



# **BLACK FEMINISM IN TONI MORRISON'S *THE BLUEST EYE AND BELOVED***

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## **ABSTRACT**

The ethnic minorities have risen above embarrassment and tortures, notwithstanding everybody in the world being in a circumstance to give them orders. White women said, 'Do this.' White young people said, 'Give me that.' The white men expressed, 'Come here. The men of variety expressed, Lay down.' When white men beat their men, they cleaned up the blood and got back to get abuse from the individual who was abused by the white bosses." The violence these women have persisted from their men invites our assessment of the twofold tie in which African American women habitually track down themselves: objects of male maltreatment and substitutes for white men who slip through the cracks by their casualty's people of color. In *The Bluest Eye* and *Beloved* Toni Morrison makes an unvarnished depiction of women of color's lives in a general public where race and orientation mistreated them continually; where the frail or blameless were doubly persecuted; where the individuals who remained at home and acted "well" didn't acquire basically everything, and the black women untouchables went down like powerful oaks. In this way, these two books revolted against the experience of the African American population and black locals, particularly dark defenseless ladies.

## **KEYWORDS**

Black Feminism, Oppression, Marginalization, Black women, Identity

## INTRODUCTION

Morrison who is perceived as the most recognized first African American to receive a Nobel Peace Prize for writing makes a voice to the quiet ladies to both question and sharpen the world about the colored women's hard life and pain and to show the pessimistic impact of prejudice and male-centric society on the dark female's character. In the interim, she advanced dark writing and writers when she functioned as a supervisor for Random House during the 1960s and '70s. Morrison herself later arose as one of the main African American authors of the twentieth century. In her work as a creator, Morrison needed to keep on expanding the viewpoint of American writing by recounting the tales she felt were rarely told, anecdotes about African-American young ladies and women and the racial and prevailing burdens they confronted. Morrison believed that her work should focus on the delights and distresses of their lives.

A dark women's activist perspective is apparent in Toni Morrison's work, which deals with individuals of color who have generally endured abuse due to both race and orientation. They hate both misogynists and bigoted mistreatment of women. African American ladies are casualties of bigotry and male-centric society during and after bondage. Being quiet and deceived makes what is going on even more terrible. They are taken advantage of, hassled, manhandled, and exposed to savagery by both white men and their dark-skinned partners. Black women are always accustomed to bear adversity. Aside from that, they are doubly colonized; dark females are doubly throbbed due to a lack of admission when an offense was committed. Thus, ladies need to deal with the way that aggravation can never be perceived. This killing silence influences their turn of events, their connections, their feelings, and their feelings of personality.

In both *The Bluest Eye* and *Beloved* she portrays black women or female society who suffer a lot from the white world. *The Bluest Eye*, which was a principal novel by Morrison examines the staggering impacts of the magnificence guidelines of the prevailing society on the mental self-view of the African-American female young adult. It isn't just about Pecola Breedlove's record; it is a picture of Pecola Breedlove, a youngster of variety who accepts her life would be great in the event that she had blue eyes. Alongside Pecola, this novel depicts the unfortunate, torn existences of Pauline, Cholly, Sam, and so on. In *Beloved* Morrison discusses the woman named Sethe and the novel follows her excursion from servitude to freedom during and promptly following the civil war. The horrific truths of Sethe's background are woven into a roundabout account: the terrible brutalities she endured as a slave and the challenges she faced on her journey north towards freedom.

## OBJECTIVES

- The objective of this paper is to understand and analyze the sufferings of the black women in the white world where they have no identity and treated as mere objects.

- The paper also examines the incredible cruelties faced by the helpless colored women from their own community as well as from their own black men.

## HYPOTHESIS

In both *The Bluest Eye* and *Beloved*, Toni Morrison addresses women of color who experience the detestation of racial persecution, oppression and infringement brought upon them by men and society in their lives. In their excursion, these individuals of color lose their identity and become helpless. Thus, Morrison's characters are mishandled both intellectually and physically.

## RESEARCH METHODOLOGY

A qualitative approach is used to analyze the representation of colored women in these two books by Toni Morrison in the light of black feminism.

Feminism is an assortment of social speculations, political developments, and moral methods of reasoning; to a great extent, they worried about the freedom of ladies. Feminists are mainly concerned about what they see to be the social, political, and financial imbalance between the genders that tends towards male exposure. Feminists differ over the wellsprings of imbalance, how to achieve correspondence and the degree to which orientation and orientation-based characters ought to be addressed and studied. In its most basic form, women's liberation is the belief in gender equality in terms of friendly, political, and economic relations, as well as development centered on the belief that sexual orientation should not be a determining factor in a person's social character, political and social, or economic privileges.

Black Feminist Movement was conceived in the 1960s, as the civil rights movement outthrown women from taking important roles in the Women's Movement and the Black Liberation Movement. The individualities of color felt racially bedeviled as they could not track down a spot in the Women's protest and were physically abused in the Black Liberation Movement; thus, the Black Feminist Movement came to light. People of color commenced this movement to quit misogynist persecution. Notwithstanding, they quickly understood that white women were not with them. White ladies are not even bothered by the issues and oppression these black women face. They were always considered inferior ones who had been bearers of male abuse and cruelty. Black men considered their ladies as objects and abused them as whores, etc. The racial isolation used to be conspicuous to such an extent that "women" implied white women and "blacks" connoted colored men, which again shows the unimportance of black women. This racial segregation paved the way for the Black Feminist movement. At first, they mainly stood to end the act of racism against blacks, especially black women. The goal of colored women activists is to create unity and participation among themselves. The white considered black to be

abhorrent, awful, determined, and underhanded. The black wanted to change this thought process of white society and black men. People of color have been forced to go away from their subordinate roles and turn out to be pioneers who waged war against prejudice. The essential goal of this Movement was once to interact with the human beings of shade on a psychological, otherworldly, and financial floor to hostilities in opposition to mistreatment.

Therefore, Martin Luther King stood for the emancipation of black women through the Civil Rights Movement, which ended only with the emancipation of black men. By the 1980s and 1990s, we saw a rapid-fire growth of black womanish pens who sprucely and openly stood against all the mistreatment and brutality toward colored women. They started to show the miserable life of black women to the whole world. Pens like Toni Morrison, Alice Walker, Paule Marshall, Bell Hooks, etc. portrayed the sexual, ethnical, and gender issues faced by these black women.

## REVIEW OF LITERATURE

A large range of research had been done on Toni Morrison and her work. Whenever black literature and black writers started to get recognition in the world, many kinds of research started to rise based on black literature. Many of the colored literature also found its way into movies, TV shows, plays, etc.

An article has been done by Ayda Rahmani on “*Black Feminism: What Women of Color Went Through in Toni Morrison’s Selected Novels*”. Then he discusses the plight of black women in the radiance of dark women's liberation, bigotry, authenticity, and naturalism. By exercising a feminist supremacist and naturalist channel, an informational perceptive strategy for study, and by breaking down the circumstances, the characters, and motifs, the situation with ladies of variety in writing innovated in Morrison's chosen books is uncovered and addressed. Another journal “*A FEMINIST STUDY OF TONI MORRISON'S THE BLUEST EYE*” by K Valarmathi and Prof M. Muthukumar manages the point principally through the person Pecola Breedlove and the enduring real factors which she looked in her life as a dark little youth. The journal substantially focuses on Pecola Breedlove and other characters like Claudia Mac Teer, and Paulin to make the feminist study of “*The Bluest Eye*”. Subsequently, they finish up the concentrate by reviewing the course readings as a moral, creative, and political reaction to a supremacist, misogynist man-centric, and business mistreatment and mastery of blacks. There are papers that deal with the oppressions faced by the multicolored women characters, *Black Feminism and Womanhood in Toni Morrison’s work*.

Either way, *The Bluest Eye* has been acclimated for the stage by Lydia Diamond; directed by Hallie Gordon, and *Beloved* into pictures. The film adaptation of *Beloved*, directed by Jonathan Demme, differs significantly from the book in how it concentrates on Sethe's experience in the current moment. Child Suggs and Cincinnati's

Black people group play a more modest part in the film, and the complexities of life at Sweet Home aren't as clear.

## ANALYSIS AND MAJOR FINDINGS

*The Bluest Eye* is the narrative of three dull little kids, Claudia and Frieda Mac Teer, and their dearest companion, Pecola Breedlove, in 1940s Ohio. Claudia and Frieda's folks are serious as well as protective, and when they've time-which aren't treasuring her all the time Pecola is dismissed by her mother and abused by her dad. Claudia, who retells an enormous piece of the story, is an eight-year-old little individual of color who can't manage seeing the most un-light-haired, blue-looking dolls. She is additionally not fit to be affected or drawn in by the notable entertainer Shirley Temple, with her splendid turns and kid blue eyes. Be that as it may, eleven-time-old Pecola was so much impacted by Shirley Temple, she reveres drinking milk out of Claudias Shirley Temple mug and loves eating Mary Janes, the library glue such as penny sweetmeats, with the Shirley Temple clone on the cover. Pecola is forlorn and hopeless. Her accomplices bother her and industriously tell her that her dad is a weighty consumer who dozes stripped. Pecola who is clueless about the dispute seething inside her acknowledges that her life would be remarkable accepting she has blue eyes. Pecola's requirement for blue eyes requests more than the aftereffects of her very own story. In reality, it includes 300 years of ineffective connection points between high contrast cultures. As the plot moves, on one occasion, Pecola had her most memorable feminine cycle, which changed her from adolescence to the start of adulthood. Subsequently, Pecola is gone after by her crapulous dad Cholly, and she becomes pregnant with his kid. As her pregnancy shows, Pecola's mother beats her and forbids her from visiting the school. Exactly when the kid is envisioned straight to the point and fizzles appallingly, Pecola-loses what little acknowledgment of reality she had and begins to go troubled. Excited and overpowered, she visits a West Indian minister, Soaphead Church, to examine the occasion that he can pass on to her the blue eyes she's industriously thought often about. Soaphead, who used to kill a canine utilizing Pecola tells her that will convey her blue eyes; be that as it may, she'll be the one specifically who can see them. Toward the book's end. Pecola is addressing a nonexistent companion, asking about various events expecting her eyes are the bluest of all.

*Beloved* is an exceptionally convoluted novel whose plot, told largely through flashbacks, goes many years. The plot never goes on in chronological order; it meanders, with flashbacks and describes, through forty years, from the acquaintance of Sethe in 1835 to the end of the novel in 1875. Women and their particular conditions and problems take over the plot of the book. The audience's attention is drawn to the triple oppressed and mistreated women expected to convey: they had no control over their young people, mates, or own bodies. The novel deals with the personalities of several characters who bear the horrible burden of the sins of slavery. In *Beloved*, Morrison furthermore explores the cerebrum exploration of life as a parent whenever a slave mother and her

children experience freedom. Freed from slavery, the mother, as a "raiser", is allowed to look after her children and, therefore, has the power to make sacrifices to protect her children.

Toni Morrison's both *The Bluest Eye* and *Beloved* presents the terrible, torn existences of unfortunate dark powerless ladies who confronted unbelievable brutalities from their own men, networks as well as white society. It is for the most part through the character Sethe in *Beloved* and Pecola in *The Bluest Eye* Morrison depicts the disgraceful existence of people of color. The powerless women have here been treated just as objects; they have never been given any importance or had any identity in their entire lives. What makes them more oppressed are the heinous acts from male members of their own families.

In *The Bluest Eye* Pecola is the one who got manhandled the most. She was sidelined by her own mother, father, and also the community. Pecola, being weak, couldn't undoubtedly agree to the qualities uncovered around her lastly slipped into craziness. The fragile Pecola was so worried about her dark variety caused her to feel that lack of clarity condemned her to repulsiveness and frigidity. Thus, eleven-year-old Pecola feels that her life would be great if exclusively she had been gifted with blue eyes. Pecola faces cerebral oppression like her family, similar to Pauline, Cholly Breedlove, and Sammy Breedlove. Every one of them is oppressed mentally by the master; the White people, here, the master has given a picture for each of them as ugly people who are supposed to wear that image. Further, Pecola and her family are considered ugly because of their physical nature. Their skin is black; their hair is wavy; they have weighty eye temples which are almost met, slanted noses, and so forth. The beauty of whiteness is to the greatest level affected by Pecola's mother Pauline, then any other female character in this novel. Pauline, who was overwhelmed by spending most of her time in the Fisher house made herself intrigued and frantically longed for such a generalized life. Pauline felt so discouraged after her marriage on account of various perspectives on intriguing the white culture; her intimate life ended up being precarious and melancholy. Subsequently, Morrison uncovers the impact of the excellence principles of the prevailing society on the mental self portrait of the African female young adult.

In *'Beloved'*, through Sethe Morrison tells the tale of an enslaved African women who had been seized from their homelands, conditioned to the capturer's needs and wants on the center Entry by assaulted, impregnated against their craving and compelled to give up their youngsters to additionally advance the United States' monetary framework. Here in Sethe, the aggrieved ladies of variety like Pecola inside *The Bluest Eye* face various hostilities and hardships while heading to Opportunity. The machine of enslavement made individual associations conflicting because of what Baby Suggs suggested as the frightfulness of life. Sethe's case is uncommon because as a subjugated young lady, she has no certifiable decision with appreciate to who her sexual assistant may be, which proposes to what level a dark female was tormented. This soon leads the nephews of the schoolteacher to capture Sethe in the animal dwelling place and disregard her, taking the milk she is putting away for her newborn child little girl. Witnessing this event from a space freezes Halle with frightfulness and takes him to the edges of frantiness. Seriousness closer to Sethe stays aware of extra

significance; while the instructor reveals that Sethe has communicated his and his nephew's offenses to Mrs. Garner, he has her whipped cruelly, disregarding that she is pregnant. Broadened, and scarred Sethe, before lengthy takes to the air, but in transit, she collapses from weariness in a forest. In sweet home slaves like Sethe were simplest taken into consideration as commodities, and they had been given the hazard of reproducing handiest increasing sweet home's cost.

Sethe as a black enslaved mother who was so desperate to save her children, was not ready to surrender her kids to the physical, profound, sexual, and otherworldly injury she persevered as a slave at Sweet Home. Right when the Schoolteacher comes for Sethe to take her and her four adolescents back, instead of surrendering her children to the presence of dehumanizing oppression, she escapes with them to the woodshed and endeavors to kill them out of her nurturing affection and assurance. This showing of kid murder enlightens the crazy power of supporting subjugation: under pressure; a mother best confers her affection for her youngsters by killing them and in this manner shielding them from the more consistent obliteration made by oppression. Here bold, Sethe had the choice to keep herself and her kids free from bondage. Enslavement has, moreover, restricted Baby Suggs' self-starting by breaking her family and denying her the valuable chance to be a veritable soul mate, sister, young woman, or a careful mother, which drove Baby Suggs into inconvenience. This made Sethe fear that she would likewise end her days in hysteria. In any case, Ella and most people of color like Sethe, must choose between limited options about what befalls their bodies, or the youngsters they are supposed to bear. Ella's only insurance against enslavement is to allow her babies to starve for five days as opposed to getting through even 28 days in servitude.

On the other hand, the sustaining character in *The Bluest Eye*, Pauline Williams who is portrayed by a deformed foot was, for the most part, ill-suited, after her tutoring in the motion pictures, to investigate a face and not consign it to some grouping on the size of greatness, and the scale was one she ingested in full from the film. Like Sethe, Pauline was never a fair protecting mother for Pecola. Right when Pecola came to the earth, Pauline considered the adolescent as a shocking one with a head stacked with pretty hair. Later Pauline supported a disdain towards all, including her own children that puzzled or forestalled her; gained controls that were not difficult to remain mindful of consigned herself an endeavor overactivity of things, and saw back to less problematic times for satisfaction. As a mother, Sethe is so watched, and cherishing towards her youths; yet Pauline in *The Bluest Eye* is absolutely heedless of herself as well as her youngsters. Whenever Pecola trains her with respect to being destroyed by Cholly, she questions her and beats her. So Pecola is the embodiment of a shortcoming considering the way that as a faint female youth she is absolutely weak. She has not seen herself utilizing all possible means and her mom isolates herself with whiteness. As a mother, Pauline shows her adolescents all that idea of a sort of dread. Pauline remained mindful of this control, this splendor, thinking about everything, a private world, and never familiar with it with her children. Bowing towards bearableness Pauline showed her adolescents the piece of dread: stress over being incorrect, the energy of dread toward seeming, by all accounts, to be their father, vulnerability about not being respected, and impression of dread

toward stirring like Cholly's mom into her so she beat a boisterous craving to take off, into her girl she beat anxiety about growing up, a vibe of dread toward others, a vibe of dread toward life, and so forth. In any case, the event that there ought to emerge an event of Claudia, through her tune, Claudia's mom accommodates her little kid the significance of the African American people's custom of portrayal. By tuning in and in a little while speaking, Claudia changes into a constant griot who checks, as she takes a gander at portraying, the lifestyle that the white society should destroyer express self-character is remained mindful of by her structure related with a maternal oral practice. Additionally, by recapping her story in language that sings of stunning enjoyment in the midst of torture, Claudia gives up that burden has its own melodic, consonant rhythms that should be uncovered through the speaker's desire to team up with her reasoning in words. Claudia despises the visible quality of white women, yet she reports that she will make a standard presence that is extraordinary and showed up distinctively comparable to what the ladies in the tune grasp. Pecola has figured out an acceptable approach for identifying liabilities through her experience; nonetheless, each stage of her life drives her to the border of the community.

## CONCLUSION

Through both, the books *The Bluest Eye* and *Beloved* Toni Morrison put forth the physical, profound, and spiritual annihilation made by white society over the African American population; especially over the black women. Sethe who was formerly treated as an animalistic in the Sweet Home, rambled in on the Schoolteacher, giving his scholars an illustration of her "beast characteristics." She, too, is by all accounts in any way receded from herself and loaded up with tone- an abomination. Subsequently, she believes her kids to be the most astounding part of herself. Regardless, her kids have shaky characters. Denver misjudges her persona with *Beloved's*, and notices that she is starting to fall apart. Baby Suggs' tone-fabrication has also been constrained by submission, which has broken her family and denied her the wonderful opportunity to be a genuine partner, family, girl, or adoring mama. Pecola Breedlove's extreme disaffection in *The Bluest Eye* begins with her mother's exclusion of her at her birth, which is added to the accumulated put- campo of impoverishment and obliviousness. Close to Pecola, Morrison portrays an assortment of wellsprings of individuals of color's disappointment, including advanced age, passing, and the aggregate recognitions of grieving and win; middle age and baffled sales; and immaturity, with its cruel hurts. Moreover, similarly as Claudia and the human fiber have a critical obligation to convey scenes of misery, so do different characters award direct admittance to their restless internal lives. As a result, both new records of women of color's individual and collective problems that badly impacted their lives demonstrate how vulnerable these colored ladies are in front of their dark guys, the original region, white individuals, and white society.



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