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CRITICAL ANALYSIS OF TONI MORRISON'S NOVEL *THE BLUEST EYE*

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Abstract:

This paper casts the light on Morrison's views on black woman as an individual, struggling towards freedom and selfhood. In The Bluest Eye, Morrison shows how society compels on its members an inappropriate set of beauty and worth. This is her first novel, of course that is about a black girl's longing for the bluest eyes, the symbol for her of what it means to be beautiful. The storyline revolves around Pecola Breedlove, who belongs to poor family. Pecola's mother, Pauline works as a domestic in a beautiful house that is a evidence of the ideal women. She is a black mammy to the wealthy blonde girl-doll who lives in the beautiful house.

KEY WORDS:

Critical Analysis , Toni Morrison's Novel , freedom and selfhood.

INTRODUCTION

The novel portrays a black girl, Pecola Breedlove, at the moment she starts menstruating. She faces destructive events that take control in her life. Her father's persistent sexual abuse, which results in her consequent pregnancy and her mother's denial upon the detection. In reality, the novel gets its climax at the time Cholly starts raping his daughter; The Breed loves represent the failure of traditional family life: Cholly and his wife, Pauline, fail to love their children in the proper way. for their own relationship is stood on brutality after their children are born. Cholly requires a family replica. He is unfaithful and often drunk. He ends his life in prison after destroying the lives of his wife and offspring Sammy and Pecola. Sammy discards the house and his family out of discomfiture while Pecola carries in her body the indelible mark of her father's abuse. Their lives fall to pieces. Pecola, finds herself not capable to eloquent her annoyance in anticipation of she makes a decision that her contentment depends upon her having blue eyes. The whiteness of the milk she drinks in the Shirley Temple cup as well operates as a symbol of Pecola's longing to turn out to be like the actress.

The storyline makes a scornful attack on the relationship between western parameters of female beauty and the psychological oppression of black female. The fundamental theme and subject of this novel is the fascination of blacks with American values of beauty. That looks as if both unavoidable and vicious. The novel is the tragic story of a black girl's pursuit to accomplish white standards. According to the current American standards, blue eyes, blonde hair, and white skin are the indispensable features to moderate the beauty of a woman. it puts the tragic condition of Blacks, particularly women in America where the racial consciousness yet exist. Even though the country prides yourself on of providing an atmosphere suitable to the growth of free and frank individuals, without any race or gender bias Afro-Americans.

The paperback tells that racism is poisonous to the self-image Afro-Americans. It inter relates the

susceptibility of poor black girls and manifests how easily they can become victims to the white society. It is related with the sorrowful story of Pecola Breedlove who belongs to a poor family, which is far away from the normal life of a community. The Breedloves hate themselves. They consider in their own shamefulness which is deciphered into spitefulness for the women of that family. Pecola's mother, Pauline, who works as a domestic servant in a beautiful house. She hates the ugliness of her house, her daughter, her family and herself. She does not like her blackness and poor and imagines herself as undeserving for the society.

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Morrison's allusion to *Imitation of Life*, put in the mouth of Maureen Peal, the girl most assimilated to the white culture in the novel, may propose the recognition of Pecola and her mother, Pauline Breedlove, with the main characters of the movie:

Pecola? Wasn't that the name of the girl in *Imitation of Life*? . . . The picture show, you know. Where this mulatto girl hates her mother 'cause she is black and ugly but then cries at her funeral. It was real sad. Everybody cries in it. . . . Anyway, her name was Pecola too. She was so pretty (BL 52).

She thinks the impressive blueness of her eyes makes people keep away from looking at her. She is used to people disregarding her company or making comments about her or her whole family's spitefulness makes her painful. Therefore her individuality puts up with deep alterations. She personifies all gender, race, and class discriminations in the treatment she obtains from her relatives, friends, and acquaintances. The ugliness of her family is observed on continually through the storyline. It looks as if to be equal to blackness, while white means beautiful.

Pauline, Pecola's mother, sets for the surrogate mother who is the ideal accompaniment for the representation of the white family. The litany frequent all over the narrative refers to the internal needs of black girls. Pecola, Claudia, and Frieda are accordingly influenced by the dream of black subordination. Even though they demonstrate incapable to turn around their roles, except for Claudia.

The novelist proposes Claudia as the narrator. She moves forward. Other characters are crippled, physically or mentally. They evince an incapacity to resolve problems and meet their anxious survival.

Pecola endures from her ugliness and rape, Frieda is molested by Mr. Henry, whose sexual practices are abnormal. Pauline's defective foot makes her attractive to her husband, Cholly, whose own individual divergence derives from sexual irritation suffered for the delight of white men during his adolescence while having sexual intercourse for the first time on his aunt's funeral day.

The novel makes a scornful attack on the relationship between western parameters of female beauty and the psychological oppression of black female. The fundamental theme and subject of this novel is the fascination of blacks with American values of beauty. That looks as if both unavoidable and vicious. The novel is the tragic story of a black girl's pursuit to accomplish white standards. According to the current American standards, blue eyes, blondehair, and white skin are the indispensable features to moderate the beauty of a woman. it puts the tragic condition of Blacks, particularly women in America where the racial consciousness yet exist. Even though the country prides yourself on of providing an atmosphere suitable to the growth of free and frank individuals, without any race or gender bias Afro-Americans.

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The novelist demonstrates what can happen to a person who is divorced from positive black traditions. Pecola wishes blue eyes, the symbol of white beauty. she undergoes that such eyes could make

her beautiful, up to standard and splendid. Therefore she can bring back her self-respect.

As a result the novel hearts upon the principles of beauty by which white women are judged in America. They are trained that their blond hair, blue eyes and creamy skin are not only breathtaking:

The novelist offers a part of the pattern of black interaction that maintains against the dissolution represented by Pauline's refusal to mother her children, Geraldine's distortion of the concept of family, and Cholly's vicious abuse of his daughter.

Cholly Breedlove, literally and essentially an neglected child, is lifted by Aunt Jimmey. His doom of inarticulateness is straightforwardly traced. the whole thing the readers get from his background, every soreness and insulting gesticulation. every disgrace moves forward him towards a bizarre and tremendous type of victim.

Removing himself from her... Cholly stood up and could see only her grayish panties, and limp around her ankles. Again the hatred mixed with tenderness. The hatred would not let him pick her up; the tenderness forced him to cover her (BE 128-29).

As we look backwards at Cholly's life, the readers recognize moderately easily with the hurting of his childhood. The episodes of Cholly's life, with determination drilled out of ordinary Black experience, overwhelm to the humanity both in their magnitude and predictability. His Aunt Jimmy's death is an event that appears a ordinary Black family memory. In his own family, it was his uncle Rufu's first wife, who was killed by "them greens." There are general memories of innumerable funerals where utter sorrow is alleviated.

When Cholly and Darlene's sexual encounter becomes a shameful and fearsome experience through the perversity of the brutal and spiteful white men who terrorize them with guns, and when Cholly's reaction to his humiliation is potent abhorrence for Darlene, in its place of annoyance and odium for the white men. It feels that something is wrong with this child and that his irritation, even though directed towards his endurance, is hazardously regressive, a smouldering destructiveness meant at himself and his own.

Here, slight revelation of Cholly's misdirection is paralleled in his wife's misdirected fury at her daughter and her friends while in the white folks' kitchen. Both experience and humiliation at not being able to guard, protect, and concern. Both administer this failure by real keeping away from of even an effort at these tasks and shelf of the responsibility of censure and inability.

Pecola's faith in what blue eyes will achieve for her is just as strong as some of the folk beliefs uttered in the novel. Faith is the most vital aspect in Christianity. Her offering of the poisoned meat to the old dog is equally based upon the conviction that if a reaction occurs, her wish for blue eyes will be established. Her belief that the blue eyes have been granted her may be observed as madness; however it concurrently fits the reason that has led to that ultimate return. Pecola's necessary aspiration for blue eyes binds her to all supporters in fairy tales and other magical empires. Pecola is further passionate for the reason that she is never given the occasion in any territory like home, school, playground to see anything optimistic in her life. Therefore, Pecola is both the key leading role and Morrison's emblem of unreserved human anguish.

The novel presents black girlhood. It supposes heartbreaking predilections. Like her contemporaries Maya Angelou, Gwendolyn Brooks and Paule Marshall, the novelist believes in the anxiety black girls and women.

Morrison feels that girls growing up black and female in a white society over and over again experience the trouble. Obviously, sexism and racism are structures of communal and emotional precincts that have seriously exaggerated the lives of African-American women. Sex and race become inter related in the history of America.

The novel is a study of the various degrees of fulfillment women experience as women. Therefore anybody can observe the feminist seeds. Pauline is the central character. Rest of women characters are less noticeably destitute at least economically.

The novelist works at various levels. At the first level it works in the white world, represented by the Dick-Jane family that intrudes into the lives of the black children. The second level represents the lifestyles of the Maeteer family which survives the poverty and racism that it encounters in Ohio. The third level employes distorted run-on-version of the paragraph stands for the Breedlove family which lives a deformed world being exploited by the ruling class.

The novel shortly became famous in America because of poetic imagery and richly expressive depictions of black America, and the wonderful richness and vitality of her language. It sets in a small mid western town in Lorain, Ohio during the Depression. Of course, the novel is an attack yet on the relationship between Western standards of female beauty and the psychological oppression of black women.

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