

Character Analysis

Baby Suggs

Function: Baby Suggs is the healer in the story, bringing out the hope and goodness of the people in the family. She's the only one who died in bed peacefully. She served as the center of everything: she brought life to 124 and made it feel like a warm and lively home. She was the only one with color. Baby Suggs' brings hope and serves as a conscience for the family.

Type of character: Baby Suggs' was the type of person who brought hope in a hopeless situation, she was colorful and lively, there was happiness all around her. However, Baby Suggs' changes from a bright and thoughtful person who is willing to help anyone in need to a person who gave up on life and sat in bed all day.

Theme: Baby Suggs' brings out the theme of Love in the novel. She loved Halle so much that she was willing to accept he was gone. When Sethe killed her own child Beloved, Baby Suggs' was angry at first but soon realized that this is what a mother who is overprotective would do, and she accepts it because she understands Sethe's motives. She also brings the theme of Slavery to the novel. Slavery separated her from her children and broke her back.

Adjectives/Traits: Words that would describe Baby Suggs' is someone who is bright and welcoming. She has a very loving and open characteristic. However, ever since Sethe killed Beloved, her personality changed dramatically to dull and blank. She couldn't and wouldn't get out of bed becoming weak each day. Her usual colorfulness and bright personality turned to dull and lifeless.

Goals and Growth: In the past, Baby Suggs was a slave until she was bought out by Halle. She then becomes lively and vivid until Sethe killed Beloved. Afterwards, she started to lose color in her life and in 124.

conflicts and resolution:

Conflict: Sethe

Baby Suggs' is jealous of Sethe for being able to know and have all her children together with her, so when Sethe killed Beloved, she was shocked and angry because she doesn't know any of her children except for the first born who loved the burnt bottom of bread and Halle.

Resolution: Baby Suggs' gave up on life and became colorless and lifeless ever since Sethe killed Beloved. She stayed in bed all day .She was the only one who died peacefully in bed.

Baby Suggs is a flat, minor character. At her deathbed, she desires color since after Sethe went to jail, everything seemed dull. At first, Baby Suggs was described as lively and welcoming. After the death of Beloved, Baby Suggs slowly lost sense of color and hospitality and became distant. She went from happy to depressed. She kept her name "Suggs" because she wanted to honor her husband, but at the end, she lost the meaning of love. "Anything, but Suggs is what my husband name....Suggs is my name, sir. From my husband. He didn't call me Jenny. [He called me] Baby." (167) Her internal conflict was that she didn't remember any of her children. Of her eight children, she only got to keep Halle, but Halle disappeared, too. She only remembered how

her first-born liked the burnt bottom of the bread. “I had eight. Every one of them gone away from me. Four taken, four chased, and all, I expect, worrying somebody’s house into evil....My firstborn. All I can remember of her is how she loved the burnt bottom of bread. Can you beat that? Eight children and that’s all I remember.” (6) Baby Suggs is a semi-dynamic character. She questions the value of life after Sethe kills Beloved. Baby Suggs used to hold gatherings in the clearing; people close to her would attend. She was known as Baby Suggs, holy. Baby Suggs was a trustworthy and wise person; everyone respected her and had good things to say about her. After Sethe went to jail, Baby Suggs stopped holding ceremonies, and people started to stay away from 124.

When schoolteacher arrived at 124, Sethe panicked because she didn’t want her children and herself to be taken back into slavery. Sethe brought her children into the shed, and she knocked the boys unconscious and killed Beloved by cutting her throat. Baby Suggs ran in after schoolteacher leaves, but the sheriff is still inside. “Baby Suggs noticed who breathed and who did not and when straight to the boys lying in the dirt.... Baby Suggs had got the boys inside and was bathing their heads, rubbing their hands, lifting their lids, whispering, “Beg your pardon, I beg your pardon,” the whole time. She bound their wounds and made them breathe camphor before turning her attention to Sethe. She took the crying baby from Stamp Paid and carried it on her shoulder for a full two minutes, then stood in front of its mother. “It’s time to nurse your youngest” she said. Baby Suggs shook her head. “One at a time,” she said and traded the living for the dead, which she carried into the keeping room.... Baby Suggs meant to run, skipped down the porch steps after the cart, screaming, no. No.”(178-179) Baby Suggs saw that Beloved had been cut at the throat and that the boys were unconscious. Baby Suggs was worried because she had already lost her own children, so she didn’t want to lose Sethe and Halle’s children as well. Baby Suggs’ would rather deal with her son’s wife rather than worry about her own life. Because of this event, Baby Suggs’ vivid personality slowly diminished, turning her into a dull person.

Quote	Analysis
pg 3: “The grandmother, Baby Suggs, was dead.	Baby Suggs finally gave up. Slavery got the best of her, but she was able to die sleeping.
pg 3: “Within two months, in the dead of winter, leaving their grandmother, Baby Suggs: Sethe, their mother: and their little sister, Denver, all by themselves in the gray and white house on bluestone road.	Howard and Buglar left 124 two months after the spirit appeared.
pg 4: “Baby Suggs didn’t even raise her head. From her sickbed she heard them go but that wasn't the reason why she lay still. It was a wonder to her that her grandsons had taken so long to realize that every house wasn't like the one on Bluestone road. Suspended between the nastiness of life and the meanness of the dead, she	Baby Suggs thinks it took the boys so long to build up the courage to leave 124 after the spirit appeared. She understands the reason her grandsons left the house. She likes color because she wants change in the house. Baby Suggs lost passion in life, leaving her to be interested in color.

<p>couldn't get interested in leaving life or living it, let alone the fright of two creeping-off boys. Her past had been like her present- intolerable- and since she knew death was anything but forgetfulness, she used the little energy left her for pondering color.</p>	
<p>pg 4: "Bring a little lavender in, if you got any. Pink, if you don't."</p>	<p>Baby Suggs asks Sethe to bring in a little color because she doesn't want to think about death so she uses color to forget about it.</p>
<p>pg 4: "Baby Suggs died shortly after the brothers left, with no interest whatsoever in their leave taking or hers, and right afterward, Sethe and Denver decided to end the persecution by calling forth the ghost that tried them so.</p>	<p>Baby Suggs doesn't care about the brothers leaving or her leaving.</p>
<p>pg 4: The sideboard took a step forward but nothing else did. "Grandma Baby must be stopping it," said Denver. She was ten and still mad at Baby Suggs for dying</p>	<p>Denver believes that Baby Suggs is on the other side helping them. Even though she's gone, Denver wanted Baby Suggs to stay for company.</p>
<p>pg 6: Sethe says: "We could move, "she suggested once to her mother-in-law." What'd be the point?" asked Baby Suggs. "Not a house in the country ain't packed to its rafters with some dead Negro's grief. We lucky this ghost is a baby. My husband's spirit were to come back in here? or yours? don't talk to me. You lucky. You got three left. Three pulling at your skirt and just one raising hell from the other side. Be thankful, why don't you? I had eight. Every one of them gone away from me. Four taken, four chased, and all, I expect, worrying somebody's house into evil." Baby Suggs rubbed her eyebrows. "My firstborn. All I can remember of her is how she loved the burnt bottom of bread. Can you beat that? Eight children and that's all I remember."</p>	<p>Baby Suggs thinks that Sethe just wants to give up and move away from Beloved. She thinks Sethe is lucky because she has three children and one in spirit. Baby Suggs, on the other hand, had eight children and all she can remember is the firstborn child.</p>
<p>pg 8: "You can't leave right away, Paul D. You got to stay awhile." "Well long enough to see Baby Suggs anyways. Where is she?" "Dead." "Aw no. When?" "Eight years now. Almost nine." "Was it hard? I hope she didn't die hard." Sethe shook her head. "Soft as cream. Being alive was the hard part</p>	<p>Sethe explains to Paul D that Baby Suggs had died. When she mentions that she died soft as cream, she is referring to her death on the bed. Sethe states that Baby Suggs suffered more during her lifetime than she did during her death.</p>

<p>pg 9 : “What did Baby Suggs think?” [Paul D] “Same, but to listen to her, all her children is dead. Claim she felt each one go the very day and hour.” [Sethe]</p>	<p>Baby Suggs never had any hope that her children made it as far as she did.</p>
<p>pg 23: And Baby Suggs telling her things in the keeping room. She smelled like bark in the day and leaves at night, for Denver would not sleep in her old room after her brothers ran away.</p>	<p>Baby Suggs comforted Denver since she was afraid that the spirit of 124 would haunt her which was also the reason why her brothers ran away.</p>
<p>pg 26: But maybe a man was nothing but a man, which is what Baby Suggs always said. They encouraged you to put some of your weight in their hands and soon as you felt how light and lovely that was, they studied your scars and tribulations, after which they did what he had done: ran her children out and tore up the house.</p>	<p>Men just stay for a while, but after some time, they move on and forget you.</p>
<p>pg 27: Halle, of course, was the nicest. Baby Suggs’ eighth and last child, who rented himself out all over the county to buy her away from there. But he too, as it turned out, was nothing but a man. “A man ain’t nothing but a man,” said Baby Suggs. “but a son? well now, that’s <i>somebody</i>.”</p>	<p>Halle stayed with Baby Suggs and bought her freedom. She is thankful for him sacrificing his life to win her almost expired life.</p>
<p>pg 27 - 28: Anybody Baby Suggs knew, let alone loved, who hadn’t run off or been hanged, got rented out, loaned out, bought up, brought back, stored up, mortgaged, won, stolen or seized.</p>	<p>Baby Suggs has seen everyone slowly disappear out of her life.</p>
<p>pg 28: So Baby’s eight children had six fathers. What she called the nastiness of life was the shock she received upon learning that nobody stopped playing checkers just because the pieces included her children. Halle she was able to keep the longest Twenty years. A lifetime. Given to her, no doubt, to make up for <i>hearing</i> that her two girls, neither of whom had their adult teeth, were sold and gone and she had not been able to wave goodbye. To make up for coupling with a straw boss for four months in exchange for keeping her third child, a boy, with her-- only to have him traded for lumber in the spring of the next year and to find herself pregnant by the man who promised not to and did. That child she could not love and the rest she would not. “God take what</p>	<p>Baby Suggs didn’t know any man that got as far as she has. It shows that Baby Suggs doesn’t believe in the words and promises of men.</p>

<p>He would,” she said. And He did, and He did and then gave her Halle who gave her freedom when it didn’t mean a thing.</p>	
<p>pg 45: Denver had taught herself to take pride in the condemnation Negroes heaped on them; the assumption that the haunting was done by an evil thing looking for more. None of them knew the downright pleasure of enchantment, of not suspecting but <i>knowing</i> the things behind things. Her brothers had known, but it scared them; Grandma Baby knew, but it saddened her.</p>	<p>Denver figure that something haunting the house was trying to get revenge. Baby Suggs knew about this as well, but the fact that it wanted revenge made her sad.</p>
<p>pg 46: Kneeling in the keeping room where she usually went to talk-think it was clear why Baby Suggs was so starved for color. There wasn’t any except for two orange squares in a quilt that made the absence shout.</p>	<p>Baby Suggs looked colorless which shows the arrival of death. Because she seemed colorless, emphasis was put on the orange squares as the only sign of color left in the house.</p>
<p>pg 46: Sethe looked at her hands, her bottle-green sleeves, and thought how little color there was in the house and how strange that she had not missed it the way Baby did.</p>	<p>After Sethe lost Beloved, she lost all sense of color which is why she didn’t see the significance when Baby Suggs felt the loss of color.</p>
<p>pg 101: She wished for Baby Suggs’ fingers molding her nape, reshaping it, saying, “Lay em down, Sethe. Sword and shield. Down. Down. Both of em down. Down by the riverside. Sword and shield. Don’t study war no more. Lay all that mess down. Sword and shield.”</p>	<p>Sethe wanted Baby Suggs’ fingers because they were strong and have been through many hardships.</p>
<p>pg 102: 124 had been a cheerful buzzing house where Baby Suggs, holy, loved, cautioned, fed, chastised and soothed. Talk was low and to the point--- for Baby Suggs, holy, didn’t approve of extra. “Everything depends on knowing how much,” she said, and “Good is knowing when to stop.”</p>	<p>Baby Suggs opened 124 to help anyone who escaped. She wanted to make it a safe haven for those who needed it.</p>
<p>pg 102: Who decided that, because slave life had “busted her legs, back, head, eyes, hands, kidneys, womb and tongue,” she had nothing left to make a living with but her heart--- which she put to work at once. Accepting no title of honor before her name, but allowing a small caress after it, she became an unchurched preacher, one who</p>	<p>Even though Baby Suggs had everything taken away from her, she still had the heart to give care and protection to others who needed it. Although Baby Suggs didn’t have an actual title, people still respected her enough to listen to her preach. When the warm weather came, Baby Suggs</p>

visited pulpits and opened her great heart to those who could use it. In winter and fall she carried it to AME's and Baptists, Holinesses and Sanctifieds, the Church of the Redeemer and the Redeemed. Uncalled, unrobed, unanointed, she let her great heart beating their presence. When warm weather came, Baby Suggs, holy, followed by every black man, woman, and child who could make it through, took her great heart to the Clearing--- a wide-open place cut deep in the woods nobody knew for what at the end of a path known only to deer and whoever cleared the land in the first place. In the heat of every Saturday afternoon, she sat in the clearing while the people waited among the trees. After situating herself on a huge flat-sided rock, Baby Suggs bowed her head and prayed silently. The company watched her from the tree. They knew she was ready when she put her stick down. Then she shouted. "Let the children come!" and they ran from the trees toward her. "Let your mothers hear you laugh," she told them, and the woods rang. The adults looked on and could not help smiling. Then "Let the grown men come," she shouted. They stepped out one by one from among the ringling trees. "Let your wives and your children see you dance," she told them, and groundlife shuddered under their feet. Finally she called the women to her. "Cry," she told them. "For the living and the dead. Just cry." And without covering their eyes the women let loose. In the silence that followed, Baby Suggs, holy, offered up to them her great big heart. She did not tell them to clean up their lives or to go and sin no more. She did not tell them they were the blessed of the earth, its inheriting meek or its glorybound pure. She told them that the only grace they could imagine. That if they could not see it, they would not have it. "Here," she said, "in this here place, we flesh; flesh that weeps laughs; flesh that dances on bare feet in grass. Love it. Love it hard. Yonder they do not love your flesh. They despise it. They don't love your eyes; they'd just as soon pick em out. No more so they love the skin on you back. Yonder they flay it. And O my people they do not love your hands. Those they only use, tie, bind,

brought everyone to the a secret clearing that was only known to deer and those who cleared it in the first place. The place symbolizes a pure sanctuary where people would be able to express their feelings and gain freedom from themselves. Huge flat sided rock is served a stage for Baby Suggs. Baby Suggs didn't try to sugar coat anything. She told the people the truth but also to believe in themselves.

<p>chop off and leave empty. Love your hands! Love them. Raise them up and kiss them. Touch others with them, pat them together, stroke them on your face 'cause they don't love that either. <i>You</i> got to love it, <i>you!</i> And no, they ain't in love with your mouth. Yonder, out there, they will see it broken and break it again. What you say out of it they will not heed. What you scream from it they do not hear. What you put into it to nourish your body they will snatch away and give you leavin instead. No, they don't love you mouth. <i>You</i> got to love it. This is flesh I'm talking about here. Flesh that needs to be loved. Feet that need to rest and to dance; backs that need support; shoulders that need arms, strong arms I'm telling you. And O my people, out yonder, hear me; they do not love your neck unnoosed and straight. So love your neck; put a hand on it, grace it, stroke it and hold it up. And all you're inside parts that they'd just as soon slop for hogs, you got to love them. The dark, dark liver--- loves it, love it and the beat and beating heart, love that too. More than eyes or feet. More than lungs that have yet to draw free air. More than your life-holding womb and your life giving private parts, hear me now, love your heart. For this is the prize." Saying no more, she stood up then and danced with her twisted hip the rest of what her heart had to say while the others opened their mouths and gave her the music. Baby Suggs, holy, proved herself a liar, dismissed her great heart and lay in the keeping-room bed roused once in a while by a craving for color and not for another thing.</p>	
<p>pg 105: Baby Suggs, holy, believed she had lied. There was no grace--- imaginary or real--- and no sunlit dance in a Clearing could change that. Her faith, her love, her imagination and her great big old heart began to collapse twenty-eight days after her daughter-in-law arrived.</p>	<p>Baby Suggs, who has seen it all, thought that Sethe was lying about Halle. She lost all her hope in trying to retrieve Halle back.</p>
<p>pg 122: Baby Suggs grew tired, went to bed and stayed there until her big old heart quit. except for an occasional request for color she said practically nothing--- until the afternoon of the last day of her life when she got out of bed, skipped slowly</p>	<p>Baby Suggs didn't have the energy to do much, except one day, she mentioned to Sethe and Denver that being a slave meant a lot of hardships. She said that the time from being a slave and from being free,</p>

<p>to the door of the keeping room and announced to Sethe and Denver the lesson she had learned from her sixty years a slave and ten years free that there was no bad luck in the world but white people. “They don’t know when to stop,” she said, and returned to her bed, pulled up the quilt and left them to hold that thought forever.</p>	<p>white people were the worst type of people to deal with. By saying they were bad luck; she is showing how dealing with them has made an impact. These “white people” only think of themselves as the most powerful.</p>
<p>pg 159: In the back of Baby Suggs' mind may have been the thought that if Halle made it, God do what He would, it would be a cause for celebration. If only this final son could do for himself what he had done for her and for the three children John and Ella delivered to her door one summer night. When the children arrived and no Sethe, she was afraid and grateful. Grateful that the part of the family that survived was her own grandchildren--the first and only she would know: two boys and a little girl who was crawling already. But she held her heart still, afraid to form questions: What about Sethe and Halle; why the delay? Why didn't Sethe get on board too? Nobody could make it alone.</p>	<p>When Baby Suggs saw that only the children arrived she was happy to see her grandchildren, but worried about why Sethe and Halle weren't there. Baby Suggs was hoping and praying to God to get her only son back though if he doesn't make it it was part of Gods plans. The author uses the word “grateful” to show that she is happy that she now has a family, but also anxious because her son and his wife are not with them. She was too afraid to think about what happened to Sethe and Halle. Though the author includes rhetorical questions to show how Baby Suggs believed that they aren't going to make it without a guide.</p>
<p>Pg 159: So when Sethe arrived--all mashed up and split open, but with another grandchild in her arms--the idea of a whoop moved closer to the front of her brain. But since there was still no sign of Halle and Sethe herself didn't know what had happened to him, she let the whoop lie-not wishing to hurt his chances by thanking God too soon.</p>	<p>The word “whoop” is Baby Suggs happiness that she is going to be reunited with Halle. The long sentences show that Baby Suggs was anxious about where Halle was.</p>
<p>pg 160: When Baby Suggs saw his shredded clothes, bleeding hands, welted face and neck she sat down laughing out loud.</p>	<p>When Stamp Paid came back to 124, Baby Suggs saw his appearance and laughed because the struggles that he went through were nothing compared to hers.</p>
<p>Ch 15: Buglar, Howard, the woman in the bonnet and Sethe came to look and then laughed along with Baby Suggs at the sight of the sly, steely old black man: agent, fisherman, boatman, tracker, savior, spy, standing in broad daylight whipped finally by two pails of blackberries.</p>	<p>Baby Suggs and the family at the time laughed at Stamp Paid for doing so much for them. The author labels them as the agent, fisherman, boatman, etc. because it seems as if Stamp Paid is doing the job of all the described.</p>
<p>Ch 15: Finally Baby Suggs slapped the boys'</p>	<p>Baby Suggs who has been through so much</p>

<p>hands away from the bucket and sent Stamp around to the pump to rinse himself. She had decided to do something with the fruit worthy of the man's labor and his love. That's how it began.</p>	<p>trouble knows what it is like to work endlessly and get so little in return. Thus, she slaps the boys' hands from the bucket because they wanted to take some, but Stamp Paid had worked to pick them for Denver and to have it taken away by the boys would've made his contribution seem useless.</p>
<p>Ch 15: She made the pastry dough and thought she ought to tell Ella and John to stop on by because three pies, maybe four, were too much to keep for one's own.</p>	<p>Baby Suggs decided to make a few pies to put the berries and Stamp Paid's hard work into worthiness. The importance of three pies is an archetype showing unity. This shows the reader how the community is close and is willing to share with others.</p>
<p>Ch 15: Baby Suggs' three (maybe four) pies grew to ten (maybe twelve).</p>	<p>The number four is an archetype for death foreshadowing the death of Beloved in the future and twelve is an archetype for the center, which shows that Baby Suggs was the center of the community.</p>
<p>Ch 15: Where does she get it all, Baby Suggs, holy? Why is she and hers always the center of things? How come she always knows exactly what to do and when? Giving advice; passing messages; healing the sick, hiding fugitives, loving, cooking, cooking, loving, preaching, singing, dancing and loving everybody like it was her job and hers alone.</p>	<p>The community is jealous of how Baby Suggs gets so much in return. Baby Suggs was lucky enough to have Denver survive the birth and have Stamp Paid help carry her over and pick blackberries for her. They ask why Baby Suggs has the ability to do so many things and to appreciate everything given to her. Simply, Baby Suggs has suffered through a lot. She knows the hardships of being a slave and she knows what it feels like to be unappreciated. She is considered the center of things for this reason and she brings out the theme of love and appreciation.</p>
<p>Ch 15: The scent of their disapproval lay heavy in the air. Baby Suggs woke to it and wondered what it was as she boiled hominy for her grandchildren. Later, as she stood in the garden, chopping at the tight soil over the roots of the pepper plants, she smelled it again. She lifted her head and looked around.</p>	<p>Baby Suggs is awoken and thinks about why she had made so many pies. The disapproval was by the other members of the community and their thoughts of Baby Suggs. The act that she had pulled was too "over the top" and was unnecessary. As she was working in the garden, she "smelled it again" shows that she can feel the disapproval on her shoulders again.</p>

<p>Ch 15: Baby Suggs, holy, looked up. The sky was blue and clear. Not one touch of death in the definite green of the leaves. She could hear birds and, faintly, the stream way down in the meadow.</p>	<p>The author inputs the word holy after Baby Suggs to show that she was highly respected. The color blue and clear shows that Baby Suggs was pure, trustful, and wise. The “green leaves” is life, youth, and growth. This is showing that everything was calm before conflict arrived.</p>
<p>Ch 15: Nothing seemed amiss--yet the smell of disapproval was sharp. Back beyond the vegetable garden, closer to the stream but in full sun, she had planted corn. Much as they'd picked for the party, there were still ears ripening, which she could see from where she stood. Baby Suggs leaned back into the peppers and the squash vines with her hoe. Carefully, with the blade at just the right angle, she cut through a stalk of insistent rue. Its flowers she stuck through a split in her hat; the rest she tossed aside. The quiet clok clok of wood splitting reminded her that Stamp was doing the chore he promised to the night before. She sighed at her work and, a moment later, straightened up to sniff the disapproval once again. Resting on the handle of the hoe, she concentrated. She was accustomed to the knowledge that nobody prayed for her--but this free floating repulsion was new. It wasn't whitefolks--that much she could tell--so it must be colored ones. And then she knew. Her friends and neighbors were angry at her because she had overstepped, given too much, offended them by excess.</p>	<p>The environment that Baby Suggs was in didn't seem dangerous, but it is implied that a conflict will soon arise. Even at the age Baby Suggs is at, she continues to work “in the sun.” The stream represents rebirth and a new life cycle. This shows the new life of Baby Suggs and how it will pertain to her. The sun is an archetype for wisdom and enlightenment. Baby Suggs is the wisest in the story and she knows how to do thing properly. “At the right angle” and “carefully” proves the accuracy that Baby Suggs performed. The garden symbolizes innocence and peace. When Baby Suggs sees Stamp Paid working, she sighs showing that even though her work is perfectly done, she can still feel the tension from others. At this point Baby Suggs has a hunch that the community dislikes her. Baby Suggs had found out that the community was angry for having so much more than they had. This is ironic because giving more than you have should be a symbol of friendship and trust, but instead it is shown as a bad thing. It shows to contradict the stereotypes of colored people and how they shouldn't have a lot and shouldn't be offering service to others.</p>
<p>Ch 15: Baby closed her eyes. Perhaps they were right. Suddenly, behind the disapproving odor, way way back behind it, she smelled another thing. Dark and coming. Something she couldn't get at because the other odor hid it. She squeezed her eyes tight to see what it was but all she could make out was high-topped shoes she didn't like the look of.</p>	<p>The author hints the death of Beloved through the senses of Baby Suggs. The “dark and coming” thing Baby Suggs sensed was Beloved's death, since dark is an archetype for death. The high-topped shoes that Baby Suggs saw were the arrival of schoolteacher.</p>

<p>Ch 15: Thwarted yet wondering, she chopped away with the hoe. What could it be? This dark and coming thing. What was left to hurt her now? News of Halle's death? No. She had been prepared for that better than she had for his life. The last of her children, whom she barely glanced at when he was born because it wasn't worth the trouble to try to learn features you would never see change into adulthood anyway. Seven times she had done that: held a little foot; examined the fat fingertips with her own--fingers she never saw become the male or female hands a mother would recognize anywhere. She didn't know to this day what their permanent teeth looked like; or how they held their heads when they walked. Did Patty lose her lisp? What color did Famous' skin finally take? Was that a cleft in Johnny's chin or just a dimple that would disappear soon's his jawbone changed? Four girls, and the last time she saw them there was no hair under their arms. Does Ardelia still love the burned bottom of bread? All seven were gone or dead. What would be the point of looking too hard at that youngest one? But for some reason they let her keep him. He was with her--everywhere.</p>	<p>Baby Suggs wonders what else could happen. She had a sad feeling, but still wondered about what the dark thing was. The rhetorical questions show how nervous Baby Suggs was about the impending disaster in the near future. She questions what this mysterious thing children, she still remembers unique features about each one of her children. The use of number four is significant because four is an archetype for the cycle of life. Baby Suggs is thinking about how they would be as adults because she doesn't want to go through more trouble. It is ironic that the author uses the number seven because seven is an archetype for completion, though starting from her first and ending with her last child she never got to know any of them. Baby Suggs reminisces about how her children are like now that they have grown up. Though Baby Suggs says that she wouldn't be able to recognize her</p>
<p>Ch 15: When she hurt her hip in Carolina she was a real bargain (costing less than Halle, who was ten then) for Mr. Garner, who took them both to Kentucky to a farm he called Sweet Home. Because of the hip she jerked like a three-legged dog when she walked. But at Sweet Home there wasn't a rice field or tobacco patch in sight, and nobody, but nobody, knocked her down. Not once. Lillian Garner called her Jenny for some reason but she never pushed, hit or called her mean names. Even when she slipped in cow dung and broke every egg in her apron, nobody said you-black-bitch-what's-the-matter-with-you and nobody knocked her down.</p>	<p>It is ironic that Baby Suggs cost less than Halle because since Baby Suggs was a "property that reproduces" she would have cost more. Also, Baby Suggs knows how to do more than Halle because she has witness and done it all. Baby Suggs broke her hip and walked like a three-legged dog because it shows the limping action and difficulty. The innocence of Sweet Home shows the meaning of Sweet Home and how it is not a dangerous place. The use of "nobody, but nobody, knocked her down." emphasizes the morals of the other slaves not raping her. The use of the number three shows that Baby Suggs is a spiritual person. The broken eggs is an archetype for Baby Suggs being infertile. Since Baby Suggs couldn't work in the fields it shows how kind the Garners were in buying her.</p>

<p>Ch 15: Neither wanted her in the field--Mr. Garner's boys, including Halle, did all of that--which was a blessing since she could not have managed it anyway. What she did was stand beside the humming Lillian Garner while the two of them cooked, preserved, washed, ironed, made candles, clothes, soap and cider; fed chickens, pigs, dogs and geese; milked cows, churned butter, rendered fat, laid fires.... Nothing to it. And nobody knocked her down.</p>	<p>None of the Garners wanted Baby Suggs to be working because of her age and her hip. This was considered a blessing because Baby Suggs wouldn't have been able to produce the job accurately either way. She was able to do other household jobs with Lillian Garner in which they performed the "average" woman roles. Baby Suggs says that it there was "nothing to it" because she has done so many other jobs as a slave that the "average" woman/wife role were too simple compared to her old jobs.</p>
<p>Ch 15: Her hip hurt every single day--but she never spoke of it. Only Halle, who had watched her movements closely for the last four years, knew that to get in and out of bed she had to lift her thigh with both hands, which was why he spoke to Mr. Garner about buying her out of there so she could sit down for a change. Sweet boy. The one person who did something hard for her: gave her his work, his life and now his children, whose voices she could just make out as she stood in the garden wondering what was the dark and coming thing behind the scent of disapproval.</p>	<p>Baby Suggs kept her hurting hip a secret because she didn't want to worry anyone else. Halle knew how to take care of Baby Suggs and made sure to aid her to her needs. Baby Suggs is appreciative of all the things that Halle has done and given to her. It's interesting how the author mention the voices of the children and the dark and coming thing of scent of disapproval in the same sentence because it almost foreshadows something bad happening to one of the children.</p>
<p>Ch 15: Sweet Home was a marked improvement. No question. And no matter, for the sadness was at her center, the desolated center where the self that was no self-made its home. Sad as it was that she did not know where her children were buried or what they looked like if alive, fact was she knew more about them than she knew about herself, having never had the map to discover what she was like.</p>	<p>Baby Suggs appreciates the homeliness of Sweet Home, but even so, she can feel sadness within herself. Since Baby Suggs' is the moral center, the sadness is portrayed throughout the rest of the novel. She didn't know a thing about her children, but she knew them better than herself. In other words, she feels that her children's life was better than her own.</p>
<p>Ch 15: Could she sing? (Was it nice to hear when she did?) Was she pretty? Was she a good friend? Could she have been a loving mother? A faithful wife? Have I got a sister and does she favor me? If my mother knew me would she like me?</p>	<p>Baby Suggs begins to question all the things that she couldn't answer herself. These questions are directed to others including her family and friends. She feels as if even though she has completed so many things in her life, she still can't decipher if she was a good person or not. She doesn't know if she has been able to please the people she knew or once knew.</p>

<p>Ch 15: In Lillian Garner's house, exempted from the field work that broke her hip and the exhaustion that drugged her mind; in Lillian Garner's house where nobody knocked her down (or up), she listened to the whitewoman humming at her work; watched her face light up when Mr. Garner came in and thought, It's better here, but I'm not. The Garners, it seemed to her, ran a special kind of slavery, treating them like paid labor, listening to what they said, teaching what they wanted known. And he didn't stud his boys. Never brought them to her cabin with directions to "lay down with her," like they did in Carolina, or rented their sex out on other farms. It surprised and pleased her, but worried her too. Would he pick women for them or what did he think was going to happen when those boys ran smack into their nature?</p>	<p>Baby Suggs is glad that she doesn't have to work in the fields anymore because the exhaustion of work made her stop caring about everything else around her. Whereas, in Lillian Garner's house, she was able to watch the environment around her and listen to the others. She says that "it's better here, but I'm not" to show the reader that as much as Baby Suggs appreciates not having to do heavy work and to live a simpler life, she feels like something is missing from her life and needs to be fulfilled. The Garners treat them as "paid slavery" because even though it really is just slavery, it feels as if what the slaves work for, they get in return in some sort of payment. Baby Suggs is worried that in the future, the boys won't be able to function properly because they have such a "laidback" slave lifestyle right now.</p>
<p>Ch 15: Baby Suggs talked as little as she could get away with because what was there to say that the roots of her tongue could manage? So the whitewoman, finding her new slave excellent if silent help hummed to herself while she worked.</p>	<p>Baby Suggs who hasn't really talked to "whitewoman" all her life didn't have much to say to them. The whitewoman on the other hand, didn't mind because it didn't matter how much she talked, but how well they worked.</p>
<p>Ch 15: When Mr. Garner agreed to the arrangements with Halle, and when Halle looked like it meant more to him that she go free than anything in the world, she let herself be taken 'cross the river. Of the two hard things standing on her feet till she dropped or leaving her last and probably only living child-- she chose the hard thing that made him happy, and never put to him the question she put to herself: What for? What does a sixty-odd-year-old slavewoman who walks like a three legged dog need freedom for? And when she stepped foot on free ground she could not believe that Halle knew what she didn't; that Halle, who had never drawn one free breath, knew that there was nothing like it in this world. It scared her.</p>	<p>Halle who cared a lot about Baby Suggs did everything to help Baby Suggs become free. Halle sacrificed his own life to save Baby Suggs. The reason Halle did all this was because Baby Suggs saved him. She did the things to make him happy so Halle wanted to do the same for her. Baby Suggs was surprised when Halle knew something that she didn't because Baby Suggs has honestly been through a lot of things. The fact that Halle knew something about the "free world" scared her because she wasn't sure if Halle knew what the free world was like.</p>
<p>Ch 15: Something's the matter. What's the matter?</p>	<p>After Baby Suggs is freed, she begins to</p>

<p>What's the matter? she asked herself. She didn't know what she looked like and was not curious. But suddenly she saw her hands and thought with a clarity as simple as it was dazzling, "These hands belong to me. These my hands." Next she felt a knocking in her chest and discovered something else new: her own heartbeat. Had it been there all along? This pounding thing? She felt like a fool and began to laugh out loud. Mr. Garner looked over his shoulder at her with wide brown eyes and smiled himself. "What's funny, Jenny?" She couldn't stop laughing. "My heart's beating," she said.</p> <p>And it was true.</p> <p>Mr. Garner laughed. "Nothing to be scared of, Jenny. Just keep your same ways, you'll be all right."</p> <p>She covered her mouth to keep from laughing too loud.</p> <p>"These people I'm taking you to will give you what help you need. Name of Bodwin. A brother and a sister. Scots. I been knowing them for twenty years or more."</p>	<p>ask herself rhetorical questions. She knew what she looked like, but she still embraces it. For instance, she sees her hands. Usually her hands are working, but this time she finally realizes that the hands belong to her. She doesn't have to use the hands to help someone else. She only needs it to help herself. She also rediscovers her heartbeat. In the past, her heart was only beating to keep her alive and to keep her working as a slave. Now, her heartbeat is for her own good. She is able to live the life that she wants to live. Mr. Garner tells her to "keep your same ways, you'll be all right" this shows that even the way Baby Suggs was before was fine and she was proper. Saying that if she stays the same, she will be alright shows that even though Baby Suggs was a slave before, the way she acted before would be the same as the way she will act in the future in her "freedom" life. They send Baby Suggs to the Bodwins.</p>
<p>Ch 15: Baby Suggs thought it was a good time to ask him something she had long wanted to know. "Mr. Garner," she said, "why you all call me Jenny?"</p>	<p>This part of the story begins to reveal the story behinds Jenny Whitlow and as to why she calls herself Baby Suggs.</p>
<p>Ch 15: "Nothings" she said. "I don't call myself nothing."</p>	<p>Baby Suggs who never had a say in her life says that she didn't call herself anything because all throughout her life, she didn't know who she really was. She just went with what others called her.</p>
<p>Ch 15: Mr. Garner went red with laughter. "When I took you out of Carolina, Whitlow called you Jenny and Jenny Whitlow is what his bill said. Didn't he call you Jenny?"</p>	<p>Baby Suggs used to work for another slave-owner with the name of Whitlow. Since she was the slave for him, her last name became Whitlow. The bill which was given to Mr. Garner when he bought Baby Suggs had said Jenny on it so they called her Jenny Whitlow.</p>
<p>Ch 15: "No, sir. If he did I didn't hear it."</p>	<p>Baby Suggs says that she never heard it or he never said it which shows that the other</p>

	<p>slave-owners never cared about their slaves and/or they never really interacted with them.</p>
<p>Ch 15: "Anything, but Suggs is what my husband name."</p>	<p>Baby Suggs only had one husband, but different fathers for each child she had. She only remembers that her husband's name was Suggs so she calls herself Suggs.</p>
<p>Ch 15: "You know where he is, this husband?" "No, sir." "Is that Halle's daddy?" "No, sir." "Why you call him Suggs, then? His bill of sale says Whitlow too, just like yours."</p>	<p>Even Baby Suggs is unsure of where her husband is now that they have entered slavery and everyone was split apart. She had different fathers for each child which was the reason as to why her husband "Suggs" wasn't the father for Halle. There is no real explanation as to where the name Suggs really came from since the bill had said Whitlow on it as well.</p>
<p>Ch 15: "Suggs is my name, sir. From my husband. He didn't call me Jenny." "What he call you?" "Baby." "Well," said Mr. Garner, going pink again, "if I was you I'd stick to Jenny Whitlow. Mrs. Baby Suggs ain't no name for a freed Negro."</p>	<p>Baby Suggs is persistent in having her be called Baby Suggs. She wants to go with what her husband has always called her which was "Baby." Mr. Garner tells her that she should stick with Jenny Whitlow now that she is a freed slave because Baby Suggs is not a "proper" enough name for her.</p>
<p>Ch 15: Maybe not, she thought, but Baby Suggs was all she had left of the "husband" she claimed. A serious, melancholy man who taught her how to make shoes. The two of them made a pact: whichever one got a chance to run would take it; together if possible, alone if not, and no looking back. He got his chance, and since she never heard otherwise she believed he made it. Now how could he find or hear tell of her if she was calling herself some bill-of-sale name?</p>	<p>Baby Suggs doesn't want to lose the only thing that she remembers well before the entire slavery chaos. She says that her husband taught her how to do things and that they were "meant to be." She says that the two of them would do anything for each other to help either one of them become free. She wants to believe that her husband made it to become a free slave. The author ends with "calling herself some bill-of-sale name" to show now Baby Suggs doesn't want to remember the bill of sale name of Jenny Whitlow, and would like to keep Baby Suggs so that she would have something to remember from her husband.</p>
<p>Ch 15: She couldn't get over the city.</p>	<p>Baby Suggs was marveled by the city because all her life she has only seen field</p>

	work and she couldn't appreciate the city around her.
Ch 15: Baby picked up her bundle and with great difficulty, caused by her hip and the hours of sitting in a wagon, climbed down. Mr. Garner was up the walk and on the porch before she touched ground, but she got a peep at a Negro girl's face at the open door before she followed a path to the back of the house. She waited what seemed a long time before this same girl opened the kitchen door and offered her a seat by the window.	Baby Suggs arrives at the Bodwins and they walk to the porch. Baby Suggs sees that there is another black girl who was in the house.
Ch 15: "No, darling. I'd look favorable on some water though." The girl went to the sink and pumped a cupful of water. She placed it in Baby Suggs' hand. "I'm Janey, ma'am."	At this moment, Baby Suggs meets Janey who appears later on in the book when Denver goes to find the Bodwins and meets Janey as well.
Ch 15: Baby, marveling at the sink, drank every drop of water although it tasted like a serious medicine. "Suggs," she said, blotting her lips with the back of her hand. "Baby Suggs."	Baby Suggs is shown as a proper freed slave and she appreciated everything that Janey is doing. She bolts her lips with the back of her hand to show a sign of manner. Although she is no longer a slave, she still holds her manners.
Ch 15: "I don't know where I'll be. Mr. Garner--that's him what brought me here--he say he arrange something for me." And then, "I'm free, you know."	Baby Suggs is still unsure of what she is supposed to do exactly now that she is free. She seems slightly confused as to how to "be" free. She wants to live the lifestyle of a freed slave, but she is unsure of how to do so.
Ch 15: "We scattered," said Baby Suggs, "but maybe not for long."	Baby Suggs says that she and her family members have been scattered. She adds on that she hopes that she will soon be able to reunite with the other members of her family.
Ch 15: Great God, she thought, where do I start? Get somebody to write old Whitlow. See who took Patty and Rosa Lee. Somebody name Dunn got Ardelia and went West, she heard. No point in trying for Tyree or John. They cut thirty years ago and, if she searched too hard and they were hiding, finding them would do them more harm than good. Nancy and Famous died in a ship off the Virginia coast before it set sail for Savannah.	Baby Suggs ponders over ways to look for her children that she doesn't remember too well. She says that she wants to find Patty, Rosa lee, and Ardelia. But, Tyree and John have disappeared already. She says that if she goes off to find Tyree and John it would do them more harm because she would be exposing them to slave owners and they would get taken in. Although, she

<p>Ch 15: That much she knew. The overseer at Whitlow's place brought her the news, more from a wish to have his way with her than from the kindness of his heart. The captain waited three weeks in port, to get a full cargo before setting off. Of the slaves in the hold who didn't make it, he said, two were Whitlow pickaninnies name of...</p>	<p>didn't have any memories with her children, she still knew what happened to each one and where they disappeared off to.</p>
<p>Ch 15: But she knew their names. She knew, and covered her ears with her fists to keep from hearing them come from his mouth.</p>	<p>Even though Baby Suggs knew who they were, she didn't want to hear about the tragedies they had to undergo.</p>
<p>Ch 15: After some coaxing, Baby Suggs came to the table and sat down. She crumbled the bread into the hot milk and discovered she was hungrier than she had ever been in her life and that was saying something.</p>	<p>Even though Baby Suggs must have experienced more hunger before, she says she was "hungrier than she had ever been in her life" showing that she finally realizes her freedom. During her slavery, she kept herself from feeling hungry because she knew that she wouldn't be able to fully fulfill her desires. She locked her desires away so that she could survive. Now that she was freed, she is able to open herself up and let herself feel the desires she has locked away.</p>
<p>Ch 15: "They going to miss this?" "No," said Janey. "Eat all you want; it's ours." "Anybody else live here?" "Just me. Mr. Woodruff, he does the outside chores. He comes by two, three days a week."</p>	<p>Baby Suggs is cautious about eating the food from a white person's house because of her past in slavery. She has become accustomed to not touching their possessions and not being able to eat freely. When she finds out that they let Janey eat their food, she is amazed at the difference in treatment and hopeful for a better future.</p>
<p>Ch 15: Baby Suggs lifted her hand to the top of her head. Money? Money? They would pay her money every single day? Money?</p>	<p>Baby Suggs is excited and amazed that she would be paid money for her work. For the first time in her life, she feels freed from bondage.</p>
<p>Ch 15: When they asked what work she could do, instead of reeling off the hundreds of tasks she had performed, she asked about the slaughterhouse. She was too old for that, they said. "She's the best cobbler you ever see," said Mr.</p>	<p>Baby Suggs is a very talented person, learning different skills from other slaves. Although Baby Suggs is old, she is able to work efficiently because of her many talents and skills. She is able to find work easily with the help of the Bodwins and</p>

<p>Garner. "Was a slave taught me," said Baby Suggs.</p>	<p>Mr. Garner who praise her on her skillful talents.</p>
<p>Ch 15: "Two cents a pound." "Yes, ma'am. But where's the in?" "What?" "You said 'take in wash.' Where is the 'in'? Where I'm going to be."</p>	<p>Baby Suggs is getting paid for her work for the first time in her life. After working as a slave for so long, she finally feels freed because she is able to have her own possessions.</p>
<p>Ch 15: It was too big a house for Jenny alone, they said (two rooms upstairs, two down), but it was the best and the only thing they could do. In return for laundry, some seamstress work, a little canning and so on (oh shoes, too), they would permit her to stay there. Provided she was clean. The past parcel of colored wasn't. Baby Suggs agreed to the situation, sorry to see the money go but excited about a house with steps never mind she couldn't climb them. Mr. Garner told the Bodwins that she was a right fine cook as well as a fine cobbler and showed his belly and the sample on his feet. Everybody laughed.</p>	<p>Baby Suggs is excited to finally have a possession of her own. After being in slavery for all her life, being able to have a house made her excited and hopeful toward the future. Through this, we are able to see that Baby Suggs is simple and doesn't need a lot of things to make her happy and content. Being able to have a place to call her own could satisfy her.</p>
<p>Ch 15: "Did I let Halle buy you or not?" "Yes, sir, you did," she said, thinking, But you got my boy and I'm all broke down. You be renting him out to pay for me way after I'm gone to Glory.</p>	<p>Even though Baby Suggs is free from slavery, she is constantly worrying about Halle. Although Mr. Garner let Halle buy Baby Suggs out of slavery, she can't bring herself to feel thankful to him because he still had his reins on Halle.</p>
<p>Ch 15: "I have to fix the supper now," said Janey. "I'll help," said Baby Suggs. "You too short to reach the fire."</p>	<p>By offering to help Janey cook supper, we are able to see that Baby Suggs is a caring and helpful person. She notices that Janey might have trouble cooking because of her height and offers her help even when it wasn't asked for.</p>
<p>Ch 15: "What churches around here? I ain't set foot in one in ten years." "Wasn't none. I dislike the place I was before this last one, but I did get to church every Sunday some kind of way. I bet the Lord done forgot who I am by now."</p>	<p>Baby Suggs is a very religious person, but at Sweet Home she wasn't allowed to go to church. Even though Baby Suggs hadn't gone to church for almost ten years, she still wants to gain the Lord's grace.</p>
<p>Ch 15: "I won't need him [Reverend Pike] for that. I can make my own acquaintance. What I need him for is to reacquaint me with my children. He can read and write, I reckon?"</p>	<p>When Baby Suggs is first freed from slavery, she doesn't care for making acquaintances with others because she only cares about knowing about her children.</p>

	Baby Suggs frantically tries searching for her lost children and her husband.
<p>Ch 15: "Good, 'cause I got a lot of digging up to do." But the news they dug up was so pitiful she quit. After two years of messages written by the preacher's hand, two years of washing, sewing, canning, cobbling, gardening, and sitting in churches, all she found out was that the Whitlow place was gone and that you couldn't write to "a man named Dunn" if all you knew was that he went West. The good news, however, was that Halle got married and had a baby coming. She fixed on that and her own brand of preaching, having made up her mind about what to do with the heart that started beating the minute she crossed the Ohio River. And it worked out, worked out just fine, until she got proud and let herself be overwhelmed by the sight of her daughter-in-law and Halle's children--one of whom was born on the way--and have a celebration of blackberries that put Christmas to shame. Now she stood in the garden smelling disapproval, feeling a dark and coming thing, and seeing high-topped shoes that she didn't like the look of at all. At all.</p>	<p>Although Baby Suggs gains freedom from slavery, she is constantly anxious to find out what is going on at Sweet Home and where her husband is. Baby Suggs cares a lot about her children which is shown through her desperation to find more information on Halle at Sweet Home. She is also portrayed as a loyal woman because she stays loyal to her husband throughout her life. Not only does she try to find him when she becomes free, she also keeps her name as Baby Suggs because that's what he called her. Even though Mr. Garner said her name was Jenny Whitlow, she refuses to answer to that name in her loyalty toward her husband.</p>
<p>pg 178: Baby Suggs noticed who breathed and who did not and went straight to the boys lying in the dirt. The old man moved to the woman gazing and said, "Sethe. You take my armload and gimme yours."</p>	<p>Baby Suggs knew that Beloved wasn't breathing anymore so she went to help the boys as the man wanted Sethe back.</p>
<p>pg 178: Baby Suggs had got the boys inside and was bathing their hands, rubbing their hands, lifting their lids, whispering, "Beg your pardon, I beg your pardon," the whole time.</p>	<p>Baby Suggs is trying to nurse the boys back alive. She says "I beg your pardon" because she didn't want them to see the death of Beloved and the acts of the white people asking for Sethe back.</p>
<p>pg 179: Baby Suggs meant to run, skip down the porch steps after the cart, screaming, No. No. Don't let her take that last one too. She meant to. Had started to, but when she got up from the floor and reached the yard the cart was gone and a wagon was rolling up. A red-haired boy and a yellow-haired girl jumped down and ran through</p>	<p>Baby Suggs didn't want to lose another one of her "children". Baby Suggs wasn't able to go after her "children" because the white people came to her asking her to go to work. Even though she really wanted to get her "children" back, she was stopped by her responsibility to work.</p>

<p>the crowd toward her. The boy had a half-eaten sweet pepper in one hand and a pair of shoes in the other.</p> <p>“Mama says Wednesday.” He held them together by their tongues. “She says you got to have these fixed by Wednesday.”</p> <p>Baby Suggs looked at him, and then at the woman holding a twitching lead horse to the road.</p> <p>“She says Wednesday, you hear? Baby? Baby?”</p> <p>She took the shoes from him - high-topped and muddy - saying, “I beg your pardon. Lord, I beg your pardon. I sure do.”</p> <p>Out of sight, the cart creaked on down Bluestone Road. Nobody in it spoke. The wagon rock had put the baby to sleep. The hot sun dried Sethe’s dress, stiff, like rigor mortis.</p>	
<p>pg 217: Baby Suggs refused to go to the clearing because she believed <i>they</i> had won.</p>	<p>Baby Suggs believed that the whites had won because they continued to affect their lives despite gaining their freedom from slavery.</p>
<p>pg 287: Grandma Baby said there was no defense-- they could prowl at will, change from one mind to another, and even when they thought they were behaving, it was a far cry from what real humans did.</p> <p>“They got me out of jail,” Sethe once told Baby Suggs.</p> <p>“They also put you in it,” she answered.</p> <p>“They drove you ‘cross the river.”</p> <p>“On my son’s back.”</p> <p>“They gave you this house.”</p> <p>“Nobody gave me nothing.”</p> <p>“I got a job from them.”</p> <p>“He got a cook from them, girl.”</p> <p>“Oh, some of them do all right by us.”</p>	<p>Baby Suggs believed that the whites will never stop affecting their lives. They would always be treated a certain way by the whites Even though Baby Suggs was free, it was at the price of Halle’s life.</p>
<p>pg 287: Remembering those conversations and her grandmother’s last and final words, Denver stood on the porch in the sun and couldn’t leave</p>	<p>Even when Baby Suggs was dead, thoughts and memories of her still helped Denver overcome her loneliness and the obstacles</p>

it. Her throat itched; her heart kicked--- and then Baby Suggs laughed, clear as anything. "You mean I never told you nothing about Carolina? About your daddy? You don't remember nothing about how come I walk the way I do and about your mother's feet, not to speak of her back? I never told you all that? Is that why you can't walk down the steps? My Jesus my." But you said there was no defense "There ain't." Then what do I do? "Knowing it, and go on out the yard. Go on."

that she faces.

124

Function: The function of 124 is to show the revenge that is put upon Sethe. 124 communicates the theme of suffering memory. The house contains Beloved's spirits that tries to take revenge on Sethe because of past events.

Type of Character: 124 symbolizes the death and spirit of Beloved. Sethe and Halle had four children. Beloved being the third child, also the child who died, the house is named as 124. 124 is a spirit who takes revenge on Sethe.

Theme: 124 communicates to the theme of suffering memory. 124 is haunted by the spirit of Beloved, who creates chaos to the people who live in it. This continuous chaos serves as a reminder to Sethe of her unfortunate consequence of slavery and how Beloved has never forgiven Sethe of killing her.

Adjectives/Traits: 124 starts out as bright and lively house when Baby Suggs' first lived in it. However, it transforms into an haunting and chaotic house. When outsiders enter into the house they feel an eerie and mysterious aura "of pulsing red light" (11) even though the "red was gone but a kind of weeping clung to the air where it had been." (11) Once Beloved's spirit leaves the house the "sad red light" becomes into "nothing", 'a bleak and minus nothing.'" (318)

Goals and Growth: The goal of 124 is to take back what could've been hers if she was not killed. 124 begins as a lively house with color when Baby Suggs lived there. As soon as Sethe kills Beloved to refrain the schoolteacher from taking her and her children back, 124 slowly loses its color. Beloved, now dead, begins to haunt the house in revenge to get what could've been hers.

Conflicts:

Sethe: 124 is haunted by Beloved who wants to take revenge on Sethe for abandoning her and leaving her behind. The spirit creates chaos in the house to remind Sethe every day and every minute of her crime and how much Beloved or the spirit does not forgive her.

Paul D: He didn't belong in 124 and disrupted the house, thus kicking the spirit out. By doing so, the spirit of 124 had returned back to the house in human form.

Denver: She is afraid to leave 124 on her own and fears the world outside 124.

Resolutions: Once Sethe finally lets go of the Beloved Spirit in the end, the spirit leaves and disappears into thin air. When the spirit leaves, 124 turns into a quiet and silent house, no longer haunted and occupied by a spirit of the past.

124 is a round and dynamic character. In the beginning, 124 was loud and spiteful. Beloved's ghost and the family's past was haunting them inside the house. "124 was spiteful. Full of a baby's venom. The women in the house knew it and so did the children. For years each put up with the spite in his own way, but by 1873 Sethe and her daughter Denver were its only victims." (1). When Stamp Paid passed the house, he could hear voices of the spirits and thoughts that were unspoken. After Beloved left, the house became quiet. "'Used to be voices all around that place. Quiet, now,' Stamp said. 'I've been past it a few times, and I can't hear a thing. Chastened, I reckon, 'cause Mr. Bodwin say he selling it soon's he can.'" (311). At the

beginning, 124 was wild and angry, like Beloved was. At the end, when Sethe and Denver were free, 124 was peaceful. “He walks into the front door and opens it. It is stone quiet. In the place where once a shaft of sad red light had bathed him, locking him where he stood, is nothing.” (318). Beloved and the past let go of Sethe and Denver, and they are finally allowed to live their own lives. ““Thank you. And, Paul D, you don’t have to stay ‘way, but be careful how you talk to my ma’am, hear?” ‘Don’t worry,’ he said and left her then, or rather she left him because a young man was running toward her, saying, ‘Hey, Miss Denver. Wait up.’ She turned to him; her face looking like someone had turned up the gas jet.” (314-315).

Quote	Analysis
Pg 1: 124 was spiteful. Full of a baby’s venom. The women in the house knew it and so did the children. For years each put up with the spite in his own way, but by 1873 Sethe and her daughter Denver were its only victims.	124 was haunted by Beloved’s spirit. Everyone in the house knew about it, but the sons eventually left and Baby Suggs had died.
Pg 11: Now the iron was back but the face, softened by hair, made him trust her enough to step inside her door smack into a pool of pulsing red light. She was right. It was sad. Walking through it, a wave of grief soaked him to thoroughly he wanted to cry.	Beloved’s spirit grieved in the house after all those years. She wanted their attention, not wanting the family to forget her. She expressed her emotions throughout the house, like showing the red light and moving objects.
Pg 15: Again she wished for the baby ghost--- its anger thrilling her now where it used to wear her out. Wear her out.	Beloved’s spirit gets angry and is in an attempt to get revenge the same place where she died.
Pg 21: The stove didn’t shudder as it adjusted to its heat. Denver wasn’t stirring in the next room. The pulse of red light hadn’t come back and Paul D had not trembled since 1856 and then for eighty-three days in a row. Locked up and chained down, his hands shook so bad he couldn’t smoke or even scratch properly. Now he was trembling again but in the legs this time. It took him a while to realize that his legs were not shaking because of worry, but because the floorboards were and the grinding, shoving floor was only part of it. The house itself was pitching. Sethe slid to the floor and struggled to get back into her dress.	Upon seeing Sethe and Paul D having an intimate relationship, Beloved shook up the house, causing Paul D to almost get injured.
Pg 35: Shivering, Denver approached the house, regarding it, as she always did, as a person rather than a structure. A person that wept, sighed, trembled and fell into fits. Her steps and her gaze were the cautious ones of a child approaching a	Denver realizes that 124 was not just a house; it was part of Beloved’s spirit. Beloved’s spirit kept Denver company throughout the years, and she learned about the “Beloved’s” emotions.

nervous, idle relative.	
Pg 36: There was only one door to the house and to get to it from the back you had to walk all the way around to the front of 124, past the storeroom, past the cold house, the privy, the shed, on around to the porch.	The one entrance of 124 symbolizes that the residents and visitors of the house were all free. They didn't need to go to a back door specifically for them.
Pg 47: 124 was so full of strong feeling perhaps she was oblivious to the loss of anything at all.	124 distracted Sethe so much that she didn't notice the lack of color like Baby Suggs did.
Pg 49: But this was not a normal woman in a normal house. As soon as he had stepped through the red light he knew that, compared to 124, the rest of the world was bald.	Even though Paul D was a stranger to the house and the town, he knew that 124 was different.
Pg 76: They were seated at the table Paul D had broken the day he arrived at 124. Its mended legs stronger than before.	Paul D fixed up the house, and now the spirit is gone. The house won't be broken again.
Pg 77: The days when 124 was a way station where messages came and then their senders. Where bits of news soaked dried beans in spring water--- until they were soft enough to digest.	Before, 124 used to be a lively place where former slaves would gain solace and protection. Now, it's bland and dead, with no visitors and company.
Pg 101: Before 124 and everybody in it had closed down, veiled over and shut away; before it had become the plaything of spirits and the home of the chafed, 124 had been a cheerful, buzzing house where Baby Suggs, holy, loved, cautioned, fed, chastised and soothed.	Baby Suggs made 124 into a safe haven. She took care of the people and visitors, and everyone associated 124 as the place where they can connect with others and work together to overcome their difficulties.
Pg 105: 124 shut down and put up with the venom of its ghost. No more lamp all night long or neighbors dropping by. No low conversations after supper. No watched barefoot children playing in the shoes of strangers.	After Sethe killed Beloved, 124 lost its bustling liveliness as people could no longer find the same protection and comfort as there was before when Baby Suggs still preached.
Pg 116: But for eighteen years she had lived in a house full of touches from the other side. And the thumbs that pressed her nape were the same. Maybe that was where it had gone to. After Paul D beat it out of 124, maybe it collected itself in the Clearing. Reasonable, she thought.	The spirit of 124 was familiar; throughout the 18 years, the spirit had always been the same one. When Paul D kicked out the spirit, Sethe didn't believe that it fully disappeared.
Pg 122: The return of Denver's hearing, cut off by	Denver knew that the spirit was

<p>an answer she could not bear to hear, cut on by the sound of her dead sister trying to climb the stairs, signaled another shift in the fortunes of the people of 124. From then on the presence was full of spite. Instead of sighs and accidents there was pointed and deliberate abuse. Buglar and Howard grew furious at the company of the women in the house, and spent in sullen reproach any time they had away from their odd work in town carrying water and feed at the stables. Until the spite became so personal it drove each off.</p>	<p>Beloved, and Beloved's haunting drove Howard and Buglar off. Beloved brought hostility to the house, and the two boys couldn't handle it anymore.</p>
<p>Pg 192: She remembered when the yard had a fence with a gate that somebody was always latching and unlatching in the time when 124 was busy as a way station. She did not see the white boys who pulled it down, yanked up the posts and smashed the gate leaving 124 desolate and exposed at the very hour when everybody stopped dropping by. The shoulder weeds of Bluestone Road were all that came toward the house.</p>	<p>Sethe remembers when 124 was just a house. They would have constant visitors and now the white boys have destroyed the house, people stopped visiting.</p>
<p>Pg 193: The roaring in Paul D's head did not prevent him from hearing that pat she gave to the last word, and it occurred to him that what she wanted for her children was exactly what was missing in 124: safety. Which was the very first message he got the day he walked through the door. He thought he made it safe, had gotten rid of the danger; beat the shit out of it; run it off the place and showed it and everybody else the difference between a mule and a plow. And because she had not done it before he got there her own self, he thought it was because she could not do it. That she lived with 124 in helpless, apologetic resignation because she had no choice.</p>	<p>There was no safety at 124 after Sethe killed Beloved. Even though Paul D kicked out Beloved's spirit, it didn't get rid of her completely. 124 had more power than Paul D or than anyone else had.</p>
<p>Pg 199: 124 was loud. Stamp Paid could hear it even from the road.</p>	<p>124 still had spirits even though Beloved was no longer a spirit. There was always spirits haunting them as long as Beloved was around.</p>
<p>Pg 202: Beyond that, he trusted his instincts to right what he may have done wrong to Baby Suggs' kin, and to guide him in and through the stepped-up haunting 124 was subject to, as evidenced by the voices he heard on the road.</p>	<p>Paul D enters 124 to go see Sethe to see if the rumors he heard in the city was true. He knows that because he altered the family's lives, 124 may have been haunting him as well.</p>

<p>Pg 215: When Sethe wrapped her head and bundled up to go to town, it was already midmorning. And when she left the house she neither saw the prints nor heard the voices that ringed 124 like a noose.</p>	<p>Sethe became oblivious to the sounds of 124.</p>
<p>Pg 235: Almost. Mixed in with the voices surrounding the house, recognizable but undecipherable to Stamp Paid, were the thoughts of the women of 124, unspeakable thoughts, unspoken.</p>	<p>124 was full of the women's thoughts since no one visited them anymore. Their thoughts and actions are surrounding the solitude house.</p>
<p>Pg 311: Unloaded, 124 is just another weathered house needing repair. Quiet, just as Stamp Paid said. "Used to be voices all round that place. Quiet, now," Stamp said.</p>	<p>Without Beloved haunting 124, 124 was a normal house. There's no noises anymore/</p>
<p>Pg 319: Something is missing from 124. Something larger than the people who lived there. Something more than Beloved or the red light. He can't put his finger on it, but it seems, for a moment, that just beyond his knowing is the glare of an outside thing that embraces while accuses.</p>	<p>There's no judgment from 124 anymore. The sad memory is gone.</p>
<p>Pg 324: Down by 124 her footprints come and go, come and go. They are familiar. Should a child, an adult place his feet in them, they will fit. Take them out and they disappear again as though nobody ever walked there.</p>	<p>Beloved's spirit still lingers on but she is no longer a threat to 124.</p>

The Garners

Function: Mr. and Mrs. Garner are the owners of Sweet Home. They represent the good in the world of slavery and that there are people who respect the needs of slaves. They are flat characters who don't change throughout the novel.

Theme: The Garners communicate the theme of slavery except for the fact that they treat their slaves with respect and understand their needs. Mr. Garner respects his slaves and call them 'men', he even let Baby Suggs' work in kitchen rather than on the fields due to her broken back from the previous owners she had.

Adjectives/Traits: The Garners are helpful towards their slaves and are generous towards them. They make sure that the slaves are treated fairly and with respect. They are even described as benevolent and nice.

Goals and Growth: The goal of the Garners is to not discriminate slavery and different races. They make sure that the slaves have equal work that feeds their need and requirements. They also make sure that the slaves are not being taken advantage of. The Garners' don't grow throughout the story and are flat characters.

Conflicts:

Slave Owners:

The other Slave Owners tell Mr. Garner that he shouldn't call his slaves 'men' because that's what Mr. Garner calls them and because he treats them differently.

Resolutions: Mr. Garner gets killed and Mrs. Garner gets cancer. When Mr. Garner is gone, Mrs. Garner is no longer able to help the slaves.

The Garners are both flat and minor characters. They were complex in that they referred to their slaves as men. "Y'all got boys," he told them. "Young boys, old boys, picky boys, stroppin boys. Now at Sweet Home, my niggers is men every one of them. Bought em thataway, raised em thataway. Men every one...But if you a man yourself, you'll want your niggers to be men to." (12-13). The Garners have contradicting traits in that they were plantation owners, but they wanted to treat their slaves well. "In their relationship with Garner was true metal: they were believed and trusted, but most of all they were listened to. He thought what they said had merit, and what they felt was serious. Deferring to his slaves' opinions did not deprive him of authority or power. It was schoolteacher who taught them otherwise." (147) Under the Garners, the slaves were treated like real people. This contradiction led the slaves questioning whether or not the Garners were any different than schoolteacher. The Garners were faced with internal conflicts on whether or not they should let Halle buy out his mother. Despite being "slave owners" they let Halle have multiple jobs so that he could buy the freedom of his mother. "When Mr. Garner agreed to the arrangements with Halle, and when Halle looked like it meant more to him that she go free than anything in the world, she let herself be taken 'cross the river." (166). The Garners are static characters because they have no moral or trait changes throughout the book.

Quote	Analysis
Pg10: Mr. Garner was dead and his wife had a lump in her neck the size of a sweet potato and unable to speak to anyone.	The death of Mr. Garner and the ill Mrs. Garner symbolized the beginning of hell for the people at Sweet Home.
Pg11: Mrs. Garner, crying like a baby, had sold his baby brother to pay off the debts that surfaced the minute she was widowed.	Mrs. Garner had debts piled up when Mr. Garner died. In order to pay for them, she was forced to sell off Paul D's brother.
Pg12: She was a timely present for Mrs. Garner who had lost Baby Suggs' to her husband's high principles.	Sethe had come to Sweet Home after Mr. Garner let Baby Suggs go free. Sethe was a "present" to Mrs. Garner in order to replace Baby Suggs.
Pg12: The restraint they had exercised possible only because they were Sweet Home men-the ones Mr. Garner bragged about while other farmers shook their heads in warning at the phrase.	The slaves liked being Sweet Home men because the Garners treated them well and Mr. Garner would brag about his slaves.
Pg12-13: "Y'all got boys," he told them. "Young boys, old boys, picky boys, stroppin boys. Now at Sweet Home, my niggers is men every one of them. Bought em thataway, raised em thataway. Men everyone." "Beg to differ, Garner. Ain't no nigger men." "Not if you scared, they ain't." Garner's smile was wide. "But if you a man yourself, you'll want your niggers to be men to." "I wouldn't have no nigger men round my wife." It was the reaction Garner loved and waited for. "Neither would I," he said. "Neither would I," and there was always a pause before the neighbor, or stranger, or peddler, or brother-in-law or whoever it was got the meaning. Then a fierce argument, sometimes a fight, and Garner came home bruised and pleased, having demonstrated one more time what a real Kentuckian was: one tough enough and smart enough to make and call his own niggers men.	Mr. Garner was proud of his slaves. He treated them with respect. Mr. Garner is not afraid that his slaves will rebel against him. Mr. Garner believed that a real Kentuckian was strong and not prejudice.
Pg19: "After I left you, those boys came in there and took my milk. That's what they came in there for. Held me down and took it. I told Mrs. Garner on em. She had that lump and couldn't speak but her eyes rolled out tears.	Mrs. Garner cared for her slaves. She cried when she heard schoolteacher and his boys abused Sethe. The slaves trusted the Garners enough to tell them that they were being abused.

<p>Pg31: “Halle and me want to be married, Mrs. Garner.” “So I heard.” She smiled. “He talked to Mr. Garner about it. Are you already expecting?” “No, ma’am.” “Well, you will be. You know that, don’t you?” “Yes, ma’am.” “Halle’s nice, Sethe. He’ll be good to you.” “But I mean we want to get married.” “You just said so. And I said all right.” “Is there a wedding?” Mrs. Garner put down her cooking spoon. Laughing a little, she touched Sethe on the head, saying, “You are one sweet child.” And then no more.</p>	<p>Mrs. Garner understands Sethe and feels that Sethe should still be happy despite being her slave. Mrs. Garner is happy that Sethe and Halle are getting married. Mrs. Garner actually allowed Sethe and Halle to get married.</p>
<p>Pg70: “That lady I worked for in Kentucky gave [the earrings] to me when I got married. What they called married back there and back then. I guess she saw how bad I felt when I found out there wasn’t going to be no ceremony, no preacher.</p>	<p>Mrs. Garner gave Sethe a wedding gift since she saw Sethe’s reaction about not having a wedding. Sethe wanted a ceremony, but Mrs. Garner gave her earrings as compensation.</p>
<p>Pg147: He grew up thinking that, of all the Blacks in Kentucky, only the five of them were men. Allowed, encouraged to correct Garner, even defy him.</p>	<p>The Garners gave the slaves a lot of freedom.</p>
<p>Pg147: In their relationship with Garner was true metal: they were believed and trusted, but most of all they were listened to. He thought what they said had merit, and what they felt was serious. Deferring to his slaves’ opinions did not deprive him of authority or power. It was schoolteacher who taught them otherwise.</p>	<p>Garners treated the men as people, not slaves. Still, there was mutual respect among them.</p>
<p>Pg164: Mrs. Garner hummed when she worked; Mr. Garner acted like the world was a toy he was supposed to have fun with. Neither wanted [Baby Suggs] in the field--Mr. Garner’s boys, including Halle, did all of that--which was a blessing since she could not have managed it anyway.</p>	<p>Mr. and Mrs. Garner were cheerful and friendly. They were understanding of Baby Suggs’s condition and didn’t force them to do anything they couldn’t handle.</p>
<p>Pg165: The Garners, it seemed to her, ran a special kind of slavery, treating them like paid labor, listening to what they said, teaching what they wanted known. And he didn’t stud his boys. Never brought them to her cabin with directions to ‘lay down with her,’ like they did in Carolina, or rented their sex out on other farms.</p>	<p>The Garners treated their slaves with respect and as if they were their own children. They were light-hearted and considerate.</p>

<p>Pg166: When Mr. Garner agreed to the arrangements with Halle, and when Halle looked like it meant more to him that she go free than anything in the world, she let herself be taken ‘cross the river.</p>	<p>Mr. Garner knew how Halle felt about his mother, so he let him buy her slavery with more work, even though schoolteacher was the one who added more work for Halle.</p>
<p>Pg167: “Well,” said Mr. Garner, going pink again, “if I was you I’d stick to Jenny Whitlow. Mrs. Baby Suggs ain’t no name for a freed Negro.”</p>	<p>Mr. Garner cares about Baby Suggs. He looks out for people, seeing what is best.</p>
<p>Pg191: “There was this piece of goods Mrs. Garner gave me. Calico. Stripes it had with little flowers in between. ‘Bout a yard-not enough for more ‘n a head tie.”</p>	<p>Mrs. Garner gave Sethe fabric even though she was a slave. Although it was a small amount it was significant because slave owners usually don’t give slaves anything.</p>
<p>Pg227: Yonder, not far, was a grape arbor Mr. Garner made. Always full of big plans, he wanted to make his own wine to get drunk off. Never did get more than a kettle of jelly from it. I don’t think the soil was right for the grapes.</p>	<p>Mr. Garner wanted to make his own wine so that he could get drunk. All he could make, however,</p>
<p>Pg 228: [Mrs. Garner] was low then. Not as low as she ended up, but failing. A kind of bag grew under her jaw. It didn’t seem to hurt her, but it made her weak. First she’d be up and spry in the morning and by the second milking she couldn’t stand up. Next she took to sleeping late. The day I went up there she was in bed the whole day, and I thought to carry her some bean soup and ask her then, when I opened the bedroom door she looked at me from underneath her nightcap. Already it was hard to catch life in her eyes. Her shoes and stockings were on the floor so I knew she had tried to get dressed.</p>	<p>Mrs. Garner is dying and she is the last Garner left. When she dies, the Garner’s slaves would be taken over by the schoolteacher.</p>
<p>Pg 229:”What is it, Sethe?” “What do characteristics mean?” “What?” “A word. Characteristics.” “Oh.” She moved her head around on the pillow. “Features. Who taught you that?” “I heard the schoolteacher say it.” “Change the water, Sethe. This is warm.” “Yes, ma’am. Features?” “Water, Sethe. Cool water.” “I don’t seem able to wake up, Sethe. All I seem to</p>	<p>Even on her deathbed, Mrs. Garner is still willing to teach Sethe English. The Garners care about their slaves so much that their slaves care about them too.</p>

<p>want is sleep.” “Then do it,” I told her. “I’m take care of things.”</p>	
<p>Pg 230:”What you want to know, Sethe?” “Him and her,” I said, “they ain’t like the whites I seen before. The ones in the big place I was before I came here.” “How these different?” he asked me. “Well,” I said, “they talk soft for one thing.” “It don’t matter, Sethe. What they say is the same. Loud or soft.” “Mr. Garner let you buy out your mother,” [Sethe] said. “Yep. He did.” “Well?” “If he hadn’t of, she would of dropped in his cooking stove.” “Still, he did it. Let you work it off.” “Uh huh.” “Wake up, Halle.” “I said, Uh huh.” “He could of said no. He didn’t tell you no.” “No, he didn’t tell me no. She worked here for ten years. If she worked another ten you think she would’ve made it out? I pay him for her last years and in return he got you, me and three more coming up. I got one more year of debt work; one more. Schoolteacher in there told me to quit it. Said the reasons for doing it don’t hold. I should do the extra but here at Sweet Home.”</p>	<p>Mr. Garner was unlike other masters, he allowed Halle to trade himself for his mother’s freedom.</p>
<p>Pg 259: Nobody counted on Garner dying. Nobody thought he could. How ‘bout that? Everything rested on Garner being alive. Without his life each of theirs fell to pieces.</p>	<p>The Garners played a significant role in the slaves’ lives and made them feel safe at Sweet home.</p>

Timeline

Date	Setting/POV	Quote/Summary
1850		Howard was born.
1851		Buglar was born.
1854		Beloved was born.
1855		Halle Suggs disappears.
1855		Sethe runs away from Sweet Home Plantation.
1855		Denver was born.
1855	<ul style="list-style-type: none"> • flashback: Sweet Home • narrator 	<p>[24]: Paul A, Paul D, Sethe, Halle, Sixo, the children, and Thirty-Mile Woman were back at Sweet Home planning their escape once the corn grows. Halle went to go get Sethe, but schoolteacher figured it out. Paul D and Sixo meet up with Thirty-Mile Woman, and they go ahead of others. Halle had to work extra, so he had to leave later; Sethe had to wait until nighttime because Mrs. Garner needed her. Schoolteacher and his boys found out they were escaping, and chased Paul D, Sixo, and Thirty-Mile Woman. Thirty-Mile Woman was told to go ahead, and Paul D and Sixo ran the opposite direction to buy her some time. Sixo began to sing and shout “Seven-O,” suggesting that Thirty-Mile Woman successfully escaped with Sixo’s child. Sixo was killed, and Paul D was tied and brought back to Sweet Home. Sethe goes to Paul D and tells him that she’s going to leave since she can’t find Halle; she already sent the children off. Paul D told Sethe that Sixo was dead, and he laughed as he was killed. Paul D started thinking about how much their lives were worth.</p>
1856		Beloved dies.
1865		Baby Suggs dies.
1873	<ul style="list-style-type: none"> • church • narrator 	<p>[24]: Paul D is found at the church. Paul D is thinking about the past.</p>
1873		[25]: Stamp Paid greets Paul D. Stamp Paid tries to convince

	<ul style="list-style-type: none"> • after flashback of [24] • narrator 	Paul D to stay in one of the families' homes instead of sleeping in the cold church.
1873	<ul style="list-style-type: none"> • church • narrator 	[25]: Stamp Paid tells Paul D about his past. He talked about how his name was originally Joshua, and he talks about Vashti, his wife. Stamp Paid talks about how he was there when Beloved was killed. Stamp Paid tells Paul D that Sethe tried to "out-hurt the hurter;" she did it out of love.
1873	<ul style="list-style-type: none"> • 124 • narrator 	[26]: Sethe is determined to make up for lost time away from Beloved. "Now the players were altered." (283). Beloved takes advantage of Sethe's vulnerability and begins to take control over 124. Denver gets pushed aside and ignored, but she is still needed to take care of Beloved and Sethe. "The job she started out with, protecting Beloved from Sethe, changed to protecting her mother from Beloved." (286) This is the point where Denver realizes that she grows up and mature in order to help her mom.
1873	<ul style="list-style-type: none"> • Denver's subconscious: 124 • narrator 	[26]: As Denver prepares to leave the house for the first time on her own, she hears Baby Suggs' voice "Know it, and go on out the yard. Go on." Denver's conscience is telling her to go out and make a name for herself.
1873	<ul style="list-style-type: none"> • 124 • narrator 	[26]: Mustering up the courage to finally leave she visits Lady Jones to ask for help. Denver is willing to work for food. "But if you all need to eat until your mother is well, all you have to do is say so." In response, people in the community start to leave food on the porch and mailbox of 124. This is the point where we see that the people aren't afraid of 124. "Denver thought she understood the connection between her mother and Beloved: Sethe was trying to make up for the handsaw; Beloved was making her pay for it." Denver was beginning to become more mature. After a while she didn't want to rely on people's kindness and started to look for a job in order to save her mother from having to starve. She then gets a night job from the Bodwins. Janey, Ella, and the other ladies from the community came together and started to pray for the ghost haunting 124 to leave. As Mr. Bodwin comes up the road, Sethe envisions that schoolteacher that came to take away her

		children. Sethe attempts to attack Mr. Bodwin with an icepick; only to be stopped by the ladies and Denver. In the midst of the chaos Beloved vanishes.
1873	<ul style="list-style-type: none"> • In town • In 124 	[27]: “124 is just another weathered house needing repair.” 124 is quiet now that the ghost is gone. Paul D comes back and Stamp Paid tells him of the events that had happened. On his way to work, Paul D runs into Denver in town, they stop and greet each other. He notices how much Denver has changed into a much more independent woman as she goes to look for a day job in order to save up more money. Paul D asks about Sethe and goes to visit her.
	<ul style="list-style-type: none"> • In town 	[28] As time passed people gradually began to forget about Beloved. The townspeople began to question if Beloved ever existed.

Study Questions:

Chapter 24:

1. Paul D's tobacco tin was "rusted shut" (39) for so long because he kept his dark memories and feelings hidden inside his chest. After leaving 124 his tobacco tin is "blown open" (258) and his feelings and emotions come flooding in after suppressing it for so long.
2. "That was the wonder of Sixo, and even Halle; it was always clear to Paul d that those two were men whether Garner said so or not. It troubled him that, concerning his own manhood, he could not satisfy himself on that point period. Oh, he did manly things, but was that Garner's gift or his own will? What would he have been anyway-before Sweet Home-without Garner?" (260) Paul D doubts whether his manhood is his own or what the Garner's gave him.
3. The shining that lights the Thirty-Mile Woman is the glow from her pregnancy and unborn baby. "She is lit now with some glowing, some shining that comes from inside her." (265)
4. Sixo sings in order to coax the men to kill him and end his life quickly so that he wouldn't have to be a slave under the schoolteacher. "Schoolteacher has changed his mind: "This one will never be suitable." The song must have convinced him." (266)
5. As he is dying, Sixo shouts out "Seven-O!" (267) in praise of his unborn child that is going to survive with his sacrifice. He dies with the comfort of knowing that Thirty-Mile Woman will be able to escape safely and give birth to his child.
6. Sixo is laughing when he dies because he realizes he can't make it on; however he knows in the back of his head that the Thirty-Mile Woman and his unborn baby is going to make it; "The Thirty-Mile Woman got away with his blossoming seed" (270).

Chapter 25:

7. The tone of the conversation between Stamp and the man who asks about Judy has a tone of suspicion and caution. Stamp Paid is cautious not to reveal too much information about his fellow comrades; this shows how much he cares about his them. He is suspicious because he is saying that he doesn't know Judy when he really does know her.
8. Stamp Paid believes that Beloved is the girl who killed the "Whiteman over by Deer Creek" and ran away.
9. The tone of the last sentence "Why? Why? Why? Why? Why?" changes. Paul D begins by showing the world his anger about the Blacks being treated unfairly. Then his tone shifts to somber because he remembers the hope they had for escaping, but he lost his hope after they got caught. Also, he is desperate for a better life.

Chapter 26:

10. Denver is worried because she observes Beloved taking control of Sethe by taking advantage of Sethe's obsession of Beloved. She is worried about getting food and money, since Sethe had quit her job and stays home with Beloved. "Neither Sethe nor Beloved

knew or cared about it one way or another. They were too busy rationing their strengths to fight each other. So was [Denver] who had to step off the edge of the world and died because if she didn't, they all would" (281).

11. In the beginning Sethe was more lively than Beloved, but as the story progresses Sethe becomes lifeless. Also, Beloved had taken control of the house with her tantrums, but before Sethe was the one in control. Beloved is now seemingly pregnant, however, Sethe was the one who was pregnant before." She imitated Sethe, talked the way she did, laughed her laugh and used her body the same way down to the walk, the way Sethe moved her hands, sighed through her nose, held her head" (283).
12. Beloved is becoming tyrannical and vindictive because she wants to get revenge on Sethe for abandoning her. "That her plan was always that they would all be together on the other side, forever. Beloved wasn't interested. She said when she cried there was no. That dead men lay on top of her. That she had nothing to eat. Ghosts without skin stuck their fingers in her and said beloved in the dark and bitch in the light. Sethe pleaded for forgiveness, counting, listing again and again her reasons; that Beloved was more important, meant more to her than her own life" (284).
13. Beloved's stomach is getting larger because she had slept with Paul D and may have gotten pregnant. She is continuously eating food and has cravings for sugar.. "They grew tired, and even Beloved, who was getting bigger, seemed nevertheless as exhausted as they were." (285)
14. The community knew how hard it was to work for money and food. Everyone in the community knew each other, so they wouldn't allow anyone to go hungry. Everyone in the community would always take care of each other. "Lady Jones told her that no one, not herself, not anyone she knew, could pay anybody anything for work they did themselves. 'But if you all need to eat until your mother is well, all you have to do is say so.' She mentioned her church's committee invented so nobody had to go hungry." (292).
15. Beloved is acting like an angry baby and wants to get revenge for being abandoned. She doesn't understand the reason Sethe abandoned her. She began to scratch her neck till it bleeds because she feels that she is going back to Hell. "Sometimes she screamed, "Rain! Rain!" and clawed her throat until rubies of blood opened there, made brighter by her midnight skin...Other times Beloved curled up on the floor, her wrist between her knees, and stayed there for hours (294).
16. Sethe is giving all of her food to Beloved. Also, Beloved is sucking the life out of Sethe's spirit. "The bigger Beloved got, the smaller Sethe became; the brighter Beloved's eyes, the more those eyes that used never to look away became slits of sleeplessness....She sat in the chair licking her lips like a chastised child while Beloved ate up her life, took it, swelled up with it, grew taller on it....When the heat got, [Beloved] might walk around the house naked or wrapped in a sheet, her belly protruding like a winning watermelon." (295)
17. Sethe never asks for help in the past; she thought she would be able to do it all by herself. Sethe was detached from everyone after she killed Beloved. Everyone backed away from 124, and they never bothered to reconnect. Now with Beloved raising hell inside the house, there is finally something waking Sethe up, making her realize that what she did was wrong. The community didn't have to make Sethe come to her senses; something else did that job for them. "This Sethe had lost her wits, finally, as Janey knew she

- would--trying to do it all alone with her nose in the air.... ‘Tell me, this here woman in your house. The cousin. She got any lines in her hands?’” (299)
18. “With those assurances, Denver left, but not before she had seen, sitting on a shelf by the back door, a blackboy’s mouth full of money. His head was thrown back farther than a head could go, his hands were shoved in his pockets. Bulging like moons, two eyes were all the face he had above the gaping red mouth. His head was a cluster of raised, widely spaced dots made of nails heads. And he was on his knees. His mouth, wide as a cup, held the coins needed to pay for a delivery or some other small service, but could just as well have held buttons, pins or crab-apple jelly. Painted across the pedestal he knelt on were the words ‘At Yo Service.’” (300) The statue of the boy shows what happens to the Blacks. The twisted neck symbolizes how the blacks get lynched. The money in the boys mouth shows how the Blacks get coins in exchange for their services. The Bodwins have this statue outside their house to keep their image as White people. They didn’t want other Whites to know that they help Blacks and are nice to them.
 19. You can’t just up and kill your children.” “No, and the children can’t just up and kill the mama.” (301) “When [Sethe] got out of jail and made no gesture toward anybody, and lived as though she were alone, Ella junked her and wouldn’t give her the time of day. The daughter, however, appeared to have some sense after all. At least she had stepped out the door, asked for the help she needed and wanted work. When Ella heard 124 was occupied by something-or-other beating up on Sethe, it infuriated her and gave her another opportunity to measure what could very well be the devil himself against ‘the lowest yet.’” (302) The ladies believe that Beloved had come back as a devil and is invading their community. Ella wants to stop the invasion.
 20. The singing of the women and the description of the chain gang are similar because both groups work together as one in order to achieve a goal.
 21. The women were onlookers about the situation. Like the Greek chorus, they commented on the scene, but they were not actually part of it.
 22. “Daily life took as much as she had. The future was sunset; the past something to leave behind. And if it didn’t stay behind, well, you might have to stomp it out. Slave life; freed life--every day was a test and trial. Nothing could be counted on in a world where even when you were a solution you were a problem. ‘Sufficient unto the day is the evil thereof,’ and nobody needed more; needed a grown-up evil sitting at the table with a grudge.” (302). Sethe is too focused on the past and isn’t able to live her life in the present.
 23. The women decide to drive Beloved out because they think she is the devil. They also, believe that she is the cause of Sethe becoming ill.
 24. Medusa was turned into the snake woman that turned people into stone with one look. Medusa didn’t have a choice but to kill people with one glance just like Beloved didn’t have a say in the way she died. They both don’t have a choice but to be evil and seek revenge.
 25. Sethe thought that Mr. Bodwin was schoolteacher because when Mr. Bodwin rode up to the house her memory of schoolteacher appeared. Sethe saw Mr. Bodwin with a hat similar to schoolteacher as he was riding to pick up Denver. “Guiding the mare, slowing down, and his black hat wide-brimmed enough to hide his face but not his purpose. He is coming into her yard and he is coming for her best thing” (308).
 26. As Sethe is running toward the woman, Beloved is angry and feels abandoned once again. “Standing alone on the porch, Beloved is smiling. But now her hand is empty. Sethe is

running away from her, running, and she feels the emptiness in the hand Sethe has been holding.”

Chapter 27:

27. Beloved disappears because she thought Sethe was about to abandon her again. Sethe goes after Mr. Bodwin thinking that he was coming to take her children. She also disappears because the women were chanting and praying that the evil would leave.
28. “Here Boy, feeble and shedding his coat in patches, is asleep by the pump, so Paul D knows Beloved is truly gone. Disappeared, some say exploded right before their eyes.” (310). Some people say Beloved exploded because they never really saw what had happen to Beloved so they made things up.
29. Stamp Paid and Paul D are able to laugh because the evil was gone, and they realized there were no more voices. All of them are able to live freely without the spirits and burdens of the past. They can now look at the past and joke about it. “Used to be voices all around that place. Quiet, now,” Stamp said. ‘I’ve been past it a few times and I can’t hear a thing. Chastened, I reckon, ‘cause Mr. Bodwin say he selling it soon’s he can.’” (311)
30. Denver changes her attitude toward Paul D because she has become a grown woman. She is more accepting to Paul D because in the beginning she was afraid of him taking Sethe away from her. However, now that she has made herself an independent woman she doesn’t anyone to rely on. “[Denver] smile, no longer the sneer [Paul D] remembered, had welcome in it and strong traces of Sethe’s mouth” (313).
31. Paul D goes back to 124 because he wants to know how Sethe’s doing. He wants to make sure that Sethe is able to live her life free of the guilt from before. “‘Sethe,’ he says, ‘me and you, we got more yesterday than anybody. We need some kind of tomorrow.’ He leans over and takes her hand. With the other he touches her face. ‘You your best thing, Sethe. You are.’ His holding fingers are holding hers.” (322)
32. “‘She left me.’... ‘She was my best thing.’ (Sethe).” (321) In the beginning of the story and at the end Beloved left suddenly. In both scenarios she believed that Sethe had abandoned her at 124. She left 124 both times unwillingly. When Beloved died in the beginning of the story she did not deserve to die. However, when she left at the end she did many things that condemned her leaving.

Chapter 28:

33. The memory of Beloved faded since it is pasted on by stories and some people do not believe it actually happened. Also, they wanted to forget her “like a bad dream” (323) so they never spoke about it again.
34. Even though it says to not pass the story on it is actually telling the audience to pass the story on by using reverse psychology.

Study Guide #2

When was this book first published?

The book was first published in 1987.

What is the reference in the epigraph, "Sixty Million and more"?

The epigraph is referring to the 60 million or more slaves that died

Why do you think the book is titled "Beloved" rather than "Sethe" or "The Ghost" or some such? What features of the book does the title emphasize? *Is the biblical echo significant?*

The title of the book emphasizes the story of the character Beloved and the important role she plays in the book. The story mainly outlines Beloved's appearance and the effect she has on the family members and the other members of the community. The title of the book emphasizes Beloved's death as well as reappearance and her influence. The biblical echo is significant because it brings Sethe and her family back to reality from Beloved's influence.

What do we learn at first about the family's relationship with the outer world? About the death of Baby Suggs? What had been her experience of life?

We first learn that the family doesn't really have a relationship with the outer world. They don't like to socialize themselves with their neighbors and the neighbors don't bother to talk to them either. We first learn that Baby Suggs dies after Howard and Buglar leave the house. She had a difficult life of living in slavery and being separated from her children.

What are some notable features of Toni Morrison's style? What are some of the features of her manner of storytelling?

Some notable features of Toni Morrison's style include her use of southern dialect and distinct diction. She also has frequent changes between the different time periods, having a flashback within a flashback.

What is the central event around which the novel turns? Why do you think we only learn about the basic facts gradually, as though unraveling a puzzle?

The central event when novel turns is the arrival of Beloved at 124. We only learn about the facts gradually as the story goes on to create a dramatic effect as each detail is revealed. This technique also emphasizes each detail and adds to the complication of each character.

What had occurred to the historical Margaret Garner? To what other famous story/poem does this novel indirectly allude? Is Morrison's view of the events leading to a slave mother's escape as positive as Stowe's or Harper's?

Margaret Garner was a young mother who was arrested for killing one of her children rather than let them be returned to the owner's plantation. This novel indirectly alludes to Sojourners Truth "Ain't I a woman".

What account is given of African-American wanderers at the time? (52)

Slave owners would come back looking for runaway slaves and free slaves would help runaways.

What attitude does Beloved take toward Sethe? What oddity characterizes her questions?

Beloved feels that Sethe abandoned her when she died, so she takes revenge on Sethe.

What is significant about Paul D.'s memories of a rooster? What has been the fate of his comrades? ("one crazy, one sold, one burnt . . .," 72)

The significance about Paul D's memories of a rooster is that he realizes that his worst experience in life was when he was in Georgia. Sixo was burned to death, Paul F was sold, Halle went crazy, and Paul A was lynched.

What are Paul D.'s memories as he sits in church? What had been his experiences of family? (219)

Paul D's memories are from when he was at Sweet Home and they were planning to escape. He reflects on the failure of the plan and the loss of Paul A, Sixo, Paul F, and Halle. He never got to know his family he only knew his two half-brothers Paul A and Paul F. Also, he doesn't even remember his mother or father. Though he never had his real family with him he had his Sweet Home family members "He had his two brothers, two friends, Baby Suggs in the kitchen, a boss who showed them how to shoot and listened to what they had to say" (258).

What critique does he give (and the narrator through him) of the behavior of even "decent" slave owners? (220) What motive does he give for the attempt to recapture Sethe in Cincinnati? (228)

Paul D thought of the Garners as "decent" slave owners compared to the ruthless Schoolteacher. Paul D says that the only reason they went and tried to recapture Sethe was because "her price was greater than his; property that reproduced itself without cost". (269)

What account does Paul give of the attempted escape? (222-228)

Paul D reflects back to the time when he attempted to escape Sweet Home. He feels regret about how the plan failed and many lives were lost. Also, when he was chained in the barn he had lost all hope of escaping at that point. However he did not stop Sethe from trying to leave. When he thought about Sixo's death he began to wonder about the value of life that each slave had. Why was Sixo's life worth less than his?

What gruesome fate had Sixo endured, and how had Paul D. escaped? What had enabled Sethe to escape?

Sixo's gruesome fate was death. Although he had been burned to death he had died in order to save Thirty-Mile woman and his "blossoming seed". Paul D tried to escape, but he was captured and sold in Georgia. Schoolteacher had whipped Sethe thinking that she is unable to escape with a big belly and a hurt back.

How does Paul D. respond to Stamp Paid's offer of a place to stay? (231)

Paul D responds by saying that he already has a place to stay at and that he's got "big plans". However, when Judy gets mentioned he agrees to stay with her by asking if she would take him in.

What comments does Paul D. make to him on Beloved and her arrival? (234-35) How are we to interpret his final appeal and question? (235)

Paul D says "First minute I saw her. Talks funny. Acts funny" (276). Both Stamp Paid and Paul D question where Beloved came from, since she had said she came from a bridge and there are no bridges nearby. Paul D is angry at first when Stamp Paid answers that "[niggers are supposed to take] all they can." then he finally accepts it.

Part III (239-275)

What changes occur in Beloved and Sethe? What finally prompts Denver to act, and what difficulties does she face in so? (243)

Beloved begins to take control of the household and gets into tantrums if she doesn't get her sweets; she also gains a plump belly. Sethe begins to look ill and lifeless she losing control of the household and herself. When Denver sees Sethe slowly losing her spirit and giving her all to make Beloved happy, she decides to leave 124 and get a job to support the household. Denver is scared to leave 124 on her own since she had never done so before.

Which of her grandmother's statements does she remember at this point, and what final admonition does she obey? ("Know it, and go on out in the yard. Go on." 244)

At this point Denver remembers Baby Suggs talking about who her dad was and how she was born. With her conversation with Baby Suggs she is able to gain the courage to "go out in the yard".

What do we learn about Lady Jones (247), and what motivates her and other neighbors to help Denver? To intervene in the Sethe/Denver household? (256)

We learn that Lady Jones is mixed. "Gray eyes and yellow woolly hair, every strand of which she hated--though whether it was the color or the texture even she didn't know. She believed in her heart that, except for her husband, the whole world (including her children) despised her and her hair. She had been listening to "all that yellow gone to waste" and "white nigger" since she was a girl in a houseful of silt-black children, so she disliked everybody a little bit because she believed they hated her hair as much as she did" (291). She was not treated well by both Blacks and Whites since she had yellow hair and gray eyes. The reason that Lady Jones and the other neighbors helped Denver was because she had reached out and asked for help from others. "But if all you need to eat until your mother is well, all you have to do is say so" (292). The ladies decide to intervene in the Sethe/Denver household because they believed that Beloved came back as the devil and wanted to kill Sethe for killing her. "You can't just up and kill your children." "No, and the children can't just up and kill the mama" (301). "As long as the ghost showed out from its ghostly place---shaking stuff, crying, smashing and such---Ella respected it. But if it took the flesh and came in her world, well, the shoe was on the other foot. She didn't mind a little communication between the two worlds but this was an invasion" (303).

What causes Denver to sit outside waiting on the day of the confrontation? (259) What group enters the yard, and how do they perceive Beloved? (261)

Denver sits out in the yard to wait for Mr. Bodwin to take her to her new job. As Denver waits in the yard for Mr. Bodwin Ella's group of ladies enter the yard. The ladies perceive Beloved as a ghost. They don't know whether it is truly Beloved Sethe's daughter or the

devil. “Was it true the dead daughter come back? Or pretend? Was it whipping Sethe?” (305)

How does Sethe respond, and why? (262) What seems to be her mental state? What happens to Denver? Beloved?

When Sethe sees Mr. Bodwin riding up to the yard Sethe becomes delusional and thinks of Mr. Bodwin as Schoolteacher. At the moment she makes that connection Sethe tries to attack Mr. Bodwin with an icepick because she thinks that he is there to take one of her kids again. Sethe’s mental state is weak. Beloved then disappears and Denver takes charge of the house.

What effect does Beloved's departure/removal/exorcism have on those left behind, especially Denver?

When Beloved leaves Sethe becomes free from her control. Although she is lifeless, she is slowly recuperating the strength that she lost to Beloved. Sethe is bedridden but she feels at peace because she finally realizes that she was the most important thing, not her children. Denver also learns to live her life for herself. She becomes more mature and daring, getting a job to support Sethe and socializing with the community. With Beloved’s departure, Denver is left with more freedom because she doesn’t have to worry about Beloved and Sethe at home. Beloved’s departure allowed the people to have another chance at life, taking off the burden of guilt and responsibility.

Who later testifies to Beloved's departure, and how does he describe her? (naked woman with fish for hair, 267)

Paul D had heard from a little boy looking for bait in the stream behind 124 that he saw “a naked woman with fish for hair” (315).

Do you find it convincing that Beloved leaves at this point? That her departure precedes her final reabsorption into death, and a forgetting?

Yes, it does seem that Beloved leaves before she is really dead because “Down by the stream in back of 124 her footprints come and go, come and go.” (324) even though she is gone, some people remember her and others remember her as a bad dream. “By and by all trace is gone, and what is forgotten is not only the footprints but the water too and what it is down there.” (324)

Why do you think Sethe is never prosecuted for her attempted attack? (Mr. Bodwin had thought she was attacking Beloved or Denver, and no one disabuses him of this error, 264)

Sethe is never prosecuted for her attempted attack on Mr. Bodwin because he did not even know he was being attacked. He only saw Beloved standing on the porch and a group of Black ladies fighting. “Janey say all he wants to know is who the naked black woman was standing on the porch. He was looking at her so hard he didn't notice what Sethe was up to. All he saw was some colored women fighting. He thought Sethe was after one of them, Janey say” (312).

What ironies do he and Stamp Paid find in the fact that it is Mr. Bodwin who was attacked? (He had saved her from being hung for infanticide, 265)

They find it ironic that Sethe would attack Mr. Bodwin with an icepick even though he was the one to save her “from the gallows in the first place” (312) Mr. Bodwin was the one who had saved Sethe from being killed for the murder of her daughter. It is also ironic because Mr.

Bodwin was actually trying to help Sethe and Denver take control of their own lives.

What prompts Paul D.'s return? What further memories of the Civil War recur to him as he enters 124? (267-69)

Paul D returns because he had heard that Beloved had disappeared. As he enters 124 he remembers how he was part of the colored regiment and how he was sold to fight in Alabama. "He was trying to make up his mind what to do when an agent from Northpoint Bank caught up with him and took him back to Delaware, where he slave-worked a year. Then Northpoint took \$300 in exchange for his services in Alabama, where he worked for the Rebels, first sorting the dead and then smelting iron" (316).

In what condition does he find Sethe (271-72), and how does he respond? (273)

When Paul D sees Sethe she is lifeless. "Her hair, like the dark delicate roots of good plants, spreads and curves on the pillow. Her eyes, fixed on the window, are so expressionless he is not sure she will know who he is" (319). Paul D gets angry thinking that she was waiting to die just like Baby Suggs did.

What do you think happens at the novel's end--is Sethe healed? Do she and Paul D. make a life together? Are they reunited with their community? Or does she die? If these issues are to some extent unresolved, why do you think this is so?

The ending of this story is ambiguous. Though at the end it may seem like Sethe and Paul D make a new life together we as the reader do not know if it truly happened. The author probably left the ending of the story open to keep the audience intrigued. One thing we know for sure is that they have a better relationship with their community after the Beloved incident.

What is the tone of the concluding section? How would you describe its language? What purpose does it serve?

The tone of the concluding chapter is trancelike. It seems as if the narrator is trying to hypnotize the people to actually remember the history of slavery. The language is a more distanced and poetic language with rhyming and repeating words. The distant language serves as a connection to the other readers, showing that the narrator was an onlooker just like the readers. The poetic language helps to convey the meaning of the book and the need to remember the history of slavery.

Was this a story "to pass on," and if not, why has it been passed on? Or is the statement a form of paradox?

This story is one to pass on to show how slaves and Blacks were treated. The statement at the end saying "This is not a story to pass on" is a paradox. It is trying to make the readers pass it on by using reverse psychology.

By classical definition, a tragedy effects purgation and cleansing by the evocation of pity and terror. Is this work intended as a tragedy? A comedy of redemption? Or some mixture of the two?

This work is a mixture of both tragedy and a comedy of redemption. Sethe feels pity for Beloved and tries to redeem herself by showering Beloved with love and spoiling her with anything she wants. It is also a comedy of redemption because it mocks the way that Sethe tries

to redeem herself. Her way of redemption actually leads to her own downfall in loss of strength and spirit. The novel outlines and ridicules Sethe's method of cleansing herself from her own guilt.

What is added to this novel by its organization through metaphor and allegory?

The metaphors and allegories throughout the novel adds meaning and depth to the theme of the novel. When they were trying to escape from schoolteacher is an example of an allegory used to show a theme in the novel, slavery.

Multiple Choice Questions

Page 269 - 270

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

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

Remembering his own price, down to the cent, that schoolteacher was able to get for him, he wondered what Sethe's would have been. What had Baby Suggs' been? How many did Halle owe, still, besides his labor? What did Mrs. Garner get for Paul F? More than nine hundred dollars? How much more? Ten dollars? Twenty? Schoolteacher would know. He knew the worth of everything. It accounted for the real sorrow in his voice when he pronounced Sixo unsuitable. Who could be fooled into buying a singing nigger with a gun? Shouting Seven-O! Seven-O! Because his Thirty-Mile Woman got away with his blossoming seed. What a laugh. So rippling and full of glee it put out the fire. And it was Sixo's laughter that was on his mind, not the bit in his mouth, when they hitched him to the buckboard. Then he saw Halle, then the rooster, smiling as if to say, You ain't seen nothing yet. How could a rooster know about Alfred, Georgia?

1. From whose and what point of view is the passage in?
 - a) third person omniscient - narrator
 - b) third person limited - Halle
 - c) third person limited - Paul D
 - d) first person - Paul D
 - e) first person - Sixo(c)
2. What is the significance of the questions in third paragraph?
 - a) answering schoolteacher's questions
 - b) wondering about the value of blacks
 - c) how much they had to work to be free
 - d) questioning why Sixo was not worth the trouble
 - e) He needed money to run away(d)
3. What is the tone of this passage?
 - a) gregarious
 - b) sober
 - c) tautological
 - d) melancholy

- e) conflicted
(b)
4. In the first paragraph the phrase “but when he doesn’t he sees only black in them” symbolizes:
a) Paul D is looking into Sethe’s soul
b) loss of strength
c) Sethe is starving
d) sadness
e) loss of hope
(e)
5. The rooster **most** likely represents:
a) foreshadows a worse experience in slavery
b) foreshadows danger in his route for escape
c) waking up to the reality of slavery
d) Paul D is becoming delusional after seeing his friends die
e) waking up from a nightmare
(c)
6. The author’s diction in the use of “neck jewelry” indicates:
a) the pupils wanted to ridicule the slaves with ornate jewelry
b) their only possession is the thing that binds them to slavery
c) that he was more of an object rather than a person
d) that the pupils gave it to him as something to rest on
e) that he sees it as a decoration
(b)
7. Why was Sethe worth punishing?
a) she was property that reproduced itself
b) she was younger than the other men
c) the pupils needed a “sport”
d) she was the only woman at Sweet Home
e) she told Mrs. Garner about the pupils
(a)
8. What is the main idea of the passage?
a) Paul D’s realization of an impending danger in the future
b) thinking about what Paul D could have done
c) Paul D’s nostalgia for his previous life with the Garners
d) Paul D’s regret of an unsuccessful escape
e) questioning the difference between value or death of a person
(a)
9. The fire in “So rippling and full of glee it put out the fire“ is seen chiefly as:
a) a fire that the schoolteacher set
b) Sixo’s fight to live

- c) danger of slavery
 - d) sacrifice needed for freedom
 - e) Sixo's hope
- (c)

10. What is the **most** significant reason for Sixo's laughter?
- a) he went crazy at the thought of losing his life
 - b) Sixo's acceptance of death
 - c) Thirty-Mile Woman is free
 - d) realization that sacrifice was needed for freedom
 - e) realization that hope was lost
- (d)

Passage Analysis:

Chapter 24

Passage	Analysis
<p>Sethe's dress steams before the little fire over which he is boiling water. It is hard to move about with shackled ankles and the neck jewelry embarrasses him.</p>	<p>Paul D feels embarrassed that Sethe sees him in the situation he's in. The author's diction through the words "neck jewelry" instead of "chains" shows that the only personal possession he has binds him to Sweet Home.</p>
<p>In his shame he avoids her eyes, but when he doesn't he sees only black in them---no whites.</p>	<p>The author uses the word "shame" instead of embarrassment to show that Paul D's manhood was brought down by being seen with a chain on his neck. Paul D only sees the dark in her eyes symbolizing that he doesn't see any more hope for himself.</p>
<p>She says she is going, and he thinks she will never make it to the gate, but he doesn't dissuade her. He knows he will never see her again, and right then and there his heart stopped.</p>	<p>Paul D has a sliver of hope that Sethe is able to escape from Sweet Home. He thinks that Sethe trying to escape from Sweet Home would be better than her staying and suffering the abuse by schoolteacher. Even though he knows that she might die trying, he lets her go because he knows it might be the best choice for her and her children.</p>
<p>The pupils must have taken her to the barn for sport right afterward, and when she told Mrs. Garner, they took down the cowhide.</p>	<p>The diction of "pupil" shows that they are followers and will follow schoolteacher's actions. Paul D knows that the pupils thought that raping Sethe was a form of entertainment for them. It was a "sport," and they didn't care about who they affected. Paul D also knew that Sethe would have been punished if she told Mrs. Garner about schoolteacher's actions. The narrator uses "took down the cowhide" to soften the fact that Sethe was whipped.</p>
<p>Who in hell or on this earth would have thought that she would cut anyway? They must have believed, what with her belly and</p>	<p>Paul D is questioning how schoolteacher knew that she was planning to escape. Schoolteacher punished Sethe thinking that if he did she</p>

<p>her back, that she wasn't going anywhere.</p> <p>He wasn't surprised to learn that they had tracked her down in Cincinnati, because, when he thought about it now, her price was greater than his; property that reproduced itself without cost.</p> <p>Remembering his own price, down to the cent, that schoolteacher was able to get for him, he wondered what Sethe's would have been.</p> <p>What had Baby Suggs' been? How many did Halle owe, still, besides his labor? What did Mrs. Garner get for Paul F? More than nine hundred dollars? How much more? Ten dollars? Twenty?</p> <p>Schoolteacher would know. He knew the worth of everything.</p> <p>It accounted for the real sorrow in his voice when he pronounced Sixo unsuitable.</p> <p>Who could be fooled into buying a singing nigger with a gun?</p>	<p>wouldn't be able to run away.</p> <p>The only reason schoolteacher wanted Sethe back was because she had four kids that could work for him for free. Also, if she were to have more kids they would all work on Sweet Home.</p> <p>Since he already knows his own worth, he wonders how much Sethe was worth. It's ironic that Paul D says "schoolteacher" when it was the Garner's that had bought him. He says this to show how the slaves see schoolteacher as the one who doesn't care about them. The phrase "down to the cent" emphasizes they are treated like property so much that they are worked for all their worth.</p> <p>Paul D is thinking about the cost of everyone. Everyone was worth money, yet they killed Sixo.</p> <p>Schoolteacher is the one who looks only at the value and not at them as people. That is what the slaves thought of him at Sweet Home. Schoolteacher is the most stereotypical white person at the time. Treating the slaves like property was an instinct.</p> <p>With Sixo unsuitable, Paul D knew that schoolteacher would kill Sixo. Sixo was not worth the trouble or the money. The use of the word "real sorrow" shows that Paul D went through so much torture, however only felt sorrow when he found out that Sixo was "unsuitable" to live.</p> <p>Sixo wouldn't even be able to be sold. No one would buy a crazy slave. The only thing they</p>
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<p>Shouting Seven-O! Seven-O! Because his Thirty-Mile Woman got away with his blossoming seed.</p> <p>What a laugh. So rippling and full of glee it put out the fire.</p> <p>And it was Sixo's laughter that was on his mind, not the bit in his mouth, when they hitched him to the buckboard.</p> <p>Then he saw Halle, then the rooster, smiling as if to say, You ain't seen nothing yet. How could a rooster know about Alfred, Georgia?</p>	<p>could do is kill him. The narrator uses "nigger" instead of "Sixo" to show that it could be any slave in that situation.</p> <p>Sixo's legacy is passed on through his child. Thirty-Mile Woman, pregnant, was able to get away with the "blossoming seed," who is Sixo's child.</p> <p>Sixo's powerful laugh was enough to put out the angry fire from Schoolteacher's loss of a slave. Sixo's sacrifice allowed the blossoming seed/son/fire to live on. "Full of glee" is ironic because Sixo is laughing while he is being burned alive. He is glad that he is free for the couple of seconds he is alive and that Thirty-Mile woman got away.</p> <p>Sixo's laughter is what Paul D remembers most rather than the cut or hurt that he feels right now. He is thinking of Sixo's hurt right now instead of his own.</p> <p>The rooster enlightens Paul D about what reality and what the blacks actually have to suffer through. Not everyone treated them as well as the Garners did. The rooster foreshadows what will happen in Georgia. Now Paul D realizes that Georgia was his worst experience of slavery, but back then he didn't realize that. The syntax of the short fragment shows how the interaction between these two events was probably short because the reader cannot identify what actually happened.</p>
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<p>Stamp leaned down and untied his shoe. Twelve black buttonhooks, six on each side at the bottom, led four pairs of eyes at the top. He loosened the laces all the way down, adjusted the tongue carefully and wound them back again. When he got to the eyes he rolled the lace tips with his fingers before inserting them.</p>	<p>Personification of the shoes serves to function as Stamp Paid straightening out the past. He unties his shoe “twelve black [slaves], six on each side,” freeing the slaves from the tightly bound shoe. He then re-ties his shoe “carefully and wound them back again,” loosening the tight grip that the shoe had before. “He rolled the lace tips with his fingers before inserting them,” he is gentle with the slaves and takes precaution when tying the knot.</p>
<p>"Let me tell you how I got my name." The knot was tight and so was the bow. "They called me Joshua," he said. "I renamed myself," he said, "and I'm going to tell you why I did it," and he told him about Vashti.</p>	<p>Stamp Paid renames himself. He then starts to tell Paul D about Vashti, his black ex-wife. Stamp Paid does everything precise and he is serious about whatever he does.</p>
<p>"I never touched her all that time. Not once. Almost a year.</p>	<p>Stamp Paid never slept with Vashti. The short phrases emphasizes that Vashti was away from Stamp Paid.</p>
<p>We was planting when it started and picking when it stopped.</p>	<p>Previous phrase uses this analogy to say almost a year since Vashti has been with Stamp Paid. When Vashti started going to the master is was near the beginning of the year and when Vashti came back it was already time for the crops to be harvested, which is the end of the year.</p>
<p>Seemed longer. I should have killed him. She said no, but I should have. I didn't have the patience I got now, but I figured maybe somebody else didn't have much patience either--his own wife. Took it in my head to see if she was taking it any better than I was.</p>	<p>“Seemed long” is repeating the same idea that Vashti was gone for a while. Stamp Paid found out that their master raped his wife, Vashti. When Vashti said no Stamp Paid did not go and kill his master. Her words were strong enough to stop Stamp Paid. Morrison says “I should” “no” and then “I should” again to show the hesitation that Stamp Paid had. He had no choice and forbid him to take revenge so that he wouldn’t get killed. He figured the wife is suffering as much as he is.</p>

<p>Vashti and me was in the fields together in the day and every now and then she be gone all night.</p> <p>I never touched her and damn me if I spoke three words to her a day. I took any chance I had to get near the great house to see her, the young master's wife.</p> <p>Nothing but a boy. Seventeen, twenty maybe. I caught sight of her finally, standing in the backyard by the fence with a glass of water.</p> <p>She was drinking out of it and just gazing out over the yard. I went over. Stood back a ways and took off my hat. I said, 'Scuse me, miss. Scuse me?' She turned to look. I'm smiling. 'Scuse me. You seen Vashti? My wife Vashti?'</p> <p>A little bitty thing, she was. Black hair. Face no bigger than my hand. She said, "What? Vashti?" I say, 'Yes'm, Vashti. My wife. She say she owe you all some eggs. You know if she brung em? You know her if you see her.</p> <p>Wear a black ribbon on her neck.' She got rosy then and I knowed she knowed. He give Vashti that to wear. A cameo on a</p>	<p>The author uses style to say “Vashti and me” instead of Vashti and I because slaves are uneducated. The day symbolizes life and how they were together while the night symbolizes the end and the separation of Stamp Paid and Vashti.</p> <p>Stamp Paid never got to spend a lot of time with his wife, so he went to visit the master’s wife to ask if she was going to do anything about the adultery. The style that the author uses portrays the anger that Stamp Paid has against Vashti. She uses “great house” instead of the master’s house because it emphasizes the high class. The diction “young master” tells the reader that the master has a father that is still alive.</p> <p>Stamp Paid served somebody younger than him. She has something on her mind and is thinking intently. The author mentions “seventeen, twenty maybe” to show how Stamp Paid doesn’t pay attention to the young master.</p> <p>Stamp Paid “took off his hat” and says “Scuse me, miss. Scuse me?” as a gentleman would, trying to get her attention. He repeats this twice because he is nervous talking his master’s wife, making sure not to say the wrong words. The use of “gazing” shows that she had enough leisure time to stare off and not do anything productive.</p> <p>She is a fragile “little bitty thing” that has never worked once in her life. The “little bitty thing” is repetitive to show how much meaning she is. The way Stamp Paid said “yes’m” sounds less formal than when you say yes ma’am. The structure of this uses short fragments to emphasis her black her. White woman should have blonde hair.</p> <p>Stamp Paid finds out the master’s wife knows that her husband is sleeping with Vashti as well. The master gives Vashti a valuable “cameo on a black</p>
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<p>black ribbon.</p> <p>She used to put it on every time she went to him. I put my hat back on. 'You see her tell her I need her. Thank you. Thank you, ma'am.'</p> <p>I backed off before she could say something. I didn't dare look back till I got behind some trees. She was standing just as I left her, looking in her water glass. I thought it would give me more satisfaction than it did. I also thought she might stop it, but it went right on.</p> <p>Till one morning Vashti came in and sat by the window. A Sunday. We worked our own patches on Sunday.</p> <p>She sat by the window looking out of it. 'I'm back,' she said. 'I'm back, Josh.'</p> <p>I looked at the back of her neck. She had a real small neck. I decided to break it. You</p>	<p>ribbon" necklace because he has feelings for her and he doesn't want her to get away. The repetition of "knewed" emphasizes the fact that slaves had common sense.</p> <p>Vashti is hiding her affair with the master from Stamp Paid and since she "puts it on every time she went to [the master]" she may have feelings for him. His purpose for talking asking about Vashti to the master's wife was to see if she knew about the affair as well. Repetition of "thank you" shows his gratitude towards the master's wife.</p> <p>He got what he wanted to know and left before any misunderstanding. He felt bad after doing so. He thought that she would question him about his questions but she didn't and his plan went on smoothly. It shows that even though he was a slave towards his master, he felt bad for his master's wife. Morrison uses the POV of third person limited to understand Stamp Paid's thought. Master's wife is looking at a "water glass" because she can see the truth, yet she is unable to do anything.</p> <p>Stamp Paid was surprised that Vashti was there with him to work on the patches. The syntax of "Till one morning" reveals that something bad will happen. Sunday is repeated to emphasis the end of the year and week, which may also foreshadow the end of her life.</p> <p>She greets him while "sitting by the window looking out of it", avoiding eye contact with him. Her tone is distant because they barely get to see each other and she is not happy. The way Vashti only said "Josh" and not his full name displays the unfaithfulness between the couple.</p> <p>He went for her neck and "decided to break it" because her neck is where she wears the cameo on</p>
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<p>know, like a twig--just snap it.</p> <p>“I been low but that was as low as I ever got.”</p>	<p>a ribbon given to her by the master. He uses a simile to describe her neck “like a twig” to show how tiny and fragile it is. There is a “--” to show a through. Point of view changes from the narrator back to Stamp Paid.</p> <p>He has done a lot of bad things in his life before but killing a person-especially his own wife was the worst he has ever gone. Because of this incident, he changed his name from Joshua, a biblical allusion who is a faithful follower of God, to Stamp Paid because he sinned.</p>
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Chapter 26

It came back. A dozen years had passed and the way came back. Four houses on the right, sitting close together in a line like wrens.

The first house had two steps and a rocking chair on the porch; the second had three steps, a broom propped on the porch beam, two broken chairs and a clump of forsythia at the side. No window at the front. A little boy sat on the ground chewing a stick. The third house had yellow shutters on its two front windows and pot after pot of green leaves with white hearts or red. Denver could hear chickens and the knock of a badly hinged gate. At the fourth house the buds of a sycamore tree had rained down on the roof and made the yard look as though grass grew there.

A woman, standing at the open door, lifted her hand halfway in greeting, and then froze it near her shoulder as she leaned forward to see whom she waved to.

Denver lowered her head. Next was a tiny fenced plot with a cow in it. She remembered the plot but not the cow.

After a dozen years, Denver remembers the school that she used to attend. She remembers the route and the buildings from her childhood. She remembers the exact outline and structure: four houses on the right. The author repeats the phrase “came back” because she wants to emphasize the fact that Denver that Denver hadn’t had the courage to leave the house until she realized the dire situation that her family was in.

The narrator describes the structure and description of the houses to allow the readers to visualize the imagery and to emphasize the changes that Denver experiences from her childhood. The description of the houses reflects to the memory that Denver had and the environment that changed to represent the passage of time. The author’s use of the colors shows that within the death, decay and anger, there is still yellow sunlight and growth. Despite the painful experiences in slavery, they are still able to experience a sliver of hope and growth.

A woman sees Denver and waves at her, unaware of who she’s waving at. The fact that Lady Jones can’t recognize Denver at first sight symbolizes the long period of time that Denver had not come out of 124.

Denver hides from the woman’s vision. She sees a fenced plot that she remembers from her childhood. The plot, however, has a cow that she doesn’t remember. This shows her familiarity with the place but it also shows that amount of time that has passed from her last visit. Although Denver is familiar with the place, there have been many changes that she had been unaware about. Denver is shy and scared upon seeing Lady Jones. This symbolizes her slow emergence into society and

<p>Under her headcloth her scalp was wet with tension.</p> <p>Beyond her, voices, male voices, floated, coming closer with each step she took. Denver kept her eyes on the road in case they were white men; in case she was walking where they wanted to; in case they said something and she would have to answer them. Suppose they flung out at her, grabbed her, and tied her. They were getting closer. Maybe she should cross the road--now.</p> <p>Was the woman who half waved at her still there in the open door? Would she come to her rescue, or, angry at Denver for not waving back, would she withhold her help? Maybe she should turn around, get closer to the waving woman's house.</p> <p>Before she could make up her mind, it was too late--they were right in front of her. Two men, Negro. Denver breathed. Both men touched their caps and murmured, "Morning. Morning."</p> <p>Believed her eyes spoke gratitude but she never got her mouth open in time to reply. They moved left of her and passed on.</p>	<p>her buildup of courage to face the reality of the outside world.</p> <p>Denver was nervous about having contact with the outside world after so many years in isolation. The diction of this sentence helps to emphasize and visualize the growing anxiety that Denver is feeling.</p> <p>The use of violent words such as "flung, grabbed, and tied" help increase the tension in the scene and emphasizes Denver's anxiety. The use of long sentences shows the nervous rambling that is occurring in Denver's mind, also adding to the increasing tension.</p> <p>The uses of rhetorical questions serve to convey the nervous feelings that Denver is feeling. It illustrates her weak social ability and strong need for guidance. Denver constantly questions herself on what she should do next, giving the reader the impression of a maturing child who takes the first steps toward independence.</p> <p>As these thoughts fill her mind, the two black men approach Denver, relieving her from her anxiety.</p> <p>The personification of Denver's eyes clearly represents her relief and shows her maturing self-confidence. Although she was unable to reply, the fact that her eyes communicated gratitude shows her gradual emergence into society.</p>
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<p>Braced and heartened by that easy encounter, she picked up speed and began to look deliberately at the neighborhood surrounding her.</p>	<p>Denver begins to walk faster in order to ensure that the people around her were as easy-going. The use of the diction braced and heartened shows the courage that she has regained from the easiness of the people around her. Morrison's style shows the change from present and past which helps convey the contrast between before and after.</p>
<p>She was shocked to see how small the big things were: the boulder by the edge of the road she once couldn't see over was a sitting-on rock.</p>	<p>The description of this shows that Denver has visited this area before. "She once couldn't see" tells the reader of Denver's past. The third person limited point of view allows the reader to understand her thoughts throughout the walk.</p>
<p>Paths leading to houses weren't miles long. Dogs didn't even reach her knees. Letters cut into beeches and oaks by giants were eye level now. She would have known it anywhere. The post and scrap-lumber fence was gray now, not white, but she would have known it anywhere. The stone porch sitting in a skirt of ivy, pale yellow curtains at the windows; the laid brick path to the front door and wood planks leading around to the back, passing under the windows where she had stood on tiptoe to see above the sill.</p>	<p>The author repeats the phrase "she would have known it anywhere" to emphasize the fact that Denver still remembers the things she saw as a child. The images are engraved in her mind as they were engraved in the beeches and oaks. The personification of the ivy gives the reader the ability to visualize the scene and allows the reader to understand the effect of these on Denver. Denver is looking at the same things as she did when she was little but through an older point of view.</p>
<p>Denver was about to do it again, when she realized how silly it would be to be found once more staring into the parlor of Mrs. Lady Jones.</p>	<p>The use of "once more" portrays the fact that Denver have been to Lady Jones' house in the past. This time, however, Denver was not discouraged to approach Lady Jones.</p>
<p>The pleasure she felt at having found the house dissolved, suddenly, in doubt. Suppose she didn't live there anymore? Or remember her former student after all this time? What would she say?</p>	<p>Denver began to be doubtful of her even though she should be elated for reaching Lady Jones house. Her consciousness asks her rhetorical questions regarding whether or not Lady Jones still lives there. The fact that Denver was asking herself these questions shows that she was doubtful of her own resolution to ask Lady Jones for help.</p>

<p>Denver shivered inside, wiped the perspiration from her forehead and knocked.</p> <p>Lady Jones went to the door expecting raisins. A child, probably, from the softness of the knock, sent by its mother with the raisins she needed if her contribution to the supper was to be worth the trouble. There would be any number of plain cakes, potato pies.</p> <p>She had reluctantly volunteered her own special creation, but said she didn't have raisins, so raisins is what the president said would be provided--early enough so there would be no excuses. Mrs. Jones, dreading the fatigue of beating batter, had been hoping she had forgotten.</p> <p>Her bake oven had been cold all week--getting it to the right temperature would be awful. Since her husband died and her eyes grew dim, she had let up-to-snuff housekeeping fall away.</p> <p>She was of two minds about baking something for the church.</p> <p>On the one hand, she wanted to remind everybody of what she was able to do in the cooking line; on the other, she didn't want to have to.</p>	<p>Denver began to get nervous about meeting Lady Jones. She “shivered” and “perspired” at the thought of having to socialize with someone after not doing for a dozen years.</p> <p>Denver is portrayed seemingly as a child, since Lady Jones thought it was a child at her door. The fact that Denver only gave a “soft knock” shows her timid nature in socializing with other people after so long.</p> <p>It’s ironic that Lady Jones is the one Denver seeks for help because Lady Jones was unwilling to make a contribution to the supper. She didn’t want to take the time to bake her own special creation. The author’s use of the words “dreading” and “fatigue” clearly shows her reluctance to do the baking and gives off a tone of annoyance.</p> <p>The house has felt empty and lonely when her husband died. When Lady Jones’s husband died, the light in her died with him. She became solemn having her loved one die before her. She had stopped doing her normal routine and the housekeeping.</p> <p>Lady Jones doesn’t want to go through all the hard work of preparing to bake, but she wants to bake her raisin loaf to contribute to the Church. Lady Jones actually has a good heart but after the death of her husband, she lost a little of her good spirit. Her mind contradicted herself in that she didn’t want to bake but she wanted to contribute.</p> <p>Lady Jones wants to keep up her social status in the community, but after her husband died she is reluctant to keep up her image. It’s ironic that Denver is seeking help from Lady Jones because Lady Jones is also suffering from the loss of her</p>
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<p>When she heard the tapping at the door, she sighed and went to it hoping the raisins had at least been cleaned.</p> <p>She was older, of course, and dressed like a chippy, but the girl was immediately recognizable to Lady Jones.</p> <p>Everybody's child was in that face: the nickel-round eyes, bold yet mistrustful; the large powerful teeth between dark sculptured lips that did not cover them. Some vulnerability lay across the bridge of the nose, above the cheeks. And then the skin. Flawless, economical--just enough of it to cover the bone and not a bit more.</p> <p>She must be eighteen or nineteen by now, though Lady Jones, looking at the face young enough to be twelve. Heavy eyebrows, thick baby lashes and the unmistakable love call that shimmered around children they learned better.</p>	<p>husband. Denver is seeking help from someone that is also in need of help.</p> <p>Lady Jones sighed because she didn't want to open the door for the raisins. If it were the raisin she wants it to "at least been cleaned" so she wouldn't have to do as much work. During Lady Jones's narration, the author uses more sophisticated words and bigger vocabulary to show that she is a more educated black woman.</p> <p>Lady Jones opens the door surprisingly to see an older girl, which she recognized as Denver. The use of the word "chippy" is significant because it doesn't directly related Denver to a prostitute but it hints at the fact that Denver had not been brought up in an educated family and that there was no one around her that could properly educated her.</p> <p>The author's use of imagery in the scene allows the readers to visualize the physical features of Denver's face and the changes that Lady Jones notices from her childhood. The style of the writing is more sophisticated to show that Lady Jones is an educated woman and to show the difference between her and Denver. This highlights that even though Lady Jones and Denver have similar situations, they handle them differently.</p> <p>Lady Jones notices that Denver has not seemed to age physically. Although twelve years have passed since she last saw her, she still looked like the little girl she remembered. This is ironic because despite all the stress and isolation Denver had experienced, she still looked young and refreshed. It is also ironic that Lady Jones sees "the unmistakable love all that shimmered around children" because Denver had not been experiencing any love. Denver had been experienced loneliness and solitude for the past</p>
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	twelve years, making her fear the world outside of 124.
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<p>Paul D sits down in the rocking chair and examines the quilt patched in carnival colors. His hands are limp between his knees. There are too many things to feel about this woman. His head hurts.</p>	<p>Paul D feels awkward and timid in front of a weak-looking Sethe. The author uses imagery to describe “his hands limp between his knees” to help explain his mixed emotions for Sethe and his hesitance at starting a conversation with Sethe. Through the diction, we are able to understand Paul D’s contradicting emotions for Sethe and the frustrations she has put him through.</p>
<p>Suddenly he remembers Sixo trying to describe what he felt about Thirty-Mile Woman.</p>	<p>Paul D remembers his conversation with Sixo about Thirty-Mile Woman. This shows that Paul D sees Sethe as “his woman” like Thirty-Mile Woman was “Sixo’s woman.” This is significant because it shows Paul D’s acceptance and forgiveness toward Sethe.</p>
<p>“She is a friend of my mind. She gather me, man. The pieces I am, she gather them and give them back to me in all the right order. It’s good, you know, when you got a woman who is a friend of your mind.”</p>	<p>The author uses “black language” in this scene to show Sixo’s language and the fact that the slaves were uneducated. Through this scene, we are able to understand the feelings between Sixo and Thirty-Mile Woman. This conversation help Paul D figure out his own feelings for Sethe.</p>
<p>He is staring at the quilt but he is thinking about her wrought-iron back; the delicious mouth still puffy at the corner from Ella’s fist. The mean black eyes. The wet dress steaming before the fire.</p>	<p>The author provides a description of Sethe through the use of imagery. The phrase “wrought iron back” can be used to represent the fact that Sethe was a strong person who was able to overcome many obstacles for her children. Her “mean black eyes” symbolize her painful past and experiences that continued to haunt her.</p>
<p>Her tenderness about his neck jewelry- its three wands, like attentive baby rattlers, curving two feet into the air.</p>	<p>The diction used in the phrase “neck jewelry” clearly shows Sethe’s “tenderness” and her attentive nature. The author depicts the “neck jewelry” as something less harmful than it really is to show Sethe’s empathy.</p>

<p>How she never mentioned or looked at it, so he did not have to feel the shame of being collared like a beast. Only this woman Sethe could have left him his manhood like that. He wants to put his story next to hers.</p>	<p>Through the simile “collared like a beast” the author is able to clearly depict the way slaves were described comparing them to beasts. This is ironic because the slaves are being called “beasts” for trying to escape from the inhumane treatment.</p>
<p>“Sethe,” he says, “me and you, we got more yesterday than anybody. We need some kind of tomorrow.” He leans over and takes her hand. With the other he touches her face.</p>	<p>Through the diction in the phrase “we got more yesterday than anybody” the readers are able to understand and empathize with their painful experiences. The diction clearly shows their regret and efforts to forget their painful past. It ends with a hopeful tone that suggests a brighter future where Sethe will only care about herself and her own well-being.</p>
<p>“You your best thing, Sethe. You are.” His holding fingers are holding hers.</p>	<p>This phrase has a hopeful tone. Paul D is trying to instill some optimism in Sethe’s lifeless spirit. It shows that Paul D is determined to bring himself and Sethe out of the past and to continue their lives for themselves.</p>
<p>“Me? Me?”</p>	<p>This rhetorical question is significant because it shows Sethe’s uncertainty at forgetting the past. It also shows her doubt in being able to live guiltless of her sin. Through the rhetorical question, the readers are able to understand Sethe’s conflicting feelings and thoughts about whether or not she could accept and free herself of her guilt.</p>

<p>There is a loneliness that can be rocked.</p> <p>Arms crossed, knees drawn up; holding, holding on, this motion, unlike a ship's, smooths and contains the rocker. It's an inside kind-wrapped tight like skin. Then there is a loneliness that roams. No rocking can hold it down. It is alive, on its own.</p> <p>A dry and spreading thing that makes the sound of one's own feet going seem to come from a far-off place.</p> <p>Everybody knew what she was called, but nobody anywhere knew her name. Disremembered and unaccounted for, she cannot be lost because no one is looking for her, and even if they were, how can they call her if they don't know her name?</p> <p>Although she has claim, she is not claimed.</p>	<p>The personification of loneliness is significant because it conveys its liveliness. Loneliness is an important factor throughout the story that brings about the family's obsession with Beloved.</p> <p>Through the diction, the author is able to convey the complicated and frustrating experiences that highlight Beloved's appearance. The author compares a ship's rocky movements to the unstable relationships and loneliness faced by slaves. Through the extended metaphor, the author describes loneliness as something that is alive, eating up the spirit of the people it surrounds.</p> <p>The stories of Beloved's existence seemed to disappear as time went by and she was forgotten like a lost dream. The metaphor "the sound of one's own feet going seem to come from a far-off place" means that her story disappeared far away like feet moving away in the distance.</p> <p>By using the words "disremembered and unaccounted for" the author conveys the disappearance of Beloved as unimportant and a relief. The author uses a rhetorical question to show that Beloved never really had an identity, calling her something different from her name. By not remembering her name, the author shows the communities desire to forget her existence and to show that she wasn't a very significant person. No one cared enough about her to remember her name or to look for her.</p> <p>By using the word "claim" the author is hinting that Beloved was considered a possession rather than a person. She has the ability to be "claimed" but "she is not claimed" shows that no one wants to take her as their own.</p>
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<p>In the place where long grass opens, the girl who waited to be loved and cry shame erupts into her separate parts, to make it easy for the chewing laughter to swallow her all away.</p>	<p>The author uses the word “opens” in order to show acceptance. The girl is waiting to “be loved” but the people don’t accept her, letting her spirit disappear in the ridicules of others. By using the word “chewing”, the author suggests a slow eroding of her spirit.</p>
<p>It was not a story to pass on.</p>	<p>The statement is ironic because although she says “it was not a story to pass on” she is passing on the story to readers in order for them to remember the lives lost during slavery and the painful experiences they endured.</p>
<p>They forgot her like a bad dream.</p>	<p>This simile compares Beloved to a bad dream. This is significant because it shows that Beloved was considered a “nightmare” for the community. Through the simile, the author is able to effectively display the effect Beloved had on the community.</p>
<p>After they made up their tales, shaped and decorated them, those that saw her that day on the porch quickly and deliberately forgot her.</p>	<p>The author uses the words “shaped and decorated” to describe the changes people made to the tale of Beloved to display the people’s desire to forget her presence. Through the words “shaped and decorated” the author tries to show that the people tried to make the story of Beloved a myth rather than reality.</p>
<p>It took longer for those who had spoken to her, lived with her, fallen in love with her, to forget, until they realized they couldn’t remember or repeat a single thing she said, and began to believe that, other than what they themselves were thinking, she hadn’t said anything at all.</p>	<p>The long sentence structure helps to emphasize the long period of time that it took for Sethe, Denver, and Paul D to forget about her existence.</p>
<p>So, in the end, they forgot her too. Remembering seemed unwise.</p>	<p>The author repeats the same thoughts with different words to emphasize the importance of forgetting Beloved’s existence. Through the use of sentence fragments, the author effectively</p>

<p>They never knew where or why she crouched, or whose was the underwater face she needed like that.</p>	<p>The author's diction in "crouched" shows closeness to the ground which symbolizes the minimizing of the power of slavery; it never grows. By using "underwater face", the author is hinting at something evil because it is under the surface of purity.</p>
<p>Where the memory of the smile under the chin might have been and was not, a latch latched and lichen attached its apple-green bloom to the metal. What made her think her fingernails could open locks the rain rained on?</p>	<p>The author uses "latch latched" and "rain rained on" as both a noun and a verb in the same sentence in order to emphasize the significance. The author includes the use of rhetorical questions in her style to bring the reader's attention to the significance and to allow the readers to question the meaning.</p>
<p>It was not a story to pass on.</p>	<p>The repetition of this phrase further emphasizes the author's desire for this story to be passed on. Morrison doesn't want people to forget the realities of slavery.</p>
<p>So they forgot her.</p>	<p>By using this sentence fragment, the author wants to highlight Beloved's disappearance as something significant to the community. People worked hard to forget about her existence and this fragment shows a conclusion to their hardships.</p>
<p>Like an unpleasant dream during a troubling sleep. Occasionally, however, the rustle of a skirt hushes when they wake, and the knuckles brushing a cheek in sleep seem to belong to the sleeper.</p>	<p>The personification of the skirt gives off an eerie feeling that the author is trying to convey to the readers. Through the personification, the author is able to show the people's inability to completely free themselves of Beloved.</p>
<p>Sometimes the photograph of a close friend or relative- looked at too long- shifts, and something more familiar than the dear face itself moves there. They can touch it if they like, but don't, because they know things will never be the same if they do.</p>	<p>The author's style of writing compares the memory of beloved to a familiar photograph. Looking at a photograph for too long will become foreign just like thinking about Beloved will make it seem unreal. Although people have the ability to remember and think about Beloved, they choose not to because they fear changes in their daily lives. Through her</p>

	<p>style of writing, we are able to understand the author's reason for writing the book. She uses this to compare to people's efforts at forgetting slavery. Although something familiar, people convinced themselves that slavery didn't occur.</p>
<p>It was not a story to pass on.</p>	<p>The repetition of this phrase three times highlights each different meaning that the author is trying to convey. She further emphasizes the need to pass this story on to make sure people don't forget about slavery.</p>
<p>Down by the stream in back of 124 her footprints come and go, come and go.</p>	<p>Through the repetition of the phrase "come and go" the author is bringing the reader's attention to the people's efforts to forget. "Come and go" symbolizes the people's thoughts on slavery that appear and disappear. The footprints symbolize Beloved as well as slavery. Its reappearance shows that people try to forget, but it's not something that can be easily forgotten.</p>
<p>They are so familiar.</p>	<p>Through this simple sentence, the author expresses a lot of meaning. This sentence shows the author's desire for people to remember slavery and its effects on the blacks. The footprints are "so familiar" because it represents the fresh memory of slavery.</p>
<p>Should a child, an adult place his feet in them, they will fit. Take them out and they disappear again as though nobody ever walked there.</p>	<p>Whether they're a child or an adult, all can relate to slavery because it affected each and every one of them. The author uses her style to relate the footprint's size to match people of all ages in order to show that it affected a wide range of people.</p>
<p>By and by all trace is gone, and what is forgotten is not only the footprints but the water too and what it is down there.</p>	<p>The author's choice of diction through the words "by and by" shows a casual passage of time. The disappearance of the memory didn't happen with a sudden action, but over a gradual course of time.</p>

<p>The rest is weather.</p>	<p>This author uses this sentence fragment to convey the vagueness of the memory of slavery. She shows the gradual passing of slavery.</p>
<p>Not the breath of the disremembered and unaccounted for, but wind in the eaves, or spring ice thawing too quickly.</p>	<p>The author uses the word “disremembered” in order to hint that the people chose not to remember their experiences from slavery. It was, however, “wind in the eaves” increasing their contained thoughts.</p>
<p>Just weather.</p>	<p>The use of this sentence fragment further highlights the people forgetting about slavery. Using “weather” the author hints that it has become something insignificant because “weather” is something that changes each day.</p>
<p>Certainly no clamor for a kiss.</p>	<p>The author uses alliteration to emphasize the insignificance of the “kiss”. There is no need to glorify the event with a “kiss”.</p>
<p>Beloved.</p>	<p>Although you don’t glorify the event, it is still beloved. The use of this one word summarizes the events of slavery, showing that it is an important event that people should not forget but it should not be glorified either.</p>

Essay Question 1

In many works of literature, **past** events can affect, positively or negatively, the present actions, attitudes, or values of a character. Choose a novel or play in which a character must contend with some aspect of the past, either personal or societal. Then write an essay in which you show how the character's relationship to the past contributes to the meaning of the work as a whole.

- Sethe's dark past affected her negatively, which in turn made her become obsessed with creating the perfect mother daughter relationship. "Sethe projects her wish of reestablishing a bond with her murdered daughter." (Heller, 108).
- Because of her deep love for her children, Sethe tried to save her children from schoolteacher and slavery. She tried to "save" them, but in the end, Sethe killed Beloved. "Implicit in the logic whereby motherhood and slavery can function as substitutes for each other is another logic having to do with mothers and daughters equally being figures of mutual substitution; after all, every mother is, or was, also a daughter. As dramatized in the case of infanticide, this logic, however, is not benign." (Caesar, 112). She had created the "venomous" ghost that haunts 124, which scared her two sons away, and Denver became fearful of being killed by her mother and judgment by the community. Her fear causes her to isolate herself from the outside world. Denver doesn't socialize with anyone, so when Beloved appears, she becomes obsessed with her. "Confined by her overprotective mother and her own agoraphobia, she tries to live by means of intimate relationships within the house" (Page, 32) Denver is convinced that Beloved came back to accompany her to wait for their father, finally completing a whole family. With a whole family, Sethe can finally come back to her senses and not hurt anyone else.
- Sethe killed Beloved because she wanted to protect her children from succumbing to a life of slavery. "In Beloved being a slave so profoundly contaminates being a mother that the two become virtually inseparable. 'Freeing yourself was one thing', reflects Sethe, 'claiming ownership of that freed self was another' (p.95). The most important thing she has to free herself from in the novel is her subjection to motherhood itself, in the person of her daughter, Beloved." (Caesar, 113). However, when Beloved reappeared at 124, she thought Sethe killed her out of hate and wanted to avenge herself. Beloved becomes increasingly tyrannical and infantile; Sethe loses her physical and emotional strength. In fact, their relationships, for all their love, are increasingly possessive. (Page, 33) Beloved doesn't understand Sethe's actions in the past, causing Beloved to drain Sethe's energy and put her as her target. Because Sethe killed Beloved out of love, in the present day, she pleads Beloved for forgiveness by letting Beloved do and has what she wants.
- A conflict of Sethe's is that she had killed Beloved because she had loved her, but she then felt guilty for killing her. As a result Sethe had isolated herself from the community. She had pushed away her two sons, Paul D, and Denver by loving her children so much that she would do anything for them. "When Paul D arrives he brings both the Sweet Home past and the future with him. As he enters the possessed house, passing through its bloody veil of light, he disrupts its timelessness and isolation. His coming disrupts the physical spaces of the house" (Jesser, 338). Pushing everyone away, Sethe gets trapped in

the past and is unable to move on. At first, Sethe feels that she has to redeem herself, but when she remembered Baby Suggs told her to lay it all down, Sethe finally accepts what she did. With acceptance, Sethe bonds with Beloved and Denver, but no one else. She isolates herself to 124, calling everything else a distraction that made her slow to realize that Beloved was her daughter.

- When Beloved had returned to 124 in human form to get vengeance on Sethe for “abandoning her,” Beloved had taken control of 124 and took power from Sethe. Although Beloved has done all of that, Sethe does not do anything to stop it because she wanted to make up for the missed time by spoiling Beloved with love. “While they are isolated, they are haunted by their past—first by the inanimate ghost of Beloved, which the newcomer Paul D is able to drive away, then by the animate Beloved.” (Page, 32). Even though Sethe knows that Beloved is spoiled, she continues to listen to Beloved’s demands in order to keep their relationship close together, fearing that if she doesn’t, Beloved would leave her.
- Sethe’s diamond earrings were given to her from Mrs. Garner as a wedding gift. ““Next day Mrs. Garner crooked her finger at me and took me upstairs to her bedroom. She opened up a wooden box and took out a pair of crystal earrings. She said, “I want you to have these, Sethe.” I said, “Yes, ma’am.” “Are your ears pierced?” she said. I said, “No, ma’am.” “Well do it,” she said, “so you can wear them. I want you to have them and I want you and Halle to be happy.”” (71) These earrings symbolize her wedding because they were a replacement for not having an actual wedding ceremony. They also show the kindness of the Garner’s towards their slaves. Receiving the diamond earrings was one of the happiest moments in her life, but when she lost them it was one of the lowest moments in her life because she lost them when she killed Beloved.
- Her past events affected Sethe’s social life with the community negatively. It also distanced her from the community. The community did not like that Sethe didn’t ask for any help when she got out of jail and did not approve of her killing her own child. “This Sethe had lost her wits; finally, as Janey knew she would—trying to do it all alone with her nose in the air.” (299). “After serving a sentence in prison, Sethe returns to 124 where she, Baby Suggs, and Denver withdraw into the house, rejected by the community, which stands in harsh and disbelieving judgment of what they perceive to be her brutal and inexcusable “crime.” (Heller, 107)” Even when 124 ran out of food, Sethe did not do anything about it. Denver was the only one that knew that she had to get help from the community even though the community didn’t give Sethe the time of day.
- Sethe knows that the community thinks badly of her and avoids her company because she killed Beloved and didn’t ask for help, so Sethe isolated herself from the community. “Indeed, there has been—and still is—much to say about the explosive mother-daughter relationships depicted in *Beloved*. But what need be acknowledged are the actual shapes that familial representations take within historically-specific communities of women, and the forms that make communication—even explosive communication—possible between generations separated by the brutality of a slave-labor economy that places the value of a dollar above the value of human life.” (Heller, 4) Denver, on the other hand, has fear of

the outside world and its judgment on her family. “Sethe and Denver fall, not just on the ice, but as a group and as psychologically healthy individuals. And nobody sees them, which is both a result of their isolation and a cause of their fall. Because they are isolated, too engrossed in their primary circle, they deny themselves the necessary interaction with the community.” (Page, 33)

- The relationship between Baby Suggs and Sethe was damaged because of the death of Beloved. Baby Suggs had lost all hope of having a normal family. “Sethe's two sons run away and Baby Suggs, once a great healer and spiritual leader of the local black community, retreats to her bed to die. The house becomes violently haunted with the angry and confused spirit of the baby girl deprived of her mother's love and a chance to live.” (Heller, 107)
- When Sethe saw schoolteacher, she panicked and killed Beloved. She refuses to let her children suffer through slavery. “She had to be safe and I put her where she would be.” (236). When Sethe saw Mr. Bodwin, she thought it was schoolteacher again and ran towards him. Beloved believed Sethe “abandoned” her for a second time and disappeared from 124. “Mr. Bodwin's arrival at the house parallels the earlier arrival of schoolteacher's posse, and Sethe's attack echoes her earlier action. (Page, 34)”
- “Located in disputed territory, 124 Bluestone is caught between the claims of past scripts and the imagined possibilities of a new story. The past lives in the house, haunts it, and shields itself from being unwritten, rewritten, or forgotten. The relationship of the characters to the past is conflicted (Jesser, 334)” Sethe and Denver are stuck in the past by living in 124 because of the ghost that haunts them. With the reappearance of Beloved Sethe tried to appease her guilty conscious by succumbing to Beloved’s desires. However, when Beloved disappeared again, Sethe accepts the fact that Beloved’s gone and she learns to live for herself with the help of Paul D.
- Sethe had taken the chance to run away from Sweet Home and that caused both negative and positive actions in the present. Sethe’s fear of slavery and her past created her jagged relationship with Beloved and her other three children. “I love my mother but I know she killed one of her own daughters, and tender as she is with me, I’m scared of her because of it. [My brothers] told me die-witch! stories to show me the way to do it, if ever I needed to...All the time, I’m afraid the thing that happened that made it all right for my mother to kill my sister could happen again....So I never leave this house and I watch over the yard, so it can’t happen again and my mother won’t have to kill me too.” (242). This past led Sethe to be freed once again, free from the anxiety and fear of schoolteacher coming back to take her and her children to Sweet Home. Denver’s love for Sethe had helped her establish what was lost, and it came back again to free her.
- Baby Suggs past of having eight children and not remembering any of them except one caused her to be shocked when Sethe had attempted to kill her own children. Her past shaped her attitude to value children’s lives and her attitude towards Sethe, her daughter-in-law and the bearer of Baby’s grandchildren. ““Don’t talk to me. You lucky. You got three left. Three pulling at your skirts and just one raising hell from the other side. Be

thankful, why don't you? I had eight. Every one of them gone away from me. Four taken, four chased, and all, I expect, worrying somebody's house into evil...My first-born. All I can remember of her is how she loved the burned bottom of bread. Can you beat that? Eight children and that's all I remember.'" (6). Even when Sethe complained about the ghost in the house, Baby Suggs felt Sethe didn't deserve to complain.

- Baby Suggs loved her husband so much that she kept the name he called her and refused to change her name to Jenny Whitlow, which was on her slave receipt. "Suggs is my name, sir. From my husband. He didn't call me Jenny.'" (167). However he was not Halle's father, the only child of her's she was allowed to keep. "But like Baby Suggs's bill-of sale name, it is merely a label. The name Sweet Home suggests a utopian community, and yet for the slaves it is less than that." (Jesser, 327) Baby Suggs did offer her love to people, from keeping her husband's name to holding woodland services for the community. However, after Sethe went to jail, Baby Suggs lost the feeling of love and became empty inside, only wanting color.
- Baby Suggs broke her hip before she went to Sweet Home. She was so grateful to the Garner's for not making her do labor. At Sweet Home, "nobody, but nobody, knocked her down. Not once. Lillian Garner called her Jenny for some reason but she never pushed, hit or called her mean names." (164). "Sweet Home is for Baby Suggs a "marked improvement" (139) over the physically damaging and emotionally crippling plantations that wrenched most of the life from her."(Jesser, 327) After leaving Sweet Home, Baby Suggs brought the kindness and hospitality from the Garners to the community. Baby Suggs opened up 124 to anyone and everyone, and when Sethe arrived with the last of her grandchildren, she welcomed her with open arms.
- Denver was protective of Beloved when she first arrived at 124. However, when Beloved began to control Sethe, Denver grew up and left the house. "Know, it and go on out the yard. Go on.' It came back. A dozen years had passed and the way came back." (288). She matured and went to get help for Sethe. "Denver frees Sethe from enslavement to Beloved's ravenous appetite for the mothering she never had." (Heller, 115) Denver got the push to go out the door of 124 from remembering Baby Suggs and Sethe's old conversations. Those memories led Denver to realize what was right.
- Denver stopped going to school because people called her mother a murderer even though she enjoyed it. "It was Nelson Lord--the boy as smart as she was--who put a stop to it; who asked her the question about her mother that put chalk, the little *i* and all the rest that those afternoons held, out of reach forever." (120-121). She loved learning; however she is afraid of peer pressure. This made her become afraid of leaving the house, thinking that people would criticize her about her mother. When she finally built up the courage to leave the house and get a job, Denver is finally free of the past. When a young man called out her name, her face lit up like "someone had turned up the gas jet." Denver finally found companionship outside of 124.
- Since the failed attempt at escaping Sweet Home and losing close loved ones, Paul D has locked up all his emotions into his "tobacco tin" making him insecure around others. He

is afraid of being too close to people in fear that he may lose them as well. "His escape from "the box" continues until "Beloved" breaks open the "tin" box in his chest where he has kept the fragments of memory which link him to a past and to some of the "lost," like Halle. (Jesser, 332). Paul D refused to open up his past that had both painful and loving memories, until Beloved forced the tobacco tin to open. "She moved closer with a footfall he didn't hear and he didn't hear the whisper that the flakes of rust made either as they fell away from the seams of his tobacco tin." (137-138). After the contents of it spilled out, Paul D was finally able to reevaluate his past and finally decide on his future. Paul D, he wonders if everything was worth it since "surrender was bound to come anyway." "His tobacco tin, blown open, spilled contents that floated freely and made him their play and prey. He couldn't figure out why it took so long. He may as well have jumped in the fire with Sixo and they both could have had a good laugh." (258).

- Paul D brings out the theme of slavery by retelling his experience about how he and his friends were chained and killed, and he also tells how Sethe was raped and whipped by schoolteacher by his pupils in order to keep her at Sweet Home. "The pupils must have taken her to the barn for sport right afterward, and when she told Mrs. Garner, they took down the cowhide" (269) He told these painful memories to Stamp Paid after keeping them locked inside his "tobacco tin" for so long. By allowing his past reclaim him, he is able to set free the emotions he bottled up for the past years.
- Stamp Paid was mad that his wife was sleeping with his master. He wanted to kill them both. When he decided to let his wife go, he let go of his past and changed his name. He also decided that he didn't owe anyone anything, but he wanted to redeem himself by helping slaves gain freedom and happiness. When Sethe and Denver first arrived to 124 Stamp Paid had went through trouble in order to get two bucketfuls of blackberries to help Denver get well. Later, when Stamp Paid shows Paul D the newspaper clipping, he began to reevaluate himself. "Ever since he showed that newspaper clipping to Paul D and learned that he'd moved out of 124 that very day Stamp felt uneasy. Having wrestled with the question of whether or not to tell a man about his woman, and having convinced himself that he should, he then began to worry about Sethe. Had he stopped the one shot she had of the happiness a good man could bring her?" (199). He tells Paul D about his past, finally letting someone in. In the end, Stamp paid was finally able to laugh.

Essay Question 8

Some works of literature use the element of **time** in a distinct way. The chronological sequence of events may be altered, or time may be suspended or accelerated. Choose a novel, an epic, or a play of recognized literary merit and show how the author's manipulation of time contributes to the effectiveness of the work as a whole. Do not merely summarize the plot.

- Throughout the novel, the author makes constant transitions between the present and the past and different point of views, incorporating flashbacks within memories in order to reveal the events that highlight the meaning of the story and the characters. "Part of the obliqueness is the overlapping of these points of view. Just as the voices of Sethe, Denver, and Beloved intertwine, so the collective memories of the characters are not distinct." (Page, 38).
- The story starts out with a transition to the past events in order to introduce the characters in the family. Through the flashback, the readers are introduced to the brothers, Howard and Buglar, Baby Suggs, Sethe, and Denver. By doing so, the author is able to emphasize the ties between the present and the past. By starting the story with a flashback, the author is able to highlight the importance of the past events and show how these events influenced their present lifestyle. "Sethe would say, the events are still really there, but also because the minds and the memories of the characters interpenetrate, because the novel is a collective memory." (Page, 38)
- The only thing pink that Sethe could remember was Beloved's gravestone. This event occurs within a memory when Baby Suggs is remembering the color pink and its impact on her. At the same time, Sethe remembers Beloved's gravestone and how she could have gotten Dearly Beloved with ten more minutes. "Pink as a fingernail it was, and sprinkled with glittering chips. Ten minutes, he said. You got ten minutes I'll do it for free. Ten minutes for seven letters. With another ten could she have gotten "Dearly" too? She had not thought to ask him and it bothered her still that it might have been possible- that for twenty minutes, a half house, say, she could have had the whole thing, every word she heard the preacher say at the funeral (and all there was to say, surely) engraved on her baby's headstone: Dearly Beloved." (5) With Baby Suggs asking for pink, Sethe remembers the regret that she had for not spending an extra ten minutes to get her daughter's name on the tombstone. Through this flashback, the author is able to create suspense in the story, making the reader wonder why Baby Suggs wanted color and why Sethe was regretful.
- When Sethe relaxes, when she was running to get back to 124, small things will remind her of Sweet Home. Even though she knew Sweet Home had a beautiful landscape, she loathed everything about it. She remembered her boys just hanging on "the most beautiful sycamores in the world." However, the thought of Sethe only remembering the sycamore trees instead of her boys shamed her. In her memory she could only remember the landscape and the activity that went with it but not the individuals and the environment around it. "...Suddenly there was Sweet Home rolling, rolling, rolling out before her eyes, and although there was not a leaf on that farm that did not make her want to scream, it rolled itself out before her in shameless beauty. It never looked as terrible as it was and it made her wonder if hell was a pretty place too... Boys hanging from the most beautiful

sycamores in the world. It shamed her- remembering the wonderful soughing trees rather than the boys. Try as she might to make it otherwise, the sycamores beat out the children every time and she could not forgive her memory for that.” (7) This memory of Sweet Home is effective in relating Sethe to her past, conveying to the readers the conflicted thoughts and feelings of the characters.

- Sethe is not the only one who has flashbacks. When Sethe mentioned that she sewed on the side, Paul D remembers her old sewing jobs back at Sweet Home. He remembers her bedding dress which brings up all the nice memories of when Sethe first appeared at Sweet Home. Paul D and the other men waited a year for Sethe to pick. And that year the Garners treated Sethe with respect. They didn’t force anyone to sleep together and everyone respected each other’s boundaries. “The five Sweet Home men looked at the new girl and decided to let her be. They were young and so sick with the absence of women they had taken to calves. Yet they let the iron-eyed girl be, so she could choose in spite of the fact that each one would have beaten the others to mush to have her. It took her a year to choose dash a long, tough year of thrashing on pallets eaten up with dreams of her.... The restraint they had exercised possible only because they were Sweet Home men-the ones Mr. Garner bragged about while other farmers shook their heads in warning at the phrase.” (12) By bringing up past memories of the Paul D at Sweet Home, the author is able to highlight the influence slavery had on the lives of many. This memory links Paul D and Sethe together through their past, showing their friendly ties and serving as an explanation to the happiness Sethe experiences when Paul D first arrives at Sweet Home.
- Paul D sees the chokecherry tree on Sethe’s back and starts thinking about all the trees he has seen in his life. He realizes that none of the trees he’s seen in his life have been as depressing as the one on Sethe’s back. He remembers the gracious trees of Sweet Home, the one where he and the men would rest around. That was a reminder of good times, but Sethe’s “tree” reminded him that not everything at Sweet Home was pleasant. “His choice he called Brother, and sat under it, alone sometimes, sometimes with Halle or the other Pauls, but more often with Sixo, who was gentler then who was still speaking English.” (25) The tree also reminded Paul D of all the meals and good times he had with the men of Sweet Home, his friends. Through this flashback, the author is able to effectively convey the significance of Sweet Home on the characters. The author shows that although they had good times at Sweet Home, it didn’t only hold pleasant memories. Sweet Home held a special meaning for Sethe and Paul D since it was the place where they met and had a life together, but at the same time it was a place that was full of hell. “Although Paul D lives by his philosophy of loving small as a protective measure, he knows what Sethe means. "He knew exactly what she meant: to get to a place where you could love anything you chose-not to need permission for desire-well now that was freedom" (162). Although Paul D knows the conditions of freedom and Sethe knows the conditions of love, each has to learn to claim that freedom, to claim that love, and thereby to claim genuine community and begin the process of healing.” (Rushdy, 577)
- Denver saw a white sleeve around Sethe’s waist, reminding her of how she was born. Sethe always told her the same story, how Amy Denver came to help Sethe and Denver

was born on the Ohio River. “And it was the tender embrace of the dress sleeve that made Denver remember the details of her birth- that and the thin, whipping snow she was standing in, like the fruit of common flowers.” (35) Through this flashback, the author is able to clearly convey Denver’s thirst for attention. This flashback helps the reader understand Denver’s loneliness and her obsession with gaining attention.

- Sethe starts to wonder about her own past. She doesn’t know what she could believe in anymore. ““I was talking about time. It’s so hard for me to believe in it. Some things go. Pass on. Some things just stay. I used to think it was my rememory. You know. Some things you forget. Other things you never do. But it’s not. Places, places are still there. If a house burns down, it’s gone, but the place-the picture of it- stays, and not just in my rememory, but out there, in the world... Someday you be walking down the road and you hear something or see something going on. So clear. And you think it’s you thinking it up. A thought picture. But no. It’s when you bump into a rememory that belongs to somebody else. Where I was before I came here, that place is real. It’s never going away.”” (43) Through this memory, the author is able to show Sethe’s complicated past and its effect on her present life with Denver. Through this memory, we see that Sethe is unable to let go of the events in the past and that these events continue to haunt her existence.
- Denver is curious about what happened to Sethe in the past at Sweet Home leading Sethe to tell Denver about the arrival of schoolteacher and his nephews. Although Sethe starts telling Denver the story, she is unable to finish and Denver knows that Sethe is unable to continue. Through this memory, the author shows that Sethe still has difficulty dealing with the events in the past. She has let the past events dominant her everyday life. This memory helps to show the effect of how the past is still influencing her actions and thoughts. ““So she was satisfied when the schoolteacher agreed to come. He brought two boys with him. Sons or nephews. I don’t know. They called him Onka and had pretty manners, all of em. Talk soft and spit in their handkerchiefs. Gentle in a lot of ways. You know, the kind who know Jesus by His first name, but out of politeness never use it even to His face. A pretty good farmer, Halle said. Not strong as Mr. Garner but smart enough. He liked the ink I made. It was her recipe, but her preferred how I mixed it but it was important to him because at night he sat down to write in his book.”” (44) At the end of the book, in present day, Sethe is drained of energy and emotions while on Baby Suggs’s bed. She mumbles to Paul D, “I made the ink, Paul D. He couldn’t have done it if I hadn’t made the ink.” (320) The ink is mentioned in both the past and the present in the book. Sethe remembers the ink that she made and questions whether it was her fault that the slaves had to undergo the experiences they did. She wonders: If she never made the ink, maybe there would never be a record of the value of the slaves at Sweet Home. This memory serves to haunt Sethe throughout her life, making her vulnerable to her conscience.
- ““After I left you, those boys came in there and took my milk. That’s what they came in there for. Held me down and took it. I told Mrs. Garner on em. She had that lump and couldn’t speak but her eyes rolled out tears. Them boys found out I told on em. Schoolteacher made one open up my back and when it closed it made a tree. It grows there still.”” (19-20) This quote is mentioned in the beginning of the book to inform us

about the dangers the slaves had to endure at Sweet Home. It also explains why the slaves didn't make plans when Mrs. Garner sent for schoolteacher. It is ironic that the book talks about how gentle schoolteacher was, even up to the point where schoolteacher liked something that Sethe made. Through this memory, the author shows the deceptiveness of the past and its influence on the life of Sethe in the present.

- “Not since she was a baby girl, being cared for by the eight-year-old girl who pointed out her mother to her. Had she had an emergency that unmanageable. She never made the outhouse. Right in front of its door she had to lift her skirts, and the water she voided was endless. Like a horse, she thought, but as it went on and on she thought, No, more like flooding the boat when Denver was born. So much water Amy said, ‘Hold on, Lu. You going to sink us you keep that up.’ But there was no stopping water breaking from a breaking womb and there was no stopping now.” (61) Through this memory, the author is able to effectively convey the importance of giving birth. The fact that the births she had experienced involved an excessive amount of water and the fact that she had an emergency when Beloved reappeared symbolizes the rebirth of Beloved.
- “In the Clearing Sethe found Baby Suggs old preaching rock and remembered the smell of leaves simmering in the sun, thunderous feet and the shouts that ripped pods off the limbs of the chestnuts. With Baby Suggs’ heart in charge, the people let go. Sethe had had twenty eight days- the travel of one whole moon- of unslaved life. From the pure clear stream of spit that the little girl dribbled into her face to her oily blood was twenty-eight days. Days of healing, ease and real-talk. Days of company: knowing the names of fort, fifty other Negroes, their views, habits; where they had been and what don; of feeling their fun and sorrow along with her own, which made it better. One taught her the alphabet; another a stitch. All taught her how it felt to wake up at dawn and *decide* what to do with the day. That’s how she got through the waiting for Halle. Bit by bit, at 124 and in the Clearing, along with the others, she had claimed herself. Freeing yourself was one thing; claiming ownership of that freed self was another.” (113) Through this memory, the author is able to show the importance of Baby Suggs’ preaching to the other Negroes in the Clearing. This memory helps to highlight the change in environment and people’s attitudes toward Baby Suggs and Sethe. It shows that the Negroes all helped each other heal and get along with life.
- After being asked a question by Nelson Lord, Denver becomes scared to interact with the outside world, hiding herself in 124. “Meanwhile the monstrous and unmanageable dreams about Sethe found release in the concentration Denver began to fix on the baby ghost. Before Nelson Lord, she had been barely interested in its antics. The patience of her mother and grandmother in its patience made her indifferent to it. Then it began to irritate her, wear her out with its mischief. That was when she walked off to follow the children to Lady Jones’ house-school. Now it held for her all the anger, love and fear she didn’t know what to do with. Even when she did muster the courage to ask Nelson Lord’s question, she could not hear Sethe’s answer, nor Baby Suggs’ words, nor anything at all thereafter. 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.” (121) Through this memory the author is able to effectively explain the reason why Denver had not left 124 for about twelve

years. This memory helps to convey the relationship between Sethe's family and the outside world. Through this memory, we are able to show that Sethe's mistake caused misfortune for herself and Denver, leaving them to survive in a lonely world.

- “It was the second question that made it impossible for so long to ask Sethe about the first. The thing that leapt up had been coiled in just such a place: a darkness, a stone, and some other thing that moved by itself. She went deaf rather than hear the answer, and like the little four o’clocks that searched openly for sunlight, then closed themselves tightly when it left, Denver kept watch for the baby and withdrew from everything else.” (123) Throughout this memory, Morrison links it to the previous memory further emphasizing the loneliness Denver and Sethe experience throughout their lives. ““Replacing the Daddy for whom Denver longs, Beloved triangulates the suffocating dyadic relation that Denver has had with Sethe, and provides her a transitional space from which she can prepare herself to enter a social world in which the horror of her mother's past is known.”” (Moglen, 31). This memory contributes to the irony of the story in that it is ironic that the Negro community turns away from helping Sethe even though they used to help each other in the past.
- “Out of sight of Mister’s sight, away, praise His name, from the smiling boss of roosters, Paul D began to tremble. Not all at once and not so anyone could tell. 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. Nor eighteen days after that when he saw the ditches; the one thousand feet of earth-five feet deep, five feet wide, into which wooden boxes had been fitted. A door of bars that you could lift on hinges like a cage opened into three walls and a roof of scrap lumber and red dirt. Two feet of it over his head; three feet of open trench in front of him with anything that crawled or scurried welcome to share that grave calling itself quarters. And there were forty-five more.” (125) Through this flashback, the author is able to show the effect of Georgia on Paul D. Through this flashback, Morrison shows hardships that slaves had to endure while in slavery. It also explains Paul D’s “tobacco tin” heart, showing the situations that led to the closure of his emotions and thoughts.
- “When she hurt her hip in Carolina she was a real bargain (costing less than Halle, who was ten then) for Mr. Garner, who took them both to Kentucky to a farm he called Sweet Home. Because of the hip she jerked like a three-legged dog when she walked. But at Sweet Home there wasn’t a rice field or tobacco patch in sight, and nobody, but nobody, knocked her down. Not Once.” (164) Morrison once again transcends to the past, telling the story of Baby Suggs and her experiences at Sweet Home. Through this transition to the past, the author is able explain the “cost” of the slaves and show how they were treated as slaves. This serves as a contrast to the treatment received by schoolteacher and helps to show the difference between inhumane and humane actions. This reference to the past helps the readers understand Baby Suggs’ compassion and will to help other Negroes in the community.

- The time period change from the end of chapter 16 to the beginning of chapter 17 is significant because it directly relates the events. The end of chapter 16 shows Sethe who had killed Beloved being taken away by the police and Baby Suggs wanting to chase after Denver but being held up by the white children, The beginning of chapter 17 shows Paul D's disbelief of Sethe's actions after hearing the news that Sethe had killed her daughter. "That ain't her mouth. Anybody who didn't know her, or maybe somebody who just got a glimpse of her through the peephole at the restaurant, might think it was hers, but Paul D knew better." Through this transition of time, the author is able to effectively relate the change in atmosphere of the community from before it occurred to after it occurred. This helps to highlight the community's response to Sethe's actions and the loneliness felt by Sethe and Denver.
- "She was crawling already when I got here. One week, less, and the baby who was sitting up and turning over when I put her in the wagon was crawling already." (187) Beloved developed faster than Sethe's other children, being able to sit up and crawl despite not having the adequate "milk" needed to grow. This flashback helps show the importance Sethe put on Beloved. "When Sethe crosses over to freedom after her escape from Sweet Home, the possibilities of love are transformed. The connections between mother and child had been under threat, torn and broken by the flux of ownership. When she sees her children at 124 Bluestone, "look like I loved 'em more Or maybe I couldn't love 'em proper in Kentucky because they wasn't mine to love.' "We know that Sethe loved her children in Kentucky, but this outpouring is the sign of freedom. (Jesser, 329). By killing Beloved, Sethe was able to "save" her from a life of slavery. "What Beloved, as daughter, wants from Sethe, and what Sethe, as daughter-mother, wants from Beloved, is the connection shattered in the mirror in which identity is achieved: a return to the place before othering-the place before desire." (Moglen, 30). Through this flashback, the author emphasizes the irony in the story by explaining Sethe's love and care for her children despite her decision to kill them in order to save them.
- "When she got back from the jail house, she was glad the fence was gone. That's where they had hitched their horses-where she saw, floating above the railing as she squatted in the garden, schoolteacher's hate. By the time she faced him, looked him dead in the eye, she had something in her arms that stopped him in his tracks. He took a backward step with each jump of the jump of the baby heart until finally there was none." (193) In this memory, the author is able to show the aftereffects of killing Beloved on Sethe. Despite having gone to jail for the crime, Sethe still doesn't feel as if she has redeemed herself from her crime. "For example, the pre-apocalyptic 124 Bluestone (before Sethe takes the handsaw to her children) is a softened space in which the African-American community of Cincinnati meets and exchanges information and food. The post-apocalyptic 124 (after "the Misery") has become hardened, albeit ironically more "alive" in its resentment of intrusion and change." (Jesser, 326). The guilt of killing Beloved lives on with her throughout her life and she carries it as a burden, reminding her of her past. Through this memory, the author is able to add depth to Sethe's character showing her inability to let go of the past.

- “While Stamp Paid was making up his mind to visit 124 for Baby Suggs’ sake, Sethe was trying to take her advice: *to lay it all down, sword and shield*. Not just to acknowledge the advice Baby Suggs gave her, but actually to take it.” (203) This flashback of Baby Suggs’ advice is significant because it helps Sethe put down the burden of guilt and learn to accept the event as something in the past in order to move on. In the book, the flashback can serve as a minor turning point in that it helps Sethe forgive herself, giving her more freedom to devote herself to Beloved.
- “As Sethe walked to work, late for the first time in sixteen years and wrapped in a timeless present, Stamp Paid fought fatigue and the habit of a lifetime. Baby Suggs refused to go to the Clearing because she believed *they* had won; he refused to acknowledge any such victory. Baby had no back door; so he braved the cold and a wall of talk to knock on the one she did have.” (217) This flashback of Baby Suggs serves as a contrast to the situation Stamp Paid was in. He contrasts Baby Suggs’ acceptance of *their* victory and fights his own pride to knock on the door. The dramatic change in time periods serves to make a direct comparison with the past and present, showing that although time has passed the situations continue to reappear.
- “Thank God I don’t have to rememory or say a thing because you know it. All. You know I never would a left you. Never. It was all I could think of to do. When the train came I had to be ready. Schoolteacher was teaching us things we couldn’t learn. I didn’t care nothing about the measuring string. We all laughed about that-except Sixo. He didn’t laugh at nothing. But I didn’t care. Schoolteacher’d wrap that string all over my head, ‘cross my nose, around my behind. Number my teeth. I thought he was a fool. And the questions he asked was the biggest foolishness of all.” (226) As Sethe is walking home from work, she is remembering the things that she is allowing herself to forget. This memory is important in the story because it shows that Sethe has begun to accept her past and put them behind her. She begins to move forward with her life, not letting them hold her back from her future with Beloved.
- “Beloved, she my daughter. She mine. See. She come back to me of her own free will and I don’t have to explain a thing. I didn’t have time to explain before because it had to be done quick. Quick. She had to be safe and I put her where she would be. But my love was tough and she back now. I knew she would be. Paul D ran her off so she had no choice but to come back to me in the flesh.” (236) “In *Beloved*, Toni Morrison lifts the primal mother out of that pre-linguistic space and returns her to history, exploring the complexities of her social construction at the same time that she deepens our understanding of the place within the self from which that mythic figure is believed to come.” (Moglen, 22) Through this quote, the author refers to the past of Paul D driving the ghost away from the house in order to connect Beloved to 124 and to Sethe. “Each community is contingent on how it came into being, and how it must be dismantled to make space for new configurations.” (Jesser, 326) Through this reference, the author is able to effectively show the importance of Beloved in Sethe’s life. Even though Beloved was a ghost that haunted the house and reminded Sethe of her actions, Sethe was happy to have her around because she wanted to be able to be close with her daughter.

- “‘Let me tell you how I got my name.’ The knot was tight and so was the bow. ‘They called me Joshua,’ he said. ‘I renamed myself,’ he said, ‘and I’m going to tell you why I did it, and he told him about Vashti... I looked at the back of her neck. She had a real small neck. I decided to break it. You know, like a twig-just snap it. I been low but that was as low as I ever got.’” (275) Stamp Paid’s remembrance of his past is significant in the story because it serves as a comparison to Sethe’s past. Him telling Paul D about his past shows that even though they each may have had a dark past they have the ability to overcome it and become better people. Stamp Paid serves as an example for Sethe, showing that even though Sethe committed a crime before, she still has the ability to look toward her future and atone for her sins. This remembrance is important in the story because it helps Paul D understand Sethe’s motive for killing her children and helps him in forgiving her.

- “At first they played together. A whole month and Denver loved it. From the night they ice-skated under a star-loaded sky and drank sweet milk by the stove, to the string puzzles Sethe did for them in afternoon light, and shadow pictures in the gloaming. In the very teeth of winter and Sethe, her eyes fever bright, was plotting a garden of vegetables and flowers-talking, talking about what colors it would have. She played with Beloved’s hair, braiding, puffing, tying, oiling it until it made Denver nervous to watch her. “It is a reciprocal desire that at first facilitates the healing retrieval of memory as Sethe, to give Beloved pleasure, tells stories of a past which had been shrouded previously in silence.” (Moglen, 31). They changed beds and exchanged clothes. Walked arm in arm and smiled all the time. When the weather broke, they were on their knees in the backyard designing a garden in dirt too hard to chop.” (282) In this quote, the author uses an acceleration of time, highlighting the many events that occurred in a month. Through this acceleration of time, the author is able to effectively show the growing tension in the house. Although the tone seems happy and relaxed, these events eventually lead to Sethe’s loss of strength and energy.

- “Then the mood changed and the arguments began. Slowly at first. A complaint from Beloved, an apology from Sethe. A reduction of pleasure at some special effort the older woman made. Wasn’t it too cold to stay outside? Beloved gave a look that said, So what? Was it past bedtime, the light no good for sewing? Beloved didn’t move; said, ‘Do it,’ and Sethe complied. She took the best of everything-first. The best chair, the biggest piece, the prettiest plate, the brightest ribbon for her hair, and the more she took, the more Sethe began to talk, explain, describe how much she had suffered, been through, for her children, waving away flies in grape arbors, crawling on her knees to a lean-to.” Morrison once again uses an acceleration of time in this quote. This, however, is in sharp contrast with the previous one, showing the decrease in enjoyment for Sethe and Beloved and the beginning of Beloved tyrannical control over the house. Through this quote, the author is able to highlight the changes from before and after, outlining the gradual progress toward Beloved’s control over Sethe. "Sethe was trying to make up for the hand-saw; Beloved was making her pay for it.... Sethe didn't really want forgiveness given; she wanted it refused" (251, 252). As in many fantastic fictions, the urge to complete the self takes a perversely sado-masochistic turn which maintains both Sethe and Beloved on the border of mutual and self-destruction. Sethe, who gives her substance to Beloved, begins

to starve to death. Beloved, pregnant with Paul D's child, swells also with Sethe's life, upon which-in its separateness-her own psychic survival depends.” (Moglen, 32)

- “It came back. A dozen years had passed and the way came back. Four houses on the right, sitting close together in a line like wrens. The first house had two steps and a rocking chair on the porch; the second had three steps, a broom propped on the porch beam, two broken chairs and a clump of forsythia at the side. No window at the front. A little boy sat on the ground chewing a stick. The third house had yellow shutters on its two front windows and pot after pot of green leaves with white hearts or red. Denver could hear chickens and the knock of a badly hinged gate. At the fourth house the buds of a sycamore tree had rained down on the roof and made the yard look as though grass grew there.” (288) This quote refers to Denver’s memory of the road to Lady Jones’ house from a dozen years ago. This memory is significant because it highlights Denver’s courage at leaving 124 for the first time in so many years. Despite not seeing it for so long, Denver can still clearly remember each and every detail of the houses she had passed many years before. This memory helps to show that even though you try to avoid facing something, trying to avoid it won’t help you forget it. This memory links to Sethe in that even though Sethe tried to avoid telling Denver and thinking about the past, it was never something she could forget. “For her, the difficulty is managing the new past and the new future, which threaten the stillness and out-of-timeness of her life.” (Jesser, 333). For both Denver and Sethe, they had to learn to overcome their past in order to look toward the future.
- “Edward Bodwin drove a cart down Bluestone Road. It displeased him a bit because he preferred his figure astride Princess. Curved over his own hands, holding the reins made him look the age he was. But he had promised his sister a detour to pick up a new girl. He didn’t have to think about the way-he was headed for the house he was born in. Perhaps it was his destination that turned his thoughts to time-the way it dripped or ran. He had not seen the house for thirty years. Not the butternut in front, the stream at the rear nor the block house in between. Nor even the meadow across the road. Very few of the interior details did he remember because he was three years old when this family moved into town. But he did remember that the cooking was done behind the house, the well was forbidden to play near, and the women died there: his mother, grandmother, an aunt and an older sister before he was born. The men (his father and grandfather) moved with himself and his baby sister to Court Street sixty-seven ago. The land, of course, eighty acres of it on both sides of Bluestone, was the central thing, but he felt something sweeter and deeper about the house which is why he rented it for a little something if he could get it, but it didn’t trouble him to get no rent at all since the tenants at least kept it from the disrepair total abandonment would permit.” Mr. Bodwin’s memory of 124 is ironic in the story because his memories of 124 are happy memories which contrast with the sadness and loneliness of 124 now. This is significant because it shows the effect of Sethe’s actions on not only herself, but on the house and the rest of the community. The house that once was a peaceful and happy place became filled with spirits and loneliness. Despite Sethe being black in the community, no one is willing to lend a helping hand and continues to judge Sethe and her family.

- Throughout the story, Morrison manipulates the use of time in many ways through memories, flashbacks, and acceleration of time. By doing so, Morrison was able to add increased depth in the story and has brought greater meaning. The constant change in time, although confusing at first, helps lead the story to its climax by the gradual unraveling of secrets throughout the story. “Beloved is more than just a character in the novel, though. She is the embodiment of the past that must be remembered in order to be forgotten; she symbolizes what must be reincarnated in order to be buried, properly: ‘Everybody knew what she was called, but nobody anywhere knew her name. Disremembered and unaccounted for, she cannot be lost because no one is looking for her.’” (Rushdy, 571).

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Beloved Movie Script

Chapter 24

(flashback)

Paul D sat in a church, thinking about Sixo. He was thinking about the whole laughing of Seven-o. He's thinking about his past and how he met 4 full families of slaves but he was only together with his half-brothers Paul A and F. Here's my relative. Here's my blah blah blah. Etc. He had his brothers, two friends, Baby Suggs in the kitchen, and a boss who treated him nice. They lived in that safety for 20 years. Sethe and Halle started a family together, and Sixo started one with Thirty-Mile Woman.

Paul D waves goodbye to **Paul F** when he was sold. His nice master died, and then Mrs. Garner was sick. **Mrs. Garner** called schoolteacher when Mr. Garner died. When the schoolteacher came he didn't trust any of the slaves, and he complained about everything.

They start planning their escape.

Sixo: We have to go to the creek. I'll bury two knives near the creek. The corn will be tall then and that's where we can hide.

Halle: We'll watch and memorize schoolteacher's schedules, and we'll figure out how long it takes for everything to work. Sixo and the Pauls will go after supper and wait in the creek for Thirty-Mile Woman. I will bring Sethe and the three children before dawn. *(entire scene is dark).*

Sethe was pregnant in the spring, and by August she had a big stomach and couldn't keep up with the men. Sixo, all of a sudden, is tied up with the stock at night. Halle does extra work. They change the time that they are leaving.

Sixo: Halle and Sethe and the children will go at night now instead of at dawn. Go straight to the corn instead of assembling at the creek.

They start leaving and everyone was on their own. Halle disappeared; Paul A disappeared; Paul D leaves for the creek on time; Thirty-Mile Woman is there; only Sixo shows up.

Sixo: No one is there instead of the children, so Sethe must be there, too.

Paul D: Should I go back and look for them?

Sixo: I can't help you. I think they go straight to the corn.

Sixo is about the look for the knives he buried, and then he heard something. They look up and it's schoolteacher and the pupils. They start running and then Sixo pushes Thirty-Mile Woman ahead and then Paul D and Sixo run the other way. They are surrounded and tied.

Schoolteacher: I want them alive!

Sixo starts fighting, but he is hit and tied to a tree. Sixo is singing.

Schoolteacher: On second thought, this one will never be suitable.

The fire is in front of Sixo the fire is failing (dim). Sixo finally stops singing but starts laughing (he is getting burned).

Sixo: screams Seven-O! Seven-O!

BANG they shoot him for him to shut up.

Paul D: *(flowers around him)* Oh dear, why? Why?

Schoolteacher: *(to his pupils while they are taking Paul D away)* These slaves were spoiled. Can you believe it? Garner let them have guns and let two of them get married! He even let them hire themselves out. I would have to trade this here one for 900 dollars if I could get it. But right now, I have to take care of Sweet Home.

(back at Sweet Home. pupils throw Paul D into the barn and walk away)

Sethe: walks out of shadow toward fire in front of Paul D. *(low voice)* I'm going to leave, Paul D. I can't find Halle...I'm taking the kids.

Paul D: *nods slowly (low voice..speaking slowly)* Sixo... *(pause)* he's dead. Thirty-Mile Woman ran ahead... Sixo.. Sixo laughed. You should have heard him, Sethe.

Paul D notices Sethe's wounds on her back. Paul D starts thinking about the money value of people. Sethe turns away, ready to leave.

Paul D: *(to himself)* Why? ...Sixo's laugh... Thirty-Mile Woman got away..... Seven-O...

Paul D hears a noise. He looks up and Halle appears.

Chapter 25

(present day at the front steps of the Church)

Stamp Paid: Howdy. *stands in front of Paul D.*

Paul D (sitting down) looks up slowly, uninterested. He acknowledges Stamp Paid, then looks back down and swirls the liquid in the bottle.

Stamp Paid: Look here... I'm looking to ask for your pardon.

Paul D: *(looks up confused)* Pardon? For what?

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

Paul D: Whoa, Stamp. He offered.

Stamp Paid: Did? Well?

Paul D: Well. I wanted, I didn't want to, I just wanted to be off by myself. He offered. Every time I see him he offers again.

Stamp Paid: Oh. That's a load off. I thought everybody gone crazy.

Paul D: *shakes head.* No. Just me.

Stamp Paid: You planning to do anything about it?

Paul D: Oh, yeah. I got big plans. *swallows twice from the bottle*

Stamp Paid sits down next to Paul D, looking at a distance. A rider comes by.

Rider: Hey...

Stamp Paid: ...Yes, ma'am..?

Rider: I'm looking for a guy name of JJ (Judy). Works over by the slaughterhouse.

Stamp Paid: Don't believe I know him. No, ma'am.

Rider: Said he lived on Plank Road.

Stamp Paid: Plank Road. Yes, ma'am. That's up a ways. Mile, maybe.

Paul D takes another swallow. Rider stares at him, turns away, and comes back.

Rider: Look here. This here's a church or used to be. Seems to me like you ought to show it some respect, you follow me?

Stamp Paid: Yes, ma'am. That's just what I come over to talk to him about. Just that.

Rider nods at Stamp Paid and leaves. pause.

Stamp Paid: You got to choose. Anyone. My house. Ella. Willie. None of us got much, but all of us got room for one more. Pay a little something when you can, don't when you can't. Think about it. I can't make you do what you won't, but... think about it.

Paul D swirls his drink.

Stamp Paid: If I did you harm, I'm here to rectify it.

Paul D: No need for that. No need at all....

pause

Stamp Paid: There's also Scripture Woodruff, Able's sister. You'll see. Stay around here long enough, you'll see ain't a sweeter bunch of colored anywhere than what's right here. Pride, well, that bothers em a bit. They can get messy when they think somebody's too proud, but when it comes right down to it, they good people and anyone will take you in.

Paul D looks up and turns to Stamp Paid

Paul D: What about JJ? He take me in?

Stamp Paid: Depends. What you got in mind?

Paul D: You know JJ?

Stamp Paid: Jaymi. I know everybody.

Paul D: Out on Plank Road?

Stamp Paid: Everybody.

Paul D: Well? He take me in?

Stamp Paid sighed, leaned down and untied his shoe. He loosened the laces, adjusted the tongue carefully, and wound the lace back again. He rolled the lace tips with his fingers.

Stamp Paid: Let me tell you how I got my name. *tie a tight knot and look up at Paul D.* They called me Joshua... I renamed myself... Vashti was my wife... We was planting when it started and picking when it

stopped. Seemed longer. I should have killed him... She said no, but I should have. Vashti and me was in the fields together in the day and every now and then she be gone all night. I never touched her and damn me if I spoke three words to her a day... I went to the young master's wife. I stood back a ways and took off my hat. I said, 'Scuse me, miss. You seen Vashti? My wife Vashti? She say she owe you all some eggs. You know her if you see her. Wear a black ribbon on her neck.' She got rosy then... He give Vashti that to wear. A cameo on a black ribbon. She used to put it on every time she went to him... One morning Vashti came in and sat by the window. A Sunday. She sat by the window looking out of it. 'I'm back,' she said. 'I'm back, Josh.' I looked at the back of her neck. She had a real small neck. I decided to break it--snap it like a twig. I been low but that was as low as I ever got....

Paul D: ... Did you?... Snap it?

Stamp Paid: (*nods*) Uh uh. I changed my name. Got on a boat on up the Mississippi to Memphis and walked from Memphis to Cumberland.

Paul D: Vashti too?

Stamp Paid: No. She died.

Paul D: Aw man. Tie your other shoe! It's sitting right in front of you! Tie it!

Stamp Paid ties other shoe.

Stamp Paid: There. That make you feel better?

Paul D: No. (*sighs and tosses the bottle away and stares at the label..*).

Stamp Paid: I was there, Paul D. There in the yard. When she... when Sethe did it. She ain't crazy. She love those children. She was trying to out-hurt the hurter.

Paul D: Stamp, let me off. Sethe scares me. I scare me. And that girl in her house scares me the most. First minute I saw her I didn't want to be nowhere around her. She reminds me of something. Something, look like, I'm supposed to remember. She was asleep on a stump when we got back from the carnival. Silk dress. Brand-new shoes. Black as oil....

Paul D gets up... back faces Stamp Paid..kicks the bottle..turns back around.

Paul D: Tell me something, Stamp. How much is a nigger supposed to take? How much?

Stamp Paid: ... (*sighs*) All he can... *low voice* All he can.

Paul D: Why? Why? Why? Why? Why?

Chapter 26

(present day at 124)

Sethe slaves away every day with no strength.

Beloved: *props feet on table and whines.* I want sweets! Sweets! Sweets!! More!!

Denver stares at the scene from a distance.

(a few days ago)

Sethe notices the scar under Beloved's chin. She runs her fingers across it, closes her eyes and sighs. She goes from *:/* to *:)*

(in the back of Sawyers' restaurant)

Sawyer: You come here later and later every day! (*pushes Sethe out the door*) You don't come back now, you hear?!

(back at 124)

Sethe cuts and sews colorful cloth like she was in a hurry. They feast on fancy food. Each one of them dressed up like carnival women.

(in a park and 124)

Beloved goes to the park and picks flowers. She places the flowers in a basket. She walks back to 124, places the flowers on the side, and begins to imitate Sethe. Sethe walks around the house with Beloved behind her. (*momma duck and baby duck*)

(a couple days later in 124)

*"OMG you're a bitch. no you're a bitch!" attitude. **Beloved** starts acting like a spoiled child.*

Beloved: There's no food!!

Sethe: I'm sorry, dear.

Sethe: Isn't it too cold to stay outside?

Beloved: *Bitch glare that looks like 'so what?'*

Sethe: *(puts down cloth she's working on)* It's getting past bedtime. The light's no good for sewing...

Beloved: *glares* Do it!

***Sethe** sighs and continues with her work.*

Sethe: *(crying)* I didn't abandon you! I wanted to put your name on the stone!! I had your milk, too! But they took it from me!! They took it from me, Beloved! You have to believe me! *(sobs)* We were all supposed to be on the other side--together forever!

Beloved: *(yells)* You weren't there! When I cried, no one was there! Dead men laid on top of me! There was nothing to eat!! Ghosts without skin stuck their fingers in me and said beloved in the dark and bitch in the light!

Sethe: *(pleading)* Please, please!! I'm sorry!! You mean everything to me! You are more important than anything else! I would give up my life for you--every minute, every hour! I'd give everything just to take away one of your tears. When you were a baby--back at Sweet Home--the mosquitoes-- it hurt me when *they* bit you! It drove me crazy that I had to leave you on the ground to run back to the big house! I held you to my chest while you slept every night at Sweet Home!!

Beloved: No!!! You never did any of that!! You never cared!!! You never came to me!! You never said a word to me! Never smiled! Never waved goodbye or even looked my way before running away from me!!!

***Beloved** slams things, throws things on the ground, and breaks things. **Sethe** silently cleans up after Beloved, never looking up into Beloved's face. **Denver** is watching in shock from a corner. **Sethe** is starved, eating scraps found anywhere.*

(door outside 124)

***Denver** is alone, thinking about how she is going to help save her family. She had to leave 124 and get help. She steps out the door hesitantly. She wraps her hair and shoulders and sighs.*

(flashback at 124 with Sethe and Baby Suggs)

Sethe: They got me out of jail.

Baby Suggs: *(walks away from Sethe)* They also put you in it.

Sethe: They drove you 'cross the river.

Baby Suggs: *(turns around slowly, reluctantly)* On my son's back.

Sethe: They gave you this house.

Baby Suggs: *(agitated)* Nobody gave me nothing!

Sethe: I got a job from them.

Baby Suggs: He got a job from them, girl.

Sethe: Oh, some of them do all right by us.

Baby Suggs: And every time it's a surprise, ain't it?

Sethe: You didn't used to talk this way.

Baby Suggs: Don't box with me. There's more of us drowned then there is all of them ever lived from the start of time. Lay down your sword. This ain't a battle; it's a rout.

(present day, Denver at the front door)

***Denver** is still hesitant. She suddenly turns the side after hearing something.*

Baby Suggs: You mean I never told you nothing about Carolina? About your daddy? You don't remember nothing about how come I walk the way I do and about your mother's feet, not to speak of her back? I never told you all that? Is that why you can't walk down the steps? My Jesus my.

Denver: But you said there was no defense.

Baby Suggs: There ain't.

Denver: Then what do I do?

Baby Suggs: Know it, and go on out the yard. Go on. (*Baby Suggs disappears*)

Denver walks down the steps and starts to go down the path.

(*a few minutes later, outside Lady Jones's house*)

Denver hesitantly knocks on the door. A few seconds later, Lady Jones opens the door.

Lady Jones: (*startled at a stranger at first but then face softens as she realizes it's Denver*) Why, Denver. Look at you. (*takes Denver by the hand and invites her in the house.*)

(*Inside Lady Jones's house*)

Lady Jones offers Denver a seat, and Denver sits down.

Lady Jones: It's nice of you to come see me. What brings you?

Denver looks up silently then looks back down at her lap.

Lady Jones: Well, nobody needs a reason to visit. Let me make us some tea. (*walks to bring out cups and starts to make tea*) ... Sugar? (*brings cups over to the table and holds out a spoonful of sugar over Denver's cup*)

Denver: (*quietly*) Yes. Thank you. (*Takes the cup and drinks it all down moderately*)

Lady Jones: (*smiles gently*) More?

Denver: No, ma'am.

Lady Jones: Here. Go ahead. (*Pours the tea in Denver's cup*)

Denver: Yes, ma'am.

Lady Jones: How's your family, honey?

Denver stopped mid-swallow and set the cup down slowly.

Denver: I-I want work, Miss Lady.

Lady Jones: Work?

Denver: (*nods*) Yes, ma'am. Anything.

Lady Jones: (*smiles*) What can you do?

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

Lady Jones: (*confused*) Extra?

Denver: Food... My ma'am... She doesn't feel good.

Lady Jones: (*softly, worryingly*) Oh, baby.... Oh, baby.

Denver looks up at Lady Jones while Lady Jones stood up. Lady Jones packed up some eggs, rice, and tea, turned around and handed it to Denver with a smile.

Lady Jones: Here you go, dear.

Denver: Thank you, ma'am. I can't be away from home long because of my ma'am. Could I do chores in the morning?

Lady Jones: Denver... (*shakes her head*) No one, not myself or anyone I know, would ever pay anybody for work we did ourselves. But if you all need to eat until your mother is well, all you have to do is say so. My church invented a system so that nobody had to go hungry.

Denver: No, no ma'am. I can do work in return.

Lady Jones: Don't be stubborn. (*pushes Denver toward the door with the food*) Now, you come back anytime. Anytime at all. Goodbye, dear.

Denver steps out and Lady Jones closes the door. She walks a few steps, looks back where Lady Jones stood, and walked on to 124.

(*days later at 124*)

Denver slowly opens the door of 124. She sees something on the yard and goes near it. Each day, it's a new plate or bag of food, sometimes with names written on paper in them. Denver returns the plates or baskets to the rightful owner. Lady Jones gave Denver a book of Bible verse which Denver recited each week.

Beloved sat around, ate, went from bed to bed. She clawed her throat until blood came out. Sethe would panic and run to Beloved to wipe the blood away. Sethe would be confined to a corner, and Beloved's standing over her. Denver looks at the scene from the corner. Beloved's getting brighter and bigger as

Sethe grew dimmer and weaker. Denver did everything for the two: put food on the table, washed the dishes, forced and pleaded Sethe to eat a little. Denver decided to go out and find a job, and she leaves the house again.

(Bodwins' house)

Denver *knocks on the door, and Janey opens it.*

Janey: Yes?

Denver: May I come in?

Janey: What you want?

Denver: I want to see Mr. and Mrs. Bodwin.

Janey: Miss Bodwin. They brother and sister.

Denver: Oh.

Janey: What you want em for?

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

Janey: You Baby Suggs' kin, ain't you?

Denver: Yes, ma'am.

Janey: *(sighs)* Come on in. You letting in flies. *(leads Denver toward the kitchen)* First thing you have to know is what door to knock on. *(offers Denver a chair and sits down)* Sit down. You know my name?

Denver: No, ma'am.

Janey: Janey. Janey Wagon.

Denver: How do you do?

Janey: Fairly. I heard your mother took sick, that so?

Denver: Yes, ma'am.

Janey: Who's looking after her?

Denver: I am. But I have to find work.

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

Denver: Yes, ma'am.

Janey: What's the trouble with Sethe? *(folds her hand across her chest and leans back)*

Denver: I-um. My cousin came to visit and keeps bothering us and got my ma'am sick. It seems she lost her mind.

Janey: She finally did, huh? Well, I knew she would. She was always so proud and never let anyone help her-- always tried to do it all alone. Never have I seem a woman with so much pride that she never asked for help, even all that trouble she's gone through. But Baby Suggs, holy, was never like that. She never stuck her nose in the air. I never went to those woodland services she had, but she was always nice to me. Always. Never be another like her.

Denver: I miss her too. *(sighs)*

Janey: Bet you do. Everybody miss her. That was a good woman.

pause

Janey: *(sigh)* Neither one of your brothers ever come back to see how you all was?

Denver: *(shakes her head)* No, ma'am.

Janey: Ever hear from them?

Denver: No, ma'am. *(shakes head)* Nothing.

Janey: *(sighs)* Guess they had a tough time in that house. Tell me, this here woman in your house. The cousin. She got any lines in her hands?

Denver: *(looks up)* No.

Janey: Well, I guess there's a God after all. Well... Why don't you come back in a few days. I need to convince the Bodwins that they need night help. My own family needs me. I don't want to quit these people, but they can't have all my days and nights too.

Denver: What do I have to do at night?

Janey: Be here. In case.

Denver: In case what?

Janey: *(shrugs)* In case the house burns down. Or bad weather slop the roads so bad I can't get here early enough for them. Case late guests need serving or cleaning up after. Anything. Don't ask me what whitefolks need at night.

Denver: They used to be good whitefolks.

Janey: Oh, yeah. They good. Can't say they ain't good. I wouldn't trade them for another pair, tell you that.

Denver: Well, thank you ma'am.

Denver sees a horrible statue on a shelf near the door. She stares at the "At Yo Service" silently and walks by it slowly with caution. She walks out the door and heads back to 124.

(the homes of the community women)

1: Did you hear? Sethe's dead daughter, the one whose throat she cut, had come back to fix her!

2: Sethe's worn down, speckled, dying, spinning, changing shapes and is just bedeviled. She's tied to her bed and the daughter pulled out all her hair!

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

Ella: Tell me it's in there with her. That's all I know. The daughter's sitting there. Sleeps, eats and raises hell. Whipping Sethe every day. It's grown to the age it would have been had it lived.

2: Well, you can't just up and kill your children.

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

(Outside 124)

The woman gather near 124, and Denver is sitting outside, waiting for Mr. Bodwin, looking to the opposite direction that the women are coming from. Denver hear mumbling and looked towards the woman. The women stopped, lowered their heads and started praying.

(Inside 124)

Sethe and Beloved hear the women outside. Sethe, in the kitchen with an ice pick in her hand, turns around as Beloved stands up. Together, they walk toward the door.

(Outside 124)

The women are in shock at the sight of Beloved. Mr. Bodwin rides in from the opposite side of the women. At the sight of him, Sethe screams and runs after him.

Sethe: No!!!

Denver: Mama? Mama no!! It's Mr. Bodwin!! Mama!!

Beloved: *(panics and screams)*

The women crowd around Sethe, and they all try to stop her from hurting Mr. Bodwin.

Chapter 27

(in town)

Stamp Paid: Howdy, Paul D.

Paul D: Howdy. So, the girl's gone, huh?

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

Paul D: That the name of the one she tried to stab? That one?

Stamp Paid: Yep. His sister say it's full of trouble. Told Janey she was going to get rid of it.

Paul D: And him?

Stamp Paid: Janey say he against it but won't stop it.

Paul D: Who they think want a house out there? Anybody got the money don't want to live out there.

Stamp Paid: *(shrugs)* Beats me. It'll be a spell, I guess, before it get took off his hands.

Paul D: He don't plan on taking her to the law?

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

Paul D: Janey tell him any different?

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

Paul D: Who Janey tell him the naked woman was?

Stamp Paid: Told him she didn't see none.

Paul D: You believe they saw it?

Stamp Paid: Well, they saw something. I trust Ella anyway, and she say she looked it in the eye. It was standing right next to Sethe. But from the way they describe it, don't seem like it was the girl I saw in there. The girl I saw was narrow. This one was big. She say they was holding hands and Sethe looked like a little girl beside it.

Paul D: Little girl with a ice pick. How close she get to him?

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

Paul D: He got to know Sethe was after him. He got to.

Stamp Paid: Maybe. I don't know. If he did think it, I reckon he decided not to. That be just like him, too. He's somebody never turned us down. Steady as a rock. I tell you something, if she had got to him, it'd be the worst thing in the world for us. You know, don't you, he's the main one kept Sethe from the gallows in the first place.

Paul D: Yeah. Damn. That woman is crazy. Crazy.

Stamp Paid: (*chuckles*) Yeah, well, ain't we all?

both laughs heartily and shakes with laughter

Paul D: Every time a whiteman come to the door she got to kill somebody?

Stamp Paid: For all she know, the man could be coming for the rent.

Paul D: Good thing they don't deliver mail out that way.

Stamp Paid: Wouldn't nobody get no letter.

Paul D: Except the postman.

Stamp Paid: Be a mighty hard message.

Paul D: And his last.

both laughs hard again and takes deep breaths to calm themselves. shakes their heads

and

sighs.

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

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

Paul D: She saved his life then, you could say.

Stamp Paid: You could. You could. (*sighs*) I'm proud of her. She turning out fine. Fine.

Paul D nods.

(in town a couple days later)

Denver walks in town and sees Paul D.

Denver: (*smiles*) Good morning, Mr. D.

Paul D: (*smiles back*) Well, it is now. How you getting along?

Denver: Don't pay to complain.

Paul D: You on your way home?

Denver: No. There's a job opening at the shirt factory. I'm going to see if I can work there. With my night work at the Bodwins' and another one, I could put away something and help my ma'am too.

Paul D: Did they treat you alright? The Bodwins?

Denver: More than all right. Miss Bodwin taught me stuff.

Paul D: What stuff?

Denver: (*laughs*) Book stuff. She says I might go to Oberlin. She's experimenting on me.

Paul D: (*nods slowly*) Your mother all right?

Denver: No. (*shakes her head*) No. No, not a bit all right.

Paul D: You think I should stop by? Would she welcome it?

Denver: I don't know. I think I've lost my mother, Paul D.

sighs and pause

Paul D: Uh, that girl. You know. Beloved?

Denver: Yes?

Paul D: You think she sure 'nough your sister?

Denver: (*looks down*) At times. At times I think she was--more. But who would know that better than you,

Paul D? I mean, you sure 'nough knew her.

Paul D: *(sighs)* Well, if you want my opinion--

Denver: I don't. I have my own.

Paul D: You grown.

Denver: Yes, sir.

Paul D: Well. Well, good luck with the job.

Denver: Thank you. And, Paul D, you don't have to stay 'way, but be careful how you talk to my ma'am, hear?

Paul D: Don't worry.

Denver walks off, and Paul D turns the opposite way.

(124)

Paul D opens the door of 124. He walks through the house looking for Sethe. Sethe is humming in a different room. Paul D walks into Sethe's room. Sethe's laying on the bed.

Paul D: *(clears his throat)* Sethe?

Sethe: *(turns her head towards the door and says weakly)* Paul D.

Paul D: Aw, Sethe.

Sethe: I made the ink, Paul D. he couldn't have done it if I hadn't made the ink.

Paul D: What ink? Who?

Sethe: You shaved.

Paul D: Yeah. Look bad?

Sethe: No. You looking good.

Paul D: Devil's confusion. What's this I hear about you not getting out of bed.

Sethe smiles.

Paul D: I need to talk to you. I saw Denver. She tell you?

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

Paul D: You got to get up from here, girl.

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

Paul D: *(turns to Sethe and yells)* Don't you die on me! This is Baby Suggs' bed! Is that what you planning? *(calms himself down and whispers)* What you planning, Sethe?

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

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

Sethe: And count my feet?

Paul D: *(steps in closer)* Rub your feet.

pause

Sethe: Paul D?

Paul D: What, baby?

Sethe: :(She left me.

Paul D: Aw, girl. Don't cry.

Sethe: :''''''(She was my best thing.

Paul D: *sits down next to Sethe and sighs.* Sethe... me and you, we got more yesterday than anybody. We need some kind of tomorrow. You your best thing, Sethe. You are. :)

Sethe: *(looks up :)]* Me? Me?

Chapter 28

(sitting in a chair... reading the end of the story)

Narrator:

There's a loneliness that can be rocked. It's an inside kind-----wrapped tight like skin. Then there is a loneliness that roams. No rocking can hold it down. It is alive on its own.

Everybody knew what she was called, but nobody anywhere knew her name. Disremembered and unaccounted for. Although she has claim, she is not claimed. The girl who waited to be loved and cry shame erupts into her separate parts, to make it easy for the chewing laughter to swallow her all away.

It was not a story to pass on.

They forgot her like a bad dream. It took longer for those who had spoken to her, lived with her, fallen in love with her, to forget, until they realized they couldn't remember or repeat a single thing she said, and began to believe that she hadn't said anything at all. Remembering seemed unwise. The memory of the smile under her chin might have been and was not, a latch latched and lichen attached its apple-green bloom to the metal. What made her think her fingernails could open locks the rain rained on?

It was not a story to pass on.

So they forgot her; some quickly and deliberately.. Sometimes the photograph of a close friend or relative--looked at too long--shifts, and something more familiar than the dear face itself moves there. They can touch it if they like, but don't because they know things will never be the same if they do. Remembering seemed unwise.

It was not a story to pass on.

Down by the stream in back of 124 her footprints come and go. They are so familiar. Anyone could have remembered it or felt it. Sometimes they disappear again as though nobody ever walked there.

By and by all trace is gone, and what is forgotten is not only the footprints but the water too and what is down there. The rest is weather--wind in the eaves, or spring ice thawing too quickly. Just weather. The memory disappears while everything else changes. Certainly no clamor for a kiss. There's no rush for it to be loved. But, that's how we get through life, the disremembered and unaccounted for. There's always that desire.

Beloved.

End.