

Love Relationships between Mother and Daughter in *Beloved* and *Annie John*

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Abstract

For minority and female, especially young daughters such as Denver in *Beloved* by Toni Morrison, or Annie in *Annie John* by Jamaica Kincaid, it is difficult to build own identities under the suppression and the solitude they face. For them, the love and affection from and to their mothers become a crucial factor in their mental growth. This paper focuses on the development of two daughters' identities though love relationships with their mothers. We will examine the characteristics of love and emotions between mother and daughter. Focusing on two stages, before and after adolescence, we will see the distinguishing features, direction, and quantity, and changes of love between mother and daughter. By comparing the two daughters in these works, we will come to realize that the big difference lies in the sense of distance from their mothers.

Introduction

A lot of ethnic minority writers in the U.S.A. have picked up "identity searching" as the main theme of their works. It is natural for them to tackle the issues because they are keener on who they are--because of the ethnic differences in the U. S. and the cultural awareness gaps between generations. Female minority writers add more sensitive insight as women into their works. Their "identity searching" becomes more difficult as an ethnic minority and as women, and they often write about it. The mother/daughter relationship is often treated both as universal and private. As Nancy Chodorow states, the mother/child relationship has a deep impact on the formation of their identity, and "A woman identifies with her own mother and, through identification with her child, she (re)experiences herself as a cared-for child" (47). Therefore, the existence of a mother is very special to the daughter.

Sighting examples of two novels written by black female writers in the U. S., *Beloved* by Toni Morrison and *Annie John* by Jamaica Kincaid, identity searching by the female characters is the central issue. There are

some similarities in the plots. First, the stories of their births are remembered affectively by both daughters. Their births remind them of the fact that a daughter and her mother are bound by a physical tie of the umbilical cord. Therefore, stories about their birth always bring happiness to the daughters because they always make them feel at one with their mothers. Though babies cannot express their feelings in words, when they grow up, they can look back and imagine how special both the mother and her daughter must have felt and how much they were loved by their mothers. Such recollections can also help a daughter build a positive self image as well as unity between her and her mother.

Another common theme is that the mother and daughter in both stories have to deal with isolation from society. As is often the case with minority literature, their fathers are absent for historical, cultural, or economic reasons; for example in *Beloved*, Denver's father cannot escape from slavery, and in *Annie John*, Annie's father is in his late 70s and far too old to have a strong presence as a father to a young girl like Annie. Both daughters have long periods of isolation; because of the murder committed by her mother, Sethe, Denver was scorned and ignored by the people in the community. As for Annie's mother, also called Annie, she married an old man whose ex-girlfriends curse Annie and her mother out of envy. In both cases, because of the absence of the father, the relationship between the mother and daughter becomes closer. Since both daughters cannot broaden their human relationships other than with their mothers, the ties with their mothers become their "one and only" thing.

In this paper, I will examine how these two solitary girls could establish their own identities from the point of view of love and positive emotions. Erik Erikson, a famous developmental psychologist and psychoanalyst, defined eight stages of psychosocial development of a human being in their life cycle. In this paper, I will divide those stages into two at the point of puberty, because we can analyze the mother and daughter relationship deeper in that way. The first stage includes their Infancy, through Early Childhood, Play Age, and School Age; and the second stage, when their relationships drastically change and identity crises occur, starts from Adolescence. In this paper, the stages are divided not by a certain age, but at the point when the mothers show their sexually active sides to their daughters.

Previous studies of *Beloved* are centered on the slavery issue, and Sethe who killed her first daughter, not wanting to give her to the master of the plantation, or *Beloved* who symbolizes the collective memory of suffering of black slaves in the Middle Passage voyage of the triangular trade. In

this paper, I will focus on Denver, another daughter of Sethe, who is an important character taking a step forward toward the future. Critics did not pay much attention to her. As for *Annie John*, the focus has been on Annie the daughter and her “political” mother, who symbolizes Great Britain, according to Moira Ferguson. The setting of the novel is Antigua, and the image of Great Britain is superimposed on that, with Annie’s mother as a ruler. As Dian Simmons points out, “Annie’s relationship with her mother mirrors the relationship between colonized and colonizer” (112). I shall focus more on the people, their relationships, and their feelings not on the historical or political background. I will analyze the characteristics and the development of the mother/daughter’s love relationships. By comparing these two girls through a deep textual analysis, I will try to clarify the intentions of the authors, other than the social purposes of the books.

I: Denver in the Stage from Infancy to School Age

1-1: Mother’s feelings toward the birth of her daughter

Denver wants to hear the story of her birth from her mother. She shows her attachment toward her mother in a very restrained way: “Denver hated the stories her mother told that did not concern herself, which is why Amy was all she ever asked about” (74). Denver does not want to be excluded from her mother’s attention. To her, this story is so important that she requests her mother to tell it even though she rarely demands anything else from her mother.

To her mother, the birth story is connected to the help from many kind people, rather than with her single handed efforts. Amy Denver, who is a white indentured servant girl on the run, is the biggest help to Sethe. Sethe escapes from her plantation, Sweet Home, and gives birth to Denver on the Ohio River, which is on the border of a free state and a slave state. Amy Denver treats her wounds, encourages her, and assists her in childbirth, and the baby is named after her. Sethe and her newborn baby are passed onto another group of people, the people from the Underground Train, and taken to Sethe’s mother-in-law’s house in Ohio. The collaboration of the people contrasts with Sethe’s planless attempts and absentmindedness.

At the birth of Denver, the mother’s feelings of “affection” or “happiness” are not described. Normally, it is an expected feeling from a mother toward her baby. Instead, she feels it is “luck” or “miracle” as is described “how unlikely it was that she had made it” (9). It is clear that

she depends a lot on her daughter right from her birth: "Even when I was carrying her, when it got clear that I wasn't going to make it--which meant she wasn't going to make it either--she pulled a whitegirl out of the hill" (50). Sethe thinks her daughter is very special and depends on her magical powers. As for the name of Denver, her mother says, in the scene which can be read as either her recollection or Denver's imagination, "That's pretty. Denver. Real pretty" (100). She does not comment on the baby itself but on the beauty of the name, and its origin. Furthermore, her name includes the female bond among women as is implied in "the magic of her birth, its miracle in fact, testified to that friendliness as did her own name" (36). Given the image of a bridge, her name evokes the other people's help, bonds between blacks and whites, and among women. Also, Sethe says that the birth of Denver is done "Almost by myself. Not all by myself. A whitegirl helped me" (9). Sethe names her after Amy Denver, and she wants her to be her healer and helper. In short, her daughter is not the object of her affection, but the ideal daughter she also wants to be, who can get along well with other people and would take care of her mother. The mother does not say the words "I love you" nor such feelings towards her daughter from the beginning.

1-2: Supports from others

Denver has to go to a jail where Sethe is imprisoned on a murder charge at the age of just one month old, however, eventually is released and goes back to the house in 124, where nobody visits because Sethe is ostracized by the people in the community. Being isolated and haunted by the ghost of the murdered daughter, the house is discarded by the brothers, Buglar and Howard. Though Denver has a chance to study at Lady Jones's house for a year at the age of seven, she eventually stays home and never goes out of the site of her house. Her grandmother dies when she is ten years old. After that, there are only two people, the mother and daughter, in the house, being almost entirely cut off from the outside world. Sethe spends her day remembering her past, unable to play a mother's role to her daughter. Denver is almost always left alone in the house. In place of her mother, other members of the family fill that role: Baby Suggs, a grandmother on the father's side, stays with her: Her brothers share their experience of the murder case with her, and teach her how to kill a witch in play-acting. Also, with the pride of being her father's daughter, she has a solid belief of his returning home. Denver is able to receive psychological support from these people.

1-3: The cooperative relation with her mother

Adding to the isolation, Denver becomes nervous of being left behind after losing her brothers and her grandmother. She could not afford to lose any more people around her, especially, her mother as the last family member. She decides to stay at home and not leave her mother. Denver takes her mother as a different person and fights with her as comrades. Denver feels sympathy toward her mother when they battle the ghost which haunts the house: "So Sethe and the girl Denver did what they could, and what the house permitted, for her. Together they waged a perfunctory battle against the outrageous behavior of that place; against turned-over slop jars, smacks on the behind, and gusts of sour air" (4). They act together because of the same feelings toward the ghost. They face the ghost, not violently, but with respect "Perhaps a conversation, they thought, an exchange of views or something would help. So they held hands and said, "Come on. Come on. You may as well just come on" (10). The mother and her ten-year-old daughter maintain a standoff against the ghost. They decide to talk to the ghost, lining up, "hand in hand." Since the ghost was working as a catalytic agent between them, they formed a cooperative relationship without motherly or daughterly love.

1-4: Wanting to keep the same relationship with her mother

We have seen the absence of the mother's love. How about the love from the daughter to her mother? Though Denver usually tends to restrain her feelings, she sometimes reveals her secret feelings toward her mother. First, in the statement "Denver hated the stories her mother told that did not concern herself, which is why Amy was all she ever asked about" (74), the word "hated" is used to show her childlike direct feeling of possessiveness of her mother. Though she might have given up on being the center of her mother's affection, she still needs some attention from her, to feel connected to her. However, she keeps this feeling to herself, never saying "Please love me" aloud because she does not think she can change Sethe. It is easier for her to maintain the same relationship with her mother.

Another restrained emotion in order to keep a good relationship with her mother, is expressed in order to disguise her true feeling: "He was coming and it was a secret. I spent all of my outside self loving Ma'am so she wouldn't kill me, loving her even when she braided my head at night. I never let her know my daddy was coming for me" (245). She thinks that she would ruin their relationship by showing that she is actually scared of

her mother. She knows she should not show her inner self, which contains her desire for her father rather than her mother. The love of her "outside self" is not her honest feeling but a strategy to stay alive, which is nothing like the simple and natural love from child to mother. To protect herself, she rationalizes to have a dual self --inside and outside.

When Denver talks to Beloved about her mother, she says, "I love my mother but I know she killed one of her daughters, and tender as she is with me, I'm scared of her because of it" (242). Sethe also has to disguise her "outside" with tenderness in order to cover her inside; the murderer. Denver knows her mother has the ferocity inside. She does not have a sense of security from her mother because she cannot trust her. She senses danger both physically and psychologically.

II: Annie in the Stage from Infancy to School Age

2-1: The one-sided sense of unity from a daughter

As for Annie, her living conditions are almost the same as Denver's in the sense of isolation. She leads a reclusive life, only with her mother. Her isolated life during the holidays is mentioned in the beginning of the story, "I spoke to no one other than my parents . . ." (3). The father already has some illegitimate children who are 4 and 6 years older than his wife. He has loved so many women and had children but never got married. They hate Annie and her mother so much that they come to harass them and utter curses against them whenever they go out of the house. As the mother had run away from home in Dominica when she was young, she had broken off her relationship with her father. Therefore, Annie leads an isolated life, without her relatives, on the island of Antigua, avoiding the people who wanted to harm her. She identifies with her mother so their bond becomes very strong.

Annie "spent the day following my [her] mother around and observing the way she did everything" (15). They take baths, go shopping, and clean the house together. Annie's blind love for her mother and the one-sided sense of unity, only from Annie, are depicted repeatedly. The identical matching clothes symbolize her sense of unity. Annie interprets that her self is completed by her mother, as if one self was formed by two people. She speaks favorably of this unity from a first-person narrative and considers "days spent in perfect harmony with my mother" (27). This is actually overwhelmingly one-sided love from the daughter to the mother. The harmony is maintained only from the daughter's side, who feels no distance between herself and her mother. From the daughter's point of

view, it is "perfect."

Annie's love is so strong that physical and mental boundaries become ambiguous between her and her mother: "I could not be sure whether for the rest of my life I would be able to tell when it was really my mother and when it was really her shadow standing between me and the rest of the world" (107). Compared to the mother-daughter relationship in *Beloved*, this is a big difference because Denver thinks her mother only as company and views her as a different person. Annie considers her mother as her own self.

2-2: Jealousy and exclusive possessiveness

Though jealousy seems like a negative factor, it almost always comes with love. If you do not love somebody, you do not feel jealous. Annie has strong feelings of love toward her mother and does not try to hide them. There is a scene when a neighbor's child dies in Annie's mother's hands while she is trying to help them. "For a while, though not for very long, I could not bear to have my mother caress me or touch my food or help me with my bath. I especially couldn't bear the sight of her hands lying still in her lap" (6). She cannot accept the fact that her mother touches another dead girl but she casts her anger on just her mother's hands, not the mother herself, because she cannot deny the whole existence of her mother. She cannot let those hands touch her for a while. Her possessive feelings toward her mother show her childish, unyielding, and exclusive deposition. To the daughter, the relationship between her and her mother cannot be disturbed by any other person, because she does not have the capacity to cope with other people who cut into this mother-daughter relationship. This hatred of her touch foreshadows the later primal scenes of their parents.

2-3: Admiration for her mother's appearance

As another aspect of the strong feelings from daughter to mother, Annie's admiration of her mother's appearance is notable, in *Annie John*. She adores her mother. Everything about her mother seems beautiful and attractive.

When my eyes rested on my father, I didn't think very much of the way he looked. But when my eyes rested on my mother, I found her beautiful. Her head looked as if it should be on a sixpence. What a beautiful long neck, and long plaited hair, which she pinned up around the crown of her head because when her hair hung down it made her too hot. Her nose was the shape of a flower

on the brink of opening. Her mouth, moving up and down as she ate and talked at the same time, was such a beautiful mouth I could have looked at it forever if I had to and not mind. Her lips were wide and almost thin, and when she said certain words I could see small parts of big white teeth--so big, and pearly, like some nice buttons on one of my dresses. I didn't much care about what she said when she was in this mood with my father. (18-19)

Annie totally admires her mother's beautiful appearance and has a strong yearning for her. She pays reverence to her and thinks her very special. On the other hand, Denver does not have this admiration for her mother, and she does not expect anything from her mother. Annie's direct and simple nature contrasts with Denver's indirect and complicated nature.

Reciprocal admiration is important for a daughter. We can see that Annie habitually looks at her mother: "I would sit in a corner of our yard and watch her" (25). She, half dreaming, stares at her mother and becomes satisfied with the gaze she casts and receives from her mother because it means love to her.

At times I would no longer hear what it was she was saying; I just liked to look at her mouth as it opened and closed over words, or as she laughed. How terrible it must be for all the people who had no one to love them so and no one whom they love so, I thought. (22-23)

She is so absorbed in her gazing that she cannot hear anything. The thirst for a two-way gaze is also written in *Beloved* when Denver is looked at by Beloved: "Luckily for Denver, looking was food enough to last. But to be looked at in turn was beyond appetite; it was breaking through her own skin to a place where hunger hadn't been discovered" (139). Annie's pride of her mother's beauty comes from her strong feelings, almost an obsession with her. Together with her unity and contentment, this one-way affection for her mother is so strong that she has a hard time being free from her mother when she is mature. This strong affection leads to her mental breakdown and tragedy later in life.

2-4: The affection from mother to daughter

The birth episodes are cherished by both Annie and Denver. In connection with the birth of the daughter, Annie feels loved by her mother.

It pleased me to think that, before she could see my face, my mother spoke to me in the same way she did now. On and on my mother would go. No small part of my life was so unimportant

that she hadn't made a note of it, and now she would tell it to me over and over again. (22)

She feels grateful that she has been spoken to by her mother even before her birth, and she can feel special because of that. She feels loved by her mother from all the attention she gets from her.

. . . she would tell me a story about myself. Sometimes I knew the story first hand, for I could remember the incident quite well; sometimes what she told me had happened when I was too young to know anything; and sometimes it happened before I was even born. Whichever way, I knew exactly what she would say, for I had heard it so many times before, but I never got tired of it. (21)

She feels "tremendous pleasure" (21), listening to the same story again and again, to the extent that she memorizes it. She again feels that solid sense of love and preciousness being directed to her from her mother through this birth story. It is also important to her to be loved even before she was born. The phase before birth, is the time when a child can truly monopolize her mother and the feeling of oneness with her mother is strongest of all the time.

There is also another object, a trunk, which symbolizes Annie's birth. Annie likes to listen to her mother's talking when they open up and clean the trunk, which "had been a part of my [her] life at every stage" (105). Her mother's trunk is the world which has all their history, and more importantly, it alludes to the uterus of the mother. She is protected in it, feeling her mother with her. That brings her extreme happiness. The trunk is now kept under the bed of the ten-year-old daughter. "Now, twenty-four years later, this trunk was kept under my bed, and in it were things that had belonged to me, starting from just before I was born" (20).

To her mother, what does the trunk mean? Annie's bed is on the trunk, so that indicates she still lives under the protection of her mother. When Annie's mother was young, she left home with this trunk after a quarrel with her father, and sailed across the sea in a storm in which many lives were lost. The trunk actually signifies her mother's life driven by her spirit of independence. The oneness her daughter feels to the trunk actually means the possessiveness by her mother, which cannot be seen by the daughter because she cannot see her mother objectively. In this novel her grandmother also has her own trunk in which she puts things about her dead son, and carries it around. Annie later asks her father to make her a trunk of her own as a declaration of her independence.

Annie is deeply satisfied with life with her mother that she expresses it as "paradise" in this sentence: "Sometimes when I gave her the herbs, she

might stoop down and kiss me on my lips and then on my neck. It was in such a paradise that I lived" (25). She leads an exclusive life with her mother, which brings satisfaction to the daughter such that all her energy is directed to her mother.

As for the feelings from mother to daughter, she does not openly show her affectionate emotions and the critical words "I love you" are not expressed from mother to daughter throughout this novel just as the case with Denver. Only once the word "cried" is mentioned when Annie burns herself: "My mother cried when she saw that it wasn't serious, arid now, as she told me about it, she would kiss the little black patches of scars on my elbows" (22). There are some critics who analyze Annie's mother as an abuser, such as Victoria Burrows, especially in her recent trauma theory readings of *Annie John*. If the mother were an abuser, she might have cried out as a whimsical character, for surprise, relief or some other reasons. Even so, we can say that it is almost nothing and cannot be compared to the amount of the love daughter has for her mother.

III: Denver in the Stage from Adolescence

3-1: Keeping the mother-daughter relationship away from Paul D

Going back to *Beloved*, though a status quo has been maintained between Denver and her mother, a man called Paul D visits the house in 124 and changes the balance in the family. Sethe and Paul D reminisce about Sweet Home, the plantation they both used to work at as slaves, and share old memories. Sethe's affection seems to have been easily taken away from the daughter to Paul D. He becomes an obstacle to Denver's relationship with her mother. She needs to bring her mother's attention back to her and says:

"You know my father?" "Knew him. Knew him well." "Did he, Ma'am?" Denver fought an urge to realign her affection. "Of course he knew your daddy. I told you, he's from Sweet Home." Denver sat down on the bottom step. There was nowhere else gracefully to go. They were a twosome, saying "Your daddy" and "Sweet Home" in a way that made it clear both belonged to them and not to her. (15)

Annie strongly urged her to go back to the former relationship they had. She makes a rational decision and refers to the ghost:

But Denver was shaking now and sobbing so she could not speak. The tears she had not shed for nine years wetting her far too womanly breasts. . . . "It's not! It's not the house. It's us! And it's

you!" (17)

She now sheds tears, after nine years, to regain her mother's love. She says that the ghost haunts this house not "because of her mother" but "because of us,"--including herself. Denver thinks she is responsible for what her mother did. She sends the message that they already have a strong bond, and they do not need Paul D. However, Denver does not change her stance with her mother. She always tries to take reserved actions "holding back a bit out of habit" (281). However, Sethe does not care about her daughter's feelings, and goes upstairs to make love to Paul D, leaving Denver all alone. Denver knows what is going on there. It is a kind of primal scene; a child witnesses his/her parents' sexual behavior. This experience is potentially traumatic and Denver, being shocked, but reserved as usual, tries to hold her feelings back by "slowly, methodically, miserably" (23) eating.

3-2: Denver and Beloved

Denver's mother cannot love her daughter and ignores her isolation. When Sethe talks about Denver to Paul D, she comments that "I'll chastise her. You leave her alone" (54), but she actually cannot do that. Also, though Sethe recognizes that her daughter is "Very lonesome" (65), she can neither try to understand the reason nor try to rescue her daughter from that situation. Denver is brought up in isolation and she does not have any contact with the outside world. She has a desire to have somebody to love or to be loved. This is "displacement behavior" to make up for not having enough affection from and to her mother. She turns this into a strong desire of wanting to love somebody. "So when she saw the black dress with two unlaced shoes beneath it she trembled with secret thanks. Whatever her power and however she used it, *Beloved* was *hers*" (123). Just like her mother, *Beloved* does not love Denver back. She says her purpose to come back to 124 is "to see her [Sethe's] face" (88), and "Denver felt a little hurt, slighted that she was not the main reason for *Beloved's* return" (88-89). This reminds readers of the absence of the mother's love. To be looked at is the "lovely" (139) experience which is "beyond appetite" (139) to Denver. *Beloved* is a substitute to a mother who cannot give affection to her.

Also, *Beloved* plays the role of a substitute child. Never giving-up loving *Beloved*, she diligently and devotedly takes care of her as if she were her own baby. By doing so, she takes a role of her mother, and understands her better. It is the first time for Denver to love somebody subjectively. These real experiences bring her perseverance and sympathy

making her mentally mature. ". . . it was a greedy ghost and needed a lot of love, which was only natural, considering. And I do. Love her. I do. She played with me and always came to be with me whenever I needed her. She's mine, Beloved"(247). Denver is able to tell her true feelings toward Beloved, and love her and be loved by her, which she cannot do with her mother. By revealing her true feelings, her unsatisfied feelings are dissolved, and she can start to build her own self.

Furthermore, Beloved is a mediator between Denver and her mother. Denver tells her birth story to Beloved, which she partly heard from her mother. "Denver was seeing it now and feeling it--through Beloved. Feeling how it must have felt to her mother. Seeing how it must have looked" (91). Sethe cannot or does not tell the whole story to Denver, so Denver has to create some parts to complete it. She imagines how her mother must have felt. By an adding subjective and positive interpretation, she retells her own birth story. In that way, she experiences vicariously her mother's life and comes to understand her. Denver, who used to be a passive existence, now has an active imagination--a new role as a storyteller. Through the medium of Beloved, Denver can be connected to her mother and convey her love and feel her mother's love.

3-3: Sethe and Beloved

Beloved shows her direct feelings toward Sethe and says to Denver "She is the one. She is the one I need. You can go but she is the one I have to have" (89). She follows Sethe until she says "no": "Sethe was licked, tasted, eaten by Beloved's eyes" (68). Sethe unexpectedly enjoys Beloved's devotion whereas "The same adoration from her daughter (had it been forthcoming) would have annoyed her; made her chill at the thought of having raised a ridiculously dependent child. (68)" Very innocent and zealous aspects of Beloved make Sethe think her "sweet" (68) and they please her. Sethe eases off to Beloved, yet to an existing daughter, Sethe cannot tell the story of the past because she thinks she should not know the harsh and painful reality. Sethe noticed that Beloved wants and likes to be told her story, so she unintentionally talks about her sealed past, finds herself becoming fond of talking about her old story. Because of Beloved, who helps Sethe go back to the place where her sadness begins, Sethe is able to see and accept her past; Denver can understand Sethe more by knowing about her past.

3-4: Sethe and Paul D

The other third person is Paul D, the visitor to 124. Together with

Beloved, they bring a change to the relationship between Sethe and Denver. Paul D changes Sethe's life from "eighteen years of disapproval and a solitary life (204)" as a mother with children to "a few months of the sun-splashed life" (204) as a sexually active woman. After being loved by Paul D, she could release her mind and regain her self as a woman. Sethe is able to face and share the pain of the past with Paul D by talking about their memories. Through opening up and giving affection to those visitors, Paul D and Beloved, Sethe comes to see and digest her past, and the isolated family can move forward.

3-5: Denver and the Community

Denver has contradictory feelings of love and hate toward her birth story told by her mother. "because it made her feel like a bill was owing somewhere and she, Denver, had to pay it" (91). She knows she can live with the help of other people, other than her mother, even though she now has a solitary life with her. She also feels obliged to give something back to the society for her birth. It is very unusual for a child to feel responsible for what happened to her mother when that child was born. Denver feels strongly responsible, and notices the existence of the community around her and her mother.

When Beloved refuses to forgive her, Denver sees her mother becoming weaker and weaker, making excuses for why she killed Beloved. That becomes the turning point for Denver and she makes up her mind to ask for support from the women in the community, such as finding a job or going to college. She also acts out of an obligation to maintain a good relationship with her mother. She has strong mental strength and consistency in her behavior. She now plays the role of an ideal daughter, who takes care of her mother.

IV: Annie in the Stage from Adolescence

4-1: The end of possessiveness

Looking back at Annie, she experiences two major betrayals by her mother. One is the "young lady's business" issue:

. . . but before this young-lady business I could sit and think of my mother, see her doing one thing or another, and always her face bore a smile for me. Now I often saw her with the corners of her mouth turned down in disapproval of me. (28)

After this "young lady's business" issue comes up, her mother drastically changes her attitude toward her, and suddenly "my [her] mother's back

turned on me in disgust” (88). The daughter is shocked and feels totally rejected. However, she still yearns for her mother’s love.

The other big betrayal by her mother is the primal scene when Annie accidentally witnesses her parents’ sex scene. For her mother to have such physical contact with another person means that person is more important than Annie. It shows that her mother is not hers alone and that they are not one. At this point, Annie finally decides not to love her anymore.

A long time ago, when I wouldn't eat my beef, complaining that it involved too much chewing, my mother would first chew up pieces of meat in her own mouth and then feed it to me. When I had hated carrots so much that even the sight of them would send me into a fit of tears, my mother would try to find all sorts of ways to make them palatable for me. All that was finished now. I didn't think that I would ever think of any of it again with fondness. I looked at my parents. My father was just the same. (32)

This was the end of her childhood full of all the love, attention and kisses. She feels betrayed by her mother who breaks the promise of not “leaving all alone in the world” (24).

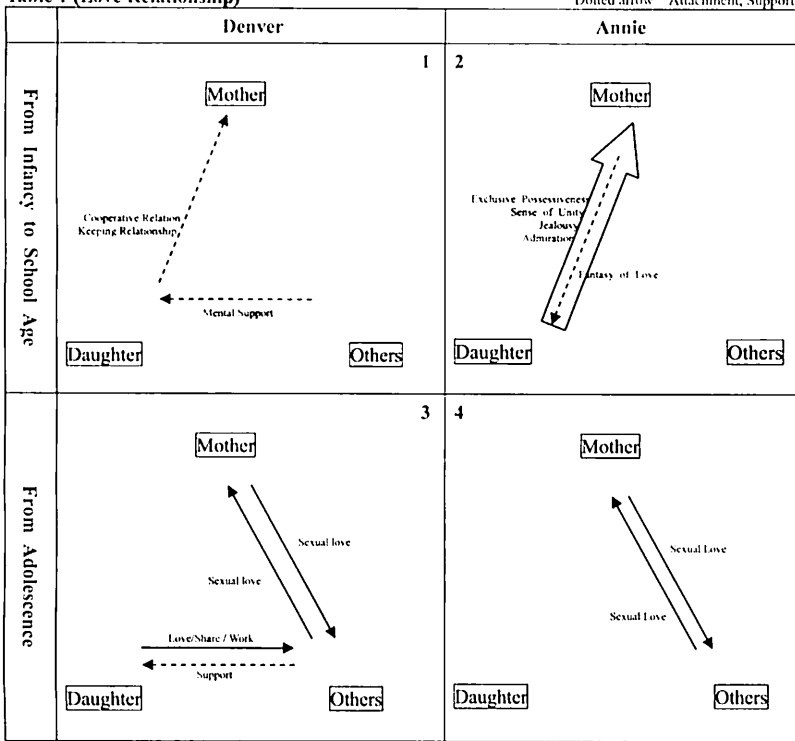
She mourns and refuses to become physically mature, and wishes to escape to be an orphan. This is clearly the end of her love for her mother, and from her mother. Annie strongly persuades herself that “All that was finished now” (32) after these two incidents. The daughter and mother do not exchange affection anymore, and Annie becomes depressed.

V: Discussion/Analysis

We have seen the mother and daughter relationship from the point of love. The discussion can be summed up in the table below. Arrows are used to show the direction and the level of the power of love.

Table 1 (Love Relationship)

Thick arrow = Strong love
 Solid arrow = Ordinary love
 Dotted arrow = Attachment, Support



5-1: Comparison of 1 and 3

In *Beloved*, Denver is not connected to her mother at first (Frame 1). However, she can reach her mother through other people from adolescence. (Frame 3)

5-2: Comparison of 2 and 4

In *Annie John*, Annie shows strong one-sided love for her mother (Frame 2). However, after the primal scene, the love from and to her mother totally disappears and her mother is strongly connected with somebody else (Frame 4). Annie is left all alone.

5-3: Comparison of 1 and 2

There is a big difference in the nature of the love between daughter and mother: In Frame 1, Denver's love is just to maintain a relationship and it

is weak. The mental support from the other family members is also not strong. In Frame 2, Annie shows overwhelming love for her mother and there is nobody else to support her. These differences between Denver and Annie arise because Annie has a more isolated environment in the family and she is much more emotional. Sensing so much unity, she creates a fantasy of love from everything her mother does.

5-4: Comparison of 3 and 4

In Frame 3, there is no relationship between Denver and her mother, but there is between her mother and others, Paul D and Beloved. There is also some love and a connection between Denver and the community people, or Denver and Beloved. As a result, Denver and Sethe are finally connected indirectly through others. As for Annie, in Frame 4, the love for and from her mother is completely cut off after the primal scene. Annie is cut off from her mother and all the exchanges of love, while Denver finally reaches her mother.

Conclusion

We have discussed the nature of love and mother/daughter relationships for Denver and Annie, and analyzed its development and effects. Denver grows up to include her mother subjectively, whereas Annie cannot connect to her mother and leaves her. Though Denver is emotionally far away from her mother in the beginning, she understands her in the end, directing a little love to her. Annie is strongly attached to her mother initially so that once that love is rejected, she thinks her existence and her values are also rejected. The existence of other people for Denver and the attachment to mother for Annie are the key factors in their love relationships.

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