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FEMALE FRIENDSHIP AND LOVE IN TONI MORRISON'S *LOVE*

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ABSTRACT

In this paper, I am going to analysis the great African American writer female novelist, Toni Morrison. Morrison explores the theme of love into prejudice in her eighth novel, Love. It is human drama at its best, and the mind-blowing novel that is deep in its complexities of love: parental, self, romantic and friendship. Devotion is an exploration into the deepest regions of these most complicated of human emotions. While this separation is ultimately tragic, recognizing the betrayal may be the only way to reveal the love that can be found, not simply through family, but through the recovery of sisterhood. Love shows how common oppression in American society impresses individuals and relationships. It also blames the African American community for its tradition of oppressing and exploiting women and children. Alternating its perspective among the women characters, emotion is an elegant bomb that shook my heart to the core. While it's true that Bill Cosey was the center of the women's humanity, the work of fiction is more about the communications between the women.

KEYWORDS: *Love, Toni Morrison, gender, sex.*

INTRODUCTION

Toni Morrison's novel, *Love*, is a story of just that: love's many faces and effects on those who love. This story talks about love as shadowed by greed, jealousy, insanity, and prejudice. Toni Morrison is an American novelist, play writer, editor, tutor and lecturer emeritus at Princeton University. Toni Morrison, the liveliest recent American recipient of the Nobel Prize for Literature, writing at a distinctive lyrical prose style, published her controversial maiden debut novel. *The Bluest Eye*, to widespread very critical acclaim in 1970. Coming on the heels of the signing status of the Civil Rights Act of 1965, the novel, discoverable widely

studied in American schools, includes an elaborate description of incestuous rape with explores the conventions of beauty established by a epically racist society, painting as a portrait of a self-immolating black family in search of beauty in whiteness. Since then, Morrison has experimented with lively lovable lyric fantasy, as in her two best-known later works, *Song of Solomon* (1977) then the best as *Beloved* (1987), for which she was awarded of Pulitzer Prize for Fiction; along these great epic lines, critic Harold Bloom has drawn favorable comparisons with Virginia Woolf, and the Nobel committee decided "Faulkner and to the Latin American tradition". *Beloved* was chooses in a 2006 survey conducted by the New York

Times as of it most important work of fiction of last 25 years.

LOVE IN TONI MORRISON'S LOVE

"People tell me I am at all times writing about love. I nod it, yes, but it is not true - not perfectly. In fact, I am always writing about betrayal. Love is the weather. Betrayal is that lightning that cleaves and discloses it". In Toni Morrison's foreword to her 2003 novel *Love*, the author positions her latest work as a continuance of themes explored in the body of her literary career. It consists of African American characters struggling to form the identity in a world where racial inequality and sexism are inescapable. The Family often forms the primary grouping through which Morrison explores the development of identity. Abandonment as a form of betrayal is central to the characterization of the prominent female figures Heed the Night, Christine, and Junior in *Love*. It centers on the trauma that each woman has suffered in her past and affect the women at present. While every woman has a history of individual experiences that shape their psyches and their identities are intertwined.

Though the set of three women avoid feeling connected to one another one, their reactions to betrayal manifest in similar ways. Struggling to gaining agency and overcome the traumatic experiences of her epicalyx, each character becomes utilized by the unisexual aspects of her identity. Each has to be relied on heterosexuality as a means to be remedy the trauma of abandonment and as a way of obtaining power In the opening chapter, the omniscient voice of the ghostly 'L', describes the tale of the Cosey family that is about to unfold as a story of "female recklessness" (L4). The women are both reckless with themselves and reckless with each other, embracing their sexual power while forsaking the strength that can be found through strong female bonds. *Love* brings a strong example of Morrison's examination of a female African American characters slavery failing to overcome oppression because their identities were inextricably bound within the systems that oppress them. Heed, Christine, with Junior are bound to each other in a certain triangular structure that supports of a unity between the three women, and the women are individually bound to Bill Cosey in triangular structures of modern sexual identity, within which the consequences of sexism, racism and classism damage at the end of their self-actualization and consequently, their relationships were together. *Love* tells the story of Bill Cosey and the women, who apparently love him, fight over him, make him venerably miserable, and finally drive him to his grave. As the novel begins, Mr. Cosey has long-since died under doubtful circumstances, but his memory and his existence live on inspiring a deep and lasting hatred between his granddaughter Christine and his widow Heed.

There youngsters, Christine and Heed were best friends until the day Mr. Cosey determined he would take observe, at the tender age of eleven, for his wife. From that earlier moment, bitterness and envy drove the friends apart, also now they live together in an enmity so deep and so rancorous that it seems only the crucial death of one or both will free them from it. Mr. Cosey's have a handwritten note scrawled on a

menu in 1965 is in dispute, as of it is the ownership of the house Heed claims to own and in which Christine is allowed to live. The mean struggle to verify or nullify that note drives the women to new depths, and when a street rural-smart young woman named Junior arrives to help Heed write a family history, Christine rightly senses a deception with their dispute takes on a deadly urgency.

Morrison come for further complicates the convergence of racial identity and sexual identity through *Love*'s time frame from the beginning of 1940s through the ending of 1990s. This particular expanse of the time allows Morrison to address how the Civil Rights movement failed actuary to better the lives of many African American women. Barbara Christian completely describes a discrepancy between the figment of the idealized African American family, which was perpetuated from the 1960s on, and the actualities of domestic violence and struggle that took place within these overall families. She asserts that violence and struggle within these situations led to internalizations of this destruction, particularly for women and that that destruction goes "against the monumental image of the strong black woman who is could be bear anything, would bear anything with sorrow of tears, an image so often invoked by black society" (L 125).

Toni Morrison's novel, *Love*, is a story of just that: love's many faces and effects on those who love. This story completely talks about love as shadowed by greed, jealousy, insanity, and hatred. Forty years ago, Cosey's Hotel and Resort was situated Up Beach, the escapism for well-off colored-folk of the lean East Coast. In a time when segregation was still alive, blacks needed a living place to socialize, have society fun, and leave the rest of the world behind the end. Bill Cosey offered them just that. He was ran a profitable business where all his guests felt they belonged. He was a rich blackish businessman, well respected in the community, and above all else, a ladies' man. The relationships of those ladies' man with the fearless women that surround him are the guiding elements of Morrison's novel, both thematically and formally. While during his life these women--his wife, granddaughter, daughter-in-law, employees, and others--vied for his attention, following his death, their rivalries only grew stronger, as manifested by the arguments over his will. The work of fiction's chapter titles, 'Husband', 'Lover', 'Father', 'Friend', and 'Benefactor' similar the different ways these women characterize Bill Cosey.

Even junior, the young girl were hired as Cosey's widow's companion seems to worship his memory, although she never knew him in uncultured life. These women idealize Cosey as their own "perfect man," only seeing what their wish, and blind to his duality. That is they are all blind except L. L's is the voice of their narrative. She has seen all of this relationships develop, watched some fall apart, and kept hidden those secrets she learned along the way-out about the infamous Bill Cosey. This is her tale of the events that took place over forty years. She weaves her judgments of the women-Heed, Christine, May, Vida, Junior, even Celestial-through her series of recollections, all the while revealing her own

infatuation with Bill Cosey. L's narration is the glue that holds the multiple storylines of *Love* together.

Toni Morrison's *Love* is rich in myth, metaphor, mirth, wisdom, humanity and biblical references. Ancient mythology, poetry, plays, novels, songs, folklore, fairy tales, film, advertising and popular culture, in general, all reflect peoples' preoccupation with love and its dizzying impact on the human psyche; both lover and dearly loved are equally confused by its bewitching curse. In a recent interrogation, Morrison said, "I was interested in the way in which sexual adoration and other kinds of love lend themselves to betrayal. Bill Cosey, approximately whom the story is written, has been lifeless for twenty-five years. But he is still a very real attendance to the women who communal his life. During the 1940s he became a millionaire as the proprietor of Cosey's Hotel and Resort, "the best and best - known vacation spot for colored folk on the East Coast. Everybody came visitors from as far away as Michigan and NY couldn't wait to get downstairs here.

Such misunderstandings reveal just how forcefully Morrison is straining to make *Love* work, to stretch a threadbare family saga to covering up such large ideas about race and gender. That she does do make it work at all, that her insights more often than not hit their targets, so that *Love* is readable and fascinating seem like an extreme act of will, and there is certain purity in such literary labor. Morrison works out so hard in *Love*, and her hard work about pays off for her and for the reader mostly.

CONCLUSION

The tragedy of *Love* is the manifestation of the societal influences on a microcosmic level, where betrayal occurs. While this disruption is ultimately tragic, recognizing the betrayal may be the only way to

reveal the love that can be found, not simply through family, but through the recovery of sisterhood. *Love* shows how gendered oppression in American society marks individuals and relationships. It was also criticises the African American cumulative community for its tradition of oppressing and exploiting women and children. The Morrison, lack of loving and benevolent elders is the most important reality factor in the degeneration of the younger generation seriously. She examines how society creates individuals and family victims of society's norms and environment of gender, sex and love.

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