did not get raped the first time because the guard did not want his pants and shoes “soiled by nigger puke.” “Hiiii!” abrupt change of tone as well as pace to go to another subject. “A black man was allowed to speak each morning” Although thoroughly humiliated throughout the day, they do have some rights in the world. By saying hi, it signals that work is about to start, therefore even though they have privileges they are false and only serve to bring about more humiliation. “two-step to the music of hand-forged iron.” They were marching, as they marched the chains made noise. Same two step as when Beloved was dancing in the room with Denver in chapter 8. Paul D believed that Hi man “knew what was enough, what was too much, when things were over, when the time had come,” is an example of balanced sentence structure to show the highly regulated scheduling of the slaves at work. The slaves traveled “over the fields, through the woods,” to a field of feldspar rock for mining. “Paul D’s hands disobeyed the furious rippling of his blood and paid attention,” even though his mind and body tried to resist going into the bondage of slavery, he followed in line with all the other slaves, picking up sledge hammers. They followed Hi Man’s lead, and “garbl[ed] the words so they could not understand; trickling the words so their syllables yielded up other meaning.” To the whitepersons driving the chain gang, the speech would have sounded unintelligent and be ignored, but to the blackpersons it contained hidden messages and stories of their past, or just random things that didn’t pertain to slavery at all, “of pork in the woods; meal in the pan; fish on the line; cane, rain and rocking chairs.” “And they beat.” The 46 men were working in the field and the only way to make it through the day was to talk about their pasts, their futures. “And they beat.” The workers of the prison are knocking the hammers on the rock and the routine to them as become so similar that it eventually felt like a song to the prisoners. The dream of the prisoners were shown in this next paragraph, they were taken away from their families so because of that “the women will “no more, no more” know who their husbands are and their children will “never again” be children because they lost their father. They would kill “a boss so often and so completely they had to bring him back to life and pulp him one more time.” This imagery is used to emphasize the pain that the prisoners are going through and what they would do to the boss if they could. The prisoners kept “beat[ing] away” and they called the rock “Mr. Death” because it was so black and the only thing they can do was “smash his head.” The “Life” they were looking for after slavery kept flirting and “leading them on” hoping that there was something more and that “the next sunrise would be worth it.” The sunrise in this means a new day and maybe a new beginning for the prisoners. All this life has been gone for those who can “maimed, mutilated, maybe even buried” the woman they call “Life.” The diction uses “m” over and over to show alliteration and how the workers went through the same thing over and over again. Also the prisoners who have lost life, they are the ones who “kept watch over the others” and may be “if one pitched and ran—all, all forty six, would be yanked by the chain that bound them.” Morrison emphasizes the word “all” to show how the forty-six of the prisoners were all one and they had to do everything together. So if one “bay or eat [their] mess or run,” all of them would have to run. “A man could risk his own life, but not his brother’s.” This shows that the slaves have a

family bond and that they would not leave because it would risk a family member's life. "Paul D beat her butt all day every day till there was not a whimper in her" Paul D eventually lost all life after eighty-six days he was eventually part of the routine and eventually, for him, "Life rolled over dead. Or so he thought." "It rained." Is repeated in two lines to show how it is an important part in the story and it relates back to the "or so he thought" when Life comes back to him. "Snakes came down from the short-leaf pine and hemlock." The rain is cleansing the trees and the snake which alludes to evil. "Cypress, yellow poplar, ash and palmetto." Morrison uses four different trees to represent a cycle will foreshadow that soon the cycle will end that the forty-six men will soon be leaving. "By the eighth day the doves were nowhere in sight, by the ninth even the salamanders were gone." This is a biblical allusion to Noah's Ark because of the flooding and then the doves left to go find land. The salamanders run away to show how the rain is impacting everything and how the flood is destroying everything. "Dogs laid their ears down and stared over their paws." It shows how even the strong factors in this prison are being affected and the flood was so strong that the "men could not work" and "the two-step became a slow drag over soupy grass and unreliable earth." Even when the flood was occurring, it was still all about the white man because no one would continue their work until "a whiteman could walk, damnit, without flooding his gun and the dogs could quit shivering." "The chain was threaded through forty-six loops of the best hand-forged iron in Georgia." This is repeated again to show the cycle is ending soon that the forty-six men are going to be leaving the prison soon. Morrison repeats "it rained" again and for the last time to show the escape of the prisoners. While being trapped in the boxes, the prisoners "looked out for cottonmouths" because they were very poisonous after they fell from the trees. Also when they are in the boxes, "Paul D thought he was screaming" and "he thought he was crying" but he only might have been which relates to earlier when he starts to loose control once he gets to the chain gang. When Paul D thinks he is crying, he notices "dark brown slime" on his face which is the mud that was made from all the rain and flooding. Then the mud started coming through the roof and he said it was going to crush him "like a tick bug" which shows how small he is compared to everything else. "It happened so quick he had no time to ponder. Somebody yanked the chain—once—hard enough to cross his legs and throw him into the mud. He never figured out how we knew—how anybody did—but he did know—he did..." Morrison uses a lot of dashes instead of commas to show how it looks like a chain and how they are all one because they work as one to escape after the Flood because the Flood brings new life to people. "He took both hands and yanked the length of chain at his left." This is like a brotherhood back at Sweet Home where one person knows what to do and all of them know what to do. "And then it wasn't water anymore." This biblical allusion of Jesus turning water into wine which was a miracle like how Paul D escaped from the prison. "They waited—each and every one of the forty-six" This shows how all 46 of the men are connected and can only escape through each other's help. "The mud was up to his thighs and he held on to the bars." This is the journey of escaping from slavery and how they keep getting deeper into it. Through this whole escape in 1856, the pace of the story slowed down to show how long it took for the prisoners to get out. "It started like the chain-up but the difference was the power of the chain." It started as

many individuals being as slaves, but then they became united and worked for freedom together. "One by one, from Hi Man back on down the line, they dove." Now it is one by one to show their individuality and Hi Man is still leading the way because he knows when enough is enough. Morrison then uses shorter sentences when the men actually escaped to add a dramatic sense to it. This contrasts the previous escape from Sweet Home where everyone worked individually and failed, but this time they worked together and they escaped together. "For one lost, all lost," This reassures the connection that all the men have together. "Some had sense enough to wrap their heads in their shirts, cover their faces with rags, put on their shoes." Some of the prisoners still took slavery with them because that is all that they knew. "The chain that held them would save all or none." This again shows how all of them are connected and can only escape with each other. "Delivery" is delivery to freedom. Hi Man serves to be the bridge between bondage and the freedom they all so desperately seek. The movement through the chain is used as morse code to lead one another out of the mud and this only happens by the power of "Great God". This has alliteration on the letter 'g' to show the magnificence. Morrison compares the slaves to "unshriven dead" or, those who die without having their sins forgiven, to show that they are relying on each other for deliverance out of this mess and not God. Then there is the use of parallel structure by starting four consecutive sentences with "past" to show that all the things that once would have been the things to stop them are now the very things that because of their new found comfortability are not aware of them as they escape. There is no light to guide them as the "moon was not there" and as a result they could not see. Furthermore, the land was working against them as "All Georgia seemed to be sliding, melting away." Showing the transition of how at first it was easy for them to get from out of the boxes. Also noting that Georgia included "Alabama and Mississipi back then" it was virtually impossible to get out of the state before they were caught. And because they "did not know" about how far Georgia extended. They headed directly for "Alfred and the beautiful feldspar... Savannah too" which ultimately would make their journey harder. "Daylight" represents new beginnings for the slaves and is supported by the "redbud" which that the journey is not done yet. "Night came... praying the rain would go on shielding them and keeping folks at home." This shows how the normal day cycle had come back around and once again protected them from the possibility of being followed. They slaves were looking for a "shack" which means that even in their escape they are still stuck in their old ways. However they found a "camp of sick Cherokee" in 1856 which happened to be also affected by whitepeople, which also supports Baby Suggs belief about them. Ironic also is that the Cherokee were sick because the sickness came as a result of being displaced by whites who had come to take their land. Also the illness that they received was a variation of smallpox which was brought to the America's by whites. Another similarity between the Cherokee and the slaves is that they both were "fugitives" by not accepting the life the white tried to force them to have. Furthermore, Morrison goes on to list a variety of things that Native Americans have helped the Americans accomplish and still be displaced from their land; not properly thanked for their contributions. The nail in the coffin however, is that the President that they helped the most was the same one to do the most damage against them. "removed

themselves from those Cherokee who signed the treaty” shows that they refused to be a part of those who were willing to give up who they were and assimilate to the way white people wanted them to be. “The disease they suffered now was mere inconvenience compared to the devastation they remembered” Losing their land and loved ones is far worse than being displaced from your original homeland; another similarity between them and slaves. Through all they have been through however, they still took care of each other and worked together as the slaves were doing in order to get to the current place they were in. “The prisoners... sat in semicircle near the encampment” the slaves are only half way done with the journey they are on and still have not reached complete freedom yet. “Rain turned soft” the covering they once had is gone and they are now exposed to whatever comes at them. “Hi Man raised his hand” even though they are no longer in slavery, he has not yet relinquished his role of being the deliverer. “They returned [with] a handful of small axes.” The Cherokee had decided to help them and rid them of their shackles. However since, the axes are small the process to truly break the shackles will take a while. “Nobody... cared about the illness... resting, planning their next move.” The slaves had far more important things to worry about than a disease, and were therefore chose to stay free and run the risk of being infected rather than go back to bondage. “Paul D ... knew less than anybody” this was first go round with being free and not having someone tell him what to do. All he knew was the plantation that he came from. The dashes show the building bonds between the Cherokee and the slaves as it did in the previous paragraphs with the connectedness of the slaves. Now, just as the Native Americans chose to divide up and go their own way some slaves “wanted to leave; some to stay on.” They were breaking the chains of slavery and beginning to think individually. “Paul D was the only Buffalo man left-without a plan.” This shows how after all this time he still has not changed and is stuck in his slave mindset; unable to think for himself and make his own decisions. When Paul D “finally woke up” signals the start of his journey to loose all the things that slavery had attached to him; be able to feel again. He views the North as a place of hope and promise; a place where he can truly be free. “The flood rains of a month ago had turned everything to steam and blossoms.” This represents the beginning of a new life, an independent life, free from being told what to do. He will be his own man, not commanded by anyone. “Follow the tree flowers,” and “As they go, you go.” This continues to strengthen Paul D’s relationship with trees throughout the novel. Similar to how Brother was his great companion in slavery, trees will now lead him t freedom. Just as the trees bear new life in the form of flowers, Paul D is receiving a new life by gaining his freedom. “You will be where you want to be when they are gone.” This supports the idea of life cycles. It states that when the flowers mature into fruit, Paul D’s newly blossoming freedom will have reached its full ripeness. Convinced that it was the way to his freedom Paul D is determined “to keep [spring] as his traveling companion.” Even after he reaches the “apple trees whose flowers were just becoming tiny knots of fruit” he continued to look for “a petal to guide him.” He is “a dark ragged figure guided by the blossoming plums.” This shows that although the fruit is ripening, Paul D is still yet to accept his new found freedom, because he is still help by the past burdens of slavery. This is perhaps why despite the “tree flowers” disappearing as the Cherokee predicted, Paul D feels

that he must continue to run in order to remain free from the burdens of slavery that continue to haunt him. "The apple field turned out to be Delaware" This shows that although Paul D has made it to the north he is not satisfied in the security of his freedom, because he continues to look out for flowers. The Weaver lady that would try to weave Paul D a new life in 1857 "snapped him up as soon as he finished the sausage she fed him and he crawled into her bed crying." This shows that perhaps Paul D wasn't fully ripe, having his full freedom, and thus not ready to be "snapped... up." Also, the diction indicates that she was the aggressor which perhaps foreshadows Paul D being dissatisfied. Paul D has not fully ripened despite the coming and passing of Summer, as is shown by his "looking out again for blossoms," since the Indians told him that following the flowers would lead him to where his heart wanted to be, which eventually leads him to 124 after escaping the weaver lady in 1871. Because Paul D is unable to ripen into his freedom he is forced to continue to run, and keep his memories of slavery with him constantly but enclosed "into the tobacco tin lodged in his chest." He refers to his hardened heart as a box, hidden away from the world and shows his change in character into a distant and secretive man as he goes house hopping to 124. Also, the statement, "Nothing in this world could pry it open" foreshadows when Beloved, unworldly, will be the one to pry it open.

Chapter 11

"She moved him." She in this is Beloved because now Beloved scared Paul D more than when Paul D scared away the baby's ghost. With the baby's ghost, Paul D was aggressive "and all bang and shriek with windows." Paul D just wanted to move out of 124 because it seemed as if "he was moving himself," because Beloved was a supernatural being. "The beginning was so simple." The first time Beloved influenced Paul D was when he was downstairs sleeping as if he was "bone tired, river-whipped, and fell asleep." Beloved started sucking the life out of Paul D in 1873 so much that he was able to fall asleep on the uncomfortable chair. Sethe tried to wake him "two or three times", but he was so worn out from having the life sucked out of him Sethe was sarcastic in saying "Me? I won't say a word to you." "He stood, expecting his back to fight it. But it didn't. Not a creak or a stiff joint anywhere. In fact he felt refreshed." This goes to the point that Paul D had never experience anything like this before and also that Beloved may be tricking him because she is a succubus because usually he only slept good in "a wharf, a bench, a rowboat once, a haystack usually, not always a bed, and here, now, a rocking chair." "The next evening he did it again and then again." Paul D was still having sex with Sethe, but he started spending less time with her after and went back down to the rocker to sleep alone because he was satisfied with it. "Something supportive it needed for a weakness left over from sleeping in a box in Georgia." Paul D needed support to get over from the past because that was his weakness so he only needed help. Paul D grew accustomed to the chair, but after his daily chores of "supper, after Sethe" Paul D "didn't want to be there" because this started his house-fits as he reverted to his old self of moving on to other places like Baby Suggs' room. He goes to Baby Suggs' room because it is the next option to sleep in and one of his last resorts because it is the "bed the old lady died in." Sethe did not object to Paul D's new move because "her bed made for two had

been occupied by one for eighteen years” but she still wanted him there even though she did not say anything. Paul D is trying to reason why Sethe did not say anything by saying “maybe it was better this way, with young girls in the house and him not being her true-to-life husband.” This would have stayed but again “after supper, after Sethe” Paul D did not want to be there again and he wanted to move on. Paul D “believed he was having house-fits” again like when he was “in the Delaware weaver’s house” but this time it was different because it was dealing with Beloved who is not like everyone else. He also thought it was the woman in the house, but he thought he wouldn’t have house-fits because he was with the girl that is Sethe so he was wondering why he had it again. “The woman’s house begins to bind them” like slavery did in the past which is a fear he has. The use of imagery further establishes that Sethe with “her hands among vegetables, her mouth when she licked the thread and... the blood in her eye when she defended her girls” could not possibly be the reason why Paul D was having his house fits. Because there was “no anger, no suffocation, no yearning” it made this house fit seem unnatural. With Beloved in the house, the only place left was the store room. The repetition of the phrase, “it went on that way and might have stayed that way except one evening, after supper, after Sethe... and didn’t want to be there” shows Paul D experiencing the unnatural and unknown forces that made him realize “moving was involuntary” and he “was being prevented” from living in the house. Finally, realizing what was happening, he waited and when “she came, and he wanted to knock her down”. There is a gap to show the transition from Paul D’s thoughts to action. “Curled on top of two croaker sacks full of sweet potatoes.” The sacks of potatoes serve yet again as a reminder of the institution of slavery which forced him to hide away his emotions, and Beloved who only reminds him of his past mental trauma. “In Ohio seasons are theatrical.” The absence of a comma between Ohio and seasons serves to show how rapid the seasons change. Each season is a masterpiece, “a prima donna”. The change of Paul D “forced out of 124 into a shed behind” is similar to “summer [being] hooted off stage in autumn with bottles of blood and gold had everybody’s attention.” Describing Paul D’s transition as a play serves to show the action and dialogue that follow. However, there is not “a restful intermission” because the malevolent force behind Paul D’s forceful outing wishes him to suffer. Yet Paul D was not concerned with the “voices of a dying landscape [that] were insistent and loud” nor the “chilly night” that made him use newspaper to cover himself. The use of figurative language and imagery makes us feel the suffering Paul D is going through, but that was not the worst part. It came when the “door [opened] behind him he refused to turn and look” the absence of a comma once again serves to show the quickening of the tone and pace of the story. “He should have been able to hear her breathing’ but she is not a part of the living. “I want you to touch me on the inside part and call me my name” Beloved repeats this phrase over and over until she gets what she wants. Beloved wants to break Paul D to scar him physically and emotionally. She is like a succubus who rapes men and steals their life source from them and drains them physically and emotionally like what Beloved did to Paul D, “drain Paul D of semen”, and “rape is the traumatic force that forces him to lock his painful memories in a tobacco tin heart” (Barnett 418). But Paul D who has experienced the horrors of slavery “never worried about his little tobacco tin anymore. It was

rusted shut.” He believed he could get through this ordeal as long as he looked at the “lard can, silvery in moonlight”. This lard can be traced to the lard and butter that Halle was smearing on his face as he reached insanity, and Paul D too was focusing on leaning toward insanity instead on focusing on the oppressiveness of rape. Likewise, he is getting into the same situation as Halle, but Paul D has the power to make the choice to not go insane (by the end of the book). But Beloved “looked at him with empty eyes” eyes that do not hold life within and she moved with steps “he could not hear,” like a ghost. Beloved becomes more forceful as she repeats the words “you have to touch me” and “call me my name” This is a biblical allusion when Paul D mentions “Lot’s wife” in his fight to resist Beloved’s advances. He adds the word “womanish” to show he would not be the man of the house if he were to see “the nature of the sin behind him” Therefore, he must not give in like “Lot’s wife” or “he too would be lost” Beloved deceives Paul D with “I’ll go if you call it” to make him fall into her trap. When Paul D says “Beloved” he has lost and Beloved once again moves “with a foot fall he didn’t hear” like a ghost. This is the first time Paul D acknowledges Beloved’s name and does so while being reminded of all the past violations attributed to slavery while being raped. There was Paul D’s tin box that “nothing in this world could pry open” but Beloved was not of this world. A feeling that starts out “softly and then so loud it woke Denver, then Paul D himself” this is when Paul D starts to confront his past. A past that was once locked in a “tobacco tin box” is now overflowing as Paul D is overwhelmed with all of these emotions is emphasized by rape and through the repetition of “Red heart. Red heart.”

Chapter 12

“Sethe thought it explained Beloved’s behavior around Paul D, whom she hated so.” We learn that Beloved does not like Paul D very much because of how he took Sethe away from her. “Or she might get up and go into the cold house where Paul D has begun to sleep.” The cold refers to the fact that an unwanted supernatural being is in the house, but the fact that Paul D is sleeping is to show that he is at ease within the house.

Chapter 13

“The last of the Sweet Home men” a name and fact about Paul D said by Sethe. This is significant because he felt that he controlled his actions and his life and was free to do as he pleased but that was no longer the case as that privilege was stolen from him. This also shows a change in Paul D in that it shows how his view of himself as a man has changed and that he now feels he no longer has the same manhood. When he was a slave of Garner he and the other Sweet Home men had a say in their roles as slaves but when schoolteacher stripped of this belief and the pride that came with it: leaving him only with his tobacco tin box where his red heart lay. Without the feeling of being a man, he feels that he is as low as “watchdogs without teeth” as if to say that he has no power and is now just a body used and manipulated for the benefit of the

whites he served. “His strength had lain in knowing that schoolteacher was wrong. Now he wondered” this shows the change in him from being sure of his manhood and not allowing things to get to him but now we see that all the abuse is getting to him. Despite all the things that he has faced and overcome it is not until Beloved that he questions his manhood. “come to be a ragdoll – picked up and put back down anywhere anytime by a girl young enough to be his daughter.” The fact that there is no fight against Beloved causes him to lean more toward agreeing with schoolteacher that he was not a man, because he feels that a man should have easily been able to handle her. While knowing that he loves Sethe, he still questions his self-control because he was not able to deny Beloved like he did not stop himself from “the calves of his youth”. “It was being moved, placed where she wanted him, and there was nothing he was able to do about it.” He could feel himself losing control and not having power; as if he was being pushed out of his spot. Furthermore, he would no longer be content with this new self and would not find comfort in part of 124. While he had the strength to overcome the trials of his life up until this point he had now reached a place where he could not “[hold] his breath the way he had when he ducked into the mud. “could not go or stay put where he wanted to in 124 – shame” this shows that he does not know what to do with himself. He likes the way things are going for him in the house but yet he still has a desire to go and be free; find the confidence in being a man back at Sweet Home”. While he could not bring himself to leave he decided that he would talk to Sethe and let her know what he was feeling. This shows a change from the hardened man he used to be back when he was a slave. “He waited for her” shows that he thinks of Sethe more highly than any other woman he has been with as he is going out of his way to tell her what is on his mind. Also it shows that he has found with whom he trusts enough to tell her what he feels. “rehearsing and imagining her face” this is completely different for him, and shows that the way he feels when he is at 124 means a lot to him and he wants to say everything perfect and get her to understand while not making her angry. “Well, ah, this is not the...” the small incomplete phrases show that Paul D no longer has confidence in his ability as a man. He can’t say what is on his mind like he used to. “shamed him to have to ask the woman he wanted to protect to help him do it” meaning Paul D feels shame in that he is not able to help Sethe as he feels he should be able to as a man. (Barnett 424). He realizes he needs Sethe’s help to take care of her, and while hesitant to do so, he does ask. “blew warm breath into the hollow of his cupped hand” this represents the incompleteness of Paul D as he attempts to breathe life back into himself. “He looked at the dogs. The dogs looked at him.” The dogs are a representation of the Sweet Home men and how they all felt they were men but now he sees all of them as animals who were simply waiting for scraps. “Paul D believed he smiled back but his face was so cold he wasn’t sure” he is not sure if his face is showing the emotions he hopes to get across. Just as she had enough “milk for everyone” and “enough [food]” for the dogs she would be able to adequately help Paul D with whatever he needed. “Paul D thought they at least got what they came for” this serves as encouragement to Paul D as it shows him that she will get what he needs from her. The short sentences and quick responses in the conversation between Sethe and Paul D serve to speed the pace and show how Paul D although lacking confidence, still dives right into the thing that he

came to talk about. "Another woman might have shot him a look of apprehension, pleading, anger even..." demonstrates that the absence of words between Sethe and Paul D is causing a miscommunication, hence why they're on different pages. "He knew what she was thinking and even though she was wrong-he was not leaving her" shows that Paul D has foresight but is afraid to tell Sethe that "[he was] not a man." He says he wants Sethe pregnant because he feels like he can confirm his identity through a baby and also because he feels guilty after having sex with Beloved. Sethe dismisses Paul D's notion, signaling a rift and misunderstanding in their relationship; she "slipped her fingers in his hand for all the world like the hand-holding shadows on the side of the road." "He put the tips of Sethe's fingers on his cheek." This is a physical representation of the relationship coming back together. "lest somebody ... see them misbehaving in public" she does not want anyone to know about their private relationship which further explains why she does not want to have a baby: everyone would know about them. "bought it, ... and hoped it didn't wreck him" He spending more time with this woman as to show her that he is serious about wanting to be with her and that in order for her to show him the same courtesy, if you will, he is requesting a baby. However, he wants the baby as a means to bring an end to his problem. "Paul D touched Sethe's elbow... let the women pass" he is taking control of the situation and regaining his confidence. "Resolve...no motherless gal was going to break it up." He realizes once again that he is a man and that nothing will get in the way of what he has at 124. "threw his arm around Sethe's shoulders and squeezed... not even caring if a passerby passed them by." In contrast with when she was pulling away from him and did not want others to see their affection. "so they would remember it later on when they needed to." They were both extremely happy in this situation almost to the point of overwhelming. "Run!... before she knew it he had backed into her, hoisted her on his back and was running" the run symbolizes their relationship returning to the fast pace it had before. "you need some babies.. I would sure like to try." Paul D is now getting his solution to his problem; affirming his manhood. "Paul D felt icy cold in the place Sethe had been before Beloved came." He lost once again the thing that he thought he had reclaimed. "you not sleeping out there tonight...you come upstairs. Where you belong... and stay here." Paul D has won the battle between her choosing him over Beloved this time. "Once before (and only once) Paul D had been grateful to a woman" this feeling that he was currently experiencing was special because it happened on more than a rare occasion. This also shows that he has a negative view of women. "she fed him sausage." This is a pretense for sex. "she would have to kill him to get him out of that bed." "eighteen months later, ... he had been purchased" shows change in mindset from when he was first introduced to the normalcy of a home. However, he does appreciate all the things that she has done for him. "He felt as though he had been plucked from the face of a cliff and put down on sure ground." He once again felt as he did when was introduced, and he did not want to leave. "his expectations for himself were high, too high... he [called] cowardice other people called common sense." He was acting irrationally and not like most would have. This shows that his perception of things is not always correct.

“Sweet Home was tiny compared to the places she had been. Mr. Garner, Mrs. Garner, herself, Halle, and four boys, over half named Paul, made up the entire population.” This shows that Paul D does not really have an identity and that everyone refers to him and others just as Paul because of the white owners.

Chapter 17

“But Paul D knew better.” Paul D does not believe that the picture is a fair representation of Sethe because “[he] know[s] Sethe’s mouth” and that part of him does not want to believe that it is Sethe. Paul D notices the mouth which is a motif for personality like when it is used for when Sethe describes Amy on page 90. Paul D is denying the fact that Sethe killed the baby because he loves Sethe so much but his emotions get in the way and that he knows Sethe but when he finds out that it is Sethe it’s as if he does not know her anymore. “Paul D knew that it ought to mess him up. That whatever was written on it should shake him.” So Paul D is really shocked and shaken by the words on the paper even though he could not read and understand that. While Paul D is working at the slaughterhouse, he starts to forget about Sethe and he is perfect for this job because he “was admirably trained” to “stand up for twelve hours” while he was a slave. Paul D is always surrounded by death when he is at work and on his way home. Pig guts “remained on his boots,” and he walked “smack dab through the middle of a cemetery” as he felt despair over the absence of Sethe. Paul D keeps repeating “this ain’t her mouth” to show how he still never accepts that the picture is Sethe. Paul D is running away from his problems like he did in the past and he just laughs at it because he does not believe it.

Chapter 18

“Paul D sat at the table watching her drift into view then disappear behind his back.” Paul D is reflecting on Sethe’s past as they keep getting more and more separated from each other and not seeing eye-to-eye. Sethe keeps changing the way she acts so Paul D is never able to find out what kind of woman Sethe is. “It made him dizzy... then he thought, No, it’s the sound of her voice.” The voice sounds really close because it reminds him of the past and how he always thinks about the past. “But his smile never got a chance to grow.” Paul D was never happy. He never had a chance to be happy because he has lived a terrible life. “Paul D did not answer because she didn’t expect or want him to.” This shows that it is hard to trick Paul D because he has been through “Alfred, Georgia” and everything. His desire for manhood kept him going. Paul D also understands what it is like to be free because “*that* was freedom” and it is the only place where Paul D can fully connect one-hundred percent. “The roaring in Paul D’s head did not prevent him from hearing the pat she gave to the last word, and it occurred to him that she wanted for her children was exactly what was missing in 124: safety.” Paul D believed that he should be there to help out Sethe because he understands her, but when he was there he felt alienated. “Your love is too thick,” he said thinking, That bitch is looking at me; she is right over my head looking down through the floor at me.” Paul D believes that Sethe’s love is too thick because any love that causes you to kill a loved one and let a stranger stay in your house means

that there is something wrong with you. Also, Beloved is always watching Paul D and she is seeing what he is doing. Paul D at this time is telling Sethe the truth about her past even though it will hurt her. "You got two feet, Sethe, not four," he said, and right then a forest sprang up between them; trackless and quiet." Paul D told Sethe how it is and that she is acting like an animal and they got so separated it seemed as if a forest was there and there is nowhere to go from it and there is a silence. "He did not put his hat on right away. First he fingered it, . . . , how to make it an exit not an escape." This is a biblical allusion that refers to Lot's wife as he could not leave the house where he was without a look back. "Only then did he put on his hat." Paul D finally made a formal leave because when he first got there he took off his hat but now he is putting it on to show that he is leaving. This is similar to before when he left but now he looked back.

Chapter 19

"Now 124 was back like it was before Paul D came to town." Paul D changed 124 because he scared away the ghost, but also brought Beloved and now that he has left everything has gone back to normal. "Paul D reminded her of how many feet she had." Paul D helped Sethe confront the past and he was there to help her accept it and support her. This recaps the whole story about Paul D's entrance, how he helped Sethe, and his exit.

Chapter 20-23

"Paul D ran her off so she had no choice but to come back to me in flesh." Paul D is the whole reason why Beloved came back in flesh and how she had caused everyone to change. If it wasn't for Paul D scaring away the ghost and taking away Sethe, Beloved never would have been so angry and came to 124 in flesh form.

Chapter 24

"Paul D sat . . . got additional warmth from a bottle of liquor . . . and red eyes." Shows Paul D sad from having departed from 124, and this is a change from how he normally is in that he would not have acted this way over a woman anytime before now. "He held his wrist between his knees, not to keep his hands still but because he had nothing else to hold on to." Although literal for he has no one with him, it shows that he is deeply saddened by the fact that he had to leave. He was vulnerable because for once in his life he had allowed someone in and did not get what he expected in return. He is broken and does not know what to do with himself. "Surrender was bound to come anyway" this shows how he now feels it would have been more profitable for him to simply have died with Sixo rather than have gone through all these things and be in this painful situation. "He watched them with awe and envy . . . made them identify over and over who each was, what relation, who, in fact, belonged to who." He never had a family and just when he felt as if he had gotten a family it was stolen from him, just as his biological family was when he was a slave. When he was at Sweet Home he thought he was apart of a family with the other slaves there, but the reality was that everyone had their own small connections to each other and

he had no one to claim as his own. "Everything rested on Garner being alive." Paul D and the other slaves thought that by Mr. Garner dying things would get better, but the opposite occurred by him dying and the situation worsened. The family that Paul D needed fell apart after the death of Mr. Garner. "At the peak... they clipped him." The world that Paul D had come to know was all changed in the most and it changed him in that he no longer had the privileges he once had and was now made to feel like less than a man. "he wondered how much difference there really was between before schoolteacher and after." Paul D thought life with Mr. Garner was better than life with schoolteacher. However, now that he has no shield up or guard up he is realizing that slavery is all the same no matter the slave master. "It troubled him that, concerning his own manhood, he could not satisfy himself on that point." While he was able to easily see that others were men, he could not see that in himself. This is a large change from the way he used to be when Mr. Garner was alive. We see that he thought he was a man on his own, and then it changes to him feeling like a man whenever it was affirmed by a white man and now he feels like he is not a man at all. Continuing with his reflection, he goes on to view himself as weak and having no control "like a rag doll" because of the way he allowed Beloved to "move him" By thinking simply of the events that happened in the past he does not solve anything and help get over his hurt, therefore causing his thoughts to "[stick] nothing solid" "when he was drifting" he had no feeling as was purely focused on getting from one place to the next and everyday that he continued to live was an accomplishment. "no he wondered what went wrong" he is trying to figure out how he messed up and what he did that caused this pain that he was in. also shows that he put a lot of thought into this thing. More thought than we have ever seen from him before this point. Paul D had incorporated his dreams of freedom into this plan of escape, but as he saw this plan fall apart in front of him he begins to question whether true freedom can ever be accomplished. The Plan is made when schoolteacher is there because Paul D feels he is trying to steal away his manhood. However as the plan begins to fall apart and Sixo begins singing, he views him as courageous. Paul D realizes that he nor any of the other four Sweet Home men had ever been men. However, he paints Sixo's death in a heroic light because he feels it would be better to die believing yourself to be a man than to continue to struggle only to find out that you were not a man at all. " Unlike Paul D, Sixo has managed to leave his "blossoming seed" behind, his child named "Seven-O" Through this view, Paul D recognizes the requirements to be a man is to leave a legacy behind. Lastly, before Sixo dies, he encourages Paul D by mentioning Alfred, Georgia. "how could a rooster know about Alfred, Georgia?" This question establishes Paul D's superiority above the rooster, because Paul D was able to survive the unspeakable tales within Alfred, Georgia.

Chapter 25

"I can't read. You got any more newspaper for me, just a waste of time" The diction of Paul D's words reflect his poor education. Although he can't read, he forgets that he can still see. A newspaper is comprised of pictures to go along with each story. Perhaps the reason Paul D is so quick to ignore the piece of paper is because he feels there is nothing on it that could possibly

relate to him, or he wants to ignore the edited truth the story may entail. Here is a sturdy man of the years in the eyes of Paul D. "If it's hard for you, might kill me" Paul D still feels he is not a person of strong will. After Stamp Paid says he has come to apologize, Paul reaches "for his bottle" to prepare himself to wash it away with alcohol, to drown in ignorance. But Stamp Paid comes on too hard and Paul D is surprised into letting out a "Whoa." But Paul D "just wanted to be off by [himself] a spell" because he is alone and has no one to sleep with. "every time I see him he offers again" the absence of the comma shows the generosity and quickness of the preacher, a comfort Paul D rejects because he doesn't want to be in someone else's house, he wants to be in Sethe's house. Paul D is crazy, because he doesn't understand himself, and society attributes the word "crazy" misunderstood things. Paul D tries to assure Stamp Paid that he has "big plans" but when Paul D "swallowed twice from the bottle" Stamp Paid knew it wasn't so. The drinking of alcohol signifies Paul D's want to forget. The moment Paul D "lifted his bottle and swallowed" is when he has lost himself. The repetition and diction of "No need for that. No need at all" shows how much Paul D feels that he accepts pain and ignores help. When Paul D questions if Judy, a female, will "take [him] in" is a step for Paul D in his journey of moving on emotionally from Sethe. Then Paul D is unprepared for Stamp Paid's story of how he got his name. The story snaps Paul D out of his drunken state as he is intrigued and begins bombarding Stamp Paid with a barrage of questions. The short and quick diction of "did you? Snap it" and Vashti too? Serve to show Paul D's hunger for conclusions. The repetitiveness of "how you get out of there? How you get up here?" shows Paul D's bewilderment. "Aw man. Tie your other shoe!" "Tie your goddamn shoe!" "Tie it!" brings out Paul D's voice and life and activeness, while Stamp Paid becomes unaware and aloof. It is as if Paul D has been lifted out of the mist and can see things clearly again, especially things right in front of him. Paul D's response "No" and his action, "tossed the bottle on the ground" contradict each other. The story did make Paul D "feel better" and as he "stared at the golden chariot on its label, No horses." marks Paul D's journey back, on foot, without the help of anyone or horses. Paul D's continuing repetition "I don't want to know I. I don't want to know nothing." keeps showing Paul D's distinctive diction, where it is almost a plea, to reinforce the words. The following dialogue between Paul D and Stamp Paid, where each other says one or a few words shows an increase in the pace of tone. This increase in the pace also correlates to the new information that is about to be laid upon Paul D in which he must take "all he can" Paul D continues to use repetitive phrases such as "I knew her when she was a girl, She scares me and I knew her when she was a girl" fortifies his disbelief and "Sethe scares me. I scare me. And that girl in her house scares me the most" presents Paul D's fearful position. But Stamp Paid is here to talk to and consult, a person everyone can trust, and a person Paul D needs to convey with. Beloved reminds Paul D of "something, look like, I'm supposed to remember." The past that Paul D is supposed to remember and confront due to Beloved's influence and purpose in the book. "something funny about her. Talks funny, acts funny" presents more repetition and the extreme weirdness Paul D sees in Beloved. Paul D proceeds to describe Beloved with imagery: "Silk dress. Brand-new shoes. Black as oil." A being of beauty. Paul D continues to show his anger at Beloved with "well, now she's a bitch". When

asked what truly ran Paul D off, Paul D recounts his painful past and important symbols in his life. He wonders, how much more can he take, especially all that he has been through, and to face one last horror, even more terrible than the past experiences. When Paul D describes himself, “how much is a nigger supposed to take” he doesn’t use the word man, because he still feels he is not a man yet. Why does Paul D need to take “all he can” “Why? Why? Why? Why? Why?” A man must take everything that comes before him, until he can take no more. Once a person can’t take anymore, then he is a man, just like Sixo.

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.” Paul D is describing his stay at 124. He views it as another part of his journey. He opened himself up while he was at 124 and now that he has left he is closed again. Also he tried to be the “chamomile sap” for Sethe but she would not let him. *“Lay my head on a potato sack (gets raped by Beloved). Devil sneak up behind my back. Steam engine got a lonesome whine; love that woman til you go stone blind.”* He describes his stay alone and how he loved. It shows that he is depressed. It also shows that his sadness in his mind is equal to the happiness he experienced at 124. And lastly we see that he gave his whole self to loving Sethe as he was willing to go “blind”. *“Stone blind; stone blind. Sweet home gal make you lose your mind”* It shows that he loved Sethe so much that to leave her made him insane and unable to function as he normally would have. “His coming was the reverse route of his going.” He is going back to the house and to the things that he held dearest. Paul D sees Here Boy, the ancient dog that had run away when Beloved arrived, and determines that Beloved has truly left the house and everything has returned to its original state. Despite the absence of Beloved, Paul D “halfway [expects] to hear her” say “Touch me. Touch me. On the inside part and call me my name” because Beloved is like slavery – the influence and scarring of both never truly go away. “Sifting daylight dissolves the memory, turns it into dust motes floating in light” The light dissipates Paul D’s bad memories with Beloved and allows him to focus on the present. Paul D talks with Stamp Paid to understand the situation of 124 and the community; Paul D maintains a clear mind and is able to accept the deranged state of Sethe, who tried to stab Mr. Bodwin, got in a fight with other women, and wants to live in a house out in the wilderness. He trusts Stamp Paid now, unlike before when he only trusted what he saw and not what he heard. The hearty laughter between Paul D and Stamp Paid emphasizes that the heavy mood caused by Beloved is no more. Paul D’s rhetorical question “Yeah, well, ain’t we all” shows his understanding of the impacts of slavery; slavery twists people in a way that cannot be fixed, as shown by Sethe and Beloved. The two laugh now since they finally feel that their debt to slavery is paid off now; Stamp getting the community to help Sethe and Paul D getting more involved to help Sethe overcome the past. When Paul D crosses paths with Sethe in the morning (they crossed paths when they were enslaved as well), we see that they have reconciled and left the past for the present. They don’t mention Beloved a single time; rather, they talk about common

every-day things such as work, Sethe's health, etc. Paul D wants to get closer to Sethe and renew their relationship, but Denver and memories of Sethe's and Paul D's mutual past with Beloved prevent him from doing so, and probably for the better. It is evident that Paul D has not grown as much compared to Denver, who has her own opinion on the identity of Beloved, whereas Paul D is itching to provide his opinion on Beloved as if he hadn't completely put off the past; mentioning Beloved again would achieve nothing but bring back painful and sorrowful memories. He acknowledges that he himself does not care all that much for the disappearance of Beloved; his whole life has revolved around death and failure rather than righteousness and success. He sees himself as righteous from Garner's point of view, but shameful from Sixo's point of view because the former had called him "a man," whereas Sixo had died a true man, unlike Paul D. He had run away with other slaves to join the "44th Colored Regiment in Tennessee," only to realize that the white commanders, due to fear and possible discrimination, were unwilling to arm the fugitives. He ended up doing "slave" labor for the Union armies, such as cleaning, hauling, building, and caring for "what he imagined were the sons of the guards in Alfred, Georgia." "In five tries he had not had one permanent success" shows that Paul D was always under the constant hand of slavery, regardless of where he was. His "five" attempts to escape (from Sweet Home in 1855, from Brandywine and George in 1856, from Wilmington 1859, and from Northpoint in 1860) correlate with the five Sweet Home men; each one of them represent their futile attempts to free themselves from slavery. On the other hand, slavery provides a contrast to the "beauty of this land" during his travels, allowing him to occasionally appreciate life despite its hardships. He tried not to love it because he knew being separated from what he loved would make slavery even more unbearable, yet he could not resist the treasures of the land, just like he could not resist Sethe despite the influence of Beloved, Denver, and slavery ("He hid in its breast, fingered its earth for food, clung to its banks to lap water and tried not to love it.") "he was impressed to a foundry in Selma along with three hundred captured" He is remembering times, even though he is out of slavery, during the Civil War. "But it wasn't like that." Even though the war is over and slavery has ended, prejudice is still very alive as we see by the "twelve dead blacks in the first eighteen miles." We also see that prejudice is still alive by the fact that all of the colored soldiers are paid less than the whites. However this doesn't bother Paul D as he simply is appreciative of the fact that he was paid to be in the army and looks at Keane with "wonder and envy". "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" this shows independent journey to complete freedom from slavery. "Mobile... more dead [] than alive... Trenton... neither hunting nor hunted" here we see that life in the North and South are still very different despite the fact that the war is over. It is also here that we see an experience for Paul D that he has never had; true freedom and the mindset to go along with it. he is treated like a human being with no regard to his skin color. This is also affirmed by the fact that he made his "first earned purchase", that made him "glow", with the money he got from helping a lady with her groceries. he had the power to "eat, walk and sleep anywhere" and for him this was the greatest thing in the world. We see Paul D change in that he is no longer afraid. "for seven years" he is his own man

and is not told what to do and when to do it but makes his own rules and lives life the way he sees fit. And with this new found power he decides to go to southern Ohio. “now his coming is the reverse of his going” he has come back to the house and his journey is complete. He is free and no longer bound, he has reclaiming the identity that he never he thought he never had. “First he stands... amazed by the riot of late-summer flowers” he can see the new life that has overtaken 124. “he walks to the front door and opens it.” this is the same way he came when he first came to 124 but this time he is different and has a different mindset. “climbs the stairs... bed so small he wonders how the tow of them every had lain there.” Now that he has changed he wonders on how he could have ever functioned and been apart of that place. “just beyond his knowing is the glare of an outside thing that embraces while it accuses.” This is the community at work, helping them to get back to normal while still condemning them for letting it happen in the first place. It has changed and he has too. From Paul D’s point of view, he sees Sethe’s new beauty. An “expressionless face” that may or may not know who he is. “You looking good. Devil’s confusion.” Although he has changed, he stills begins the conversation the same way as he did when he first came to 124. “You got to get up from here” we see Paul D once again attempting to be the support system for Sethe and push her in the right direction as he can see that she is attempting be like Baby Suggs and just give up on life and die. “he stops. Is it all right... if I heat up some water?” Normally he would have just taken over the situation but no longer is he doing this and he sees as an individual and will let her make the final decision. “there are too many things to feel about this woman.” He sees her as his thirty mile woman. She is his rock. He needs her because she brings out the best in him. They need each other to survive. “He steps closer ‘Rub your feet.’ is another reference to the gradual healing of slavery. “‘Aw, girl. Don’t cry.’ Paul D sits down in the rocking chair and examines the quilt patched in carnival colors.” Sethe reminisces about the past with Beloved, while Paul D contemplates the future and bright side of life when they were all together by looking at the “quilt patched in carnival colors” that Baby Suggs passed down. Despite his contemplation, Paul D still recalls “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.” because he cannot escape the past and the rememories. The three wands mentioned in “Her tenderness about his neck jewelry – its three wands, like attentive baby rattlers, curving two feet into the air” possible have correlation with the Three of Wands Tarot card, which tells people to accept their visions and be confident in achieving them. The Three of Wands also refers to people who want “a successful partnership or union and to overcome the nagging feeling of fear or apprehension it... For a person struggling with the past, the Three of Wands can indicate the Querent becoming at peace with his or her memories.” Toni Morrison mentions the Three of Wands because her family was incredibly superstitious and also because the Three of Wands reflect the main obstacle everyone in the novel attempts to overcome: the past. “‘Sethe,’ he says, “me and you, we got more yesterday than anybody. We need some kind of tomorrow.” shows that Paul D realizes that he has been living in the past all this time and acknowledges the need to move on. He says to Sethe “‘You your best thing, Sethe. You are.’” because Sethe has to make her own choices to move on in her life.