

Chapter One

Introduction

Pecola's Experience of the Self

In *The Bluest Eye* 1998, Toni Morrison projects a tragic image of a young black girl, an outcaste of American society. Morrison's narrative reflects Pecola Breedlove's discovery of the black self, the main cause of her sufferings is modern American society. The central character of Morrison's narrative recurrently projects her black self on the mirror, an emblematic of the self-reflexivity. Pecola wishes she would rather be a young beautiful white girl in her realization that she is despised not only by the white but also the black, including her own parents. Morrison's narrative revolves around an eleven year old African American girl growing up in Ohio of the United States during the 1940s.

Numerous critics have interpreted Morrison's *The Bluest Eye* as a narrative of race and culture. *The Bluest Eye* is a tragic tale of a young black girl in a black community in Morrison's fictional world of Ohio during 1941. The plot of this African-American novel centers on the functioning of a young black girl's conscious and unconscious minds. In the Breedlove family, Pecola along with her lives with her parents and siblings in a poor African-American community. Her father, Cholly, mother, Pauline, and brother, Sammy neglect Pecola at home, and other people despise and offend her in public places. They are outcast of society, living on the edge of destitution. Pecola and her older brother, Sammy, are placed in foster care after Cholly beats Pauline and tries to burn down their home. The communities' values center on having a place to stay; the basic need of shelter for survival dominates their lives.

Morrison's fiction reflects issues of race and color that contributes Pecola shape her real self, leading her to an ultimate discover of her black self in response to the white's expectation of the other race. In that society, the black are the subordinate and the white dominant ones. The present research work is, therefore, designed to cast lights on Pecola's discovery of the self in the white dominated American society. Pecola desperately wants to become a beautiful white girl. She has seen violence in her own family. She has such instinctual drives of becoming a white girl with the bluest eyes like that of a boy in the Freudian line:

It would be wrong to think he does not take that world seriously; on the contrary, he takes his play very seriously and he expends large amounts of emotion on it. The opposite of play is not what is serious but what is real. In spite of all the emotion with which he catches his world of play, the child distinguishes it quite well from reality; and he likes to link his imagined objects and situations to the tangible and visible things of the real world. The linking is all that differentiates the child's "play" from "fantasying." (Freud 712)

Like the boy in the Freudian analogy, Pecola has instinctual drives to have blue eyes. According to Sigmund Freud, a child's desire to play transforms into his fantasy when he becomes an adult. Freud argues that the adult's fantasy or daydream is a transformed unconscious drives or craves. In Morrison's narrative, Pecola keeps on day dreaming a beautiful white girl with blue eyes in response to her realization that she is black and her eyes and not blue.

Pecola's psychic impulses prompt her to experience the racial discrimination in a world with two two races: the superior white and inferior black. Instead, she goes

forward to fulfill the desire and sees herself in the mirror repeatedly. She cannot suppress her wishes any more in a society with two dominant races: the superior white and inferior black. In the Freudian concept, Pecola wants to displace her blackness with the white color. In Morrison's narrative, Pecola's blackness connotes poverty and injustice. The dolls with blue eyes and the cat she plays with reflect her desires. Pecola is born a black girl, and thus, lacking the beauty in standards of the white in the society she lives.

Pecola's individual unconscious becomes greater and greater. It is a sluggish growth and she wants to be a beautiful white girl. In Morrison's fiction, Pecola's desires for the bluest eyes embody her psychic impulses to become a young beautiful white girl. In order for Pecola to get love from her family and neighbors, she should have the bluest eyes, markers of beauty in the white's standards. Pecola's childhood play transforms into her day dream. She looks herself in the mirror to examine whether or not there is change in her face.

At one point, Pecola goes to The Soaphead Church to explore her real self. The young girl's innate desire to be a white girl leads her to discover her real self. Craving for blue eyes reflects her dream to become a young white girl. What she craves for is a young white girl with blue eyes, standard requirements of beauty in American society. Her desire of the white girl is formed of her belief in white color that is shaped by her parental and societal influences. Both her father, Cholly Breedlove and mother, Pauline Breedlove, share a racist notion that white is beautiful, and the black ugly. Such a color consciousness of the young girl makes her realize that she is black without blue eyes.

Pecola's image is mediated by her psychic impulse to be the white one. She grows up in such a racist American society where people treat the white and the black differently. In the meantime, she undergoes an immense transformation in her body and mind. Physical changes in her body go with her intellectual progression. For an instance, her menstruation suggests her physical growth leading intellectual growth. The menstruation experience makes her aware of womanhood, giving her sensation of a young girl.

Pecola learns from her own society that the white is beautiful. The white are considered the civilized people, and the black the uncivilized ones. This connection of the white and civilization is the white people's cultural construct. Along the line, the black are obsessed of white color in their skin while the white feel proud of their fair complexion. The black race is the base through which she makes the wall of the strong house of whiteness.

Pecola's mother praises the white. Pauline works in a white master's house. Pecola's father also likes the white. Morrison's narrative presents Pecola as a black girl who dreams to be a white one i.e. a beautiful one as demanded by her society. She understands that all the black are condemned, whereas the white themselves have lost standards in their community. The notion that the white are superior, or the black inferior, has immensely influenced the young black girl. In Pecola's constant efforts to become the white girl, she apparently realizes her black self.

In *Representations: Cultural Representations and Signifying Practices*, *Representations*, Stuart Hall reviews the white's construction of the black as the racial other. Hall associates the white with the self, and the black with the other. In the white's perception, the black are inferior and uncivilized other race. In *The Bluest Eye*,

Pecola wants to forget her real self and desires to become a white girl. She accepts the other's self. In a racial American society, the black self is a cultural construct shaped by the white people. Pecola is the white's other as well as the black's other. Pecola's inner self is shaped by the black community, which is partially under the control of the white.

Pecola is ignored by her own parents and teachers because she is without blue eyes. Her parents ignore their own child but praise the white children. It is the othering within the black community itself. In that society, Pecola becomes an object of hatred and attack of Junior, a black boy and his mother. Similarly, Geraldine beats her. These people would rather love animals than Pecola because she is black and she has black eyes.

Pecola is the other, distanced from her own real being. She has already been distanced by the white and the black. Pecola does not represent her inner self due to the white people's stereotyping of the black. Nor does she represent the white girl. In this situation, she would rather develop hatred of the black. Pecola searches the white's identity in the hope of love from other people.

Pecola wishes the blue eyes to meet the white's standards of beauty. She hopes she would be accepted and approved by the society only after she becomes a white girl. She would be different only if she has the blue eyes. She hopes her parents would treat her differently when she becomes a young beautiful girl with blue eyes.

Morrison's Pecola embodies the cultural construct of the white. The black people in a racist society tend to conceptualize the white norms at the expense of their original being. A racist society discriminates people on the basis of their races and genes, and people in that world categorize people primarily on the ground of

individuals' skin color, including white and the non-white. In Morrison's fictional world, Pecola lives in American society in which not only the white but also the black are biased and prejudiced of their color differences. Morrison's fictional heroine, Pecola, faces ill-treatments of the family and the community. As an unloved black little girl, Pecola first attempts to discover her real self in her incessant desire for the white skin and blue eyes.

Chapter Two

The Freudian Sublimation of the Self

In *The Bluest Eye*, Pecola recreates her real self out of her repressed instinctual drives. In Morrison's narrative, the protagonist explores her real identity in her efforts to become a beautiful white with blue eyes. Living in American society, she explores why she is neglected by other people, including her own parents and associates. In her incessant desire to become a young white girl, Pecola discovers her own self shaped by color conscious individuals of her community. Her fantasy of a white girl is nothing other than her childhood desire for play.

In Morrison's narrative, Pecola expects love from everyone around her. After she understands that they do not really love her, she considers her black complexion primary cause. In the Freudian psychoanalysis, everyone's subconscious mind balances the unconscious, or id, and conscious, or superego. Pecola's subconscious, or ego, fails to balance her id and superego. In the Freudian perspective, the heroine's sufferings result from her fantasy of the white standards. Her desire is suppressed and transferred into day dream and repressed into her unconscious. She cannot express her instinct to live a prestigious life. Her suppressed dream turns violent since she fails to satisfy her psychic impulse. The protagonist's desires along with automatic thoughts come from the unconscious. Later in her conscious mind, there come influences of her society and parents. Pecola's superego, constituted by her parental and social institutions, consistently suppresses and controls her passion to become herself other than the white girl. Her imbalanced emotional impulse is reflective in fights between her father and mother. As a young girl, she desires something she would never accomplish during her entire life.

The stereotype that the black are inferior has controlled Pecola. Her childhood wish to be beautiful, which was suppressed in her unconscious mind, is expressed in the form of dream. In "Interpretation of the Unconscious," James Hopkins connects desire and action:

When a desire causes an action, it also shapes and informs that action, in the sense that the desire determines and orders the parts and properties of the action. If I sing the national anthem because I want to, my desire will be responsible for my singing certain words and notes, making certain quite particular sounds and movements in a certain order, and so on. Surely in this case also there is again a transfer of order, or information, from desire as cause to action as action as we describe the desire. Actions that go right are those that go as desired, and this means that they can be described in the same terms as (the content of) the desire that prompted them. (91)

Hopkins reiterates the Freudian line of argument that desire and action are connected. An individual's actions result from suppressed desires ever since his or her childhood. In the same light, Pecola has a desire to be a beautiful girl in standards of the white people. If Pecola does not have such a strong desire to be a white girl, she would not be suffering. The wishes are rooted in her unconscious ever since her childhood and her present actions are directed by them. Pecola feels that she is hated by her parents and all the community since she is a black girl. There is only a cause that she is a black. After she feels so she wants the blue eyes.

Not only Morrison's *The Bluest Eye* but also Pecola in this novel turns out to be an open text for readers to respond from their subjective perspectives. Pecola is the

representative of the black girls intending to be the white as demanded by their societies. Morrison's narrative reflects Pecola's innate desire to be the white in her fantasy of the bluest eyes: "It had occurred to Pecola sometime ago that if her eyes, those eyes that held the pictures, and knew the sights -if those eyes of hers were different, that is to say, beautiful, she herself would be different" (Morrison 34). Pecola would have been a different girl had she had the bluest eyes, the choice of young black girls. She has black eyes and her color is black, so she does not meet standards of beauty in a white dominated American society.

Pecola dreams of having blue eyes as opposed to the black ones. It is her indispensable desire. She prays for blue eyes because she wishes to be different in standards of the white people and shared by the black people. She hopes that her friends would not harm at her school when she has blue eyes. Similarly, teachers would pay attention to her. At home, Cholly would treat her affectionately without getting drunk. Moreover, her parents would not quarrel with each other after she has blue eyes as per her interest. They would think that Pecola's beautiful eyes do not bear bad things. So they would not treat her unfairly once she has blue eyes.

Pecola's desires lead her to different mode that she can not interrupt. Instead, she moves forward to fulfill the desire and repeatedly sees herself in the mirror. Her childhood desires to be a beautiful white girl transform into her fantasy when she grows into adolescence. These wishes can never be avoided since they are transformed into the psychic center of the little girl. Pecola forms her desires out of her beliefs. In this light, James Hopkins, in "The Interpretation of Dreams," reiterates the Freudian idea about transforming beliefs into desires:

Only realistic desires can be satisfied, so desires are constantly informed by beliefs. Thus if someone desires to get a drink, and believes that the way to ask for a drink, he will ordinarily form a desire to ask for a drink. We form desires from other desires and beliefs in this way naturally and without reflection. The process is an instance of the natural interest- directed thinking mentioned above. (92)

Pecola represents the black but she wants whiteness in her body. This is quite an unnatural desire which cannot be realized at all. In her despair, Pecola becomes a young girl with mere unrealistic desires and passions rooted in her unconscious. The following conversation reflects Pecola's conversation with the Soaphead Church:

"Maybe. Maybe you can do it for me."

The Soaphead Church told her: "What can I do for you, my child?"

..."I cannot go to school no more. And I thought maybe you could help me." Help you how? Tell me. Don't be frightened." "My eyes."

What about your eyes?" " I want them blue." (Morrison 137-38)

Pecola goes to The Soaphead Church, a person who pretends to be a true spiritualist. When Pecola enters The Soaphead Church, she asks her what her problem is. She admits that she cannot go to school without blue eyes because her friends and teachers ignore her. She further shares with him of her bitter experience with the black color. The society extremely tortures her, and she can longer bear it. She adds that her ultimate hope depends upon him. She wishes to become white with him spiritual practice.

The Soaphead Church admits with Pecola that he cannot help her with his magic. After hearing the repeated request of Pecola made do something for the little

black girl. At that point, he orders Pecola to give a piece of meat mixed with poison to a dog named Bob, which is sleeping on the porch, and notice reaction in the animal. If there is any change in the dog, her eyes will be changed. Following the magician's advice, Pecola gives the food to the dog. Because of the bad smell of the meat she vomits. She goes to the Soaphead Church to change her black self as Pecola wants to reveal her secret self by knowing what people say about her. The false impression of the Soaphead Church ruins her real self. She does not have the blue eyes.

At that point, the dog eats the meat in three or four gulps. It chokes and moves around the yard and dies. Pecola's inner self sends her to the Soaphead Church, a spiritual person, and follows his instructions step by step. At her crave for blue eyes, she kills the dog. She becomes the victim of the false hope he shared with her.

Pecola's perception of beauty is determined by other people's observations. Morrison's narrative associates beauty with white color:

There was a difference in the reaction of the children to these battles. Sammy cursed for a while, or left the house, or threw himself into the fray. He was known, by the time he was fourteen, to have run away from whom no less than twenty seven times. Once he got to Buffalo and stayed three months. His returns, whether by force, or circumstance, were sullen. Pecola, on the other hand, restricted by youth and sex experimented with methods of endurance. Though the methods varied, the pain was as consistent as it was deep. She struggled between an overwhelming desire that one would kill the other, and a profound wish that she herself could die. (Morrison 32)

Morrison clearly exhibits the white dominated American society's unfair treatment between the male and the female. That society restricts young black girls, including Pecola, whereas it does not impose restrictions on the young black boys. Sammy runs away from home when their parents keep on fighting with each other, whereas Pecola is restricted to the house. She does not dare to depart from home since she is controlled by her own parents at home and people in society.

Early in her childhood, Pecola faces numerous obstacles in the world she lives in. She is almost tired but she does not stop daydreaming of beautiful white girl. She again and again cripples to her destination as a wounded and hunger animal. Despite adverse situations in the family, she lives by her passion for a beautiful girl. In *Sigmund Freud: Interpretations of Dreams*, John Strachey indicates connection between dreams and beliefs, considering the motive force of dream as a wish seeking fulfillment:

Dreams are psychical acts of as much significance as any others, their motive force is in every instance a wish seeking fulfillment; the fact of their not being recognizable as wishes and their many peculiarities and absurdities are due to the influence of the psychical censorship to which they have been subjected during the process of their formations; apart from the necessity of evading this censorship, other factors which have contributed to their psychical material, a regard for the possibility of its being represented in sensory images and - though no invariably a demand that the structure of the dream shall have a rational and intelligible exterior. (553)

In the Freudian psychoanalysis, dreams are considered products of an individual's desires. An individual's dream is an act of wish fulfillment. By dreaming, he or she fulfills his or her wishes which are suppressed to their unconscious.

A similar kind of association can be seen in Sebastian Gardner's "The Unconscious." Gardner further elaborates the Freudian classifications of human psyche, such as id, ego, and superego:

It is also to be observed that much important psychic conflict on the second topography occurs within the ego, indicating that Freud's intra psychological criteria of individuation were not exclusively guided by facts of conflict. The ego, id and super-ego as parts of the soul, do war, but they are not each of them warring souls. (Gardner 151)

In Gardner's analogy of the Freudian exploration of the human psyche, id is an individual's id is the unconscious mind, ego the subconscious, and superego the conscious. The id contains instinctual drives and human desire for love, food, and sex. It is often suppressed by his or her subconscious and conscious minds. Next, ego connotes, his or her morale and education. Then, superego refers to rules and regulations, including parental and societal institutions.

Pecola's desires are repressed to her unconscious. In the Freudian line of psychic functioning, Pecola has passion for becoming a beautiful white girl. A child's instinct could not be materialized in real life. The young girl suffers primarily because of her obsession with the white skin and the bluest eyes. In her incessant desire of a young white girl, her inner psychic space is divided into the white and the black. In Saint Darshan, Ananda Arun explores the functioning of the mind and possible conflicting situation:

Man has many hidden desires into his mind. It is not sure that once they all will be fulfilled. The main reason of this is the conflict of the three stages of mind. As Freud scientifically analyses human mind and found that human mind's diseases are mainly caused by the domination of the desire. (222)

Pecola's instincts cannot get fruit as her ego and superego controlled her powerful id. Her parents, the white society and white superiority in the black's mind controlled her wishes lived in her unconscious mind. Psychoanalysis can only be the way to be free from the hidden pains. The cause of pain is continued suppression of sexual desire. An individual's desire for love and sex should necessarily not be suppressed. Only then the society will get healthy environment for all human happiness. A society populated by individuals are dominated is neurotic. Pecola's suffering reflects the sufferings of the black girls. This is a great challenge for the society though it is ignored by the white dominant society.

Morrison's *The Bluest Eye* relates love with freedom. Making boyfriends is a way to express their inner psychic desires. Pecola and Marie share their ideas of making boyfriends as a part of freedom to live in company with friends of opposite sex.

The women were friendly, but slow to begin talk. Pecola always took the initiative with Marie, who, once stimulated, was difficult to stop. "How come you got so many boyfriends, Miss Marie?"
 "Boyfriends? Boyfriends? Chittlin', I ain't seen a boy since nineteen and twenty-seven."(39)

The three whores who live above Pecola's room talk to Pecola. At that point, Morrison's protagonist asks Marie about the latter's boyfriends. This is the symbol of her maturity. She is thinking deeply about what she is. What will she be in the future? She expresses her desire of love with the three prostitutes as she is totally unknown of boyfriends and love. Miss Marie tells Pecola the story of her lover, Dewey Prince, and her relationship with him. She further states that they have some children. Eventually, Pecola compares them with her parents. We can find the maturity by reading Pecola's anxiety originated from her psyche. Since Pecola is loved by nobody, she expresses her desire for love through dolls.

In "The Interpretation of Dreams," James Hopkins elaborates the Freudian concepts of condensation and displacement as metaphors of psychic experiences.

Hopkins remarks:

... the transformation of latent to manifest content involves something like a channeling of representation and significance, from a number of latent figures and situations, onto a single manifest one, who as it were carries the wishful burden of the rest. Freud observed that something similar held in almost every dream he analyzed. He compares the process to the production of a composite photograph, and called it condensation.

Freud also observed that the latent content is often characterized by certain emotions or feelings, which appear differently, or not at all, in the manifest dream. Freud called the process that yielded this result displacement. (112)

Freud finds analogies of condensation and a composite photograph, and displacement and a transformation of emotion. Like a glass of water is the condensation of the

whole water of the ocean, Pecola is a condensation of the poor black race. The whites' ignorance to Pecola is the symbol of the ignorance to the whole black community. Because of the white's domination Pecola wants to displace her from black to white with white skin and blue eyes. This displacement alienates her. Morrison's narrative revolves around Pecola's destruction.

A little girl of eleven, Pecola feels her ugliness and poverty. She likes to drink milk in a Shirley Temple Cup which is the symbol of the beauty and whiteness. Claudia praises the cup: "We knew she was fond of the Shirley Temple Cup and took every opportunity to drink milk out of it just to handed and see sweet Shirley's face" (Morrison 16). She thinks she could meet requirements of beauty in standards of the white. "The damage done was total. She spent her days, her tendrils, sapphire days, walking up and down, up and down her head jerking to the beat of a drummer so distant only she could hear" (Morrison 162). She speculates other people would not despise her after she becomes a white girl. This reflects the unfulfilled wish of Pecola. She drinks the milk in the cup not for hunger but for strong desire to get white beauty. This is the revelation of her desire having whiteness, white standard.

Though Pecola is devoted to fulfill her desire and there can be seen the wholeness in her instinct. Her instinct is also be dominated by the white civilization. Her wholeness is pulled by the strong power of white civilization. There is a clear scenario of domination to the black. There is only desire to be white in Pecola's mind but the white have no sympathy and support to the black. She is one of the victims of the whole black race. There is not racial harmony among them. In *The Creators*, Daniel J. Boorstin asserts that the "disintegration of the self is a continuous death"

(695). In Morrison's narrative explores her black self in the white dominated American society.

In the process of experiencing in a racially biased world, she becomes nothing other than an object of hatred. Because of racial prejudice, Pecola experiences disintegration from her white self. Pecola is compelled to restrict herself to the black community. She is fully black in the time of getting result of her struggle. She is ignored, despised and unloved even at the time of her mental sickness.

Chapter Three

Jungian Realization of the Self

In *The Bluest Eye*, Pecola realizes her 'self' in the racially biased American society. The protagonist's discovery of the self implicates an apprehension of her inner being, unique identity, or real personality. It is often associated with the self-image, a perfect combination of one's physical and psychological spheres. Carl Gustav Jung speculates that the self is a person's totality, inner being, and real identity.

In *Man and His Symbols*, Jung claims that "each human being has originally a feeling of wholeness, a powerful and complete sense of the self" (120). For Jung, the self reflects the person's distinctive qualities through which other people know of him or her.

The self is one's total personality that is his or her unique identity. By using similar principle in his *The Wilderness Within*, Daniel J Boorstin posits: "Solely with relations between man and man, passion and intellect, with family, social, and class relations between the individual and his self or his god, which are all important"(663). Boorstin and Jung share a view on man's self as a unique identity. It is difficult to influence one's idea which flows through his or her inner self. But a person's own environment is important to influence it.

People associate the self with the ego-consciousness. The self is an organic whole of an individual's physical, mental, and psychological spheres, whereas the ego is his or her subconscious mind located between the conscious and the unconscious, or superego and id in the Freudian terms. An individual's ego concerns his or her

knowing, moral, or education that maintains a balance between id and superego. The self is an expression of the totality of an individual's inner being and unique nature.

Pecola's inner reality shows her oneness that is her discovery of the wholeness. This discovery reflects her realization of being the black as opposed to the white. Pecola has such an original feeling about her that she wants to discover what she is and why she is treated adversely. What is the inner real reason of not getting love from her parents as well as the whole society who is Pecola in a real sense? What is her working after mom dad fight, Pecola says: "Please, God, she whispered into the palm of her hand" (Morrison 33) "Long hours she sat looking in the mirror. Pecola, in efforts to answer these questions, gets illuminated. She understands that she suffers due to her color. There comes a flash of light, an awareness of her race and culture. There is a connection between freedom she is seeking and her realization she experiences.

Pecola is in the process of individuation through which she will know her true self'. She realizes the white's subordination of the black in American society. She has searched her 'self' as an early ego. In Freud's view, "The ego is the first and foremost a bodily ego, "As the ego is connected to all body sensations we can say that mainly she wants to find out her real self rather than appearance. Pecola wants to discover her real being, her identity is, her status in the society, or the cause of discrimination. They cannot capture her self though they dominate and influence her ego which is punished by them. Her inner being is directed by her "self" that alienates her.

The self image is the mental picture of a person that remains unchanged despite her physical growth. The self is what do we believe people think about us. It is

how an individual sees himself and how others see him or her. Pecola is searching her self -identity and love from others. Along with Pecola's psychological development, there is her physical growth and sexual maturation. It helps her integrate body and the self. Like other ordinary individuals Pecola becomes aware of her real nature. She starts to evaluate herself internally. Her basic ego identity is aroused from the depth of her unconscious mind's ego.

In *The Bluest Eye*, Pecola cannot realize her real self. Morrison's Pecola turns out to be a subject of hatred of her teachers, classmates and her own family. She realizes that they alienate her because of her black skin as well as black eyes.

The Jungian conception of wholeness and balance can be seen in Pecola's mind. So she is more curious to menstruation and asks her friends about it. She is afraid of seeing the bleeding and it was strange for her. She is enthused to know of the secret of procreation, continuation and the body's regenerations of new life and says "can I have a baby?" (Morrison 23). At that point she asks Frieda if she can have baby. In response to the young girl's curious question, Frieda replies Pecola "somebody has to love you" (23). Pecola has not got love from others yet. Now, Frieda's statement pushes her to gain love from male. Then she will have a baby.

In a person's unconscious mind there are strong desires. Personal unconscious is a reservoir of experience. It is unique to each individual. It is made of suppressed wishes. A person's id is powerful in the unconscious mind. The person is free in this state of mind. Pecola, in *The Bluest Eye*, unconsciously desires beauty in her childhood period. Later her ego leads her to the beauty and whiteness, too.

Pecola's parents wish she would be a white girl. Her mother, Pauline, always goes to watch white movies. Being a child, she is an innocent one. Her unconscious is

controlled by her the unconscious mind. Her powerful id leads her ego-ideal to be beautiful and fulfill all of her desires.

Pecola searches her identity and selfhood. To seek the identity, she has to be a whole woman. If her aim is to be a whole woman, she has to deal with the whole truth. There is not whole truth and whole man /woman in Morrison's *The Bluest Eye*. There is a cultural dominant. Pecola has to destroy her wholeness and selfhood. On the one hand, Pecola is hated by her parents; on the other, she is abused and ignored by the society.

Pecola has been losing her real identity in her incessant desire to have a never identity of a white girl. She recurrently sees herself in the mirror, and this material object destroys her real self. Her image in the mirror is a replica of the white dominant culture. Since the mirror reflects her vision in it, she knows her ugliness. She then modifies her mind to the whiteness to get a standard life. Her "self" is divided in to the real black and her wish to be a white girl. Her blackness has become the symbol of the negation .Because of poverty, slavery and dominant racial identity is destroyed. As Pecola's mother has diminished her "self" because of her obsession with whiteness, Pecola follows Pauline in dreaming of blue eyes.

Pecola's realization of her black self leads her to discover the totality, and integration of her conscious and unconscious minds. She has been taking herself to the totality that there is only one goal she should achieve. She forgets all other minor things and gets her forward to the aim to be white. Wanting to be white she realizes that she is really a black ugly girl. She understands her real being out of the different between her black self and her wish to have the white one. In *Man and His Symbols*, Carl Jung elaborates a union of the conscious and unconscious:

A child [...] possesses a sense of completeness, but only before the initial emergence of his ego consciousness. In the case of an adult, a sense of completeness is achieved through a union of the consciousness with the unconscious contents of the mind. Out of this union arises what Jung called "the transcendent function of the psyche" by which a man can achieve his highest goal: the full realization of the potential of his individual self. Thus that we call "symbols of transcendence" are the symbols that represent man's striving to attain this goal. (146)

Pecola's passion to become a complete human is complemented by the whiteness. As a child she experiences wholeness. Jung supports the desire of wholeness is in child's sense of completeness. It is achieved through a union of the consciousness with the unconscious contents of the mind.

In Pecola's unconscious mind there was the hidden desire to be beautiful. She starts looking herself at the mirror for a long time. She has an innate desire to be a beautiful white girl. There is a kind of interest to be beautiful in the mind of girls. On the one hand, she is directed by women's principle of becoming beautiful. On the other hand she is ignored and despised by her own family, circle, and society. Morrison also expresses the wholeness of Pecola. It would be possible only after she becomes a white girl. But, it is the unnatural desire and it would not be completed in any cost. Morrison's narrative recounts:

She would have to stay with these people. Somehow she belonged to them. Long hours, she sat looking in the mirror, trying to discover the

secret of the ugliness, the ugliness that made her ignored or despised at school, by teachers and classmates alike. (Morrison 34)

As Pecola cannot run away to look at the pictures to see the white people with her brother Sammy and see their performance and she wants to be different from her present status, she looks at the mirror for a long time to discover her self. Pecola's totality is directed to the real status of her inner being. She thinks so deeply to discover herself that why she is so ignored by her teachers, classmates and even by her parents. She wants to reflect her entire body in the mirror. In time period, Pecola awakes herself and searches herself what her self and the other. At one point she gets her personal real identity that she is black and she is biased.

In "The Process of Individuation," Franz Von cites the Jungian conception of the process of individuation. He restates the Jungian conception of the self as his or her realization of oneness of the self and the other: "The only real adventure remaining for each individual is the exploration of his own unconscious. The ultimate goal of such a search is the forming of harmonious and balanced relationship with the self" (Jung 231). An individual forms a harmonious relationship with the self when he or she knows his or her inner being, original identity, and unique nature.

A similar kind of expression of wholeness can be seen in Morrison's narrative. In *The Bluest Eye*, Pecola first does not realize her true being that she is the black and she has unique identity. Later she finds that she is not considered beautiful because she is a black girl. Eventually, she desperately wants to become the white girl. Her belief in the whiteness forms her desire to become a beautiful girl. Her total being is to modify her original identity. Symbolically, Pecola's experience of wholeness has a circular structure. It is a totality of experience of the self and the other. Pecola's self is

actually her being among other people. How is she different from the white people and black also? She seeks the answers of the quest of her reality.

Morrison's narrative revolves around a young black girl's poverty in contemporary American society. This young black girl is obsessed with the color of her eyes that epitomizes the color consciousness of American people. Pecola's obsession is nothing other than American people's treatment of race and color. Morrison's *The Bluest Eye* unfolds the Americans' treatments of beauty in term of color:

Here is the house. It is green and white. It has a red door. It is very pretty. Here is the family. Mother, Father, Dick, and Jane live in the green-red-white house. They are very happy. See Jane. She has a red dress. She wants to play. Who will play with Jane? See the cat. It goes meow –meow. Come and play. Come play with Jane. The kitten will not play. See mother. Mother is very nice. Mother, will you play with Jane? Mother laughs. Laugh, Mother, laugh. See Father. He is big and strong. Father, will you play with Jane? Father is smiling. Smile, Father smile. See the dog. Bowwow goes the dog. Do you want to play with Jane? See the dog run. Run, dog, run. Look, look. Here comes a friend. The friend will play with Jane. They will play a good game. Play, Jane, play. (1)

Morrison's narrative revolves around American's color consciousness. They judge beauty in term of color, and the white is beautiful and the black is ugly. They think that those people who live in the green-red-white house are happy, and it obviously presumes that those who cannot have accommodations of these primary colors are not

happy. Such a color consciousness is reflected in materials they use, pets they keep, and people they deal with.

One of the most impressive points in the opening of Morrison's *The Bluest Eye* reflects that people associate white color with happiness, and the black color with unhappiness. Her narrative generalizes that the white people are associated with red and white, and the black with dark and gloomy. Moreover, the black people are considered ugly and inferior, whereas the white are assumed to be beautiful and superior ones.

The white beauty is apparently more an ideal than a reality, which is the white people's aspiration as well. The ultimate impossibility of such an ideal is apparent from the opening of Morrison's novel. Pecola and her parents pray for the beauty in the white's standards. Pecola reads the story book Jane's blue eyes, her mother works as a servant to a white family to give herself the illusion of the Mother/ Father/ Dick /Jane family. Characters in Morrison's narrative, in their obsession with color, do not realize beauty in black color and black people.

The black do not have any representation in the society. Such a racial discrimination can be seen in public places, including hotels and schools. There have no reading assignments for black children who live in poverty. Such a manifestation of institutional racism contributes to the characters' personal prejudices in the novel that makes the minority feel insecure and inferior. Moreover, it is misjudgment and misrepresentation when people measure everything in terms of colors of skins and eyes.

Morrison's *The Bluest Eye* treat Pecola's ultimate discover of the real self in the process of her quest for beauty associated with white in a racially biased society.

Morrison's narrative begins with a simple childhood story that concentrates the novel's underlying theme. In the opening of *The Bluest Eyes*, Dick and Jane delineate the ideal of the white dominating the lives of all black characters and resulting in a racial conflict.

In Morrison's fictional world of Ohio, Pecola reveals her personal experience of the white teachers' indifference of the black children at school as well. At school, the white children are given assignments, whereas the black children are neglected. Such discrimination in the public place like school discourages the black people while making the white ones arrogant. With these treatments, Pecola realizes that the black are the inferior people and the white superior ones. The black are subordinate to the majority white in a racially prejudiced world Pecola lives in.

The black have to compete with the white and meet standards the latter set irrespective of their financial conditions and cultural upbringing. The white's hatred of the black is rooted in the former's racial prejudice. Individuals in societies take the white people's constructs of the black and the white for granted without any question. Not only the white but also the black become color conscious in their treatments of beauty and happiness. They feel that black are really wild, immoral, ugly, inferior, and thus, insecure in a racist world like America. Contrarily, the white are decent, moral, beautiful, superior, and thus, secure in American society.

Pecola realizes her real self in the process of her uninterrupted search for the white body with blue eyes. Knowing the self is maintaining a balance between the conscious and the unconscious minds. In *Man and His Symbols*, Carl Jung postulates:

Some single instinctive drive or emotional image can carry him into one sidedness that makes him lose his balance. This also happens to

animals, for example, a sexuality excited stag will completely forget hunger and security. This one sidedness and consequent loss of a balance are much dreaded by primitives, who call it "loss of soul." Another threat to the inner balance comes from excessive day dreaming, which in a secret way usually circles around particular complexes. In fact, day dreams arise just because they connect a man with his complexes; at the same time what they threaten is the concentration and continuity of his consciousness. (229)

Pecola's extreme desire for white alienates herself from the family and society. In Morrison's *The Bluest Eyes*, Claudia presents the heartbreaking story of Pecola Breedlove, an eleven year old African American girl growing up in Ohio during the 1940s. Pecola internalizes the judgment that her ethnic features are ugly. In her limited experience, she adopts the fallacy that her value depends on her looks. Pecola's story is a tragedy ending in her rape and the premature birth and death of her father's child.

Pecola's ceaseless quest for her real being prompts to a conceptual frame of the self in relation with ego-consciousness. In *Jung To Live By*, Pascal amplifies the self in relation with the ego by citing Jung. The self straightens the ego to right directions, assisting individual to new awareness, reconciling the differences, and entices the ego consciousness to experience the totality (215-16). While the ego originates from the unconscious and is controlled by the conscious mind, the self is a vital force with mystical experience. The self is an individual's authentic identity and totality of intellect and intuition since it concerns what an individual really is, what he

or she truly intends to, how she actually takes the world in relation with his personal experience.

The self independently forms bipolar forces, and it reconciles differences in an individual's conscious and the unconscious. It makes a person to fix his or her real identity and control his or her ego, too. Eugene Pascal, in *Jung To Live By*, cites Jung to relate the self and individuation:

According to Jung, the self instigates individuation. It attempts in many ways to align the ego with all the potentials of the psyche, with all that we may ever possibly become. All the inherent psychic bipolar qualities are what compose the self, so in a strange way the self is mobilizing its own forces as it wakes itself up. (215)

The self activates individuation, and it brings ego into line. Individuation is simply an individual's awakening to the psychic sphere through his or her realization of the self. Individuation is also a process in which an individual integrates the self and the other, personal and impersonal, and the individual unconscious and the collective unconscious.

Avoiding her ego-consciousness, Pecola craves for the whiteness at the expense of her unique identity. The young girl, in her incessant desires for the white skin and blue eyes, loses a balance between her conscious and the unconscious. Her understanding of the white skin and blue eyes are standard requirements of beauty and happiness in American society. The heroine's realization of the black self is the totality of her experience, in which the individual unconscious and the collective conscious are merged into a single psychic space. The moments Pecola experiences

individuation, she realizes tragedies of the black, of the non-white race, and the entire humanity.

Pecola's desires are controlled by many social and political factors. Pecola always looks at the mirror to discover her beauty, but she finds that she is ugly. In "Self and Identity in Morrison's Fiction" Barbara Rigney underscores cultural connotations of mirrors "Mirrors are dangerous object in Morrison's fictions ... for mirror represent only white standard of beauty" (52). It is the mirror that assists Pecola to differentiate the black from the white, Pecola herself from other girls, and the self and the others.

The mirror makes her aware of colors of her body and that of eyes, and thus, disillusioning the heroine. In Morrison's narrative, the mirror is symbol of destruction. Pecola realizes her ugly image only in the mirror, and she contrasts her look from other white girls in surroundings. When she looks at the mirror, she becomes despair. The material object like mirror makes her aware of social realities and cultural differences. Pecola's ugliness triggers fights between Cholly and Mrs. Breedlove. The color of her skin and eyes provokes her parents, who understand that beauty and happiness are rooted in color. Morrison's narrative exhibits the family violence:

Cholly and Mrs. Breedlove fought each other with a darkly brutal formalism that was paralleled only by their lovemaking. They had agreed not to kill each other. He fought her the way a coward fights a man -with feet, the palms of his hands, and teeth. She, in turn fought back in a purely feminine way- with frying pans and poker, and occasionally a flat iron would sail toward his head. They did not talk, groan, or curse during these beatings. (32)

Moreover, Pecola becomes the object of hatred of Cholly and Pauline, her own parents. They are also victims of the racial discrimination and people's preoccupations with race and color. Pecola represents sufferings of the black in white dominated communities.

In *The Bluest Eye*, Morrison retraces the root of the family violence followed by ill-treatments. In the past, Cholly had abandoned by his mother in a junk pile immediately after his birth. Aunt Jimmy saved him and raised him affectionately. He was still a young boy when she died. Eventually, he becomes free but vulnerable. Once his aunt died, he had no family to take care of him. Finding his father only further traumatized him.

Samson was indifferent to his son, Cholly. Cholly was never the same after that. He was broken in such a way no one could fix. All of this happens to him when he was just an adolescent, almost Pecola's age. No one came to help him though he was just a child. Morrison, in efforts to sympathize this tragic figure, unravels Cholly's traumas.

Morrison also has the sympathy to Pauline, mother of Pecola who does not love her own children, and loves white children, instead. Pecola's mother, Pauline is a self-proclaimed martyr. She chooses to live in torments in the hope that Christ would judge her worthy for her struggle, and Cholly unworthy for his evil. For Pauline, her children are nothing but reminders of her ugliness and sufferings.

Pecola is brought up in such a family in which young ones do not respect the elders, nor do elders show affection to young ones. In the family, children call Pauline as "Mrs. Breedlove" not mother, or momma (Morrison 32). Calling her by her last name reflects lack of love and affection among the family members. In the family she

shows no intimate relationship with her children. Pauline grew up in a large family of twelve children on a farm in the middle of Alabama, Southern region of the United States. As she was disabled, her parents ignored her. She had not learnt from her parents love, charity, and respect. Further, Pecola suffers in the hands of her parents. Pecola grew up in vulnerable condition in the family itself. It not only dehumanizes Pecola but also undermines the black people. Pecola's pains and tragedies represent the other, financially weaker and culturally unrefined human race.

As Pauline does not feel the sense of love from others, she does not have any affection to her children from the side of a mother either. Pauline and Cholly recurrently argue and fight for trivial things in the family. Intoxicated with alcohol, Cholly makes a mess at home. The family violence severely hurts Pecola since her early childhood. Morrison elicits an unusual response from her readers with her characterization of Cholly and Pauline. They have become the predators feeding on Pecola's life and innocence, yet readers pity for them for their suffering in their own family. By showing events that turn them monsters, she causes readers to recognize the community's role in their creation. Pecola could have been saved by her society, but the society is indifferent to violence and brutal acts in this poor family. People allow Cholly to abuse Pecola. They allow Pauline to neglect her. Her name carries unwarranted shame because it was easier to blame her. Morrison never justifies Pecola's treatment; she uses her story as a warning for society. Society creates monsters and does not deal with the consequences of their actions.

In *The Bluest Eye*, Pecola is characterized as an innocent black girl facing all the violence in the family. With her personal experience of despise and hatred of the family and community, the young girl realizes her real self. She understands that she

has become the victim of family violence and exploitation because of her skin color and poor financial condition. Pecola's realization of tragedies in the Ohio Community strengthens her inner being. At her early age, she understands realities in the material world. The Jungian conception of the self appropriates the young girl's realization of inner being.

In *Man and His Symbols*, Jung examines both sides of the self, including dark and light. Jung juxtaposes human mind: light and dark:

Self -has both a light and dark aspect... The dark side of the self is the most dangerous thing of all, precisely because the self is the greatest power in the psyche. It can cause people to "spine" megalomania or other elusory fantasies that catch them up and "poses" them. A person in this state thinks with mounting excitement that he has grasped and solved the great cosmic riddles; he therefore loses all touch with human reality. A reliable symptom of this condition is the loss of one's sense of humor and of human contacts. The emerging of the self may bring great danger to a man's conscious ego. (220)

One of the factors affecting Pecola's destruction is her real self. As one person's self has an immense power to modify his hidden wishes, he ignores rules and regulations. Pecola does not have any relation to her society. She just wants blue eyes for the high standard in her dominated life. Again it leads her to the madness.

The black's self-hatred and self-denial of their originality is illustrated by Louis Gates, Jr. who has commented on the irony of African American writers. The struggle to become Shirley Temple is a figure of absence, a negation; denial of past and present reality. Pauline neglects herself showing the full dedication to her white

master. Pecola neglects herself by her extreme desire for blue eyes. Geraldine also maintains the white value, shows cleanliness and imitates the white standards

In one gallop she was on Pecola, and with the back of her hand knocked her to the floor. Pecola slid in the pie juice, one leg folding under her. Mrs. Breedlove yanked her up by the arm, slapped her again, and in a voice thin with anger, abused Pecola directly and Frieda and me by implication. (84)

Morrison underscores that Pecola's mind is disturbed by her mother's misbehaves. Pecola never gets love from her mother, but she recurrently receives beats from her. She suffers oneself daughter other than Pecola suffers because of her own mother in her own family. Pauline's anger and hatred are directed to Pecola's ugliness in standards of the white. Morrison's narrative reflects the mother hatred of the daughter:

Crazy fool ... my floor, mess ...look what you ... work...get on out ...now that ... crazy ...my floor, my floor." Her words were hotter and darker than the smoking berries, and we backed away in dread. The little girl in pink started to cry .Mrs. Breedlove turned to her. "Hush, baby, hush. Come here. Oh, Lord, look at your dress. Don't cry no more. Polly will change it. (Morrison 84- 85)

Pauline works in a white master's house, where she makes a blue berry pie. Pecola unknowingly drops the pie on the floor. In the meantime, Pauline arrives and slaps Pecola and throws her out of the house knocking her head many times and embraces the white fisher child when it cries. She ignores Pecola in her pains. This makes Pecola lonely in the earth that even her mother hates her and loves whiteness. It moves Pecola's self to become white in search of humanity and love from every

member of the society. Pecola does not give up her pursuit of knowing her self.

According to Jung:

The self is often symbolized as an animal, representing our instinctive nature and its connectedness with one's surroundings. This relation of the self to all surrounding nature and even the cosmos probably comes from the fact that the "nuclear atom" of our psyche is somehow woven into the whole world, both outer and inner. All the higher manifestations of life are somehow tuned to the surrounding space-time continuum. (220)

On the basis of this explanation, we can examine that there one's self keeps deep relation to the inner and outer world and flow out of there is more pressure on it. Since there is a vast difference in the life style between the white and the black many of the black have the hope of having beautiful life. Pecola is one who is neglected in her family, at school and in the society. Pauline wants a good and responsible husband. But the black's wishes and desires are shattered in the presence of the dominant white culture.

Pecola's inner psyche which has so strong desire, later comes out from her inside and covers the outer world. She shows the attraction to the Shirley Temple Cup and blue things like blue dolls at first and later her own eyes blue. Pecola's pathetic desire for satisfaction is revealed in her first significant image of imaginary identification Shirley Temple, the icon of the ideal beauty. Fascinated with the blue-and white Shirley Temple cup, Pecola "gazed fondly at the silhouette of the Shirley Temple's dimple face" (Morrison 23). Pecola's gaze, in psychoanalytic terms, signifies her desire for the Shirley Temple, the racial other. Drinking milk out of the Shirley

Temple cup, Pecola wants to leave the hallucination of her mother's breastfeeding.

The Shirley Temple has become a maternal image for Pecola. Pecola lacks love from the side of others. Pecola asks a crucial question "how do you get somebody to love?"

(31) After looking at the mirror, she realizes that she needs two blue eyes to make her more beautiful. She confirms that people's attitude toward her would change after implanting the bluest eyes. Pecola is so obsessed with the bluest eyes that she wants to buy the candy for the blue eyes of the little blonde girl because. She believes that "to eat the candy is somehow to eat the eyes, eat Mary Jane. Love Mary Jane. Be Mary Jane" (38). For her to be beautiful is to be light skinned and rich. She knows she cannot become a white girl with bluest eyes; however, she keeps on desiring the same. This shows her inner psyche's relation to her surroundings. Going to The Soaphead Church reflects her innate desire to become the white girl, which is meaningless.

Pecola's suffering does not end at home. She experiences traumas at school as well. School teachers treat the white students lovingly, but they ignore the black ones: Her teachers treat her this way. They do not even give a glance at her, and call on her only when everyone is required to respond. Not only teachers but also friends at her school condemn her, making her an object of verbal assault. At school, girls feel like insulting a boy, they connect that boy's name with Pecola. At one point, a girl screams "Bobby loves Pecola Breedlove! Bobby loves Pecola Breedlove! And never fail to get peals of laughter from those in earshot, and mock anger from the accused (Morrison 34).

Girls and boys, at their contempt of the young Pecola, enjoy themselves by making fun of the black student.

Pecola's teachers never give a single glance to her. They always ignore her. They do not even ask her question in the classroom. If they ask all of the students, they do not miss her. Otherwise, they remain totally indifferent to the black girl's concern only because of the color of her skin. Pecola's girl friends make her an object of amusement. They use her at the time of insulting the boys and say that a particular boy loves her. This kind of blame makes Pecola's mind explosive. Her extreme case of self-hatred comes from "a series of rejections, some routine, some exceptional, some monstrous" that combine to form the means of Pecola's ultimate destruction (210). Such rejections range from being taunted by her schoolmates and assaulted by Geraldine's son, Junior, to being raped by her own father. Everyone sees Pecola's deep-seated feelings of inferiority. Though it is the degradation of all the blacks themselves, all people's treatments lead to the self-loathing.

In "Approaching the Unconscious," Jung asserts that man is directed by his own moods and emotion. Jung relates the forces in the unconscious to archetypes. In the Jungian insight, Pecola seeks to know her real being:

A man likes to believe that he is the master of his soul. But as long as he is unable to control his moods and emotion, or to be conscious of the myriad secret ways in unconscious factors insinuate themselves into his arrangements and decisions he is certainly not his own master. These unconscious factors owe their existence to the autonomy of the archetypes. (72)

Like living creatures, including humans and animals, Pecola crawls under the thick shadow of her own uncontrolled emotions. She is unable to overcome all the forces affecting her personal life. If she was able to control her, she would not be in

situations of other black women. Pecola would hardly tolerate the white's ill-treatments and injustices.

Morrison's narrative reflects connections between plants and girls. The novelist finds analogies between the Ohio community and intoxicated soil. At the end of *The Bluest Eyes*, Claudia relates the process of cultivation of plants with upbringing of girls.

This soil is bad for certain kinds of flowers. Certain seeds it will not nurture, certain fruit it will not bear, and when the land kills of its own volition, we acquiesce and say the victim had no right to live. We are wrong, of course, but it doesn't matter, it's too late. (164)

The bad soil embodies land and community. It also exemplifies standards it has accepted as its own: white beauty ideals, possession of property, class system determining a member's worth. In Claudia's botanical connotation, the word "flowers" refers to the people living in the community. With intoxication in the soil, plants are not germinated, and they are not nurtured. Similarly, girls in a community which is corrupted are not well nurtured. Like plants, girls cannot grow and thrive in the community because the "soil" is toxic. It is a racially biased society where white indiscriminately treat the black, and so do the black themselves.

As Frieda and Claudia are given tools necessary to thrive, they have a strong support from the family and neighbors; they fight to protect their status within the community. They find beauty within themselves, which should necessarily be the physical beauty. Frieda and Claudia critique the corrupt society that does not prepare conducive atmosphere for births of babies. Such a racially biased society with such an

unfair treatment between the black and the white does give appropriate environment for the growth and upbringing of little children.

In Morrison's fictional Ohio, differences between the black and the white are determined by materials. Individuals living in that community judge others in terms of their economic conditions and skin color.

Pecola's project to discover her real self prompts her to desire white body with blue eyes. In Morrison's narrative, the young girl exhibits double consciousness: her search to the real self and her fantasy of the white girl. Morrison's narrative presents Pecola's maturity after her menstruation. Living in such a racially prejudiced society, Pecola builds up her character. She grows and gradually matures herself.

Morrison's narrative highlights Pecola's curiosity to discover the way to get love from others. Morrison's narrator recounts:

We were full of awe and respect for Pecola. Lying next to a real person who was really ministratin' was somehow sacred. She was different from us now grown- up-like. She, herself, felt the distance, but refused to lord it over us. After a long while she spoke very softly. "Is it true that I can have baby now?" "Sure," said Frieda drowsily. "Sure you can." "But ...how?" Her voice hollows with wonder. Oh," said Frieda, "somebody has to love you." (23)

Frieda's responds to the young girl's curiosity that somebody has to love Pecola in order for her to have a baby. She then realizes that menstruation reflects her maturity to conceive baby. Then she starts discovering what she is with the menstrual bleeding. Pecola understands the matter only after Frieda explains that the menstruation is the procreation. According to Jung, the psychic energies manifest in forms of symbols

and dreams which embody the whole of the individual's personality, including personal consciousness and the collective unconscious (89). Pecola's inner psychic energies direct her to know her real self, totality of her personality. The more she suffers materially in the Ohio community, the more she understands her inner being, i.e. real identity.

At once, she is informed about the menstruation. It is a symbol of the maturity for every girl when she has a deep-rooted intent to become a mother. Being a mother is to be a powerful member of a family. To be a powerful one is to have respect from other members and not to be neglected by others. Pecola has such desires in her inner corner of her girly mind hoping that she would not be ignored anymore and have a respect. She also understands that this is the way to discover her womanhood. Frieda tells the need of man to make a child. At that point, Pecola becomes intends to know how she is loved by male and have a baby. This is her innate desire that she shares with other women as well. Morrison exposes the poverty and its consequence of the Breedlove family and argues:

There was a living room, which the family called the front room, and the bedroom, where all the living was done. In the front room were two sofas, an upright piano, and a tiny artificial Christmas tree which had been there, decorated and dust –laden, for two years. The bedroom had three beds: a narrow iron bed for Sammy, fourteen years old, another for Pecola, eleven years old, and a double bed for Cholly and Mrs. Breedlove. In the centre of the bedroom, for the even distribution of heat, stood a coal stove. (25)

The Breedlove family is also suffering from poverty. They lack enough house space. All of the family members live in the same room. The children are with the adults in the same bedrooms. It is uneasy staying in such a way. They are compelled to see and hear all the activities of their parents. Pecola, a child of a black and poor family, is repeatedly called "ugly" by everyone in her life, from the kids her school to her mother at her own home. Such a constant criticism, relentless bullying at school and her rough family life compels Pecola to seek escape from her misery. She gets refuge in fantasizing about how to be beautiful. Pecola, then, begins to believe that if she could just achieve physical beauty her life would automatically improve. This false belief turns out to be utterly destructive to Pecola, consuming her whole life and, eventually, her sanity.

Pecola is raped by her own father. After she is impregnated, she is restricted to go to school. Her mother does not have any sympathy to her. She punishes the young girl by beating her repeatedly. Then she becomes pregnant again from Cholly. Showers of mocking burst into her ears. It tortures her.

Living in such vulnerable conditions, Pecola keeps on discovering her unique self. Living in the white community builds off her personality. She constantly searches for the white color that temporarily gives her mental relief. Her family and community make her desire to be loved impossible. Even in this state, she is not hopeless to gain her goal and blames others that people are more jealous of her blue eyes. No matter if that acceptance and love were really there, she thinks that she is able to survive and find her "self" only by going insane. Her society influences her identity but she does not know that the distinct reasons why she is not accepted. People are responsible to

lead her to the destruction by not giving her the proper guidance and approval she needs.

She demands love and gratification from the people surrounding her. She attempts to fill her "lack" by identifying with the image of others. She manifests attitudes of jealousy and hatred towards the "completed" image of other and ultimately acknowledged her differences from other. Claudia also keeps questioning, "what was the secret? What did we lack?"(74). What Pecola and Claudia lack is the ideal beauty reflected by the images of whites, "the majority other".

For Pecola, mother is the first significant "other" with whom she should share her intense feelings and dears. Like this, Pecola's self is dominated by the images of others. There is the scene of the absence of mother in Pecola's psychic life either. If there is presence, we cannot find her feeling of maternal love but only forced violence from the side of mother. When Mrs. Mac Teer punishes her children, she remembers her mother's love to her and starts to love her children, including Claudia. Sometimes she becomes rough and cruel but sometimes she realizes her motherhood. In contrast, Mrs. Breedlove never becomes serious for the responsibility towards her children.

Finally, Pecola falls into a crevasse of identity crisis who had built a big castle in the air to spend a prestigious life. Since they neglected their own norms and values and dedicated to the others' culture, they are compelled to have the degradation and irreparable loss for the blacks. The blacks can neither gain the white standards nor protect their own cultural heritage.

Chapter Four

Discovery of the Self as Representation of the Other

In Morrison's *The Bluest Eye*, Pecola embodies the racial other character. Recurrently looking at the mirror, she discovers that she is the black girl with black eyes as opposed to a white girl with blue eyes. Pecola's African origin makes her an African-American girl in Morrison's fictional Ohio. While gazing at herself in the mirror, she realizes her real self, i.e. she is black. The black in a racially biased society connotes poverty and backwardness.

Morrison's unfolds the power of memory and history through a racially other character, the white's stereotyping of a young black girl. While she is introduced as a young black girl in *The Bluest Eye*, she understands herself as an ugly black girl. In that sense, the young girl associates the white with beauty and the black with ugly, the white people's stereotypes in American society. In *Representation: Cultural Representations and Signifying Practices*, Stuart Hall reexamines the western white's construct of the non-western black:

There are three major moments when the 'West' encountered black people, giving rise to an avalanche of popular representations based on the marking of racial difference. The first began with the sixteenth century contact between European traders and the West African kingdoms, which provided a source of black slaves for three centuries. Its effects were to be found in slavery and in the post-slave societies of the New World.... The second was the European colonization of Africa and the 'scramble' between the European powers for the control of colonial territory, markets and raw materials in the period of 'high

Imperialism' The third was the post-World War II migrations from the 'Third World' into Europe and North America.... Western ideas about 'race' and images of racial difference were profoundly shaped by those three fateful encounters. (239)

Morrison's portrayal of Pecola narrates popular representations of the West's construct of the racial other. In the fictional construct of the young black girl, the novelist retraces the European imperial history. In *The Bluest Eye*, the heroine is considered an inferior and uncivilized black girl in the West's perception within the American society, Pecola represent the racially outcast black.

Culturally, Pecola is on the margin of the White Euro-American society. The white, in efforts to undermine the racially other characters, relegate the black girl to a substandard human. From the white's perspective, the Euro-Americans represent the West and the African-Americans the non-West. The white's stereotyping of Pecola exemplifies the white's othering of the African-American race, an emblematic of othering the non-white race from the mainstream American society. The white's cultural constructs, such as race and otherness, replicate the Euro-Americans' color consciousness.

Like other black people, Pecola is racially marginalized while living within the geographic territory of America. The white people treat her as a subhuman primarily because of the darkness of her eyes, and they connect the black girl with dark eyes to poverty and backwardness. The white's idea of othering is rooted in their prejudice of the black color Pecola embodies as opposed to the white color Americans themselves represent. Their consideration of the white supremacy over the black structurally connotes the binary oppositions: white and black, civilized and savage, rich and poor,

European-American and African-American. Pecola searches her real self in these dichotomies and finds herself in the lower-strata of the binaries of that society.

Hall's definition of binary oppositions revolves around the white Americans' perception of the black race. This definition incorporates difference between white-black, man-woman, masculine –feminine, and upper class –lower class to capture the power dimension in the discourse of race and color. The Breedloves and poverty as opposed to the white Americans' prosperity fall under this categorization.

In *The Bluest Eye*, Pecola's self-image of a child often reflects her beauty. She reexamines her appearance in response to the white's ill-treatment to her. Considering other people's negative responses to her image, Pecola reinvents herself as a victim of racial discrimination in her own society. Her self-image is colored by her discovery of the real self as well as other people's construction of her personality. Her realization of the self that combines her realization of inner being and other people's portrayal of Pecola in that racially biased society. It results in her negative impulses, such as depression, despair, and self-denial.

An eleven year black girl, Claudia Mac Teer narrates Pecola's story. In Morrison's narrative, the black race is considered different, dependent, childish and simple. In the novel, Morrison primarily focuses on the black woman's consciousness in a racially biased American society. She further unravels the white female characters' gaze on the black women that substantiates a universal standard of female beauty. Morrison's narrative, in efforts to address the issue of the female beauty, compares the Mac Teer family and the Breedlove family in such a way that affects the lives of their young daughters, including Pecola Breedlove, Claudia Mac Teer and Frieda Mac Teer. Morrison shows how people's treatments of these girls are based on

their parents' positions in that social structure, which is hierarchical. The more respected and accepted the parents are, the more benefits and supports the girls receive from their neighbors in that community.

The plot of the novel centers on the lives of the Breedlove family, Cholly, Pauline, Sammy and Pecola who live in an African American community in Ohio during 1941. They are outcast of society, living on the edge of destitution. Pecola and her older brother, Sammy, are placed in foster care after Cholly beats Pauline and tries to burn down their home. The communities' values center on having a place to stay; the basic need of shelter for survival dominates their lives. In *The Bluest Eye*, Morrison writes: "Knowing that there was such a thing as outdoors bred in us a hunger for property, for ownership. The firm possession of a yard, a porch, a grape arbor. Propertied black people spent all their energies, all their love, on their nests" (18). The blacks suffer because of their skin color associated with poverty and backwardness. Once in foster care, Pecola receives her first taste of a real home. Mrs. Mac Teer shows Pecola kindness by allowing her to stay in their home. While staying in Mac Teer's home, Pecola undergoes two life changing events: menstruation for the first time and realization that everyone loves those who have blue eyes.

Once Pecola returns to Cholly, Mrs. Mac Teer along with other women of the community resent to the young girl. It gives an impression that Pecola is no longer their problem. They rationalize that they have done something to help her, not realizing it was too little and too late. Morrison expresses her sympathy, arguing:

And Pecola is somewhere in that little brown house she and her mother moved to on the edge of town, where you can see her even now, once in a while. The birdlike gestures are worn away to a mere picking and

plucking her way between the tire rims and the sun-flowers, between Coke bottles and milkweed, among all the waste and beauty of the world-which is what she herself was. (162)

Even after the rape, the community does nothing for Pecola. People, especially the white in that community, show no empathy toward the ravished girl since the victim is the black. They do not have love and compassion toward the girl since they consider the blacks savage and, thus, not even humans like the white.

Similarly, Hall examines the white's construct of the black race:

Black people are still seen as childish, simple, and dependent, though capable of, and on their way to (after a paternalist apprenticeship), something more like equality with whites. They were represented as either supplicants for freedom or full of gratitude for being freed - and consequently still shown kneeling to their white benefactors. (249)

Maureen's response to Pecola as black and dirty exemplifies the cultural other and the racial difference. It is a case in point of the lighter skinned woman's domination of the dark skinned woman. At one point, Maureen resents: "I am cute! And you ugly! Black and ugly black....." (Morrison 56). In her response to Pecola, the young girl is not only black but also ugly. She means that she is not an ugly white, but an ugly black. Those women who have lighter skin scold the women with darker skin, including Pecola. In Hall's assessment the black and the white living are technically colors, but these colors have difference associations because of a culturally powerful group's stereotyping:

Stereotyping of blacks in popular representation was so common that cartoonists, illustrators and caricaturists could summon up a whole

gallery of 'black types' with a few, simple, essentialized strokes of the pen. Black people were reduced to the signifiers of their physical difference - thick lips, fuzzy hair, broad face and nose, and so on. (249)

In *The Bluest Eye*, Morrison, however, details repeatedly how these social categories appropriate Pecola. In that light, the black, including women and children, become objects of the white's assault. In her school, Pecola's teachers despise and discriminate children on the basis of their skin color. They ignore and despise her, and she never experiences love and affection from them. Not only the white but also the black disregard Pecola.

Pecola becomes the subject of despise of the black. In the Ohio community, people are racially biased so much that even the black people condemn the black in their obsession of the white color. At Pecola's visit to Junior's house, this black friend compares Pecola with his black kitten:

Here!" Pecola turned: "Here is your kitten!" he screeched. And he threw a big black cat right in her face. She sucked in her mouth. The cat clawed her face and chest in an effort to right itself, then leapt nimbly to the floor. Junior was laughing and running around the room clutching his stomach delightedly Pecola touched the scratched place on her face and felt tears coming. When she started the doorway, Junior leaped in front of her. You cannot get out. You are my prisoner, "he said. His eyes were merry but hard. "You let me go."

"No!" He pushed her down, ran out the door that separated the rooms, and held it shut with his hands. Pecola's banging on the door increased his gasping, high –pitched laughter. (70)

Junior's comparison of the black girl with a black kitten demonstrates the white people's negative attitude toward the black people. The comparison also unravels the white's perception of the black's wilderness as animal trait. They dehumanize and consider her that an animal is superior to a human being.

Moreover, Junior's love for the black cat and hatred of the black girl rectifies the white's treatment of Pecola as an inanimate object. Pecola's position in the white American society remains somewhere lower than that of animal as opposed to a human being.

Morrison's narrative critiques the values associated with patriarchal society that are clearly carried out. She explains a woman's natural difficulties like this:

"Gimme my cat!" His voice broke. With a movement both awkward and sure he snatched the cat by one of its hind legs and began to swing it around his head in a circle. "Stop that!" Pecola was screaming. The cat's free paws were stiffened, ready to grab anything to restore balance, its mouth wide, and its eyes blue streaks of horror. (71)

He continuously bullies black girls. Junior's hatred of the black is not limited to girls, including Pecola. At one point, he throws his cat on Pecola's face at his offense to her.

A similar kind of the white hatred of the black can be seen in Geraldine's treatment of Pecola. On one occasion, she goes to the radiator and picks up the cat. The pet limps in Pecola's arms, but she rubs her face in his fur. Morrison's narrative proceeds:

She looks at Pecola, sees the dirty dress, the plait sticking out on her head, hair matted where the plaits had come undone, the muddy shoes with the wad of gum peeping out from between the cheap soles, the

soiled socks, one of which had been walked down into the heel of the shoe. She saw the safety pin holding the hem of the dress up. Up over the hump of the cat's back she looked at her life. (Morrison 71)

Junior continues bullying black boys and girls together that reflects his hatred of the African-American race. At his play with the black boys, he realizes the hard skin and wild blackness in them.

Pecola is so obsessed with the whiteness that she cannot stop not taking advice from Soaphead Church, who claims to be the representative of Lord. At one point, he admits with Pecola: "I work only through the Lord. He sometimes uses me to help people. All I can do is offer myself to Him as the instrument through which he works" (Morrison 138). That is to say, she, in efforts to realize the self of the white girl, looks for all options possible. As a psychotic subject, Pecola ultimately remains enmeshed in the imaginary this falsified father. In Morrison's recount of Pecola's arrival at The Soaphead Church:

They were usually manageable and frequently seductive. His sexuality was anything but lewd; his patronage of little girls smacked of innocence and was associated in his mind with cleanliness. He was what one might call a very clean old man." (Morrison 132).

Soaphead Church registers Pecola in the domain of the imaginary rather than Symbolic phase. She keeps looking at her "blue" eyes in the mirror, and worries about that her eyes are not the "bluest" (34). In Claudia's perception Pecola looks like "a winged but grounded bird, intent on the blue void it could not reach"(162). Indeed, the void in Pecola's psychic life can never be fulfilled in the domain of the symbolic. So, what Pecola can do is to take the imaginary for the real.

Pecola's madness really expresses the dominating authority of the ruling other, the white culture. She denies the authority of the ruling other. It devours her. Then it drives Pecola into wretched isolation. It is the abandonment of the value of self by other's neglect.

Apparently, it exemplifies the white's ill-treating of the black. Pecola's teachers' ill treatment, her parents' ignoring, her neighbors like Geraldine, a black's bad behaviors and her friends' negligence and attack her lead her to search the white identity. This is the othering by the white and even black.

The white treat the black as entertainers, considerably a low job. Hall's considers the black in American society:

... black entertainers minstrels and banjo-players who seemed not to have a brain in their head but sang, danced, and cracked jokes all day long, to entertain white folks; or the seemed 'trickers' who were admired from their crafty ways of avoiding hard work. (Hall 245)

Pecola's mother Pauline is kept in a white's house but there is no entry for other members as they are very ugly and black. She is attacked and amused by Junior but not any other white child.

Indeed, those entertainers are creative artists with abilities to please others, but the white do not recognize their exceptional qualities. All the ways, the black are considerably inferior to the white no matter they have genius and extraordinary abilities.

The history of racial discrimination in the United States can be traced back to the colonial period when the black slaves were taken to European colonies. Latter in the mid nineteenth-century, Abraham Lincoln emancipated the black slaves.

Though they were declared free by law, they were not free individuals in practice. The self-other dichotomy replaces the master-slave relationship prevalent in the past. Even after the Civil Rights Act 1864, black people were dependent as slaves to their white masters. While the white were already liberated the black were kept as slaves in the white's house. Pecola's mother has been working in a white's house. Working as the whites slaves, Pecola shows her affection to the white. This is her poverty and compulsion.

Morrison reveals the dark side of black female characters in *The Bluest Eye*. In "Self, Society and Myth in Toni Morrison's Fiction," Cynthia A. Davis remarks: "But the position of the black woman is doubly difficult Womanhood, like blackness, is Other in this society, and the dilemma of woman in a patriarchal society is parallel to that of blacks in a racist one" (31). Geraldine and her son, Junior, in efforts to repress their real identities, hate Pecola. In their hatred of Pecola, they project themselves as the white. At that time, she does not care why Pecola is there in her house. She, moreover, ignores the way her son treats her only she picks up the cat and looks at the dirty and ugly Pecola who is in her torn dresses. Like her son, she considers Pecola a racially other and She does not behave inferior character.

Pecola would also have such brain to think. She puts Pecola under the standards of animals as if they have no prestige. This is the othering between the blacks and a kind of self-loathing. Hall reassesses this trend of othering:

What unsettles culture is 'matter out of place'-the breaking of our unwritten rules and. Dirt in the garden is fine, but dirt in one's bedroom is 'matter out of place'-a sign of pollution of symbolic boundaries being transgressed, of taboos broken. What we do with 'matter out of

place 'is to sweep it up, through it out, restore the place to order, being back the normal state of affairs. (236)

Pecola has become the dirty things in Geraldine's house. She is not respected as a guest there as she is from the same race. She is abused by them as she is 'other', and she does not have lighter skin.

Hall perceives the difference in terms of sign and stereotype constructed by the White in their personal interests (231). The White are not only dominating the whole black race but also centered to female blacks. Pecola's family is crippled and she is one of member of the black family of the called lower cast.

The assertion of the race controls the hierarchical relationship between the white and the black, which is common in all groups. The white's superiority complex supports their vested interests at the expense of the black's feeling of humiliation and inferiority in the white community. The present research work, therefore, focuses on the grotesque as the demonization of the entire black race. Pecola is subordinated since she is a girl and the black at the same time in the White-dominated American society.

In dramatizing the Black's inferiority complex, the current research work revolves around Pecola's obsession of the bluest eyes as markers of supremacy in American society. "The extremity of Pecola's case stemmed largely from a crippled and crippling family, unlike the average black family, and unlike the narrator's." (168). As the black are victimized by the white, Pecola embodies suppression and discrimination resulted from one race's tyranny over the other. It is the white's domination of the black people within the same geographic space of America.

The white people suppose people of different races inferior and subordinate to them. Pauline Breedlove becomes an example of Morrison's concern with the significance of naming 'Mrs. Breedlove' to her husband and children. Likewise, she is 'Polly' to the white family for whom she works. It becomes one of the factors of Pecola's attraction to the whiteness. According to Hall:

One pole of the binary is usually the dominant one, the one which includes the other within its field of operations, always a relation is there of power between the poles of a binary oppositions. We should really write white/black, men /women, masculine/feminine, upper class/lower class, British /alien to capture this power dimension to discourse. (235)

Pauline likes the white people for job and money. It reflects poverty associated with the color consciousness of Americans. In Hall's analogy, Pecola fits into the lower strata of American society. She turns out to be the other race, the other sex, and the other creature. In other words, she does not fit into standards of the white not of standards of the white, rich, male, and upper class. Moreover, the black girl is subordinated not only by the white people but also by members of the upper class of that society.

Not only do men look for scapegoats but also the white people, whether rich or poor. Similarly, Morrison shows the subject-object pair and creates 'interlocking' systems to define individuals in multiple ways. Pecola is the prime example as she is black, young and ugly:

All of us –all who knew her –felt so wholesome after we cleaned ourselves on her. We were so beautiful when we stood astride her ugliness. Her simplicity decorated us, her guilt sanctified us her pain

made us glow with health, her awkwardness made us think. We had a sense of humor. Her inarticulateness made us believe we were eloquent. Her poverty kept us generous. Even her waking dreams we used –to silence our own nightmares. And she let us, and thereby deserved our contempt. (163)

Morrison exposes sexism and gender inequality through the heroine, Pecola. The source of Mrs. Breedlove's other forms of satisfaction is hidden from Pecola and is only revealed accidentally when Claudia and Frieda seek her out at the house where her mother works. As they witness the interaction of "Polly" and the white child, there is more difference in the behavior with Pecola and the white's children. This proves the myth of blue-eyed beauty. It is the matter of the self-loathing of the Breedloves in the first explanation of Pecola's obsession with blue eyes. The incident at her employer's house reflects the blind commitment to the dominant white by the side of black female character Pauline Breedlove. Her commitment to this ideal derives from the mother's and their belief to the whiteness is the lack of the belief in themselves which leads also Pecola longing for blue eyes and attraction to the whiteness as Shirley Temple Cup and blue eyed dolls. In the bed time, Pecola discomferts and experiences with such plastic symbols of everything which she feels beautiful as they are blue and white.

She discomferts feeling the whole idea of accepting a standard of beautiful white life which will lead her to her imagined heaven. She is othered even by her black community. Her friends who have lighter skinned color becomes happy seeing her extreme pains caused by ugliness, poverty and she is female. They do not have

any sympathy in their heart though they are also from black race. They think that they are saved from the victimization as Pecola is uglier than them. In Hall's observation:

The gallery of imperial heroes and their masculine exploits in 'darkest Africa' were immortalized on matchboxes, needless cases, toothpaste pots, pencil boxes, cigarette packets, board games, paper weights, sheet music. Images of colonial conquest were stamped on soap boxes...biscuit tins. (240)

Pecola suffers due to her race. If she were a white man, she would not be suffered.

The white's imperial thought is not changed to the black. In America, there is the remains of dark Africa which is the origin of the black. Human relationship revolves around issues of race and culture. The eighteenth century race is replaced by the twentieth century culture. Terry Eagleton, in his *The Idea of Culture* views: "Culture signifies a link between a specific civilization and universal humanity" (54). In *The Bluest Eye*, the white are associated with civilization, and the black savagery. The ways the white people live are considered decent manners, whereas the ways the black people live are assumed to be indecent manners. Pecola becomes the victim of this stereotyping.

The white dominated culture does not save Pecola's life. It could have intervened Pecola's life from being ruined. The community fails Pecola, a truly innocent child, many times and then blames her for being raped by her own father. According to Morrison, the community is broken because they allow this to happen to one of their own. Morrison includes a scene of an event to show differences between the Mac Teers and the Breedloves. Henry touches Frieda's breasts and she rushes to find her parents to tell pass the news. Frieda knows her parents would help her; she

never contemplated that they would be angry with her. Mr. and Mrs. Mac Teer immediately take actions to find Mr. Henry with the help of their neighbors. Morrison shows that the community has strength but chooses to wield its power on classist rationales. The Breedloves are of a lower class than the Mac Teers. The neighborhood sees the Mac Teers as having more worth than the Breedloves. This also proves that there is othering to the Breedloves according to the level of their status in the dominant society.

Conscious public minds are believed that blacks are dirty, uncivilized and the whites are so cleaned, more civilized that there can be no comparison with the blacks. White are superior one the blacks are wild. No one can oppose this stereotype that conforms to the high status of the white and wild standard of the blacks. Pecola's teachers think that she is from the uncivilized race and they ignored. Her neighbor Geraldine and her son Junior ill-treated her as they think that she is so ugly, uncivilized and should not be loved as a white child. Pauline's master and the family members thought is also to dominate her as they are not superior as the white. They are considered just as servant. In this light, Morrison narrative presents: "Adults, older girls, shops, magazines, newspapers, window signs –all the word had agreed that a blue eyed, yellow-haired, pink-skinned doll was what every girl child treasured" (14). *The Bluest Eye* reveals the Americans' color consciousness even their choices of dolls.

Not only the children but all the adults who are conscious members of the society admire the whites. They are not in the opposition of othering or human right cannot be felt by the blacks. Unfortunately it has affected little Pecola's mind. Ultimately she is also compelled to accept that whiteness is beauty, superior and prestigious. Then it became her aim to be beautiful having blue eyes.

In connection with the white's contract of the non white, Hall points out to the West's imperial subjugation. Hall elaborates:

Even when black people are shown to the summit of their achievement, they often fail to carry it off? This having –it –both-ways is important because as I hope to show you, people who are in any way significantly different from the majority –'them' rather than 'us '- are frequently exposed to this binary form of representation. They seem to be represented through sharply opposed, polarized, binary extremes – good/bad, civilized/primitive, ugly/excessively attractive, repelling because different/ compelling because strange-and –exotic. (229)

Pecola's Ohio community is composed of the majority white and the minority black.

Hall reexamined the white-black binary opposition which is constructed in the greater interest of the white Europeans.

Poverty and humiliation for being black are the causes of Breedloves plight and innocent Pecola's destruction. Cholly allowing his family to be "outdoors" made himself of the lowest possible class. To show the vast difference between Cholly and an accepted man of society, Morrison uses Mr. Mac Teer's role of keeping his family warm throughout winter verses Cholly who lets his family freeze. Claudia says, "My daddy's face is a study. Winter moves into it and presides there Wolf killer turned hawk fighter, he worked night and day to keep one from the door and the other from other the windowsills. A Vulcan guarding the flames He will not unrazor lips until spring (61). Mr. Mac Teer is presented as a protector throughout the novel. He saved Frieda from the attack of Mr. Henry. Mrs. Mac Teer cares her children in the sickness time. He is shown as a hard working and loving father. But in the case of Breedloves

family, winter is very difficult for their home. Cholly drinks too much and ignores the needs of his family. Pauline and the children are forced to carry in the coal and tend the fire when Cholly sleeps. Pauline, in anger, yells at Cholly "It's as cold as a witch's tit in this house. Your whisky ass wouldn't feel hellfire, but I'm cold. I got to do a lot of things, but I ain't go to freeze (40). "Instead of protecting his daughter from evil men, he rapes her. Cholly, being a bad father, is acknowledged as a "ratty nigger" (18). Cholly is totally an insincere father. Instead of taking responsibility of his family members, he gave penalties to his wife and daughter.

Pecola is also othured by her own mother, Pauline. Morrison provides two powerful instances of neglect to Pecola from the side of Pauline. At one point, Pecola visits Pauline at her employer's home and knocks over a hot pie and accidentally burns her legs. At that time, Pauline scolds Pecola for not only ruining the pie but also for upsetting the white child in her care. "Polly" is a nickname given by her employers that lavishes loving attention on the upset white child (Morrison 109). Morrison's narrative also unfolds the black parents' ill-treatment to their own children. These poor black parents love the white children more than that of their own sons and daughters.

A child feels more secure in her mother's lap. There is no fear living with her but a child gets more nutrition's from her. However Pecola is neglected, ignored and punished by her mother Pauline. The second instance is when she finds Pecola raped on their kitchen floor. Pauline covers not only Pecola's nakedness but also the crime itself. After Pecola's mind shatters, she develops an imaginary friend with whom she has talked. Pecola's dialogue with this "friend" explains that she told Pauline what happened to her. Morrison further exposes: "She didn't even believe me when I told

her. That's why you didn't tell her about the second time? She wouldn't have believed me then either "(200). Pecola wasn't raped once, but that it happened twice. Pecola told her mother about the rape, but Pauline didn't believe her. Pauline allowed the abuse to continue because she didn't possess the ability to break away from her husband. She had no one to turn to and nowhere to go. Thus a little black child is victimized by her own father and not saved by her own mother.

Numerous incidents exhibit the white's exploit of the black. These incidents embody the white's domination of the black. In her novel, Morrison addresses issues and concerns of the people of lower social strata in her fictional works. In that sense, these incidents seem more realistic than fictional. Morrison reveals the negative example of the Breedlove family and shows through the contrast to the Mac Teer family. Pecola is suffered especially from the hands of her parents. She is smashed not only the cause of the white hegemony but also of the self loathing hidden in the mind of the blacks. Pecola's mind becomes vacant when she remembers about prestige since she and her family are neglected by all in the society.

Black people can do so many good jobs as they are also human. There is no encouragement to raise their status. We see so many sports that blacks won ever. They are searched if they have any piece of guilt. They are restricted from becoming the winner as they are not self. So Hall opines race and otherness change the meaning. Morrison examines the othering by white and explores:

A group of boys was circling and holding at bay a victim, Pecola Breedlove. Bay Boy, Woodrow Cain, Buddy Wilson, Junie Bug – like a necklace of semi precious stones they surrounded her. Heady with the smell of their own musk, thrilled by the easy power of a majority,

they gaily harassed her. Black e mo. Black e mo. Yadd sleeps nekked.

Black e mo ya dadd sleeps nekked. Black e mo...." (Morrison 50)

The impact of standards of beauty of the white community has rooted in Pecola's mind. The white people tease Pecola saying that she is so ugly and they sleep in a same room with adults who become naked at the time of sleeping. On the one hand, Pecola sits alone in double desk at school; on the other, she is compelled to sleep in the same room at home. She clearly understands that she suffers because of poverty and color.

She is alone who sits like this. The first letter of her name makes her sit in front of the room. Her other friends sit with their close friends talking each other but nobody talk to her. Even the teacher ignores her as she is black and ugly. She has become one of the good examples of other in her class as well as in the society. The idea of the bluest eye was always a false goal, not that only could not be achieved but make people humiliated.

Stuart Halls remarks:

There are three major moments when the 'west' encountered black people giving rise to an avalanche of popular representations based on the marking of racial difference. The second was the European colonization of African and ...The third was the post world war second migrations from the 'Third World' into Europe and North America (239).

As black people are considered inferior and uncivilized people Pecola's family is ignored.

Pecola and Breedloves' poverty in such discrimination exemplify the white's construct of the racial other based of their notion of color. Morrison share with readers people's color consciousness in consideration of beauty ideals of a "blue-eyed", yellow-haired, pink-skinned" (Morrison 14). Blacks always consider that they are ugly. Blacks learn to hate themselves; and Pecola Breedlove, the protagonist, prays every night for blue eyes .Thus the ideal of beauty becomes a dangerous and racist trap into which African American are born, and from which they can never entirely escape. Tragically, neither African - American society nor Pecola are ever able to transcend the maze of internalized white beauty.

Pecola Breedlove, the most hated and also the most innocent character of *The Bluest Eye*, experiences abuse at the hands of her peers, teachers, and parents.

Ostracized by both white and black society, Pecola's status as a pariah mounts to legendary proportions. Despite Pecola's unique social situation, Morrison asserts that "some aspects of her woundability (are) lodged in all young girls"(Morrison 210). In fact, Pecola's representative status can be expanded beyond even that, to include the African American community as a whole. Her urgent desire for blue eyes encapsulates the complex attitude that society holds for beauty, and that blacks hold for whiteness. To black people, blue eyes represent the white beauty that they can never attain, neither biologically nor socially; thus blue eyes become objects of both adoration and hate.

Pecola's poor self-image of a child often tells her about her beauty. She wishes to find out her reality and the cause of white's hatred to the blacks. Geraldine says angrily, "you nasty little black bitch, get out of my house"(Morrison, 72). Geraldine, the black woman, has expresses her to Pecola's blackness but also the anger of

Geraldine that the blacks have themselves feeling of othering to a small girl, Pecola. It is not only Pecola but all the black ugly children are in the victimization of the lighter skinned people whether they are white or blacks.

Pecola is an outcast in the Ohio community because of her birth. She is born of poor black parents, Cholly and Pauline. Like Pecola, her parents were victims of racial prejudice. If they were rich white parents, Pecola's condition would be different. Morrison's fictional character, Pecola, asserts her powerful self despite adverse social conditions. In "Black Writers - Jewish Writers - Women Writers," Frederick R. Kari critiques representation of characters in Morrison's novels. He states: "Toni Morrison, in *Sula* (1977), and *Tar Baby* (1981), works through many of these lower-class concerns, but with the added dimension of the black woman struggling to assert herself" (579). The black young girl in *The Bluest Eye* asserts herself as young and beautiful not necessarily in standards of the white people's color consciousness. Craving blue eyes in the white body amplifies her assertion of the black race.

In *The Bluest Eye*, Morrison clearly says that the voice of Pecola and Claudia is the voice of Morrison including all of the African American female. The suffering of Pecola also reflects the suffering of all the black children. And there is not any sympathy of the black community, neither of the society.

In Hall's discretion, the dichotomy of the black and the white is nothing other than the latter's cultural construct. Hall remarks the social construct of the white supremacy over the black a "constant and recurring preoccupation in the representation who is racially and ethnically different from the majority population. Difference signifies. It speaks" (230). Pecola represents in one hand her self damaged and in another hand destruction of whole black girls who are obligated to bear all ill-

treatments of of the white. Within the black community itself, Pecola experiences her people's treatment of her as the other. There is no sense of love in the mind of Junior. He ignores the crying of Pecola. But he feels glad doing so. Junior loves the cat rather than Pecola. Since she is forced to tolerate offenses of her own race, she cannot expect love from the white. The white even have not any sense of humanity in their soul. So they ignore and hate the black. In fact, the white should be real human creature by showing love the black. The black are also the gift of the god, our loving father.

Chapter Five

The Young Black Girl's Discovery of the Real Self

Conclusion

Pecola's discovery of the self as depicted in *The Bluest Eye* has been studied from feminist point of view to broaden the understanding of black little girl's concerns of female and black experience. In Morrison's novels history is dramatized from the early to the recent times. Black women have been spending times as slaves. They are compelled to stay in a sexist society. The abolition of slavery and misbehaves done by the male and whites are some of the issues presented in the novel.

She has gained strength of resistance to oppression and exploitation. Her ambition is great and she has been writing continuously. She intends to make a drastic change in black community. She attempts to subvert the traditional white history. She knows of black womens' double compulsion and domination being black female child. The novel is "child speaking, mimicking the adult black women on the porch or in the backward" (170) as Pecola is suffered more than adult black women in the novel.

Morrison selects her characters that represent the white culture. Her characters like Polly, Cholly, Pecola desire to have white standard. So they like white names, body, skin, eyes as well. In her novels, they are highly influenced by the vision of quest. They grow up in the, community, launch a quest, and continue with it hoping that the society accepts them as white people completely. The sense of self becomes a key term to the female characters, Pecola who is known as the major character of the novel.

Unlike other black writers, Morrison does not write only about racial discrimination and black slavery but also presents the impact of slavery system and

racial discrimination and exploitation upon blacks especially females. She wants to present her id characters in realistic situation. Her novels are vehicles for black literature that quests for the black identity. They desire their own selves. Though they have their own culture, tradition and value system, they praise white norms and values. It is because they do not have prestigious life. So Morrison is trying to show how blacks come with white norms and values. It is their search for something new which would provide them a standard life style as white.

Pecola seeks a new identity neglecting her own black self. On the process of discovering self she suffers more than before. Other characters like Pauline and Cholly neither get any respect but are damaged in any cost. This is because blacks are dominated by the white. As blacks are hatred, they realize them selves as peculiar and a kind of self loathing germinates in their mind. In a white dominant society, the blacks feel self hatred due to their blackness.

They think Othering has been a powerful and cruel medium that robbed African Americans of their identity. The blacks' identity is diminished that they are considered the other. They are as inferior as the animals. They are not considered as human being. All the dominated racial and sexual treatment towards the blacks around her makes Pecola to desire blue eyes. The blue eyes are the epitome of superior white standard. Indeed the blacks ' identity is from common experiences of exploitation and othering or racism.

In *The Bluest Eye*, the major character Pecola is centered within her ego. Pecola's ego is suppressed by the society, community and her own family. She searches her self inside her. She finds her self is also ruined badly by the community and society. So on the way accepting white values she is given false impression by the

Soap Head Church. Especially, this false statement leads her to the damaged state.

Pecola is raped by her own father Cholly. She is often beaten by her mother instead of saving from the ill treatments done by others. She is badly treated by the young boys of the society. She even is ignored by her teachers in school. This kind of wrong step accelerates her self destruction. Pecola's tragic story is an example to verify that black female are destructed by the society, community, and even by their own family members as they are black and ugly.

In short, the blacks fail to come out from the racialized society. It continues to affect their own psyche within and invites destruction and disintegration with the blacks. So Toni Morrison wants to explicate that many blacks are on the way of self destruction as they do not recognize themselves and their original beauty, values and status of own black culture but are attracted to white culture. Thus, race becomes one of the major factors to determine one's identity within a community. The superiority and inferiority between black and white destroys the life of a black little girl, Pecola who is only one example but representative of the whole black community. In this way, *The Bluest Eye* lies on why Pecola desires the blue eyes rejecting her own color skin and discovers self.

Elbows bent, hands on shoulders, she failed her arms like a bird in an eternal, grotesquely futile effort to fly. Beating the air, a winged but grounded bird, intent on the blue void it could not reach, could not even see but which filled the valleys of the mind. (Morrison 162)

Pecola not only is deprived of her identity and faces identity crisis, she is fallen into the crevasse of death instinct i.e. loss of sense, madness, and an irreparable loss in her

life. All this happened due to the othering of white dominant culture which is called superior ones her own black identity and white norms and values.

When Pecola cannot enjoy healthy social behavior Pecola thinks being black is being ugly. This is an effective matter which leads Pecola to the destruction that is neglected in the society. She wants to find out the right cause behind it. After she realizes the cause of all misbehavior upon her is blackness and ugliness, she desires the blue eyes as the symbol of whiteness. It is not only Pecola, her mother Pauline and her father Cholly, all the members of the community are conscious of their skin color and standard life. This kind of consciousness leads them to the destruction within themselves. It is their attempt to have white standard and beauty that leads them towards unhealthy psyche and ultimately it damages them.

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