

Chapter 1 : Love by Toni Morrison ~ things mean a lot

Nobel Prize laureate Toni Morrison's spellbinding new novel is a Faulknerian symphony of passion and hatred, power and perversity, color and class that spans three generations of black women in a fading beach town.

A slight touch of the supernatural, check. Old family secrets that are gradually revealed, check. Intelligent use of Gothic tropes to tell an unforgettable story, check. Heed and Christine, known as the Cosey Girls, are two elderly women who hate each other and live miserably together in a big decayed house they never leave. Not too far off is a boarded up hotel, the once prosperous Cosey Resort. The exact nature of the relationship of these two women with its late owner, Bill Cosey, is only revealed as the story progresses, as are the events that led to the current state of affairs between them. The story is set in motion by the arrival of Junior, a young woman in dire need of a place to call home. As the details add up, the story becomes increasingly layered and complex, truth changes shape, and what is really at the heart of *Love* is slowly revealed. Bill Cosey, we are told early in the novel, was a man universally loved. He was loved because he managed to be reassuringly successful while working within a system that perpetuated injustice. He was known to be generous and not an unkind man, and yet—and yet the truth of what people were willing to forgive him becomes more and more difficult to accept as we learn the truth of the facts. I found myself constantly wondering, how did he get away with it all? The immense benefits for someone like him of what people are predisposed to believe when it comes to men and women? Or is it simply that he was a comforting example for those too despondent to be able to face the idea of having to fight segregation, especially after all the other fights in their lives? If Bill Cosey could do good in a cruel and segregated world, they may have thought, perhaps they could too. Of course, sooner or later everyone had to face the real cost of his success. *Love* reminded me a little of *Tender Morsels* in its questioning of traditional masculinity, of the role violence plays in it, and of the consequences this has for women and men alike—and needless to say, I loved it for it. This scene, though difficult to read, is a perfect illustration the unflinching honesty with which *Love* deals with the aforementioned themes. After he rescues her, this boy can barely look at the girl. And once the deed is done, he feels nothing but self-loathing for having failed to live up to a certain model of masculinity. As he very well knows, the consequences of this failure will have to be faced—in the form of beatings and the loss of any social status he ever had—before the day is even out. The love the title of the novel refers to is not exactly what you imagine as you start reading it. The moment when all the pieces of the story fit together and everything becomes crystal clear is incredibly moving: Such a common misunderstanding for girls everywhere, and so absolutely lethal in its consequences. But make sure you read it—this is a beautifully written, incredibly moving and very powerful novel. I read *Love* along with three lovely book bloggers: Click over to their blogs to read their thoughts on the book. Not just because of the company, although he was uncomfortable being jovial with middle-aged white men, one of whom was holstered; the well-to-do black men also made him feel out of place. The laughter was easy enough. And the three or four women stimulating it were pleasant. Talk as fuel to feed the main delusion: Then the sheriff would put his badge back on and call the colored physician a boy. Then the women took their shoes off because they had to walk home alone. Vida, in her tale of wickedness, had not said a word about Bill Cosey. She acted as though Heed had chased and seduced a fifty-two-year-old man, older than her father. That she had chosen to marry him rather than being told to. Vida, like most people, probably resented the child because she stayed married to him, liked it, and took over his business. In their minds she was born a liar, a gold digger unable to wait for her twelfth birthday for pay dirt. What was she supposed to do? Fruit shook his head, mourning human stupidity and retrograde politics. Yet mourn was all he did. Yes, Fruit thought the Comrade a menace, but he could not tell him so. Yes, he believed the Comrade jeopardised their principled cause, but he could not confront him. Fruit could upbraid, expel, beat up a traitor, a coward, or any jive turkey over the slightest offence. But not this one—this assault against a girl of seventeen was not even a hastily added footnote to his list of Unacceptable Behaviour since the raped one did not belong to him. Christine did the racial equation: What did she do? It was the other thing. The thing that made each believe, without knowing why, that this particular shame was different and could not

tolerate speechâ€™not even in the language they had invented for secrets. Would the dirtiness inside leak?

Chapter 2 : Love by Toni Morrison

Love () is the eighth novel written by Toni Morrison. Written in Morrison's non-linear style, the novel tells of the lives of several women and their relationships to the late Bill Cosey. Love is the story of Bill Cosey, a charismatic but dead hotel owner.

This repression and dissociation from the past causes a fragmentation of the self and a loss of true identity. Beloved serves to remind these characters of their repressed memories, eventually causing the reintegration of their selves. As a result of suffering, the "self" becomes subject to a violent practice of making and unmaking, once acknowledged by an audience becomes real. Sethe, Paul D, and Baby Suggs who all fall short of such realization, are unable to remake their selves by trying to keep their pasts at bay. The power lies in the audience, or more precisely, in the word "self" once the word changes, so does the identity. All of the characters in Beloved face the challenge of an unmade self, composed of their "rememories" and defined by perceptions and language. Beloved depicts slavery in two main emotions: Love and Self-Preservation, however, Morrison does more than depict emotions. In fact, it also distorts him from himself. Morrison expanded on this idea indirectly by revealing different pathways to the meaning of manhood by her stylistic devices. She established new information for understanding the legacy of slavery best depicted through stylistic devices. However, Paul D does not see color; he sees himself as the same status as his white counterparts even though, during this time, that was never possible. He thought he earned his right to reach each of his goals because of his sacrifices and what he has been through previously in that society will pay him back and allow him to do what his heart desired. Black men during this time had to establish their own identity, which may seem impossible due to all the limitations put upon them. Throughout the novel, Paul D is sitting on a base of some sort or a foundation like a tree stub or the steps, for instance. This exemplifies his place in society. Black men are the foundation of society because without their hard labor, the white men would not profit. When they return home, that is when Beloved appears at the house. Family relationships[edit] Family relationships is an instrumental element of Beloved. These family relationships help visualize the stress and the dismantlement of African-American families in this era. The slavery system did not allow African-Americans to have rights to themselves, to their family, belongings, and even their children. So, Sethe killing Beloved was deemed a peaceful act because Sethe believed that killing her daughter was saving them. Since slaves could not participate in societal events, they put their faith and trust in the supernatural. They did rituals and pray to their God and most of them believed in a God, or multiple. This concept is played throughout history in early Christian contemplative tradition and African American blues tradition. Beloved is a book of the systematic torture that ex-slaves had to deal with after the Emancipation Proclamation. Also, all the characters have had different experiences with slavery, which is why their stories and their narrative are distinct from each other. In addition to the pain, many major characters try to beautify pain in a way that diminishes what was done. She repeats this to everyone, suggesting she is trying to find the beauty in her scar, even when they caused her extreme pain. The memory of her ghost-like daughter plays a role of memory, grief and spite that separates Sethe and her late daughter. For instance, Beloved stays in the house with Paul D and Sethe. A home is a place of vulnerability, where the heart lies. Paul D and Baby Suggs both suggest that Beloved is not invited into the home, but Sethe says otherwise because she sees Beloved, all grown and alive, instead of the pain of when Sethe murdered her. She is a freed slave from a plantation called Sweet Home. She lives in the house named a house on Bluestone Rd. Her two sons have fled because of the haunting and she resides in the house with her daughter Denver. She is motherly and will do anything to protect her children from suffering the same abuses she had as a slave. Sethe is greatly influenced by her repression of the trauma she endured, she lives with "a tree on her back", scars from being whipped. Her character is resilient, yet defined by her traumatic past. Beloved[edit] The opaque understanding of Beloved is central to the novel. It is widely believed that she is the murdered baby who haunted , as the haunting ends when she arrives, and in many ways she behaves like a child. Beloved becomes a catalyst to bring repressed trauma of the family to the surface, but also creates madness in the house and slowly depletes Sethe. Paul D[edit] Paul D retains his slave name. All the male

slaves at Sweet Home were named Paul, yet he also retains many painful memories of his time as a slave and being forced to live in a chain gang. Many years after their time together at Sweet Home, Paul D and Sethe reunite and begin a romantic relationship. Denver[edit] Denver is the only child of Sethe who is truly present in the novel. She is isolated by other young girls in the community because they fear the haunting of her house. Over the course of the novel Denver fights for her personal independence. Baby Suggs[edit] Baby Suggs is the elderly mother of Halle. Halle works to buy her freedom, after which she travels to Cincinnati and establishes herself as a respected leader in the community. She lived in where the majority of the novel takes place in the present time. Halle[edit] Halle is the son of Baby Suggs, the husband of Sethe and father of her children. He and Sethe were married in Sweet Home, yet they got separated during her escape. He is not in the present of the novel, but is mentioned in flashbacks. Paul D was the last to see Halle, churning butter at Sweet Home. It is presumed he went mad after seeing residents of Sweet Home violating Sethe and raping her of her breast milk. His name is intentionally not capitalized throughout the novel. He is the most violent and abusive to the slaves at Sweet Home and eventually comes after Sethe following her escape but is unsuccessful in his attempt to recapture her and her children. Sethe is extremely pregnant at the time, and her feet are bleeding badly from the travel. Adaptations[edit] In , the novel was made into a film directed by Jonathan Demme and produced by and starring Oprah Winfrey. The radio series was adapted by Patricia Cumper. Melcher Book Award , which is named for an editor of Publishers Weekly. Morrison said she was extremely moved by the memorial. Gaines , Henry Louis Gates Jr. Some reviewers have excoriated the novel for what they consider its excessive sentimentality and sensationalistic depiction of the horrors of slavery, including its characterization of the slave trade as a Holocaust-like genocide. Others, while concurring that *Beloved* is at times overwritten, have lauded the novel as a profound and extraordinary act of imagination. Scholars have additionally debated the nature of the character *Beloved*, arguing whether she is actually a ghost or a real person. House, however, has argued that *Beloved* is not a ghost, and the novel is actually a story of two probable instances of mistaken identity. *Beloved* is haunted by the loss of her African parents and thus comes to believe that Sethe is her mother. Sethe longs for her dead daughter and is rather easily convinced that *Beloved* is the child she has lost. The idea that writing acts as a means of healing or recovery is a strain in many of these studies. Susan Bowers places Morrison in a "long tradition of African American apocalyptic writing" that looks back in time, "unveiling" the horrors of the past in order to "transform" them. In her review of *Beloved*, Snitow argues that *Beloved*, the ghost at the center of the narrative, is "too light" and "hollow", rendering the entire novel "airless". Snitow changed her position after reading criticism that interpreted *Beloved* in a different way, seeing something more complicated and burdened than a literal ghost, something requiring different forms of creative expression and critical interpretation. The conflicts at work here are ideological as well as critical:

Chapter 3 : Love Themes - racedaydvl.com

Summary and reviews of Love by Toni Morrison, plus links to a book excerpt from Love and author biography of Toni Morrison.

And while the preface suggests a story "that shows how brazen women can take a good man down," what Morrison delivers is a vivid and stirring account of the turmoil that ensues when young women are deprived of the parental -- but mostly paternal -- love and guidance that is their birthright. Morrison targets her usual mostly female and black audience, depicting African-American characters and splashing flashbacks of the Civil Rights Movement sprucely throughout. However, the messages she conveys -- the importance of communication, self-esteem, education, soul-searching, relationships and human nature -- are universal and timeless, transcending gender and race. The nine-chapter novel, set mainly in a East American coast country, is a tale of childhood confusion, miscommunication and all the hurt and wrong that can follow. It takes place in a town called Silk, in a house at 1 Monarch Street -- home to the Cosey women: There is no lackadaisical word-skimming when it comes to reading a Toni Morrison novel; you must be aware and present or you will be lost. L never reveals her actual name, but she does say that, "Some thought it was Louise or Lucille One thing that is clear, is the fact that she has known Bill Cosey the longest and better than anyone else can claim. The strong and silent type, L quietly oversees everyone and everything, witnessing firsthand the dynamics between him and his women. The son of a snitch, Bill Cosey inherits his affluence from his father -- a courthouse informer and lover of money. Prodigal, sentimental, charming and morally questionable, at the age of 52, Bill Cosey marries Heed -- an uneducated 11 year-old child "with fire ants for family. This mystery spawns years of tragic misunderstanding between the girls. With the help of their decorous errand boy, Romen Gibbons, and a young outsider named Junior Viviane, the truth is finally brought to light. Book-smart and street-savvy, Junior is my favorite character in the novel. She is only 11 when she runs away from "the Settlement," and years later, after much homeless struggle and strife, a help-wanted ad brings her to 1 Monarch Street where she is hired by Heed to write the Cosey family history. Heed can relate to Junior. She sees something of herself in the young girl and finds their common link during an "aha" moment she experiences: On the one hand, Junior is relatively educated, relies on her brains and common sense to stay alive, and knows that her mind is her way out. Heed, on the other hand, is ignorant through no fault of her own, of course, relies on manipulation and deceit to get by and, being a misguided child, mistakenly believes that her marriage to Cosey is her way out. But the saga continues and, as time goes on, it becomes clear that Junior has been hired for more clandestine purposes. She eventually takes matters into her own hands, but not before taking up with Romen, who genuinely transforms her with the love she so desperately desires. Fortunately for Junior, as well as Heed and Christine, Romen is a true and upright soul, as evidenced throughout the novel, particularly at the beginning, when in a miraculous turn of events, he saves a girl during a disturbing gang rape. Sandler knows how to effectively communicate with his grandson and, as a result, plays a significant role in his development into a strong human being. In the end, Romen and his actions become an example of the goodness that can evolve when people take the time to carefully and lovingly express themselves. If only some of the other characters had followed suit, there might not have been so much heartache. This is the second novel of hers that she describes as "perfect" the first is Jazz, and with it, Morrison adds yet another brilliant classic to her collection. January Nicole Moses is an author, a poet and a songstress. Devouring books and expressing herself creatively through words are her true passions in life. She lives in Montreal, Canada with her fiance, James, and a scraggly monkey named Homegrown.

Chapter 4 : Review | Love by Toni Morrison

"Toni Morrison reframes the mythology of love in a dark light and comes away with a mesmerizing gem." - San Francisco Chronicle "Like every other stealthy Morrison novel, Love has closets and cellars, bolt-holes and trap-doors and card tricks.

Love is none of that. There is nothing in nature like it. Not in robins or bison or in the banging tails of your hunting dogs and not in blossoms or suckling foal. Love is divine only and difficult always. If you think it is easy you are a fool. If you think it is natural you are blind. It is a learned application without reason or motive except that it is God. You do not deserve love regardless of the suffering you have endured. You do not deserve love because somebody did you wrong. You do not deserve love just because you want it. You can only earn - by practice and careful contemplations - the right to express it and you have to learn how to accept it. Which is to say you have to earn God. You have to practice God. You have to think God-carefully. And if you are a good and diligent student you may secure the right to show love. Love is not a gift. It is a diploma. A diploma conferring certain privileges: How do you know you have graduated? What you do know is that you are human and therefore educable, and therefore capable of learning how to learn, and therefore interesting to God, who is interested only in Himself which is to say He is interested only in love. Do you understand me? God is not interested in you. He is interested in love and the bliss it brings to those who understand and share the interest. Couples that enter the sacrament of marriage and are not prepared to go the distance or are not willing to get right with the real love of God cannot thrive. They may cleave together like robins or gulls or anything else that mates for life. God bless the pure and holy.

Chapter 5 : LOVE by Toni Morrison | Kirkus Reviews

In the magical mélange that informs Toni Morrison's creative talent, she transforms her stories into masterpieces. LOVE is her first novel in five years.

Get Full Essay Get access to this section to get all help you need with your essay and educational issues. This pushes the author to write with a theme that all readers can relate with. The usage of love is a perfect example. It allows readers of all ages to relate on a personal level and become intimate with the novel. Different pieces of literature do this in various ways. The Seven Days claim that their actions are justified because their reasoning is one greater than anyone could understand: When Milkman questions this love by suggesting that their retaliation will only increase the general white hostility toward blacks, Guitar asks: What else but love? He is telling Milkman that what he is doing this for the big picture. He is killing, but he is killing so that the black race can continue without being over-run or destroyed. Guitar loves his race, and to him that is all that matters. At age twelve, Milkman and his cousin, Hagar, get sexually involved. When Milkman breaks up with Hagar, it causes her world to be thrown upside down, and her love mutates into an impotent rage that rules her body and soul. Hagar feels so hurt that she is determined to kill Milkman because if she cannot have him, then no one could. Luckily, Hagar was never able to follow through with the killing. My great-granddaddy could fly! The purpose of his trip had been fulfilled even though he did not find the gold, but learning that his great-grandfather could fly was gold in itself. Through those moments of happiness, Milkman realized and felt his true roots, and even if it was for that short moment all of his questions had been answered and he loved his great-grandfather, and he loved the fact that he could fly. He had found satisfaction in life, his history, his family connection, and love. He had literally lost almost everything he started his trip with, but had figuratively gained so much. More essays like this:

Chapter 6 : Love by Toni Morrison | racedaydvl.com

Love continues Toni Morrison's project of exploring African-American history and culture, this time through an intricate family history of love and hate.

Chapter 7 : Love (Audiobook) by Toni Morrison | racedaydvl.com

Love Homework Help Questions. What is a summary of Love? Love is a novel by Toni Morrison published in that follows the life and death of a hotel owner named Bill Cosey.

Chapter 8 : Toni Morrison Quotes (Author of Beloved)

Why has Toni Morrison chosen Love as the title for her novel? In what ways is the book about love? In what ways is the book about love? What kinds of love affect and afflict its characters?

Chapter 9 : Review: Love by Toni Morrison | Books | The Guardian

Incorporating elements from earlier Morrison novels (notably Jazz, Paradise, and Sula), Love is an elegantly shaped epic of infatuation, enslavement, and liberation: a rich symbolic mystery that grows steadily more eloquent and disturbing as its meanings clarify and grip the reader.