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Animalistic Instinct in Toni Morrison's *The Bluest Eye*

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By

Rabilal Timilsina

Roll No. 52/063

Exam Roll No.: 1044

Regd. No.: 6-1-48-468-99

Department of English

Prithvi Narayan Campus, Pokhara

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**Tribhuvan University**

Faculty of Humanities and social Sciences

Department of English

**Letter of Recommendation**

This is to certify that Mr. Rabilal Timilsina has prepared this thesis entitled Animalistic Instinct in Toni Morrison's *The Bluest Eye* under my guidance and supervision. I, therefore, forward to consider it for final evaluation, approval and acceptance.

Mr. Ghan Bdr. Thapa Magar

Teaching Assistant

Department of English

Prithvi Narayan Campus, Pokhara

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## **Abstract**

This thesis tries to explore animalistic instinct in Toni Morrison's novel *The Bluest Eye* focusing on instinctual and sensational lives of characters revealing their animalistic nature. Toni Morrison shows the violent nature and irrational behaviour of the characters through the activities like killing, quarrelling, fighting, backbiting, raping, hatred, subjugation, repulsion, anger, etc. She compares the callous and brutal nature of the characters with the nature of the animals through their activities. The researcher has focused on these aspects using naturalism as a methodological tool.

## CONTENTS

Title	Page No.
<b>Letter of Approval</b>	
<b>Acknowledgement</b>	
<b>Letter of Recommendation</b>	
<b>Chapter One : Introduction</b>	<b>1-16</b>
I. Morrison, <i>The Bluest Eye</i> and Human Nature	1
II. Review of Literature	6
<b>Chapter Two : Theoretical Background</b>	<b>17-27</b>
I. Naturalism: An Introduction	17
II. Literary Concept of Naturalism	19
III. Sensation and Instinct	26
<b>Chapter Three : Textual Analysis</b>	<b>28-47</b>
I. Animalistic Instinctual Life in <i>The Bluest eye</i>	28
II. Sensation and determinism	32
III. Animalism and Incest	38
<b>Chapter Four : Conclusion</b>	<b>48-51</b>
<b>Works Cited</b>	

## Chapter one

### Introduction

#### I. Morrison, *The Bluest Eye* and Human Nature

Toni Morrison was born as Choloe Anthony Wofford on 18 February, 1931 in a small town of Lorain, Ohio, USA. She was born as the second child out of four children of George and Ramah Willis Wofford. Her maternal grandparents emigrated from Alabama to Ohio in search of better educational opportunities for their children. Her father a Georgian by birth left Georgia to escape the racial violence and settled in Ohio. Morrison grew up in the pleasant atmosphere of Lorain during the great depression of 1930s. She often tells the story of her mother's letter to Franklin D. Roosevelt protesting the maggot – infested flour that was given to her family during a time when they received public assistance.

Morrison The first African American writer to receive the Nobel Prize for literature in 1993, recalls the existing popular African American cultural rituals in her childhood and adolescence, the music, folklore, ghost stories, dreams, signs and visitations that are vividly evoked in her fiction. These things became empowering forces through out her life and they are prevalent in her novels. Her maternal grand parents, John Solomon, a skilled musician and Ardelia Willis, an enthusiastic woman familiar with the stories of ghosts and magic were the constructive family influences in her career foundation. Thus have partially contributed to the development of 'magic realism' in America.

Morrison's literary output was not a magical play but an abundant labor in reading and writing. Literature was a subject of great interest in her childhood and youth. She experienced poverty, hatred, exploitation and racism throughout her life time. As she grew up, literature became her favourite subject and reading became her good job. Her educational background and early professional life helped her a good deal in moulding herself into a creative writer with social and political consciousness. After graduating with honors from Loren high school, she attended Howard University where she changed her name to Toni.

She received a B.A. degree in English in 1953 and M.A. at Cornell University where she completed a thesis on suicide in the work of William Faulkner and Virginia Woolf. She then became an instructor in English at Texas Southern University for three years till 1957. In the same year, she was appointed as an instructor of English at Howard University.

Toni Morrison got married in 1957. She worked as an instructor of English at Howard University from 1957 to 1964. During that time she joined a writers group and wrote a story based on victimization of an eleven year old black girl, Pecola. Her fascination for classic books continued though she showed no real interest in writing fiction at that stage. Morrison worked as a senior editor at Random House. She got an opportunity to publish some influential fiction by black writers. By editing some of the significant works written by some black writers, she has exposed the thoughts of those who were more conscious of the nature of the plight in their life. A year before she was appointed as an associate professor of English at State University of New York. Her early stories and all these experiences gave birth to *The Bluest Eye* (1970).

She has published nine novels, each of which has enjoyed wide critical acclaim and sustained scholarly attention. Her works includes *The Bluest Eye* (1970), *Sula* (1973), *Song of Solomon* (1977), *Tar Baby*(1981), *Beloved* (1987), *Jazz* (1991), *Paradise* (1998), *Love* (2003) and *A Marcy* (2008). Besides these she has also written some short stories and a play.

*The Bluest Eye* is Morrison's first novel that paved the foundation - stone of her literary career. It determined the way of her success in the field of literature. She was the first black writer to win the Nobel Prize in literature in 1993. It gave her great recognition world wide. She learned the dialectical relationship between discovering one's ancestral roots and one's self from Alex Haley's *Roots*, the concept of the African spirit from Toni Cade Barbara; the commitment to write about African people from Henry Dumas and the French existentialist from Jean Paul Sartre. Thus, Morrison familial, educational, cultural and literary background shaped her as a committed novelist. The factors have helped her become more

conscious of the nature of the African's dilemma, the crisis of the African personality, the animalistic nature, its cause and effect and her increasing commitment to solve it in terms of fictional art, thereby combining her political consciousness and aesthetic sensibility.

In each of her novels Morrison boldly reveals the voices of the black people and undermines the presuppositions, assumptions, hierarchies and oppositions upon which western hegemonic tendency depends upon and which is a medium for the operation of people of colour, women and poor. Her novels contain lyrical and the historical and the supernatural and the ideological elements. Her literary style is known as magic realism. She seeks the place of enchantment for the people among whom she grew up and she explores the complex social circumstances within which they live out their life.

Morrison sketches the real picture of the genderised, sexualized, exploited and wholly racialized America in her novels. This may be the reason why Morrison believes that the primary function of black history and art should be the reinterpretation, reevaluation and rediscovery of the black life and experiences on which they live. As an African American writer Morrison has powerfully evoked the signs of racial superiority, cultural hegemony and dismissive 'othering' of the black people in her novels. *The Bluest Eye* centers on a young black girl, Pecola Breedlove, who goes mad because of the combined thought of her feeling of ugliness confirmed by her family, neighbors and schoolmates and the experience of being raped by her own father. Narrated by her friend Claudia MacTeer, the novel illustrates the destructive potential of the culture over the rigid conception of beauty, propriety and morality.

Morrison's greatest capacity as a writer is her ability to create a densely lyrical narrative texture that is instantly recognizable as her own and to make the particularity of the African American experience, the basis for a representation of humanity. She comes to us as an ethnic and cultural feminist celebrating the strength of black women against the racism, sexism and classism. She gives more priority to female characters in her novels.



Morrison's another feature is the search for the nexus of the past and the present. She is to the black milieu of Lorain what Joyce and Faulkner are to Dublin and Oxford. By fusing history and art, past and present, she asserts, interrogates and critiques the social, political and cultural interests of the African Americans. The African American history is the history of racial discrimination. Morrison therefore deals with racial issues taking race as a metaphor a way of referring to forces, events and forms of social decay, economic division and human panic.

Morrison's fiction has always been concerned with deconstructing the frames of reference within which African American identity has been and is constructed. However, in her novels she goes much deeper into the very roots of racism, sexism and classism to study the society where she lives. And, to bring them out effectively she digs out the legends, myths, folk stories and folk songs of African Americans. Cultural hybridity is pertinent for Morrison's writings and to 20<sup>th</sup> century America as well. Each of Morrison's novels is anchored in an ever increasing social complexity and embraces new cultural and ethnic pluralism. Morrison's novels can be seen as a search for a collective way of dealing with differentiated identities. These are themselves the product of racial, gender and geographical differences rather than absolute binaries. Thus Morrison's role as ethnic and cultural feminist has been to alleviate the prejudices and misconceptions and to seek ways to reinforce the values that racism sexism and classism would take away from the beauty, work and the cultural values of black people.

In *The Bluest Eye*, the opening excerpt from the Dick-and-Jane primer juxtaposed with the experiences of African American characters immediately sets the tone for Morrison's examination of a young black girl's growing self-hatred. American society tells that happy, white, middle-class families are better than hopeless, black, working-class families those who are victimized in different degrees by media messages from movies and books to advertising and merchandise that degrade their appearance, nearly every black character in the novel.

Both male and female internalize a desire for the white cultural standard of beauty. This desire is especially strong in Pecola who believes that blue eyes will make her beautiful and lovable. At the same time every African American character hates in various degrees anything associated with their own race, blindly accepting the media-sponsored belief that they are ugly and unlovable, particularly in the appalling absence of black cultural standards of beauty. In a sense, Pecola becomes the African American community's scapegoat for its own fears and feelings of unworthiness. Unlike Claudia, who possesses the love of her family, Pecola has learned from her appearance-conscious parents to devalue herself. She endures rejection by others who also value “appearances” and who ultimately share the same symptoms that characterize Pecola's insanity.

*The Bluest Eye* also examines child abuse in terms of the violence that some African American parents subconsciously inflict on their children by forcing them to weigh their self-worth against white cultural standards. Cholly's rape of Pecola in effect culminates the psychological, social, and personal depreciation by white society that has raped Cholly his entire life. As his surname implies, Cholly can only breed, not love, and his brutal act against his daughter produces a child who cannot live. Finally, Pecola's longing for blue eyes speaks to the connection between how one is seen and how one sees. Pecola believes that if she had beautiful eyes, people would not be able to torment her mind or body. Her wish for blue eyes rather than lighter skin transcends racism, with its suggestion that Pecola wants to see things differently as much as to be seen differently but the price for Pecola's wish ultimately is her sanity as she loses sight of both herself and the world she inhabits.

In Toni Morrison's *The Bluest Eye* most of the characters are guided by animal's nature. Their behaviors and activities throughout the nobles are similar to animals. The protagonist of the novel Pecola's radical alienation begins with her mother's rejection from her birth. Her mother, Pauline does not love and show any sympathy at her. Pauline hates Pecola every time and everywhere though she is her own daughter. At the white father's

home Pauline slaps her own daughter and takes the side of the white baby. Instead of this, she gets nothings more than a nick name Polly and her ideal servant by the white fishers. This is an evidence of her animalistic nature.

Pecola's longing for blue eyes, Pauline happiness in white family kitchen, Soaphead Church's letter to the god, Geraldine's conscious repression of funk, the black boys' hearted of Pecola, Cholly's rape of his own daughter and his belief that whiteness is power all are abnormal thought and deeds which are guided by animalistic nature. Cholly's rape of his daughter is twisted attempt at love, distorted by violence and expressed in violence. As Pecola is raped by her drunken father, she becomes pregnant. As her pregnancy begins, instead of being sympathetic, Pauline beats her and forbids her to go to school. Similarly, she is neglected by her friends and teachers. She is behaved as a different person everywhere. She becomes a scapegoat of the community. She is put in an illusion by Soaphead Church saying he can provide the blue eyes if she kills the dog giving the poisoned meat. Cholly's and his friends' involvement in sexual intercourse in an open place with their girl friend is also an evidence of animalistic nature. Similarly, China's and Poland's involvement in sexual activities with many boys also can be taken as an example of animalistic nature. Hence, human nature can be compared with animal nature in the *Bluest Eye*.

*The Bluest Eye* focuses on the instinctual and sensational lives of characters revealing their animalistic nature. Toni Morrison shows the violent nature of the characters to depict their irrational behavior through the crimes like killing quarrelling, fighting, hatred, backbiting, subjugation, repulsion, anger, rape etc. Her comparison of the characters with the callous and brutal nature of the animals is represented throughout the novel on which the events occur in rational and irrational level. The researcher has focused on the study of the animalistic instinct by using naturalism as a methodological tool.

## II. Review of literature

Toni Morrison's *The Bluest Eye* (1970) became the foundation – stone in her writing career. Since the publication of the novel, literary reviews for and against came in abundance. At first most of the critics seemed against it blaming the author for presenting a picture with her race prejudice. It had to fight continually to erase the doubts poured on itself and its author. As Morrison succeeded in publishing novels one after another, critics gradually failed to oppose its racial theme and its exposition of race problems in America. However, critics have analyzed it thematically, formally, culturally and naturally.

Different critics have tried different prospects of interpretations of this novel right from the beginning to the present times. They have professed many aspects of study. Various themes have been explored including domestic violence, exploitation of child innocence, decolonized self beauty and ugliness, meaning of female beauty, quest of identity racism class struggle, objectification of women, family genealogy, humanity, insanity, commodity, culture, social norms, treatment with beauty, lack of cultural rootedness, life- affirming values, Afro – American culture, traditional rituals, racial prejudice, sexual perversion etc. In the present chapter my attempt will concentrate on presenting the different opinions and neighbouring them to natural animalistic approach to the novel. The main focus of this review section is to show the text is associated with different thoughts of naturalism and animalistic existence.

Among the critics who have studied the novel thematically in association with cultural context, Barbara Christina is the best quoted. Pecola's story is not only her own but also a representative of the past three hundred-year's context. The author makes Pecola's story relevant to that history that encompasses the interface between black and white cultures. The story presents tragic complexities of the desire for blue eyes that symbolizes beauty and therefore goodness and happiness. It is a conflict between the distinct norms of two cultures:

This simple theme, the desire of the black girl for blue eyes, is a real and symbolic statement about the conflict between the good and the beautiful of

two cultures and how it affects the psyche of the people within those cultures. The theme is the base of the conflict of artistic and societal values between the Anglo – American and Afro – American cultures, complicated by the psychopolitical dominance of one culture over another. As such, this novel is a book about mythic, political and cultural mutilation as it is a book about race and sexhatred. (60)

Barbara Cristina has also underlined the three elements for the structure of the novel. Dick and Jane primer, an ironical touch on the Breedloves, Claudia's adult perceptiveness to give the reader a personal feeling of the story and implication to the destructive physical and psychological events. The seasons are not only surface movement in the novel, they are ironic and brutal comments of Pecola's descent into madness. She states:

These three elements – the Dick and Jane primer backdrop, the modulated voice of Claudia, and the constant continuum between the mean, precious seasons, and the growth of young black girls- are the fuse from which this story of mutilated life bursts into sparks. The character of each of these elements tells us something specific about Morrison's intent in this book. (63)

Toni Morrison herself offers the readers inside her book in the afterword included in the 1994 edition of *The Bluest eye*. Morrison writes:

*The Bluest Eye* was my effort to say something about; to say about why she had not, or possibly ever would have, the experience of what she possessed and also why she prayed for so radical an alternation. Implicit in her desire was racial self-loathing. And twenty years later I was still wondering about how one learns that. Who told her? Who made her feel that it was better to be a freak than what she was? Who had looked at her and found her so wanting, so small a weight on the beauty scale? The novel pecks away at the gaze that condemned her. (167)

Morrison's 'she' is the very black girl whom she had met in the elementary school who had strong wish to have blue eyes. Morrison later realized that "beauty was not simply something to behold, it was something one could do" (167). The reclamation of racial beauty in the 1960s stirred these thoughts in the author and made her think about the necessity for the claim. She began the story in 1962 and in 1964 it assumed a form of a book. Morrison says that she has tried to write "against the damaging internalization of assumptions of immutable inferiority origination in an outside gaze" (168). Thus, *The Bluest Eye* seems to be the elaboration of a true story of an innocent black girl who has been victimized in the black community of white America.

Morrison's America is a terribly genderized, sexualized and racialized. This may be the reason why Morrison was of the belief that the primary function of black history and art should be the relationship, reevaluation and rediscovery of black life and experiences as lived by black people. As an African - American writer, Morrison had with her a language with and through which she could powerfully evolve signs of racial superiority, cultural hegemony and demissive 'othering' of people. *The Bluest Eye* centers on a young black girl, Pecola Breedlove, who is made because of the combined weight of her unfulfilled desires and the experiences of being raped by her father. The blues aesthetic is the major concern of Morrison in the text. Regarding the blues aesthetic and beauty standard, Shakti Batara writes, "*The Bluest Eye* asserts that 'physical beauty' and romantic love are probably the most destructive ideas in the history of human thought. As Morrison interrogates a master narrative of beauty, her blues aesthetic lends structure, style and form to the interrogation" (34).

Reading Morrison's works Barbara Christian gives her opinions as:

Toni Morrison's works are fantastic earthy realism. Deeply rooted in history and mythology, her work resonates with mixture of pleasure and pain, wonder and horror. Primal in their essence, her characters come at you with the force and beauty of gushing water, seemingly fantastic but as basic as the earth they

stand on. They erupt, out of the world, something gently, often with force and terror. (59)

Thinking on the 'blue eye' as a symbol, Barbara Christian clarifies that such kind of symbol only affects the psyche of the people within those cultures and says, 'The theme is at the base of the conflict of artistic and societal values between the Anglo-American and Afro-American cultures, complicated by the psycho political dominance of one culture over another...' (60)

Susan Willis in "Eruptions of Funk: historicizing Toni Morrison" says, "Throughout Morrison's writing, the white world is equated with the bourgeois class's ideology and life style" (309). Willis further states:

The ultimate horror of bourgeois society against which Morrison writes and the end result of both alienation and representation is reification. None of the Morrison's black characters actually accedes to the upper class only because they remain marginal to the bourgeois class and are imperfectly assimilated to bourgeois values. (135)

Roberta Rubenstein studies Morrison's first four novels in the light of cultural discrepancy with reference to the character is split because of the terrible result of racism and cultural oppression. In the domination of black culture by the whites, each character observes her/his own stature through the white spectacles. They feel that they lack something to secure the place for a happy and luxurious life in the society. "The recurrent imaginary of deformity and mutilation visually represents the injurious effects of oppression and marginalization, whether resulting from gender, ethnic minority identity, economic circumstances, or their cumulative consequences" (141).

"European of Funk: Historicizing Toni Morrison's" by Susan Willis arises the question how past intrudes into the present in Morrison's first four novels/ Characters are alienated from the present society because it cannot maintain the unity. Characters' sensuality

and bodily deformity converge with history they come from. Psychological split of the characters with the white world after migration. It causes confrontation with the white world after migration. It causes confrontation with the distinct world which “is equated with the bourgeois class- its ideology and life style” (309). Willis identifies the conflict between the past as wellspring and the dispiriting timelessness of commodity culture.

Recent studies focusing on the Morrison’s fiction has become an attraction for the readers. The history of southern culture is of slavery, folklore, community, and black ethics. Furthermore it is the root of rich black culture. “It is this Mecca, so to speak, toward which many African American writers turn in their search for a site that represents a home base for certain characters seeking grounding and stability “(Fultz 79). Characters are estranged from industrialization and cultural decay. They sometimes themselves with the South in their memory:

For example, when Pauline Breedlove finds herself alienated from the African American community in Lorain, Ohio, and emotionally abandoned by her husband Cholly, she evokes idyllic memories of the South that stress the beauty of the natural world which becomes a metaphor for her erotic memories of her lost love for Cholly. Her now famous evocation of that lost love mirrors the memories of, perhaps, many African Americans who left the rural South for the concrete and smog – Polluted cities and factory town of the North (80).

Jane S. Bakerman examines how female characters fail in Morrison’s first three novels when they try to acquire beauty and love. In their search for love as for child sexual encounter to be worthy in the society, female characters in Morrison’s novels never meet their desire. Bakerman opines that the author in her novels joints her basic theme with the initiation motif and experiences. In her essay “Failures of Love: Female Initiation in the Novels of Toni Morrison, “Bakerman inferences on *The Bluest Eye*:



The novel is effective because of the important of its theme and the skill with which the inevitability of the failed initiation is developed through the compelling foreshadowing encounters. This device keeps the story convincing even while distancing Pecola from the reader, perhaps the final dramatization of her hopeless and her eventual ostracism from a society which would rather destroy than accept her. (548)

Because white children appear to be beloved by both white and black adults, Pecola determines to achieve beauty and acceptance by acquiring blue eyes but never succeeds.

Donald B. Gibson proposes that every text countering with another meaning of its own doubly functions in the novel. This counteraction of itself in the novel draws upon the facts of each statement. The epigraphical introduction plays double roles: it is itself a text independent on main text and at the same time it problematizes the main text in relation to dominant cultural.

Morrison's novel deals with the most subtle implications of the general society's definition of beauty, and the novel shows us the depth and complexity of those implications. But unlike most novels that take issue with society, the novel argues with itself, clarifying rather than simplifying, uncovering and grappling with the most problematical facets of the subject, and undercutting easily held values in order to reveal complication. The novel's text is inscribed with a counter text, an oppositional discourse so independent existence, transforming each by turn into the counter of the other. (160). These equivocal and self-counting elements of each text in the novel draw upon white oppression, and their own practically oppression of the blacks. These recurring counter textual elements dramatize the novel's motif, the consequence of the white oppression over the blacks. Blue eyes and cleanliness, Pecola's experiences of her own victimization, Cholly's eventful past experiences, and Pauline's memory in terms of colors all come across relatively counter textual elements.

Negation and search are widely deployed motifs in Afro – American fiction. In order to find out a new world, the characters negate the one. In the course of their search for identity, they sometimes objectify themselves with man – made things. Rubenstein seeks the answer of why Pecola desires to negate herself and her old identity. She is treated as if she is other to human beings in the community. To exist in the community and to be perceived as a human being, she concentrates on her sad fantasy. Never has she existed in her own eyes, so she wishes to exist in other’s eyes. To exist in others’ eyes, she wishes to disappear herself. To negate oneself is an attempt to exist in better society, white society. The plot of *The Bluest Eyes* evolves round it, round two extreme poles, negation and existence.

Cynthia A. Davis studies Morrison’s fiction in terms of postmodern views.

She opines that there is a discrepancy between name and reality: the blacks and their culture are invisible to white culture. If they are visible, it is only from the reference that serves the need of dominant culture. The characters lose their reality as Pauline does in *The Bluest Eye*. They are consistently reduced and refined. They lose their independent reality. Human relations are defined in terms of “the Look” which encounters the possibility confirming one’s reality and threatening one’s sense of freedom as well (28). One exist others’ look and she tries to transcend the other into her/his look. The result is a cycle of conflicting and shifting subject – object relationship. Davis’s deconstructive study of Morrison’s fiction employs that characters fall into Bad Faith (29). They collaborate and try to live up to an external image, a cosmopolitan society. Their attempts to gain subject – position are to gain power and control in majority culture.

Michel Awkward’s study of *The Bluest Eyes* centers on the idea of double – consciousness proposed by Du Bios. According to Michael Awkward, “The one feature that distinguishes Pecola (and her family) from other Afro-Americans in the novel is the authenticity of her adoption of western standards” (188). Pecola never learns of the potential benefits of masking and self division. Awkward further says, “In a white-dominated America,

she represents a perfect target of scorn for the blacks who are armed with this knowledge. These Afro-Americans, in fact, use Pecola as ritual object in their ceremonies designed to exhibit to the master their "rejection of the master" (189).

*The Bluest eye* concentrates on the factors which provoke Pecola's victimization in her own community. As we move through the "seasonally cyclical, inverted world that is represented in Morrison's text, we see Pecola travel through various socio-economic sectors of the community and be abused by each in turn" (189). Michael Awkward further states:

Only by understanding the specific provocations for the sacrifice of Pecola Breedlove we can comprehend the role of masking and double consciousness in the tragedy of the novel. Such an understanding will enable us to grasp the reasons that Morrison's presents the (divided) Afro-American psyche as unhealed in the text's narrative events. (189)

Keith E. Byerman in "Beyond Realism" makes a profound evaluation on Morrison's fiction and finds that her fiction is much closer to that of the traditionalists. Byerman further proclaims:

Her novels are quest tales in which key characters search for the hidden sign capable of giving them strength and identity. In a significant twist, those who find what they seek become the most thoroughly victimized, while those who are turned in their searches toward some other goal... are most often triumph. (100)

Byerman says that Pecola may be the central character in *The bluest Eye* but she is not only one victim in the novel. The others "We" individually and collectively are both victimizer and the victim, and "While the roles vary with each characters' own victimization by large society" (101). Observing the difficult situation of the black characters in *The Bluest Eye*, Byerman further views as:

*The Bluest Eye*, then is about the difficulty of achieving individuality and full humanity in an objectifying and manipulative society. To refuse that state of tension and negation to accept self – hatred, illusion, and even madness. In this

novel, the best that can be accomplished is an intimation of what a fully human condition might be. (106)

Dickerson in “The Naked Father in Toni Morrison’s *The Bluest Eye*” analyzes the ‘doubled’ identity of father characterized as at once both ‘familiar’ and ‘unknowable’ to their daughters, focusing in the way Cholly’s familiarity with Pecola causes not only his daughter’s demise but also his own.

Laurie Vickroy in her article “The Politics of Abuse: The Traumatized Child in Toni Morrison and Marguerite Duras” writes:

Pecola’s desire for blue eyes becomes obsessive after her rape, and her conviction that she has been given them by Soaphead Church indicates a complete psychic disintegration. Her own negative reflection in others’ eyes has been the continual source of her pain, and her main wish is that her reflection be desirable. The extent of Pecola’s obsession and pathology at this stage is presented through hallucinations, through her resistance to blinking, and her delusional view that others envy her gift. (87)

Vickroy focuses on the insanity of the child protagonist of the novel and opines that her madness is brought on by the victimization. She further writes, “The madness brought on by the victimization of the child protagonist frightens others. The people of her town avoid Pecola and exacerbate her separateness by removing her from school because of her uncanny, staring eyes” (163).

Pecola is victimized by the people of her society. She is avoided by all. Regarding the victimization of Pecola and the people’s indifference to her, Vickroy comments, “Neither her family nor community can offer Pecola support – the latter are embarrassed or revolted by her incestuous pregnancy and madness. They blame the ‘dog’ Cholly, but cannot offer her comfort because her situation is an extreme of their own unacknowledged powerlessness” (168).

Though not specifically addressing trauma, many critics of Morrison's work, in particular Cynthia A. Davis, analyzes how oppression is represented in the form of "psychic violence," i.e. the destructiveness of a white racist society which is not always physically brutal, but destroys by engaging in "the systematic denial of the reality of black lives (323). Roberto Rubenstein also sees Morrison's work as illustrating that the "circumstances" (126). Thus, after studying and analyzing various views and criticisms, it is necessary to apply a suitable theoretical tool for further research. Therefore, the suitable theoretical tool with its selected sub- topics has been mentioned in the next chapter.

## Chapter Two

### Theoretical Background

#### I. Naturalism: An Introduction

All literatures are founded on some concept of nature of the man. New concept of the man and his place in the world appears when a major new literary movement begins. The critic Charles Child Walcutt views “Naturalism has its roots in the Renaissance its background in the middle ages” (4). The medieval idea of man was of a fallen creature in dualistic universe. This dual universe was divided into heaven and the earth, God and Satan, eternal and temporal in man and soul and body. Nature was under God’s curse, and man too, by his own fall and the man was torn in the eternal battle between “good” and “evil” because of having both “body’ and “soul”. Thus, in the medieval age the sub – ordination of nature and dualism of universe took place very widely.

During the medieval age the church was the main center of learning, and it emphasized to the churchman to find a theory of law to suit the needs of the time. Through the medium of scripture, the knowledge about the “God” was revealed. Science called “natural philosophy” was “the handmade of theology”, this was pursued for the glory of God.

But, in Renaissance period, the subordination of nature and its dualistic separation from spiritual matters began to vanish and a new concept of the nature of man took shape. The changes which appeared during the Renaissance have been defined by the critic Charles Child Walcutt, “The change began with astronomy the Science further from man and society, but it got to man very rapidly, in a series of great intellectual strides that may reviewed briefly by reference to the thinkers who made them” (5). The new concept of the nature of man in this period began with astronomy. The works of many astronomers and philosophers like Copernicus, Keppler, Galileo and Descartes have already pointed out that the universe is constant and indestructible. They said that the universe is composed of billions of minute

particles which are in ceaseless motion. But Newton's system dignified and implied that its laws are not subject to God's miraculous and mysterious intervention.

But, one most important popular philosophy to be found in Newton's Theories is "Deism" Deism anticipated the social and moral consequences of Newton's theories which were set forth some twenty years before the publication of his *Principia Mathematica* (1687). The deist's belief about the man was against the orthodox belief that he was fallen. The critic Charles Child Walcutt Express the deist's view, "they said that man was innately and instinctively good, they doubted creeds and authority; and during the following centuries they put increasing emphasis on the worship of nature as God's only revelation" (6). By the end of 18<sup>th</sup> century, the philosophers of naturalism or deism were very influential in that science had not adequately implemented it with biological data.

In the 19<sup>th</sup> century, the scientific method, deistic faith and biological discoveries begun seriously to converge upon man and to suggest not only that his nature was good but also that his natural self was his ultimate self. Auguste Comte's positivism and Darwin's theory of evolution tremendously accelerated this trend. Positivism was presented as naturalistic method of finding truth by stressing and objectivity to affirm that the only significant reality is content of experience. Positivism is different from science in that "it was a touch to burn dark rubbish of the past and light the way into future" (Walcutt 6). But the function of science was to observe facts and formulate.

Darwin's *Origin of Species* (1859) was a culmination in the field of biology of naturalistic temper of the period. This book revolutionized the man's conception with regard to nature and defined the creation story based on Testaments that the universe was created by God having certain "Purpose" and "Design". By studying man in the biological perspective and his biological development inevitably emphasized his animal nature. To the horror of the pious people, this perspective appeared to destroy the foundation of religion and of morality. His further investigation revealed that biological evolution was maintained by random

variation and natural selection. The species best adapted to their environment are preserved and those who can not adapt are wiping out. For this the environment or natural world allows them to vary or change upon varying conditions of living.

Another interesting point of Darwin's discovery is the "descent of man." He traced the link of human to the lower forms of primates which shook the religious foundation as never before. Church would believe that man is the supreme creation of God, modeled out on him with divine "purpose" of ruling the earth as per the God's command, with the discovery of man's ancestor's being apes Darwin further disclosed the fact that the morality, religiosity and conscientious human beings are all shams. In the deeper elemental level of existence all the creature including men are subject to the instinctual drives like anger, violence, sex, desire etc. The present forms of civilization and moral uprightness demonstrated by man is merely a modified structure of human being to watch the rational level but the actual human nature is manifested in bloody battles and warfare for existence. The concept of man as magnanimous tolerant and virtuous is replaced by hostile and aggressive, and vicious brute in the natural world. The procreative nature of every species causes the birth rate higher than the food and other essential can sustain. So for the sake of survival a ferocious battle becomes inevitable, where victor is preserved and vanquished wipe out. Same is true human species where Darwin concept of struggle and survival thus:

Individual having any advantage however, slight over others would have the best chance of surviving and of procreating their kind [...] any variation in the least degree injurious would be rigidly destroyed. This preservation of favorable individual difference and variations, and the destructions of those which are injurious, I have called natural selection, or survival of the fittest. (54)

## II. Literary Concept of Naturalism

Naturalism, a philosophical perspective, developed in the United States. It appeared as a new trend of realistic writing of 19<sup>th</sup> century in which the basic goal was reproduction of



reality in literature and other figurative arts. It professed its views in counter to the literary modes like Idealism and Romanticism and had scientific and experimental nature. Webster's *New International Dictionary* defines Naturalism in the following way:

The principle and characteristics professed or represented by a 19<sup>th</sup> century school of realistic writers notable by Zola and Maupassant, who aimed to give a literal transcription of reality, and laid stress on the analytical study of characters, and on the scientific and experimental nature of their observation of life (1631)

Naturalism is a belief that the nature is truth and reality and only means of scientific method we can determine truth. It denies the existence of supernatural, rejects faith, revelation and institution of source of truth. The natural world of objects and events in space and time is all that is real. Man is completely a part of this natural world and he is only an incidental product of the world process. In this sense, we can infer that naturalism is close to materialism. For it all meaning originates in experience in accordance with the general, cannons of scientific method. Naturalists question existence of supernatural anywhere in the universe and hold that if any non natural entities exist, they may be known by their observable influences on natural objects. For naturalists idealism is fickle in the sense that idealists believe in things abstract i.e. "idea" and imaginary unreal things which have no concrete existence.

In literature, naturalism is a style of fiction writing, which aims at scientific objectivity in the portrayal of characters and they are shown to be motivated primarily by biological, economic and social forces. The naturalists exposed the horror, filth, sordidness lurking around the society and human psyche. It was indisputably true that kind of writing would shock readers of that time; so the writers had to undergo server ordeal for sometime but soon people realized the reality and began to approve it which we can clarify by the evidence of success of naturalistic fiction.

With the help of Naturalism, writers started to depict real life than realism. It was an influence in the movement towards pessimism, materialism and despair. In Naturalistic fiction, there is always a tension between hope and despair. The idea of perfect unity and brutal facts of experience come the themes, motifs, forms and style through which naturalism found literary expression.

Determinism, survival, violence and taboos' are major themes and motifs. "Natural law" and "Socioeconomic" influences are exposed being more powerful than the human will, which carries the idea of determinism. 'Emotion, Motivation and Conflict' are the approaches for survival, which grows out of the application of determinism by leading the people to their roots. In the novel of naturalism, Determinism is also important factor. *Oxford Advanced Learner's Dictionary of Current English* defines the term Determinism as "The belief that the people are not free to choose what they are like or how they behave because these things are decided by their surroundings and other things over which they have no control" (417)

Determinism is a philosophical doctrine, which holds that every event has its antecedent causes. Certain set of factors of causes are responsible in the occurrences of every event or action. Past events and circumstances have much to do with the present and future events. Dependence, inevitability and predictability are the terms connected with Determinism. Occurrence of any event depend on other causes; what is bound to happen is inevitable or unalterable and given all the conditions or causes necessary for any event to occur, we can predict, what will happen in the future. That is to say specific set of conditions will determine a specific set of events and if these conditions are present again the same events may be predicted.

Most of the Naturalistic fictions deal with the theme of survival, which grows out of the application of determinism to biological competition. The survival of animal is a matter of violence and intimate sexual disclose of force against force. Like animals, the lower nature of man is also disclosed and explored by violence. From this violence and survival, there

comes an attack on taboos. Sex, disease bodily functions, obscenity and depravity which are considered improper is known as taboos. In Naturalistic novel taboo is found in the province of physical survival.

Naturalistic novel is often written like a documentary because it intends to report certain episodes of reality with scientific accuracy and objectivity. Satire, mockery and ironic reversals are the weapons against the values which they are attacking. Steinbeck often uses ironic reversal to undress the middle class conservative morality. Naturalists are also considered as impressionists; for they capture the mood, color, tone of setting and psyche upheaval undergoing inside the character's mind.

Emile Zola, Stephen crane, Jack London, Frank Norris, Theodore Dreiser, John Steinbeck and so on are adapted as the theorist of "Naturalism" In the nineteenth century, Naturalism became the mode of fiction in which many novels were written.

In literature, naturalism is an approach which proceeds from an analysis of reality in term of natural forces, e.g. heredity environment, physical drives, and the naturalists tended to concern themselves with the harsh, often sordid aspect of life. The chief literary theorist of naturalism was Emile Zola who said in his essay *Le Roman Experimental (1880)* "The novelists should be like the scientists examining dispassionately various phenomena in life and drawing indisputable conclusion" (449). In Emile Zola's' phrase human beings are "human beast" so, the characters should be studied through their relationship to their surroundings to be impartial without moralizing about their nature.

Zola's experimental novel as he termed it grew from contemporary scientific practices as well as from the philosophy of positivism. In order to discover fundamental truth the scientists must arrange and observe his data carefully. In fact observation and experiment depict the accurate reality of the nature. The critic, Claude Beranard in the essay. *The Experimental essay* by Emile Zola describes and gives emphasizes upon observer and experimentalist in the following way:

The name of 'observer' is given to him who applies the simple or complex process of investigation in the study of phenomena which he does not vary and which he gathers consequently, as nature offers to him, the name of experimentalist is given to him who employs the simple and compels process of investigation to vary or modify, for an end of some kind, the natural phenomena, and to make them appear under circumstances and condition in which they are not presented by nature. (52)

Zola was deeply impressed by the scientific fidelity of the Concourts' *Germinie Lacerteux*. He reviewed it and wrote in Charle's Child Walcutt's book named *American Literary Naturalism: A Divided stream* that, "The drama is terrific, it has the powerful interest of a physiological and psychological problem, of a case of physical and moral illness, of a story which has to be true" (31). The experimental idea which he found in this novel derived Zola for more than 20 years.

Next philosophy to influence Zola was Taine's claim of manifestations of literary genius to be accounted for in terms of the race, the milieu, and the moment. But Zola challenged Taine for his negligence to give proper emphasis to the importance of individual temperament in art. For Zola, reality had to be converted into art where he writes as an experimental scientist in the preface of *Therese Requin* (1867) that, "I have tried to study temperaments rather than characters." There is whole book [...] my two heroes are the satisfaction of physical need" (Zola 32).

Here, it is clear that the love of his two heroes is not the love of spirituality. His heroes intend to love not for spirituality but to fulfill their physical needs.

Zola's characters are primarily from the lower middle class or the lower class, the world and is that of the common place and unheroic in which life would seem to be dull and passionate which involve sexual adventure, display of bodily strength which at last culminate in desperate moments and violent death. Zola's attempt in his novel was quite contemporary..

That is, he employed the conditions of living of lower class in the novels just to find the identical result in either of them reality of fiction.

L' Assomoir clearly reveals the main idea of Zola. The degradation of Gervaise and Coppeau is presented as an inevitable result of forces over which they have no control. Their lives were very smooth and at distance from sin and sorrow but unfortunately misfortune enter in their lives not because god punished them or some extraterrestrial things happened in their lives but because they, on their own out of pressure, turn towards the way of their physical and moral degradation. This kind of inevitability runs through her novel. In *Germinal* also the main character Etienne Lantier's honest attitude to improve the condition of minors by promoting strikes takes a bad turn returning the miners to the pits and future hopelessly black as the coal they dig. The power of naturalism is very oppressive here in the novel.

Another naturalist writer Stephen Crane who is known as Christopher Marlowe of American naturalism, shows his characters frustrated in a crazy world, where they do not function well enough to control their own destinies as well as unable to understand them very well. His naturalism is to be found in his attitude towards received values, which he regularly attacked through his naturalistic method. Crane's success is a triumph of style, manner and meaning because these things are same, we can also label that his naturalism is descriptive. He says that the sequence of events is caused due to the will and judgment of the people involved. He simply portrays that men's will do not control their destiny.

Like other naturalistic writer Jack London also denies the existence of free will. He saw life as a "struggle" for existence in which quarter is always denied and only the strong can survive. In this sense, London's thought was linked to Darwin in that "strength is pure, strength is good, and weakness was therefore evil" (Blond Beasts 92). London's focus is upon "atavism". From atavism the man moves by natural steps to the superman whom he considers at one time to be superior because non – moral and at another antisocial irritant

who can not survive in the complex modern world. Charles Child Walcott's further comment about the nature of man is:

The world is a jungle, where men grapple with one another for life and it's accessories murder and are in turn murdered, fly after pleasure, and resign themselves with store calm to whatever pain they can not elude. Man's only duty is to discharge his energy and die, at the same expressing his individuality as best he can. (93)

The main problem of any naturalistic novel is the relation between characters and the external forces that oppress or control them. The external forces control man's will.

According to Charles Child Walcott, in his book *American literary Naturalism: Divided stream*, Frank Norris says, "novelist should present life realistically but his concern must be with the people rather than theories" (116). He employs the appearance of factual reality to explorer the unplumbed depth of human heart and mystery of sex. The dominant passion – love, hate, greed, sexuality etc. are found in his novels.

Theoder Dreiser's is different from other naturalist writers. He is a pioneer naturalist in American literature. He deserves a place in our literature for his severe attack as well as his long and active interest in American social problems. His mixture of despair and idealism of wonder and fair of pity and guilt has given same powerful novel of the naturalistic tradition. Dreiser had been considerably impressed by a Zolasque novel composed by one of his own experience with the dreary, beaten and down trodden life of those who have no money, no background, no sophistication and no special talent. He shows that will is not free to operate independently and it lacks power to bring its impulse for fulfillment. His characters seek a meaning in their experience which they can not find. Desire has always been seeking solid foundation for social and personal order. His characters are always bewildered because the world is too complicated and they are not equipped to understand it. Dreiser deals with things as they are. He demonstrates the evils of our society and says that these evils follow us, but

never leaves us. Like Dreiser the evil intension can be found in Toni Morrison's *The Bluest eyes*.

### III. Sensation and Instinct

Traditionally, perceptions have been thought of as mode of sensations. Sensations are divided into separate groups. Visual, tactile, auditory, gustatory olfactory, etc. Some regions of the brain have been identified especially important for various sensations, but just how or indeed why certain brain activities in critical regions produce sensations remains mysterious. Therefore, sensation is essentially private; we have no way of knowing how the world appears to other people. Strictly speaking we can't know another person's sensation. Although, sensation is ultimately mysterious as consciousness is mysterious M. Rosenthal and P. Yudin define the term, sensation, "The stimulus in the form of discrete impulse is transmitted along the nerve cannels the central part. The analyzer, the cerebral cortex where sensation arises" (406).

The term instinct is used to imply without thought which produces action to prior to any thought of the consequences. The irrational forces in man's nature were emphasized by Freud, but the idea of Mc Dougall probably had a greater influence upon the scientific development of concept of instinct. Mc Dougall in the book, *The oxford companion to the mind* regarded instincts as irrational and compelling motivational force. His further comment about the instinct is that, "instinct was accompanied by an emotion" (qtd. In Gergory 374). Pugnacity and the emotion of anger, plight, fear, repulsion and disgust etc. are the examples of instinct.

Instinct is a form of psyche activity, a type of behavior. In a more specific sense, instinct is a type of behavior inborn in a given species of animals and fixed by biological heredity genetically transmitted from (parent to offspring) in the same way as anatomical features are. Freud defines instinct as, "Instinct is an urge inherent in organic life to restore an earlier state of things" (567). Freud has divided instinct into two parts, *Eros and Thantis*. The

former is love instinct and later is death instinct. He has defined the two basic instincts in the given way:

The aim of the first basic instinct is to establish ever greater unities and to preserve them thus – in short to bind together, the aim of the second, on the contrary is undo connections and so to destroy things. We may suppose the final aim of the destructive instinct is to reduce living things to an organic state. (564)

So, instinct is a natural tendency of people and animals to behave in a particular way using the knowledge and abilities those they were born with rather than thought or training.

According to M. Rosenthal and P. Yudin “Instinctive behavior is characteristics of animals” (218) which is based on biological forms of existence developed in the process of adaptation to the environment. But Paul Thomas Young considers instinctive behavior as, “This is a behavior in which innate structure plays a dominant role, activation typically comes from the environmental conditions combined with internal psychological factors” (69). Likewise the critics Julius Gould and William L. Kolb define the instinctive behavior in the given way; “An action which we ourselves should require experience to enable us to perform by an animal more specially very young one without any experience and when performed by many individuals” (336). Thus instructive behaviors are those actions or reaction to specific stimuli, shown in similar form of all normally developed members of species (sex or age group) without any specific life experience being emergence.



## Chapter Three

### Textual Analysis

#### I. Animalistic Instinctual Life in *The Bluest eye*

According to Charles Darwin and other critics, the apes are the ancestors of the human beings. For Charles Darwin and other critics, anger, violence, sex desire, fight, fear, disgust etc are innate in the human beings which are not intellectual motives. Having been the offspring of the animals the instincts, which are discussed earlier, are the animalistic instinct in humans. In this regard, the characters' behaviour in the novel *The Bluest eye* is like animals revealing their animalistic nature. To divide into subchapters animalistic instinctual life is analyzed where the destruction of both the men and women happens due to their callous nature.

Most of the characters of this novel are influenced by animalistic instinct. Heredity anger, violence, sex, quarrel, murder etc. are the root causes of animalistic instincts which are innate in the characters. Heredity is one of the major cause of animalistic instinct in some characters, mainly in Cholly and his daughter Pecola. Cholly's mother was an insane woman and guided by animalistic nature which later transformed in him and his daughter Pecola.

Although Cholly's mother's animalistic nature is not elaborated in the text yet it can be understood through the story of Cholly's childhood. Claudia narrates, "When Cholly was four days old, his mother wrapped him into blankets and one newspaper and placed him on a junk heap by the railroad" (103). This type of merciless and insane act can be done only by insane people. She "ran away shortly after the razor strap, and no one heard of her since" (103). She never came back home. She might have lost her life due to animalistic nature.

Cholly is always drunk and abusive. His abusive manner is apparent physically towards Pauline and sexually towards Pecola. He rapes his daughter. This incident makes Pecola believed that she is really an ugly girl. Usually a father figure is one guides his children on right way with appropriate love and care. And he tries to understand every

problems of his children. But Cholly is just opposite in this regard. He becomes very immoral, inhuman and cruel with his daughter and destroys her virginity. After the rape she is never the same she goes mad slowly and gradually. It leads her towards the destruction of her life.

Junior a white boy plays with black boys because he can feel the hardness of their skin and smell wild blackness. He enjoys bullying girls. Once he tempts Pecola and succeeds in victimizing her. One day when he is idle, he sees a very black girl standing alone at the playground. He requests Pecola to go to his home in order to see the black kittens. Pecola desires inwardly to see the kittens, so she follows him reluctantly. When Pecola enters Junior's home, she becomes surprised by seeing the well-decorated rooms. She wants to see every thing slowly and gradually. Junior suddenly calls her and as she turns to him:

And he threw a big black cat right in her face. She sucked in her breath in fear and surprise and felt fur in her mouth . . . . . 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 towards the doorway, Junior leaped in front of her. "You can't get out. You are my prisoner", he said. His eyes were merry but hard. (70)

Hence, Junior becomes successful to victimize Pecola. She is compared with black kittens and behaved inhumanly by Junior. This is a portrait of black women with animals. At the same time, his mother, Geraldine enters and asks him about Pecola. He accuses of ill-treating and killing their cat. Geraldine picks up the cat and looks at the dirty and ugly Pecola in her torn dress as:

She looked at Pecola; saw the dirty torn dress, the plaits 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 ..... She had seen this little girl all of her life. (71)

Geraldine hates Pecola not only because she is black but also because she represents the funk which she had tried to repress. In a violent anger, Geraldine says, “You nasty little black bitch. Get out of my house” (72).

Pecola is victimized by her own black people. One of the novel’s most chilling scenes, rivaled in emotional content only by the rape scene, is the one in which Pauline slaps Pecola when she accidentally overturns the blueberry cobbler. Pauline throws her out of the house and then tenderly embraces the white fisher child:

In one gallop she was on Pecola, and with the black of her hand knocked her to the floor. Pecola slid in the pie juice, on leg folding under her. Mrs. Breedlove yanked her up by the arm, slapped her again, and in voice thin with anger, abused Pecola directly and Frieda and me by implication.... 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. (84-85)

Maureen knows that Pecola is black and dirty, and once in a quarrel with Pecola she says, “I am cute! And you ugly! Black and ugly black e mos. I am cute!” (56). Pecola becomes a scapegoat of the black community. The black community members pile up all their black and ugliness on her and they want to be released from it. Pecola Breedlove typifies Morrison’s outsiders. Obviously, Pecola is driven mad by the fact she serves as the communal scapegoat.

Pecola is victimized even by the spiritualist, a faith healer, who gives false notion to her in order to have blue eyes. When Pecola visits him and requests him for blue eyes, “His mind raced, stumbled, and raced again” (138).

He has no word to speak. Then, “His eyes fell on old Bob sleeping on the porch” (138). He asks Pecola to feed the old dog with stinging meat. He makes her follow his directions. She, in the hope of getting her desire fulfilled follows all the directions of Soaphead Church like a slave. She is victimized by him by his false assurances and wrong practice of spiritualism. She is in such a state of mind that she believes in what Soaphead says, and thinks that she is provided her with blue eyes. Her insanity develops with such victimization.

Earlier in the novel, when Pecola is menstruating, Mrs. Mac Teer punishes her without knowing the truth. She looked at Pecola. “You too!” She said. “Child of mine or not!” She grabbed Pecola and spun her around. The safety pin snapped open on one end of the napkin, and Mama saw it fall from under her dress. The switch hovered in the air while Mama blinked. “What the devil is going on here?” (22)

Thus, Pecola becomes a victim child in the society which reduces human beings into objects. She can’t stand the victimization and therefore goes mad.

No doubt, the American whites are totally responsible for the victimization of the poor Pecola by creating a hierarchy of white supremacy and domination, black inferiority and submission. But at the same time, the blacks are also responsible for her victimization and madness. Her mother Pauline rejects her soon after birth. She hates her and gives physical punishment. At the white fishers’ home, Pauline slaps Pecola and takes the side of white baby. Cholly rapes her physically, and other people abuse her psychologically. All other characters victimize for their own purpose to be free from blackness, but it results in characters’ psychological split and communal disintegration.

The unconsciousness is repressed because of ego and superego, is not satisfied because it never gets what it wants. Pecola’s desire to possess blue eyes is not fulfilled. Her quest for ‘self’ becomes unsuccessful and she falls in the illusion of the ‘real’. The ‘real’ is

beyond grasp, that is to say, the blue eyes are impossible to obtain. Pecola therefore, is in illusion of possessing blue eyes in neurotic state, and finally she dies.

This is due to the animalistic nature of the characters, mainly Cholly. He himself is the root cause of the downfall of his family. At last he also dies due to his this nature. So, the characters in the novel are not only responsible for the doom of Pecola's life but also their own lives because they are extremely guided by animalistic nature.

## II. Sensation and Determinism

Visuals, touches, sounds, smells etc. are the main factors to happen any event in this novel. The characters perform activities on the basis of their sense perception without thinking about the consequences that may happen in the future. They do whatever their sense perception guides them to do. Miss conduct upon human beings as well as animal is the result of sense perception. Without understanding the reality men expose their brutal nature to both humans and animals which is very disastrous.

Pecola Breedlove the daughter of Cholly Breedlove and Pauline Williams is the protagonist of the novel. She has got an elder brother named Sammy. The Breedloves family moves from the rural south to urban Lorain, Ohio, and the displacement, in addition to grinding work conditions and poverty, contributes to the family's dysfunctioning. She is compelled to live under the nature of Cholly Breedlove who is driven to alcoholism, brutality and incest by a life of appalling oppression and dislocation and Pauline Williams who is driven back into her bitter and hard – renting black. He is therefore 'beyond the reaches of human consideration. He is 'ratty nigger', 'an old dog', 'a snake' who is presently in part. Pauline is staying with the woman she works for. Sammy is with other family.

Cholly Breedlove, then, a ranting black, having put his family outdoors, had catapulted himself beyond the reaches of human consideration. He had joined the animals; was, indeed, an old dog, a snake, a ratty nigger. Mrs. Breedlove

was staying with the woman she worked for; the boy, Sammy, was with some other family; and Pecola was to stay with us. Cholly was in jail. (12)

One day Pecola comes to live with Claudia and Frieda in the steel making Cleveland suburb of Lorain. She has almost nothing when she comes to stay with them. “She came with nothing. No little paper bag with the other dress, or a nightgown, or two pair of whitish cotton bloomers. She just appeared with a white woman and sat down” (12).

Claudia and Frieda have fun during the days Pecola stays with them. She smiles and gracefully accepts what food gifts Frieda gives to her. Pecola abnormally likes the milk in a blue and white Shirley Temple cup. She drinks three quarts of milk:

The “folks” my mother was referring to was Pecola. The three of us, Pecola, Frieda, and I, listened to her downstairs in the kitchen fussing about the amount of milk Pecola had drunk. We knew she was fond of the Shirley Temple cup and took every opportunity to drink milk out of it just to handle and see sweet Shirley’s face. My mother knew that Frieda and I hated milk and assumed Pecola drank it out of greediness. It was certainly not for us to “dispute” her. We didn’t initiate talk with grow-ups; we answered their questions. (16)

This is the first time she exhibits her abnormal behaviour. She drinks the milk not for the taste of milk but for the beauty of Shirley temple cup. She has already grown a strong desire to attain the white beauty. The hidden desire in the ‘unconscious’ to attain the beauty has led her to behave the way she has done. This is the revelation of her desire. On the one hand, Pecola is suffering from the unfulfillment of her desire to look beautiful; on the other hand, she is hated not only by the whites but also in her black community and more importantly her family. Her father does not love her. After being released from the jail Cholly does not come to see Pecola:

Folks just dump they children off on you and go on 'bout they business. Ain't nobody even *peeped* in here to see whether that child has a loaf of Bread.

Look like they would just peep in to see whether I had a loaf of bread to give her. But naw. That thought don't cross they mind. That old trifling Cholly been out of jail to whole days and ain't been have yet to see if his own child was 'live or dead. She could be dead for all he knows. And that mama neither.

What kind of something is that? (17)

Similarly, Pecola is a victim of object poverty. She is deprived of the basic necessities. Her family is a poor black family unable to nurture her properly. Their living condition is measurable. Their living condition can be imagined by the description of their living quarter:

The large "store" area was partitioned into two rooms by beaverboard planks that did not reach to the ceiling. There was living room, which the family called the front room, and the bed room, 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 Cholly and Mrs. Breedlove. In the center of the bedroom, for the even distribution of heat, stood a coal stove. Trunks, chairs, a small end table and a cardboard "wardrobe" closet were placed around the walls. The kitchen was in the back of this apartment, a separate room. There were no bath facilities. Only a toilet bowl, Inaccessible to the eye, if not the ear, of the tenants. (25)

Even as a child, Pecola is a victim of whatever is around her. She feels the inexplicable shame ebb. She is mocked at. She is then filled with anger. She is expunged from human society even before she has awaked to a consciousness of self. She stands for the

triple indemnity of the female Black child: children, blacks and females are devalued in American culture. The Shirley Temples of the world were adored and cherished, many sought after their beauty. Baby dolls with these blue eyes and blond hair were all the rage. However, Pecola does not meet the standard of beauty because she is ugly. Soon, she begins to realize this and begins to beautiful eyes. She is no longer satisfied with herself and becomes consumed with the idea of beauty and what it means to be beautiful.

Many people look down upon Pecola, treat her differently. Long hours she sits looking in the mirror, trying to discover the secret of her ugliness, the ugliness that makes her ignored or despised at school by teachers and classmates alike:

A group of boys was circling and holding at bay a victim. Pecola Breedlove. Bay Boy, Woodrow Cain, Buddy Wilson, Junice Bug-like a necklace of semiprecious 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. Yadaddsleepsnekked. Black e mo....."(50)

She is the only member of her class who sits alone in double desk. The first letter of her last name forces her to sit in the front of the room always. But others the desk with their friends.

Her parents frequently fight each other. These outbursts greatly upset her and she often wishes she could disappear when they occur. If she looked beautiful, probably they would be different to her. Cholly drinks and makes a mess in the family. Pauline spends all her energy on her employer's home and children and leaving her own home a cruel, bleak and ugly place. They never express their love for her. She is led to further isolation by the harsh reality that no one encourages or loves her. All of the supports that a young child needs are not there. Her family does not support her, her teachers abhor her, classmates ridicule her and the people in the town ignore her. She has no one to turn to. Her adult role models are three uncouth, prostitutes that are looked down upon by all the women in the town. Although



these women, Miss Marie, Miss Poland, and Miss China provide her with some entertainment and enjoyment in her rather depressing, mundane, life, they do not advise her or listen to her troubles or problems. The only kindness she finds is the offhand acceptance from the three prostitutes, who are themselves outcasts.

Pecola's only real friends are the other two main characters Frieda and Claudia MacTeer. However, they are relatively powerless in helping her and her situation. All they can do is pray for her and hope that everything will turn out alright. One day in the playground they stick up for Pecola and save her from the touting boys.

“Leave her ‘lone, or I’m gone tell everybody what you did!”

Woodrow did not answer; he just walled his eyes.

Bay Boy piped up, “go on, gal. Ain’t nobody bothering you.”

“You shut up, Bullet Head. “ I had found my tongue.

“Who you calling Bullet Head?”

I’m calling you Bullet Head, Bullet Head.”

Frieda took Pecola’s hand. “Come on.”

“You want a fat lip?” Bay Boy drew back his first at me.

“Yeah. Gimme one of yours.”

“You gone get one” (51)

Claudia picks up Pecola’s notebook and Frieda’s coat, and the four of them leave the playground. That is the extent to which they can save and help Pecola.

Pecola is broken, fragmented, isolated and deserted in her childhood. She is not only hated but also terrified by her drunken and brutal father. All these circumstances lead her to breakdown.

Pecola’s father Cholly Breedlove has a weird biographical background. He was abandoned by his mother when he was four days old and his father was unknown to him:

When Cholly was four days old, his mother wrapped him in two blankets and one newspaper and placed him on junk heap by the railroad. His Great Aunt Jimmy, who had seen her niece carrying a bundle out of the back door, rescued him. She beat his mother with a razor strap and wouldn't let her near the baby after that. Aunt Jimmy raised Cholly herself, but took delight sometimes in telling him how she had saved him. He gathered from her that his mother wasn't right in the head. But he never had a chance to find out, because she ran away after the razor strap, and no one had heard of her since. (103)

Cholly is left by his parents without a name. It is Aunt Jimmy who gives a name and identity to him. She names him after her dead brother. She tells Cholly:

“What for” He wasn't nowhere around when you around when you was born. Your mama didn't name you nothing. The nine days wasn't up before she threw you on the junk heap. When I got you I named you myself on the ninth day. You named after my died brother. Charles Breedlove. A good name. Ain't no Samson never come to no good end.” (104) when Cholly is fourteen, Aunt Jimmy dies of a peach cobbler. So, he is greatly grieved at the death.

On the other hand, Pauline Breedlove was born as Pauline Williams on a ridge of red Alabama seven miles from the nearest road. When she was two, a rusty nail had pierced her foot. Complete indifference to the wound left her with “a crooked, archless foot that flopped when she walked- not a limp that would have eventually twisted her spine, but a way of lifting the bad foot as though she were extracting it from little whirlpools that threatened to pull it under” (86). Of all the children, she had no nickname. There were no jokes or anecdotes about her. Nobody talked of her food preference. Nobody toasted her. She did not feel at home anywhere. She liked to line up things in rows and when someone scattered her rows, she was never angry chance, “for it gave her a chance to rearrange them again” (87). Near the beginning of world war I, her family moved to Kentucky in search of better

prospects. Some of her brothers joined the army, one sister died, and two got married. She, the oldest girl, now took over the care of the house and minded the two younger children, a pair of twins, called chicken and pie who were still in school.

When the war ended, Pauline was fifteen, still keeping the house but with less enthusiasm. She started dreaming:

Fantasies about men and love and touching were drawing her mind and hands away from her work. Changes in weather began to affect her, as did certain sights and sounds. These feelings translated themselves to her in extreme melancholy. She thought of the death of newborn things, lonely roads, and strangers who appear out of nowhere simply to hold one's hand, woods in which the sun was always setting. In church especially did these dreams grow. (88)

After her marriage with Cholly, they came to Lorain, Ohio. Cholly finds work in the steel mills right away, and starts keeping the house. Pauline wants to dress up like other black women but Cholly doesn't have enough money to indulge her. She decides to go out to work. Their marriage is 'shredded with quarrels'. Money becomes the focus of all their discussions. She is not happy. Now, she takes full responsibility and recognition of breadwinner for the family by working for the fishers.

As a child, Pecola suffers a lot. She is also victim of homelessness. She lives with other family. She feels difficulty in communicating with them. Therefore, she speaks less freely and frankly. She tries to escape paternal violence but in vain. She is alone in the race. She is the victim of discriminative adult American society. She suffers from a complete psychological problem. Her unfulfilled desire to look beautiful and other socio-cultural constructs lead her towards the destruction of her life.

### III. Animalism and Incest

Animalism is a state in which human beings show their nature or activities similar to animals. The abnormal activities or behaviors like quarreling, showing anger, having sexual

relationship in an uncivilized way, raping, speaking vulgarly, killing, deceiving, showing indifference to other, being selfish, involving in violence etc. are closely related to animalistic behaviours. These qualities relating to the physical needs and basic feelings of the people are found frequently number throughout the novel from the beginning to the end. Most of the characters in the novel are guided by animal desires, passions, instincts and animal attraction. Cholly is the dominant figure in this regard. He is influenced by incest in such a degree that shows him like an animal.

Incest is a sexual activity between two people who are very closely related in a family and have blood relation, for example, the sexual relationship between a brother and sister, or father and daughter. It is a hidden nature or instinct inside human being since they are the offspring's of animal. Cholly and Pecola are father and daughter in the novel. Cholly keeps sexual relationship with his daughter, Pecola and she accepts it without any protest. It proves that Pecola is also guided by the animalism and incest.

Cholly is unquestionably insane black who rapes his own little daughter. But the degree of his insanity is less than that of Pecola. At different times, his insanity is revealed but most of the time it is concealed. His insanity is overshadowed by his darkness. Pecola inherits the very insanity of her father. So she has also animalistic nature like her father. His abnormality lies in the fact that he liked ghost. Stories “about how a white man cut off his wife’s head and buried them in the swamp” (105), he “never felt anything thinking about god, but just the idea of the devil excited him” (105), he “could not tell the difference between the sound and odor” (105), he liked violent sex, he fucked naked, “engaged in eliciting sexual pleasure” (31) and many more:

Cholly was free. Dangerously free. Free to feel whatever he felt – fear, guilt, shame, love, grief, pity. Free to be tender or violent, to whistle or weep. Free to sleep in doorways or between the white sheets of a singing woman. Free to take a job, free to leave it. He could go to jailer, free to say, “no suh” and

smile, for he had already killed three white men. Free to take a woman's insults for his body had already killed three white men. Free to take a woman's insults for his body had already killed three white men. (31)

Pecola Breedlove's basic desire is to look beautiful. She wants to have blue eyes to look like other white girls of her community. She wants to disconnect herself and her blackness. She has internalized the pervasive standard of whiteness in the white dolls with blue eyes, in the movies she watches the light skinned children. She wants to get emancipation from ugliness. Similarly, she wants to know the cause of her ugliness:

As long she looked the way she did, as long as she was ugly, 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. (34)

Pecola knows that if she had blue eyes, the schoolmates wouldn't mock at her and she would be treated differently even in her own family. Regarding this consciousness of Pecola, Claudia narrates:

It had occurred to Pecola some time 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. Her teeth were good, and at least her nose was not big and flat like some of those who were thought so cute. If she looked different, beautiful, maybe Cholly would be different, and Mrs. Breedlove too. Maybe they'd say, "Why, look at pretty – eyed Pecola. We mustn't do bad things in front of those pretty – eyes." (34)

Being conscious of her unattractiveness and her colour, Pecola seems to disappear where she stands; she is unable to join Claudia and Frieda in returning insults to Maureen, or to appreciate that they are fighting for her. Children, teachers, neighbors and others have

confirmed what her mother once remarked upon her at her birth that Pecola will never be an insider in the black community and cannot possibly hope for acceptance beyond it. All these remarks combine to reinforce Pecola's belief that the only escape for her is to become beautiful through obtaining the bluest eyes, the eyes that will attract everyone to love her. Thus, it becomes so intense that she likes everything that is white and beautiful. Once, she buys the Mary Jane candy for its beautiful wrapper:

Each pale yellow wrapper has a picture on it. A picture of little Mary Jane, for whom the candy is named. Smiling white face. Blond hair in gentle disarray, blue eyes looking at her out of a world of clean comfort, The eyes are petulant, mischievous. To Pecola they are simply pretty. She eats the candy, and its sweetness is good. To eat the candy is somehow to eat the eyes, eat Mary Jane. Love Mary Jane. Be Mary Jane (38).

Pecola's desire for blue eyes is just as strong as some of the folk belief expressed in the novel. Her prayer to God to make her disappear is predicated upon the belief that such a fate is possible. She gives poisoned meat to the old dog in the hope of getting the divine power makes a transition into fantasy. Similarly, her wish for the blue eyes ties to believe her in fairy tales and other magical realms. It is Cinderella wanting to be transformed from char girl to velle of the ball, or sleeping beauty waiting a hundred years for the prince to awaken her. Itr is the classic tale of the ugly duckling turned beautiful swan, of Beasr transformed through love and caring into the beautiful prince, of Sir Gawain's pig lady turned into dazzling woman. Pecola seems to be doomed whatever she does. If she tries to live in the real world, there is no place for her. Her desire for blue eyes ties her to many heroines of fairy tales, and many young girls who have wished for features other than the ones they have. But Pecola is unable to articulate the pain she feels or channel it through the form of the blues. Like her belief in fanasies derived from outside the black community, her state of the blues is familiar, but she has no model for it to serve as a way of connecting her to the community

rather than cutting her off from it. Nevertheless, Pecola has made friendship with three whores, named China, Poland, and Miss Mare. They do not hesitate to talk to her. They do not despise her if not love her. “Three whores live in the apartment above the Breedloves’ storefront. Pecola loves them, visits them, and runs their errands. They, in turn, do not despise her” (38).

With Pecola they are as free as they eat with each other. Miss Marie tells stories for Pecola because she is child, but the stories are breezy and rough. Miss Marie tells Pecola the story of her lover Dewey Prince that they have some children. But Pecola does not know what love is. She compares Marie’s love with her parent’s love:

Pecola went to the window and looked down at the empty street. A tuft of grass had forced its way up through a crack in the sidewalk, only to meet raw October wind. She thought of Dewey Prince and how he loved Miss Marie. What did love feel like? She wondered. How do grown-ups act when they love each other? Eat fish together? Into her eyes came the picture of Cholly and Mrs. Breedlove in bed. He making sounds as though he were in pains as though something had him by throat and wouldn’t let go. Terrible as his noise were, they were not nearly as bad as the no noise at all from her mother. It was as though she was not even there. Maybe that was love. Choking sounds and silence. (44)

This proves that Pecola has desire to be loved. Therefore, she is curious about love. She wants to have some good friends to share her problems with, she wants to get friendly affection and love from others. She tries to be close with the whores.

At the beginning of the novel *The Bluest Eye*, there is an oversimplified story about Dick and Jane. The story seems to be designed for the small children of the society to be read by heart:

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-and-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)

The wealthy and cheerful white family describes in this story seems to have been enjoying a luxurious life. Children, who are the most sensitive members of a society, being to read this story at school. After reading this story the poor and black children of the society naturally become shocked and humiliated. Pecola, too, is obsessed with ‘pretty blue eyes’ that Alioce and Jerry have in the ‘Dick and Jane’ story. This desire remains in her unconscious and gets further intensified in later days.

Pecola, being a small girl of eleven and thinking herself as ugly and poor in the white society, always desires to drink the milk in a beautiful white Shirley temple cup. The cup is so attractive to her that Claudia says, “We knew she was fond of the Shirley Temple cup and took every opportunity to drink milk out of it just to handle and see sweet Shirley’s face” (16). The white Shirley Temple cup stands for the symbol of whiteness and beauty which makes an impact in the psyche of Pecola.

Pecola’s desire for blue eyes might be an inheritance from her mother Pauline Williams. Pauline’s desire is to look like Jean Harlow. Moreover, Pecola’s desire stems from the beauty standard established by the society. It is not only a Shirely Temple cup which is



supposed to be the standard of beauty. At Christmas, worthy children receive a blue-eyed and white-skinned doll as a present by the adults. The adults say, “this is beautiful, and if you are in this day ‘worthy’ you may have it” (14). It is regarded in the society that “Adults, older girls, shops, magazines, newspapers, window signs-all the world had agreed that a blue-eyed, yellow-haired, pink – skinned doll was what every girl child treasured” (14). These ideas of cultural domination and imposition have affected the psyche of Pecola. One day, Pecola visits the Soaphead Church, the town spiritualist to request him in order to have blue eyes:

“What can I do for you, my child?”

She stood there, her hands folded across her stomach, a little protruding pot of tummy.

“Maybe. Maybe you can do it for me.”

“Do what for you?”

“I can’t 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 yours eyes?”

“I want them blue?”

“I want them blue.” (137-138)

He tells Pecola he can do nothing for her as he is not a magician. Then Soaphead sees the old dog Bob sleeping on the porch and his desire to get rid of it surges in his heart. He tells her that in order to have blue eyes she must serve meat mixed with poison to Bob and mark how it behaves. He tells her, “Take this food and give to the creature sleeping on the porch. Make sure he eats it. And mark well how he behaves. If nothing happens, you will know that God has refused you. If the animal behaves strangely, your wish will be granted on the day following this one” (139).

Pecola picks up the packet Soaphead hands over to her. “The odor of the dark, sticky meat made her want to vomit. She puts a hand on her stomach”.(139). She goes out and touches the dog’s head, places the meat on the floor and the dog looks up at her with ‘soft triangle eyes.’ After eating the meat in three or four gulps, it chokes, stumbles, moves like a broken toy around the yard and dies:

He ate in three or four gulps. The girl stroked his head again, and the dog looked up at her with soft triangle eyes. Suddenly he coughed, the cough of a phlegmy old man – and got it to his feet. The girl jumped. The dog gagged, his mouth chomping the air, and promptly fell down. He tried to raise himself, could not, tried again, and half-fell down the steps. Choking, stumbling, he moved like a broken toy around the yard. The girl’s mouth was open, a little petal of tongue showing. She made a wild, pointless gesture with one hand and then covered her mouth with both hands. She was trying not to vomit. The dog fell again, a spasm jerking his body. Then he was quiet. (139-140)

She is so crazy for blue eyes that she visits the Soaphead Church and follows every steps directed by him. She does not even hesitate to feed the dog with stinging meat which almost makes her vomit. It proves that Pecola is determined to fulfill her desire at the cost of anything.

Along with her desire for beauty, Pecola has grown sexual desire in her unconscious. Her libido brings with her curiosity about it. On the night of her first menstruation, Pecola asks to Claudia, “How do you do that? I mean, do you get somebody to love you?” (23).

One Saturday afternoon, Cholly staggers home drunk and sees Pecola in the kitchen. She is washing dishes:

Cholly saw her dimly and could not tell what he saw or what he felt. Then he became aware that he was uncomfortable; next he felt the discomfort dissolve into pleasure. The sequence of his emotion was revulsion, guilt, pity, then

love. His revulsion was a reaction to her young, helpless, hopeless, presence. Her back hunched that away; her head to one side as though crouching from a permanent and unrelieved blow. Why did she have to look so whipped? She was a child – unburdened – why wasn't she happy? The clear statement of her misery was an accusation. He wanted to break her neck – but tenderly. (127)

It seems that Pecola is flirting with her father, Cholly. Her movement in the kitchen, the bending of body parts, the creamy toe of her bare foot – all are inviting Cholly for sexual pleasure. These activities of Pecola are happened to-be-done unconsciously. These unconsciously – done activities of hers enhance Cholly's brutal lust:

The tenderness swelled up in him, and he sank to his knees, his eyes on the foot of his daughter. Crawling on all fours toward her, he raised his hand and caught the foot in an upward stroke. Pecola lost her balance and was about to careen to the floor. Cholly raised raised other hand to her hips to save her from falling. He put his head down and nibbled at the back of her leg. His mouth trembled at the firm sweetness of the flesh. He closed his eyes, letting his fingers dig into her waist. The rigidity of her shocked body, the silence of her stunned throat, was better than Pauline's easy laughter had been. (128)

In this way, Cholly makes an attack on Pecola. But she does not resist. She does not try to escape from the rape. She becomes silent and does not utter even a single word. She is cooperating with Cholly for the intercourse. And Cholly proceeds further:

He wanted to fuck her – tenderly. But the tenderness would not hold. The tightness of her vagina was more than he could bear. His soul seemed to slip down to his guts and fly out into her, and the gigantic thrust he made – a hollow suck of air in the back of her throat Like the rapid loss of air from a circus balloon. (128)

Now Pecola is unconscious. She is in the world of 'unconscious', not merely due to the lack of awareness. Her 'unconscious' is allowing her to involve in this sexual act of ecstasy. But Cholly is carrying on as "Removing himself from her was so painful to him he cut it short and snatched his genitals out of the dry harbor of her vagina. She appeared to have fainted. Cholly stood up and could see only her grayish paints, so sad and limp around her ankles" (128-129).

After sometimes, Pecola regains her consciousness, She travels from the world of 'Id' to the world of 'Ego', from the world of 'unconscious'. When she regains her consciousness, she finds herself "lying in the kitchen floor under a heavy quilt, trying to connect the pain between her legs with the face of her mother looming over her". (129).

Thus, Pecola's repressed and latent sexual desire gets its way out through unconscious involvement in intercourse with her father. If Pecola had resisted or tried to escape her best, Cholly could not have sexed her. So, this event does not look like a forceful rape but a natural intercourse. Hence, both of them have animalistic nature and incest. But Cholly's degree of animalism is more than other characters.

## Chapter Four

### Conclusion

The characters in the novel *The Bluest Eye* are characterized as animals through the activities they perform. Most of the characters in the novel are from lower working class people. Toni Morrison exposes the immorality of the characters in detail to depict their irrational behaviors. The naturalistic novel focuses on the primitive brute and unfeeling attitude. Having guided by the primitive brutality there is a tragic situation of Cholly, Pecola and the animals alike:

And now I see her searching the garbage-for what? The thing we assassinated? I talk about how I did not plant the seeds too deeply, how it was the fault of the earth, the land, of our town. I even think now that the land of the entire country was hostile to marigolds that year. 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. At least on the edge of my town, among the garbage and the sunflowers of my town, it's much, much, too late. (63-64)

The behaviors of Cholly, his wife, Pauline, Pecola, Soaphead Church and other characters are inhuman by nature. What they have done in the novel all are irrational activities which are considered unacceptable and immoral in human society. It is either real or imaginative they perform brutal nature which is elucidated from Cholly's case too. Cholly's true nature is known through the expression of his desire to force his own daughter to the death by raping her. When he rapes his daughter Pecola, she gets pregnant; the baby dies later her descent changes into madness that leads her to a tragic end. This is due to her father's inhuman nature that incites him to fulfill his sexual desires with his own daughter.

Cholly is an animal in human form. Not only Cholly, his wife Pauline also has violent nature. She always quarrels with her husband and beats her daughter inhumanely. She does not show any love, sympathy and pity on her, even after she is raped by her father and gets pregnant. She herself thinks an ideal servant at white man's house and shows misbehaviors to her own family members which are her violent acts. Not to like her husband in real life, she becomes idealist. Mrs. Breedlove came swiftly into the room and stood at the foot of the bed where Cholly lay.

“I need some coal in this house.” (29)

“Heat me?” Mrs. Breedlove jabbed Cholly's foot.

Cholly opened his eyes slowly. They were red and menacing. With no exception, Cholly had the meanest eyes in town.

“Awwwww, woman!” (30)

Having dissatisfied with her husband's behaviour and daughter's ugliness misbehaving them is her irrational behavior. Lack of thought in human beings is very important aspect of animalistic nature which is seen in Cholly, Pauline and Pecola's behaviour. They try to meet the white standard in the society where they live but due to their irrational behaviours they lose their own identity and standard too. Everywhere they expose their uncivilized nature when they perform their activities.

Violence, sex, desire, fight, disgust, anger, lust etc, are innate in the human nature. White people perform their violent act upon black, people using threatening and disgusting words as Nigger and Black e. mo as:

Black e mo Black e mo Ya daddy sleeps nekked.

Stch tat a stch ta ta

stch tat a stch ta ta (50)

The character becomes angry when there is something against their wish and desires. Pauline gets angry with her husband because he is unable to fulfill her demands. She gets

angry with her daughter Pecola because she does not meet the standard of the society and she is very ugly. Cholly gets angry when he doesn't get money for drinking wine. Pauline and Cholly frequently quarrel in front of the children. There is no true nature to be in the parents. The white boys and the teacher tease and neglect Pecola respectively. Soaphead Church a Spiritualist makes Pecola kill an innocent dog Bob poisoning in the name of providing blue eyes which she desires to have. However animalistic symbol is not found to refer to other characters as it is found in Cholly, yet they are not far away from animalistic instinct.

Violence is another important aspect to prove that there is animalistic nature in the characters. Cholly and his friend Jake go for a walk with two girls Suky and Darlene. Cholly keeps sex relationship with Darlene in an open place where they are seen by two white police officers. Cholly does not realize that his aunt is dead. Jake also keeps sexual relationship with Suky in an open place at the same time. Hence keeping sexual relationship wherever they like is their animalistic nature.

Only animals keep their sex relationship with their own family members because they don't have knowledge to separate what is right and what is wrong. As Pecola becomes pregnant after the rape instead of being sympathetic, Pauline beats and forbids her to go to school. Pecola gives birth to a premature baby. She loses patience and begins to go mad when the baby dies. At last she also dies. Her parents are the cause of her fall. This is due to their animalistic nature. The lines given below can prove this.

*“He wanted to fuck her-tenderly. But the tenderness would not hold. The tightness of her vagina was more than he could bear... Removing himself from her was so painful that he cut it short and snatched his genitals out of the dry harbor of her vagina. She appeared to have fainted.”* (Shakti Batra 70)

Naturalism is the belief that humans are animals, with animal thoughts and instincts. In the novel *The Bluest Eye* there are many instances where naturalism is used. Throughout

the novel the characters are compared to animals. Cholly is compared with a dog, a snake and a ratty Nigger and Pecola is compared with kittens and bitch.

On the basis of sensation, there is mistreatment towards the man and animal. Pecola is treated badly by her parents, classmates, and teachers everywhere. She is misbehaved due to her blackness. Women are used as the doll for pleasure. The behaviours and the activities shown by the characters in the novel are essentially irrational and they have animalistic instinct. To conclude, the cause of animalistic instinct are: mistreatment towards both the man and animals, Victimization by the world they live in, hereditary nature of Pecola's father and father's mother, and most significantly their repressed desires and wishes.



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