

THE SPECTER OF HUNGER AND COSMOPOLITAN TASTES IN TONI MORRISON NOVEL TAR BABY

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Abstract:

Toni Morrison is one of the most important female authors of the last century. The first Afro-American writer to receive the Nobel Prize, the Pulitzer Prize, and many other awards. In this paper, we will discuss how Tar Baby establishes the important status of food to Morrison's only pan-American novel. Through a transnational story of customer culture, bodily starvation, and land development, Tar Baby takes for its creative impulsion the iniquities that have fuelled this global food economy—from slavery to surrounding degradation. This argument extensive the range of ecocriticism to divulge food as the locus of both Morrison's environmental imagination and the larger imagination of environmental justice.

Keywords: Food industry, hunger, cosmopolitan, state, spectre etc

When the story initiate, Valerian Street has just vented his business to a multinational candy organization and is living with his wife Margaret at their property, L'Arbe de La Croix, together with Sydney and Ondine Childs, a black Philadelphia pair have worked for the Street household since the 1940s, and 598 "The Chocolate Eater" the Childses' niece Jardine, who has lately left a thriving modelling career and ill-timed marriage plans in Paris. In inclusion to the characters who populate the property, four others play a great role in the plot: Thérèse, Gideon, Michael, the novels disputable protagonist Son. Together with Alma Estee Thérèse, and Gideon are the Afro Caribbean inhabitants of Dominique who labor on Isle des Chevaliers as day

workers, but lose their jobs at L'Arbe de la Croix over an imported coffer of apples purchased for Christmas dinner, from which they reportedly thief several pieces of fruit. Ostensibly grasp in honor of Michael, the Street's alienate adult son, the dinner serves as the novel's climax. Michael's failure to display for Christmas brings about a great dispute. During dinner, Ondine divulges Margaret as a once-insulting mother (explaining Michael's estrangement), while Son assault Valerian as a truthful estate speculator and candy racketeer. We first encounter Son in the novel's prelude, where he disappeared from the cargo ship that employs him, pack beyond in a boat that Jadine and Margaret are navigation in the Dominique port, and makes his way to L'Arbe de la Croix searching for food. So disguise for three chapters, leaving only traces the form of blank chocolate wrappers and other food scraps.

These alimentary remainder mystify the other characters—particularly Ondine, who handle the estate kitchen. When Margaret finally find out Son hiding out in the house, Valerian outrages both his wife and the Childs by inviting the outsider to stay for dinner and, eventually, to stay on as a visitor. In narrating this lines of incident Gideon, Thérèse bynames Son "the chocolate eater" (Tar Baby 104). Previous readings of Tar Baby emphasize not the novel's discussion of environmental food and land. In response, I would debate that the relationship between Jadine and Son acts as a kind of red herring, a tar baby for the reader that can occlude the novel's broader dispute over race, place, and trade. As the above synopsis advise, those conflicts turn on matters of food. In the occurrence of Son, hunger, rather than seduction, first paths him to conceal out at L'Arbe de la Croix, and "a bowl of pineapple," rather than Jadine, first restorative him to burden the kitchen doorstep and enter Valerian Street's nightmare home (Tar Baby 137).

"The business would chuckle her out of the lobby," Jadine reflects, "so why were she and everyone else in the store mesmerized? The height? The skin sentry Jadine's recognize as a model of mixed ethnicity, but also her habits as an urban consumer of food. Declining the traditions of the supermarket, the woman sees only the dairy segment, where she detach three eggs from a carton and proceeds to the register without a cart vessel, keeping the unpackaged food "skyward between her earlobe and shoulder" (Tar Baby 45). When the woman insists on purchasing the three alone eggs opposite stock policy, the location traverses the frontier between quotidian transaction and symbolic action: "the woman reached into the pocket of her yellow dress and put a ten-Louis piece on the counter and walked beyond, beyond, gold trace the floor and leaving them all behind" (45–46). The charged elements of this interchange (the woman's rocky silence, gold-clad figure, an enormous departure) clash with its banal details (the clerk's

explanation of store policy and the woman's exact payment for the eggs). This formal heredity defamiliarizes the supermarket, upending Jadine's blasé attitude toward her shopping schedule.

The African woman's infraction of the supermarket's protocols is one of the different scenes in *Tar Baby* that critique the metropolitan purchaser economy for reifying goods and thus eschewing their surrounding and social histories. While Jadine visualizes the beautiful African woman to be a vision who will entirely disappear through the glass doors of the Supra Market, the narrator maintains her embodied actuality: "She did of course" levitate through the glass, but only because "the door always opened when you stepped on the mat before it" (46). When the eyesight of the African woman runs up against the glass and metal building of a grocery store frontage, the view undersells Jadine's desire to shop with little care for the origins of the food in her cart. In his theory of consumer culture, Pierre Bourdieu debates that the worth of any marketplace inheres in the spatial "conditions of accession" that order where and how different consumers acquire goods and thus discriminate themselves from others (65–66). By juxtaposition, the Supra Market vision in *Tar Baby* conceptualizes the market as a gap where the accession of materials (and cultural capital) allows consumers to overlook the social and geographic histories of their purchases.

The African woman in the yellow dress enters this marketplace as a type of interloper who, in decline its conditions of acquisition, disorders other consumers' oblivion of the world away from its doors. The Super Market scene closes with an unswerving conflict between the woman and Jadine, who remains fixated on the woman's Carruth canary yellow dress. The African woman reappears Jadine's praising stare by facing the store window and shooting "an arrow of saliva between her teeth down to the pavement and the hearts below" (46). This visceral reprimand flashes a hunger in Jadine for this "woman's woman" beauty. This metaphorical hunger for the African woman's beauty deflects many readers from the consumer habits and bodily hungers that construction this view and, moreover, demonstrate central to *Tar Baby*—a novel that counters product fetishism by returning the universal economy to the social and environmental origination of its commodities and, above all, its foodstuffs. *Tar Baby* announces its preoccupation with food early on in the unlabeled prelude that chronicles Son's arrival on *Isle des Chevaliers*. The prelude's first paragraph narrates the as-yet-unnamed Son ranking on the deck of the H. M.S. *Stor Konigsgaarten* and gazes at the dockyard of Queen of France, Dominique, a fictionalized location that invokes Fort-de-France, Martinique and the postcolonial writings of Aimé Césaire and Édouard Glissant. At once international and imperialistic. As Son finishes off the bread and mustard, the narrator transforms from the catalog of the remnants of

Son's modern repast to invoking the three-hundred-year history of Caribbean slavery: He encompasses the bread with mustard, ate it and swallow all that was left of the bottled water before going back on deck.

There he saw the stars and interchanged gapes with 602 "The Chocolate Eater" the moon, but he could see extremely small of the land, which was just as well because he was staring at the devastating of an island that, three hundred years after, had bang slaves blind the moment they saw it. (8) A reference to the bondslave whose ghosts, according to local legend, populate Isle des Chevaliers, this progress correlates Son's starvation and the women's multicultural food with the history of Caribbean colonialism. As in the Super Market view, the passage thus revolves our attention from daily commodities to the places—and geopolitical histories—that have manufactured them. The novel makes perceptible, moreover, the wickedness of the contemporary economy, whose post-industrial plan of agriculture and trade continues to depend on exploited labor while leaving many people hungry. Another view that demonstrates remarkable to these visions the world food plan takes place during an evening food that Son shares with Gideon and Thérèse at their home in Queen of France, Dominique. As their visitor, Son enjoys a repast of local delicacies that encloses fried goat meat, smoked fish, pepper gravy, sweet cookies, canned milk, thick black coffee, and a carafe of rum. In this interchange, Thérèse interrogates Son about the US market for tropical foods: "They grow food in pots to decorate their houses? Avo Carruth 603 "They ride those horses all over the hillock.

They learned to ride through the rain forest avoiding all types of things. They race each other, and for a sport they sleep with the marsh women in Sein de Vieilles. Just before a tempest, you can hear them screwing way over here. No revealing what they'll do if they know you saw them." "We concept you was one," said Thérèse. "She opinion," said Gideon. "Not me. Personally, I guess blindness comes from second-degree syphilis." (152–53) This grainy and sardonic telling of the legend climaxes in a blunt reference to syphilis that avoids romantic mythologies of the Caribbean. In Gideon's edition of the folktale, modern-day denizens of Dominique like Thérèse owe their blindness not to legendary slaves but to a common virus that concretizes—rather than mythologizes— the colonial origin of smuggling in people, plants, and disease.

This dizzying evening of repartee and storytelling inebriates Son and makes "his headlight" (153). Yet Son's inebriation in the scene is also literal, inhering in his physical utilization of food and drink. The after-dinner conversation link, in specific, with the characters' consumption of rum, the drink manufactured from Caribbean sugarcane that was "the most

sought after commodity [,] the greatest single English import, and the most worth item in the French overseas trade" during the colonial period (Turner). As the catalyst for Gideon's revisionary story of the unsighted bondages, the bottle of rum at the dinner table works as a metonym of both the colonial slave commerce and postcolonial customer culture. The features of a rum bottle in a Caribbean kitchen struggles its hypostatization in the West as a consumer production empty of history or geography. Indeed, reification has become a deliberate marketing game plan for corporations such as Bacardi, Diageo, and Pernod Ricard, which downplay the geographic begins and histories of rum production to stimulate their brands' tropical "flavors.". Consider, for instance, "The Chocolate Eater" a 2005 article in the Nation enabled "The Secret History of Rum," which opens with an anthropomorphic drawing of the commodity's universal power: "Rum has always incline approval and flavor rebellion, from the privateer and buccaneers of the seventeenth century to the American Revolution onward" (par. 1).s

More importantly, it illustrates that the thematic concentrations in Tar Baby with motherhood and child misuse are coextensive with the novels. Tar Baby represents not only the insulting mothering of Magaret but also the commercial exploitation of food corporations. Completely because the Nestlé Corporation is a likely nominee for the "candy giant" that receives Street Brothers Candy Company, Valerian's economic jackpot ties straight to Thérèse's economic displacement and her attendant lack of food manufacture as compared, mainly, to the Street's opulent repast. Tthe conjunction of child misuse and food disempowerment in Tar Baby certifies, moreover, that the novel should be read as an environmental justice text. In present decades, cocoa and sugar—which are crucial crude materials for the food industry—have been of examine to environmentally and human rights corporation chiefly because of two practices that in several cases allow their cultivation: clear-cutting and child labor.

References:

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