



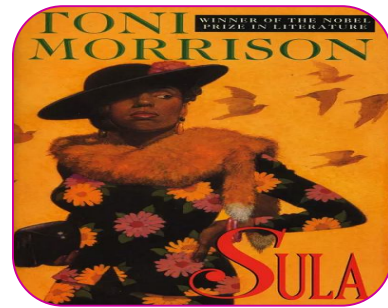
EXPERIENCE AN INSIGHTFUL SENSE OF ALIENATION IN A PATRIARCHAL WORLD IN TONI MORRISON'S *SULA*

Ms. S. Asha Mary

Research Scholar, Department of English, National College, Trichy.

ABSTRACT

*African-American women are the most alluring initiation in the world. They have proffer the wide manifesto to women cause and hunt for settlement to each flummox cladding African- American women. They consider themselves as womanist rather than feminist. They make an investigation pertaining to truth that is unseen and stamped out, in terms of bond between African-American woman and man, African-American parents and children with undoubted probity their work is based on a schema that people dream suppositions, rituals and their saga. Through exploration, they write about problems that divested the land, the life of the people. As far as, Morrison as an African-American writer, she tries to prove the validity of black culture and assert strongly for its survival power. She urges assuaging energy of altruism and the livelihood of transition, in terms of personal and social. The study focus of the novel *Sula*, is on gender bias, the racial issues- the origin of the Bottom with its roots in slavery and the lack of development of Dewey- are interwoven into the fabric of the novel throughout. Morrison extends documentation pertaining through the existing and igniting condition of African-American people in America.*



KEYWORDS : *altruism, prejudice, sexism, self-impression, psychological.*

INTRODUCTION

Sula, Morrison's second book, a novel about black women's kinships, about great and malice, breaks with well-known generalizations of black women in western writing. It makes the impact of prejudice and sexism upon the personality arrangement of the black woman. Base, a Black people group, situated in the slopes over the anecdotal town of Medallian, which is the reason for the experience and disobedience that *Sula* speaks to. What is similarly essential is that the Bottom describes every one of its women as a class, this dark group protects the congruity of the group by bearing youngsters and by supporting the ambushed me either sexually, candidly or fiscally. The novel sets another plan for black women social and account conceivable outcomes. It is essentially on the foot sole areas of the Black Power Movement that rendered black women inclined or the rulers of the male warrior. Further, it offers a helpful model of self, of personality and recognizable proof in the perusing procedure, a model that springs the conventional African-American commentator from the talk of resistance that has kept the talk in capture: "Day and night are mingled in our gazes If we divide light from night, we give up the lightness of our mixture.... We put ourselves into watertight compartments; break ourselves up into parts, cut ourselves in two.... We are always one and the other, at the same time" (Luce 79).

In *Sula*, Morrison transgresses the limits isolating black women from others. Normally, her attention is on sexual orientation. The idea of sexual orientation with its connection to race and class shapes a basic piece of the novel. The worries of class, rank third after sexual orientation and race. The issue of class is just

coincidental, the pushed being on sexism. Sula, the hero of the novel, endures because of whites as well as on account of blacks. That is the reason she rejects the conventional part credited to women in the public eye. Here, Morrison is occupied with the battle for singular rights, and woman's rights specifically, instead of in the privileges of African individuals as a system. In this novel, Morrison's concentration movements to the black woman as an individual, battling towards opportunity and selfhood. This novel worries about the inclination and issues of women and the parts they expect, regardless of whether by decision or power. It tales the fortunes of women in two matriarchal family units inside the black community, whose lives speak to the scope of decisions feasible for black women in white America. However, the novel talks about the outcomes of male and female connections, it is the self-impression of woman and her consequent responses to self-idea that are integral to it. The male characters experience no improvement, assume no significant parts, and they are vital simply because of the responses they may incite or incite from the females. Generally of the men are shallow, youthful, conniving and mysterious. The men's conduct is not as much as gallant. Each man leaves a group of surrendered women. This relinquishment turns into the catalyst for Eva, the paradigmatic woman, who bounce back through confidence and independence after she and her youngsters are abandoned by her significant other. The persecution of African women in the United States, has been brought out all through the novel. She makes two female characters Nel and Sula, they speaks to two parts of one individual resounds all through the novel. At the point when Sula comes back to Bottom, Nel conceives that her companion's arrival resembles recovering an eye and that conversing with Sula has dependably been a discussion with herself. The author proposes, "their friendship was so close, they themselves had difficulty distinguishing one's thoughts from the others" (83). Nel and Sula are separate aspects or countenances of one being. Morrison indicates out that achieve a perfect and all encompassing identity, "the part embodied in Sula has to be wedded to the safe, conventional part represented by Nel" (28). For Nel and Sula the issue of one's loss of personality is an immediate aftereffect of the Bottom's constraining meaning of women as subservient, self - giving up creatures. Nel expect the conventional part the group endorses and holds her social character, however her own personality is non-existent. Sula, by differentiate, is a free-vivacious woman whose assurance to characterize herself puts her inconsistent with the socially rich black community. Hers is the mental quandary distant from the notable dark past. In their journeys for wholeness the two women locate their reality overflowing with logical inconsistencies and pressures.

Morrison's most expressive proclamation with respect to the debasement of the female arrives in an entry that shows up after the initially meeting of Nel and Sula: "Because each had discovered years before they were neither white nor male, and that all freedom and triumph was forbidden to them they had set about creating something else to be" (P.52). Inside this announcement are discovered both the problem of the novel and its answer. African women are persecuted and, to get away from their abuse, they should wind up plainly self-propagators. In like manner, Sula rejects the conventional part credited to women. But, her persecution, as a woman, is the aftereffect of an abusive financial framework. Sula thinks that it's difficult to get away from every one of the traditionalisms related with women. As a contemporary novel about female fellowship, Sula "offers a view of female psychological development that defies traditional male centered interpretations of female development and calls out for an expansion of the woman-centered paradigm." (P.11). The novel investigations companionship between the two black young women – Nel and Sula-developing into womanhood that fills in as the periscope through which the colossal logical inconsistencies of life are seen. Their broken lives talk about the profundity of their misery which is the aftereffect of the loss of personality at the social, sex and racial planes: "their broken friendship is measure of their broken lives, lives that are cramped from the very start. As counter points, all the other women in this book (sula) must either fit themselves into the places life has set for them or defy it with tragic circumstances proportionate to their degree of non-accommodation." (P.12).

Nel and Sula look for comfort in each other's organization since they share the basic obligation of being youthful, black and woman in a world that is normally extraordinary social foundation, they are bound

by factors considerably more grounded than those which may tend to isolate them. Sula builds up her extraordinary companionship with Nel at twelve years old. Every young woman gets from the other security, love and personality out rightly denied to them in their homes. Barbara Smith composes that the kinship amongst Nel and Sula in a case of "the necessary bonding that has always taken place between black women for the barest survival. Together the two girls can find the courage to create themselves." (P.13). Together Sula and Nel enter pubescence, together they find young men and together they wind up noticeably mindful of their own sexuality. The extreme kinship amongst Nel and Sula perpetually helps us to remember a comparative connection amongst Rosalind and Celia in Shakespeare's *As you like it*. Despite the fact that Rosalind and Celia are cousins, they are more similar to chest companions so firmly appended to each other. The connection between them is driven home to us when the expulsion of Rosalind as a trickster by Frederick incites Celia to challenge it saying: "if she be a traitor, why, so am I; we still have slept together, rose at an instant, learn'd play'd, eat together; and wheresoever's we went, like Juno's swans, still we want coupled and inseparable" (p.68-72). Normally, Nel perceives Sula as her modify conscience. The expressions of Nana Banyiwahorne, "Sula is to Nel as Mr. Hyde is to Dr. Jekyll in Robert Louis Stevenson's classic novella, *Dr. Jekyll and Mr. Hyde*." (P.14).

Nel and Sula speak to the two sides of the coin that stands for the aggregate human identity. The two are Morrison's most loved characters since they are representative of the great and the malevolence steadily display in the general public. Morrison says: "yet she (Sula) and Nel are very much alike. They complement each other. They support each other. I suppose the two of them together could have made a wonderful single human being, they are like a Janus head" (P.15).

The stature of closeness and companion send amongst Sula and Nel influences unequivocal what to can be called their intriguing deep rooted bond. Their fellowship is as exceptional as it has been sudden. They discovered alleviation in each other's identity. Albeit both have been unshaped and undefined things, Nel is by all accounts more grounded and more predictable than Sula, who could barely be depended on to manage any feeling for over three minutes. In both Sula and Nel, there is a mission for social and sexual orientation character to which bonds made between them bear declaration and importance. Morrison portrays how Sula "had clung to Nel as the closest thing to both another and a self, only to discover that she and Nel were not only one and the same thing" (P.55). Nel and Sula are drawn towards each other out of their mindfulness that their lives, as black women, are limited by their group and by the external society. Although Nel and Sula share these solid bonds, they are not quite the same as each other in a few regards. Sula is enthusiastic and gutsy and Nel is wary and predictable. While Nel turns into a slave to sexism and prejudice, Sula turns into a freed woman. The standard of womanhood that Nel speaks to isn't the unadulterated picture of the perfect southern woman, however one in view of the status of regular workers black men in the general public. This part is seen by Nel's people group as god, while Sula is viewed as woman, past any class definition with in that rank, when she demands making herself. She is intrigued neither in being delightful nor turning into a mother. She keeps herself outside the sex, race and class meanings of the general public. Her turning into an outsider in her own particular group has much to do with her protection from any plainly conspicuous meaning of a woman that the base can endure. Nel and Sula as well as their families diverge from each other. Nel's strained mother, Helene, blockades herself against racial mortification. She rubs away all Nel's suddenness discrediting her mission for personality. On the other hand, Sula's mom, Hannah, is barely mindful of her lone little girl's requirement for passionate nurturance. Nel's mom, who is class cognizant and exact about her way, controls and transforms her into a devoted little girl. Sula and Nel are, subsequently, detached from their own mothers. The relationship of Nel and Sula with men appears to be no more grounded than their associations with their families. Nel weds Jude out of sheer pity for his predicament, yet when she loses her better half to Sula's indiscreet enticement, she realizes that she will have no other men. As a granddaughter of a woman surrendered by her significant other and a little girl of a woman abused by men, Sula derisively utilizes black men and white men until the point when she is forsaken by the man she cherishes. Nel and Sula live in a world in which women must

make due without men. Nel and Sula additionally profoundly contrast from each other in their mentalities to society. Though Nel slowly watches the traditions of the general public; Sula mocks them. She breaks every one of the tenets that mirror the group's custom esteems and turns into an outcast living outside the laws and a greater amount of group. She remains a social outside as she resists the part she should play in the public eye. Liberating herself from the thin bounds of customs woman, she defies the set standards for women' conduct in the back group. Also, by appropriating male privilege, she, essentially, surrenders her sex and turns into a gigantic corruption of the latent nature that has been socially developed for women.

In spite of the fact that Morrison succeeds splendidly in her treatment of Sula's resistance, she is less persuading in her delineation of the effect that prejudice and sexism together have on Sula's insubordination. She composes of Sula's disclosure that being neither white nor male means and refusal of 'opportunity and triumph.' But, a cautious perusing of the novel uncovers that Morrison's accentuation is on sexual confinements. It is sexism that include most Morrison's picture of Sula. To show the point, when Sula talks despairingly of black women' forbearance, she implies their eager accommodation to dark men. When she scrapes at the thought of 'full surrender,' she implies sexual surrender. When she shows the 'self' she has made, she does as such in a dark situation in association with dark men and black women. When she reneges on her guarantee to make 'another thing to be,' she does as such in surrender to a dark man. The sexist way to deal with women gives upon men the commitment to secure women since they are delicate or to spoil them since they resemble youngsters in their inadequacy to put their own particular lives. In a meeting Morrison clarifies that "the very thing that would attract a man to a woman in the first place might be the one thing she would give over once she falls in love." (P.21). In spite of the fact that, now and again, Morrison appears to question her own answer for the African female's abuse, she at last admits that the African woman can get flexibility from persecution by taking to a work of art. Morrison inquiries:

Had she paints, or clays or knew the discipline of dance or strings;
had she anything to engage her tremendous curiosity and her gift for metaphor, she might have exchanged the restlessness and preoccupation with whim for an activity that provided her with all she yearned for. And like any artist with no art form, she became dangerous (121).

Shockingly, this arrangement does not consider the parts of race abuse and class misuse. It is an optimistic arrangement that mirrors Morrison's own particular vision, her own particular juvenile investigation of the part of private enterprise. She doesn't appear to acknowledge, right now, that individual satisfaction is rationalistically identified with assemble satisfaction and that the previous is adapted by the last mentioned. Morrison's powerless class investigation, at the time she composes Sula, appears to have constrained her to make a female character, who, as a result of sex abuse, makes independence incomparable over the group, instead of a female character who battles to change the harsh idea of society keeping in mind the end goal to guarantee the full improvement of every individual whether male or female. To place it in the expressions of Karen Stein, in Sula "the truest heroism lies not in external battle, as in the wars which destroy the novel's men, but in confrontation with the self" (149). Her frail class examination appears to have blocked her comprehension of the advantageous interaction that exists between the individual and the gathering. Sula battle to cut out a specialty for herself as a woman, incognizant of the way that the free improvement of each is molded by the free advancement of all. As it were, uniqueness is compensating just in the event that it is accomplished inside the context of the group prosperity. Consequently, The woman's plight is inadequately treated.

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