



TONI MORRISON NOVEL "SONG OF SOLOMON" USE OF BIBLICAL ALLUSIONS

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ABSTRACT :

Song of Solomon is a sweeping epic of a novel, and Morrison relates much more than the story of Milkman's quest for his family heritage. She also gives us one of her greatest characters in the fiery Pilate, a strange and magical woman, born without a navel. And there is a remarkable subplot involving Milkman's friend Guitar, who joins a secret society called the Seven Days, a vigilant group that kills White people at random in revenge for the murder of the Blacks. The novel ends with Milkman, having discovered the secrets of his family history, leaping fearlessly from a cliff, convinced that he now knows that his ancestors knew: if you surrendered to the air, you could ride it. The myth of 'flying' was something Morrison had heard about throughout her childhood. The Black men usually adored the image of flight for various reasons, whereas the Black women were always rooted in a place for family coherence and continuity. But Morrison creates Pilate with the qualities of men, who always wandered and migrated from place to place, but at the same time, Morrison portrays her as a preserver, who preserves and passes her family tradition to Milkman. Toni Morrison presents a view of internalized racism, which is the result of blacks who have come to view themselves through white eyes. Also highlighted are the white supremacist attitudes of both blacks and whites. Morrison gives her characters biblical names in order to align them with well-known figures. Almost all of the characters in Song of Solomon are black. The few white characters represent violence and wrongdoing. The healing power of song is a common theme in African-American culture where it allows people to share experiences.



KEYWORDS : Novel "Song of Solomon" Toni Morrison, supremacist, temporal boundaries, identity.

INTRODUCTION:

Song of Solomon is a triumph by Morrison and she proves that as a responsible woman, she could bring out the repository of tradition and pass it to the future generation. It is said that "the women that Morrison celebrates in her fiction are those who exhibit the traditional values of black womanhood" (McKay, 1988-93).

In Morrison's fourth novel *Tar Baby* (1981), she examines the relationship between men and women, as well as between the Blacks and Whites that is possible in the conditions of contemporary society. Morrison would use the tar baby legend to construct a modern day allegory. *Tar Baby* is the first novel to depict fully developed White characters interacting with blacks. It is her first novel not set in the Black communities of the American Midwest and South. It is set in the Caribbean.

It is a modern love story. It updates the folk tale of the tar baby and Brier Rabbit. It also traces the quest for self-identity of Jadine Childs, the protagonist. Jadine is not a rebellious person against the White society; instead, she has accepted and embraced the White culture without question. As an

orphan, Jadine is adopted by her uncle and aunt, Sydney and Ondine Childs, the butler and cook to a retired White millionaire Valerian and Margaret Street. Mr. Street is a wealthy, retired businessman, who has created and ordered his own world on his Caribbean island. Valerian has paid for Jadine's education at Sorbonne, and she is treated like an elegant houseguest at Street's house.

Morrison is a staunch believer in the concept of African American motherhood and mother-daughter relationship. *Beloved* (1987) is a captivating work that draws readers to the core of the most chaotic occurrence of the American slave trade. Her novel shows the concept of mother-daughter relationship evolving from the life-denying forces of Western culture's patriarchy created by slavery to the life-sustaining recognition of the African American mother who is the inheritor of both the Western and African American elements of motherhood.

Morrison's *Jazz* (1992), is a story of a woman who has placed all of the values of her life in something outside herself. The title derives from African American folk tradition, and the story powerfully evokes the African American ambience of the Harlem of the 1920s. Morrison has constructed the theme of *Jazz* as a romantic triangle, the story of Joe Trace, a middle-aged door-to-door cosmetic salesman; his wife, Violet, a beautician, and Joe's lover, Dorcas, a teenager whose parents had been murdered in the notorious East St. Louis race riot of 1919.

The photograph from James Van Der Zee's *The Harlem Book of the Dead* was Morrison's initial inspiration for *Jazz*. Jazz was the music of Harlem in the 1920s. Morrison also received musical background from her mother and aunt and that influenced and helped her while creating *Jazz*.

The problems that African American women face in the American society and the way in which they overcome their problems as presented by Toni Morrison in her writings need special attention in order to understand her Womanist Thought.

This paper aims at analyzing *Song of Solomon* written by Toni Morrison to show the author's Afro-American feminist tendency. *Song of Solomon* is a masterpiece that pays close attention to the fate of American black woman. The author mainly uses Afro-American feminist criticism as a way to show her own thoughts and black people's song that Solomon wants to fly as the main rhyme to depict a free world for the female black, and analyses and combines the main female images in this novel with the theory closely.

An examination of the manner appears in which Toni Morrison's novels address the impact of gender, race and class on identity. Morrison offers a view of internalized racism in her work, which is the result of blacks who have come to view themselves through white eyes. Also explored are the white supremacist attitudes of both whites and blacks, and the effect these racist views have on black identity. In addition to this, the color hierarchy presented in novels of Toni Morrison is discussed: the privileges afforded blacks and whites with lighter skin. Utilizing the ideas of writers such as Debra Dickerson and bell hooks, an exploration of the black community is highlighted. Further, some of the causes behind the aggressive, at times violent, behavior of black men toward their families, and the domination of black children by their mothers is analyzed. The issue of class is also a theme Toni Morrison addresses, as some of her financially secure black characters, adopting the attitudes of their oppressors, view themselves superior to poorer blacks. While some of her characters rise above the classist, sexist, racist environment they inhabit and embrace their African heritage, others, like Pecola Breedlove, are ultimately ruined by it.

Song of Solomon's title refers to the biblical book of the same name, giving special importance that the novel addresses age-old themes. The biblical book reveals a conversation between two lovers, King Solomon and his beautiful, black Shulamite bride. Similarly, Morrison's novel is a celebration of the achievement of earthly love. Morrison gives her characters biblical names in order to align them with well-known figures.

Thus, a considerable lot of the characters in *Song of Solomon* carry with them not just their very own history as described in the novel, yet additionally the historical backdrop of a scriptural namesake. By giving her characters the names of scriptural figures, Morrison compares them to epic saints whose experience transcends cultural and fleeting limits. For instance, the biblical Hagar is Sarah's handmaiden,

who bears Sarah's husband Abraham a child and is then exiled from his sight. Similarly, Morrison's Hagar is utilized by Milkman, who makes the most of her contributions.

The similarity of both Hagar's encounters suggests that ladies will be misused. In *Song of Solomon*, names portray the impacts of both liberation and persecution. Before Milkman reveals his grandfather's real name, he is known as Macon Dead, the equivalent name that white oppressors gave his granddad. At the point when Milkman finds out his granddad's genuine name he begins to feel proud of himself and his family. The way that Milkman's nickname describes him superior to anything his recorded name demonstrates that written names are frequently temperamental. Consequently, they are often replaced by names from the oral convention. For example, Dr. Encourage's road is authoritatively marked Mains Avenue. Be that as it may, after his passing, it is normally known as "Not Doctor Street." Although the official name is right, the prominent name is more descriptive.

In the novel, names portray characters' conduct and personalities. Circe, for example, shares her name with an enchantress in Homer's *Odyssey* who gives Odysseus crucial help for his voyage toward home. Moreover, Morrison's Circe directs Milkman toward his familial home and permits him to bridge a hole in his family ancestry. Another occurrence is Guitar's last name, Bains, which is a homonym for "banes," or sources of trouble. His name recommends both the abuse he has suffered and his calling as a professional killer. At last, Pilate's name is a homonym for "pilot." She controls Milkman along his journey to profound reclamation.

In *Song of Solomon*, singing is a method for keeping up a link to an overlooked family ancestry. In a network where most of the past ages were uneducated, melodies instead of history books recount the tale of the past. Melodies record subtleties about Milkman's legacy and cause Milkman to investigate his family history. Pilate's melodies about Sugarman, for example, encourage Milkman's journey to Virginia. So also, the tunes Milkman hears about Solomon and Ryna illuminate him of the mysterious fate of his progenitors, and keep him on the way to self-revelation.

Milkman isn't the main character who is guided by song. Other individuals from the Dead family use tunes and singing to heal themselves candidly and profoundly. At the point when Macon Jr. is discouraged, for instance, he covertly tunes in to Pilate's songs under her windows. Likewise, after Hagar kicks the bucket, both Pilate and Reba adapt to their anguish by singing a powerful version of a gospel tune. The mending intensity of melody is a typical theme in African-American culture, where it conveys individuals together and enables individuals to share encounters.

The greater part of the characters in *Song of Solomon* are dark. These white characters speak to bad behavior and violence. After Guitar's dad is sliced down the middle amid a sawmill accident, for occasion, the factory's white foreman offers the family almost no compassion or monetary help. In like manner, Circe's wealthy white businesses, the Butlers, are killers. When they take Macon Dead I's territory, they end his kids' guiltlessness. Even white creatures convey negative undertones. A white bull causes Freddie's mom to start giving birth and kick the bucket. The bull's interference with Freddie's introduction to the world speaks to white individuals' devastating interference with the African-American world. Likewise, the white peacock that makes Guitar and Milkman become infatuated with the quest for riches speaks to the corrupting influence of voracity.

First Corinthians and Lena make counterfeit roses that represent the smothering existence of the privileged and the abuse of women. The roses don't acquire a lot of cash; the genuine purpose of the action is to give a careless diversion from their boredom. First Corinthians and Lena play out their errand without any energy, inspired by propensity instead of conviction. In scholarly works, living roses regularly symbolize love. The artificial roses symbolize the nonappearance of affection in Macon Jr.'s household. In contrast to living plants, the counterfeit blooms convey only the misery of their producers.

Gold speaks to Macon Jr.'s over the top quest for wealth. Gold is absolutely overpowering to men in the novel, who violate their standards so as to get it. For example, Milkman robs his auntie, Pilate, since he needs to be free and wealthy. In like manner, Guitar's longing for gold rouses his attempted murder of Milkman. At long last, Macon Jr. spends a lifetime pursuing gold with no greater objective past gathering.

CONCLUSION:-

In this paper conclude novels '*Song of Solomon*' for this study. Toni Morrison demonstrates that 'self' is always and forever inextricably linked to the community. The characters portrayed are examined within the context of their families, their communities. Their shortcomings or stigma rarely stem from their biological nature. They are the product of a society, a culture and they are shaped by various forces that come to surface as a result of the social dynamics. To use a literary history terminology, the novels bear a heavy load of naturalistic signs that show environmental locations and heredity, the African American experience as central features in the shaping of characters' backgrounds.

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