

The Creative Launcher

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Racial and Sexual Intolerance in *The Bluest Eye*

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Abstract

The paper tries to focus in a system where chauvinism, malevolent and sexism exists there a young black girl's endeavour to achieve beauty, a means for happiness and survival. The novel portrays the effect of discrimination on a budding teenager's sexual being that put her in a gloomy and scary atmosphere from where the character was unable to leap out. Race and sex issues are at the heart of this enduring novel where white racism and black sexism affected the little innocent girl. The novel is Toni Morrison's incredible string of sensitive, imaginative and exploratory contemporary fiction, positioned after the Great Depression era in 1941 Lorain, Ohio. The novel shows the prejudices that created a crater in the black man's psyche and his unexposed aggression on the white world led to his psychological repression which he reveal on the associate female members.

Key Words- *Motherhood, Discrimination, Great Depression, Racism, Sexism.*

Introduction:

The Nobel laureate Toni Morrison works gives ignition to black style of writing, the tradition and language, which comprehend its presence in the hegemonic world. As all black Americans are descendant of the Africans once bought as slaves to the New World so denying the truth and submerging in white culture is not going to change the distinction

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established between them. The blacks who try to falsify one's identity and run away from self and ancestry, further aggravate the problems because majority of white Americans are till date not been able to accept the blacks as part and parcel of the country, they still look at them differently. For them the black Americans are contagious and are from an alien world. "Morrison calls Africanism a 'trope' and a 'virus'; it is the way white Americans take over and mystify the life of the 'unsettled and unsettling population' they can neither accept nor ignore. Thus American slaves, who all but disappear in white literature as historical victims, reemerge as 'surrogate selves for meditation on problems of human freedom.'" (Draper 259)

According to Cynthia A. Davis, Morrison fascinate both readers and critics, by bringing fantasy and realism together in her fictions; and at the same time exposes them to the harsh and sensitive truth of the black American society. Whereas, Ellison's protagonist is a highly educated young black man tries to prove his individualism in the white racist society. But when he fails in his intention, he finds himself invisible to the white world and hides himself in an underground bunker the rest of his life. "All of Morrison's characters exist in a world defined by its blackness and by the surrounding white society that both violates and denies it. The destructive effect of the white society can take the form of outright physical violence, but oppression in Morrison's world is more often psychic violence. She rarely depicts white characters, for the brutality here is less a single act than the systematic denial of the reality of black lives. The theme of 'invisibility' is, of course, a common one in black American literature, but Morrison avoids the picture of the black person 'invisible' in white life (Ellison's Invisible Man trying to confront passerby). Instead she immerses the reader in the black community; the white society's ignorance of that concrete, vivid, and diverse world is thus even more striking." (Davis) Cynthia points out that Morrison characters are all black, who fights within the black realm and project the black life as it is whereas Ralph Ellison characters includes both black and white people and project the insensitive factual white world.

Physical Look: The Destructive Idea

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The whole Breedlove family believes themselves to be ugly and the truth lies in their thinking, not in their appearance. “Although their poverty was traditional and stultifying, it was not unique. But their ugliness was unique.” (*The Bluest Eye* 36) Sammy the eldest son burst his ugliness by hurting and giving pain to others and always elopes from home. Pauline encourages her son’s fault and ignores her daughter as a result Pecola fears people, life and to be adult. She feels her ugliness in a different way. “Concealed, veiled, eclipsed—peeping out from behind the shroud very seldom, and then only to yearn for the return of her mask.” (*The Bluest Eye* 37) Her conceived repulsiveness separates her from self and society, making her apprehensive and timid: “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.” (*The Bluest Eye* 43) The whole family wore the nasty unpleasant belief, it is not their look or poorness that was ugly but their assessment made them so. “It was as though some mysterious all-knowing master had given each one a cloak of ugliness to wear, and they had each accepted it without question.” (*The Bluest Eye* 37)

The novel moves around Pecola Breedlove the protagonist, a quiet, passive girl who comes from a loveless poor broken home. She feels her ugliness a cause of all problems and develops a longing to be beautiful as a solution. She lead a nomadic life throughout the story “a girl who had no place to go” even when her parents are alive because they are responsible for her isolation and being a pariah. (*The Bluest Eye* 14) Pecola’s mother, Pauline during her adolescent period tries hard to be like the whites and even named herself as ‘Polly’ which only whites keep. Her fascination for white splendour worsens after her marriage, as all her fantasy and desirability were left unfulfilled. During her pregnancy months to overcome her dullness, she went to see a movie but it stimulated her deep seated yearning for whiteness. Gradually, her expectations increased which her husband couldn’t fulfil so she reduced her dignity and identity as a perfect servant in a white house to achieve her dreams. She felt that the real world should be like the film world and build her castle in the air. “Along with the idea of romantic love, she was introduced to another--physical beauty. Probably the most

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destructive ideas in the history of human thought. Both originated in envy, thrived in insecurity, and ended in disillusion. In equating physical beauty with virtue, she stripped her mind, bound it, and collected self-contempt by the heap.” (*The Bluest Eye* 120) She tried to adopt good qualities and high merit as a plus point to her side and step by step detached from her familial issues.

Like her mother, the protagonist’s aspiration for blue eyes seems heritable as she believes that it will make her beautiful; and bring all the missing warmth and happiness in her life. Because when her parents fight, all her body parts freeze and disappear except her eyes and they are the sole witness of their nasty fights. She prays each night to Him, for blue eyes and believes that possessing them will make her adorable in the eyes of her parents, teachers, and schoolmates; and even change the gaze of the white shopkeeper. Furthermore, her parents will say, “(...) look at pretty-eyed Pecola. We mustn’t do bad things in front of those pretty eyes.” (*The Bluest Eye* 44) Pecola seems jealous of her classmate Maureen Peal, as she gets special attention from teachers and schoolmates. She also desires to get favouritism like the light skin colour girl, she presume that the mulatto girl has something in her which she lacks. All of a sudden, the feeling of unwantedness grips her which is both painful and humiliating. Then she walks towards the candy shop to buy the candies which has a picture of little Jane smiling. She loves the candy because the moment she eats the candy it washes away all her mortification. “Three pennies had bought her nine lovely orgasms with Mary Jane. Lovely Mary Jane, for whom a candy is named.” (*The Bluest Eye* 48)

While Pecola was walking towards the candy shop she saw the dandelions near the telephone pole and stops to look at them. She likes the yellow head of the dandelions and couldn’t understand why people want to get rid of them from their garden? She starts comparing herself to the wild plants and the cracks on the road and hates to be like them. But, she is Morrison’s ‘Touchstones’, set as the benchmark for judging others moral values and principles. “They were the codes and touchstones of the world, capable of translation and possession. She owned the crack that made her stumble; she owned the clumps of dandelions

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(...). And owning them made her part of the world, and the world a part of her.” (*The Bluest Eye* 45-46)

Carol Iannone in her essay says that: “In classic plight-and-protest style, Miss Morrison’s novels do also present the ‘trauma’ (in [Irving] Howe’s word) of black life, with blacks as much the victims of black cruelty as of white, and by no means always in the male-upon-female pattern that has been much noted of late. To be sure, the trauma is implicitly or explicitly set within the oppression of a racist society, but the picture that emerges of black life is nevertheless frequently ‘harrowing’ (as Diane Johnson has observed).” (Iannone)

A Glimpse of Racial and Sexual Humiliation:

When Pauline was in the hospital for delivery of her second child Pecola, she underwent discrimination for being a woman of colour by the white doctors who took her as a specimen. Her private parts were demonstrated but what was hurting was the ignorance of the white doctor about her emotions. The white doctor said to his students that black women don’t feel pain and reproduce like animals. “He must never seed no mare foal. Who say they don’t have pain? Just ’cause she don’t cry? ’Cause she can’t say it, they think it ain’t there? If they looks in her eyes and see them eyeballs lolling back, see the sorrowful look, they’d know.” (*The Bluest Eye* 122-123) Somewhere, the remark of the white doctor created an irreparable wound inside Pauline’s mind which she couldn’t share with her husband and the numb feeling further alienated her from him.

On the contrary, Cholly Breedlove in his adolescence was made a butt of ridicule, by two white armed men and the humiliating part was that his racial shackle made him to be a victim. He wanted to revolt back against the intruder who tried to enter his private moment but kept silent because he knew the consequences and the law. The helplessness he felt because of his weak race paralysed his perception and a wound was formed deep inside his psyche which touched his conscience every now and then. The incident took place after the death of Great Aunt Jimmy, to attend her memorial service all the distant relatives and neighbours entered his barren life. His life was in a steady line when the irretrievable incident

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changed his life forever. He, Darlene and two more boys went out in the evening to nearby muscadine woods to taste the Muscat grapes but in the process of running and chasing, they were separated from Jake and Suky. They found themselves tired and pulsating in the pine woods under the moonlight; they were drowned in the passion of love, unexpectedly a flash light fell on Darlene and she separates from him. They were caught by two white men in the middle of their lovemaking. The men were bigger than Cholly and were having weapons; most importantly they were whites so revolting against them could kill him. Without his own knowledge he was following their instruction and continued the intimate act openly for the pleasure of those whites. “He was small, black, helpless. His subconscious knew what his conscious mind did not guess—that hating them would have consumed him, burned him up like a piece of soft coal, leaving only flakes of ash and a question mark of smoke.” (*The Bluest Eye* 148-149) This unpleasant incident wretched Cholly as he felt helpless because he could not show his anger on them, instead he hated the girl. He held her responsible for putting him in that uncompromising position which created a cruel memory demeaning his future. “Sullen, irritable, he cultivated his hatred of Darlene. Never did he once consider directing his hatred toward the hunters.” (*The Bluest Eye* 148) Later secure at home, he considers the entire incident and in fear of making Darlene pregnant he absconds from his home.

Race Discrimination:

Years after the abolition of slavery, sex and race discrimination is still prevalent in the American society. It is reflected in the form of race-based prejudice, loathe, oppression and violence. The belief of the whites that their race is intrinsically greater than the blacks is shown intentionally or unintentionally on the innocent blacks in the day today life either in the form of behaviour or actions. Though hardcore laws are passed to prevent racial discrimination, unfairness on the basis of colour, ancestry, or ethnic origin still the blacks are unable to enjoy the constitutional rights and fundamental freedoms in political, economic and communal life.

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Recession: The Hopelessness

When Cholly begins a life far from the dire past in a new ambience, he totally surrenders to his observation and hunger. In the strange place, he got real freedom and the contentment of existence; he was totally drowned in luxury, alcohol and prostitutes. Loneliness were his constant companion and he tried to touch the hallucinating world with ungloved hand. He had nothing to do with others, nothing interested him and he was in complete oblivion. Once more a change occurred in his life for good when he met young Pauline he developed fondness and dedication towards her. They fell in love with each other and soon got married. Cholly and Pauline moved to north, Ohio where there was great job opportunities. He started working in an industry. They were blessed with two children and were busy in their happy married life. But everything turned unpromising after the economic depression.

The Great Depression ruined every Americans life as millions of workers were unemployed without prior warning and its aftermath left the black Americans in a worsen condition, who were affected from all directions in the white racist society. "During 1930-33, the U.S. financial system experienced conditions that were among the most difficult and chaotic in its history. (...) On the other side of the ledger, exceptionally high rates of default and bankruptcy affected every class of borrower except the federal government." (Bernanke) The Great Depression started with the crash of the stock market in October 1929 lasted approximately for ten years declining the lifestyle of white Americans and deteriorating the existence of black Americans. The investors either closed their factories or reduced the productions, leaving millions of blacks jobless, homeless and hopeless.

Millions of black Americans struggled on daily basis for their day to day earnings. Claudia's father Mr. MacTeer worked hard, so that, he could provide enough food to his family and make sure that nobody sleeps empty stomach throughout the winter. He goes from one place to another selling commodity and when at home he guards his family; like Vulcan, the god of fire. Claudia describes her father's face strange, stiff, and aggressive; but his facial

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expression is easily readable like an open landscape. “My daddy’s face is a study. Winter moves into it and presides there. His eyes become a cliff of snow threatening to avalanche; his eyebrows bend like black limbs of leafless trees.” (*The Bluest Eye* 59) The narrator of the story Claudia uncovers a contrast between her friend Pecola’s father and her father. Being the head of the family, Pecola’s father never bothered about their well being; he was drunk and aggressive all the time.

Mrs. Breedlove was sick and tired of Cholly’s habit but couldn’t share her grief or overcome her deep emotional distress so she started spending most of her time either at her place of work or in the church. May be sharing her grief with God was the best protection for her as she tried to build up goodness and virtues to maintain peace and equilibrium in her mind and troubled life. She can’t even think to elope from her familial commitment or protest. The only help she got is from God so she comes to His premises. Her soundless prayers consists of complains about Cholly, his guilt, his failure, his addiction and the only effort she can make is that she can only plead to God to save them from his ill deeds. “At prayer meeting she moaned and sighed over Cholly’s ways, and hoped God would help her keep the children from the sins of the father. (...) Holding Cholly as a model of sin and failure, she bore him like a crown of thorns, and her children like a cross.” (*The Bluest Eye* 124-125)

In course of time, it became impossible for Cholly to remain committed to his home and family. He never tried to correct his faults as men have no limits, no boundaries all is granted to them in this patriarchal world. His life became loveless and remains suspended to the humiliating past, instead of showing his disgust to the cause he targets the person. He became a sexist. “She was one of the few things abhorrent to him that he could touch and therefore hurt. He poured out on her the sum of all his inarticulate fury and aborted desires.” (*The Bluest Eye* 40) By each passing day he was becoming miserable, sadist and pitiless. He expressed his irritation on little things and weak members who can’t harm him in return.

Sex Discrimination:

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Sexism is deeply-rooted prejudice against the female community and has been characterised as the hatred of women. It has no religion, no caste, no class or race. As extreme sexism encourages sexual harassment, rape and other forms of sexual violence. It is also entrenched prejudice against women due to various reasons which includes the belief that men are basically superior to female. The Orthodox Jewish men followed the church doctrines blindly and maltreated women during that period of time. "In the sixteenth century the Eastern Orthodox priest Sylvester advised his male worshipers that 'to beat [your wife] carefully with a whip is sensible, painful, fear-inspiring and healthy.'" (Hanmer 27)

Pecola: The Innocent Victim

The church priest Elihue Micah Whitcomb is a homosexual but lacks the courage to accept it. He is a sexist man without virtue and a child molester. As a young boy he discovered his abhorrence towards people but felt reluctant to share his feelings with his friends. "In any case, his cravings, although intense, never relished physical contact. He abhorred flesh on flesh." (*The Bluest Eye* 164) Because of his impotency his wife left soon after their marriage, which broke his heart. During higher education he came to know about great philosophers who were misanthrope. Ultimately, he recognized this uniqueness after reading several books about famous ancient philosophers: "whose spiritual company soothed him and provided him with yardsticks for measuring his whims, his yearnings, and his antipathies." (*The Bluest Eye* 162) Reading and knowing about a number of great, age old misanthropes justified his character traits. Once he knew his new title, he employs it in favour of himself. In his later life, he used calmness as a protection and being bachelor and never having sex as a plus point to balance his profession. "Celibacy was a haven, silence a shield." (*The Bluest Eye* 163) The Soaphead Church led a secluded life and his yearning to collect old worn out objects makes him lunacy and thirsty for tattered things. His craziness goes to such an extent that he carries those weary things with him wherever he goes. These things enchant and captivate him, it has become a habit. He always looks around for traces of human presence in the old carpets, bedding where couple might have slept, made love and left their

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sweating odour. Human odour captivated his mind and body. "All in all, his personality was an arabesque: intricate, symmetrical, balanced, and tightly constructed--except for one flaw. The careful design was marred occasionally by rare but keen sexual cravings." (*The Bluest Eye* 164) He could easily trick children, to satisfy his sexual hunger. His impotency diverted his attention towards little girls, as little boys were naughty and bites him so the innocent girls were his effortless victims. He molests young girls in a playful way and confesses to God time to time. He justifies his ill doings by his pure motives that he never meant to hurt them and everything happened with their consent. "And there wasn't any look—any long funny look—any long funny Velma look afterward." (*The Bluest Eye* 179) The little innocent girls, who couldn't differentiate good touch from bad touch, are unable to realize the evil intention of the mulatto.

Pecola became an easy victim of the priest's sexist motives as her dream of acquiring bluest eyes brought her to his doorstep. The Soaphead Church superficially gifted her blue eyes and boast about his doings by writing a letter to God. "You see? I, too, have created. Not aboriginally, like you, but creation is a heady wine, more for the taster than the brewer." (*The Bluest Eye* 180) He admits to God that Pecola's wishes were different from others so he truly wanted to grant them. Simultaneously, he begs to be innocent because her desperate approach made him to do so. "Like she was buying shoes. 'I'd like a pair of new blue eyes.'" (*The Bluest Eye* 178) The Soaphead Church tries to find out some justification to his own aspiration. Seeing, each day the old sick dog bothered him so he was thinking a way to kill Bob. And, Pecola became a medium to kill the dog. He could not understand that the old dog was used to his age and illness. But his evil mind thought of a plan and he mixed poison in a portion of meat and executed his plan through Pecola. The innocent girl not aware of the horrible plan gives the contaminated food to the dog and goes home acquiring blue eye.

"In Pecola's case, her vulnerable position as an adolescent, black female makes her quest for self-definition especially crucial but when she turns to her parents in order to establish a positive link between childhood and adulthood, she only finds an overwhelming

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source of racial self-hatred. Thus, Pecola's misery over her 'blackness,' and thus her ugliness, originates in her family's perception of themselves." (Mahaffey)

Cholly's new life with his beloved wife didn't last for long and recession left him valueless as a result he took help of addiction which dragged him to his furious past. The practice to wipe out the past disgust experience, made him impotent and he was dead from inside. "Even a half-remembrance of this episode, along with myriad other humiliations, defeats, and emasculations, could stir him into flights of depravity that surprised himself—but only himself." (*The Bluest Eye* 40) Cholly's long deprivation of natural desire and addiction has numbed the sense of right and wrong. Even Polly didn't tried to correct him instead avoided him and wanted him to do more wrong so that she would appear more chastise in front of God. One afternoon, Cholly came home fully drunk and watch Pecola washing dishes in the washbasin like her mother. It brought back the memory of young Pauline when he saw her for the first time at Kentucky. The black man while dislikes Pecola for what she is, at the same time feels pity towards her sadness. "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. Guilt and impotence rose in a bilious duet. What could he do for her--ever?" (*The Bluest Eye* 159) As his underlying emotions were taking the form of lava. The drunken man perplexed with combine sensation committed the heinous crime. "The confused mixture of his memories of Pauline and the doing of a wild and forbidden thing excited him, and a bolt of desire ran down his genitals, (...) Surrounding all of this lust was a border of politeness." (*The Bluest Eye* 160) Cholly a racial victim can only show his intolerance to others and under the influence of alcohol his deeds are no more in his control. The sexist man reveals his cowardice on the weak eleven-year-old girl. He raped her. His varied feeling left the unconscious girl on the floor but was reluctant to leave her uncovered. "Again the hatred mixed with tenderness. The hatred would not let him pick her up, the tenderness forced him to cover her." (*The Bluest Eye* 161) The sexual exploitation crushed Pecola's sensuality, choked her spirituality and the reason for existence.

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Pecola is dually exploited for being black and a woman. The black neighbourhood disgraced and unburden the man's nastiness on the delicate female member of the family. "Dead doesn't change, and outdoors is here to stay." (*The Bluest Eye* 16) It takes years and sometimes the whole life for the sexually exploited girl to come out of its associated horror. Sexism has mutilated and ruined the black young girl's sexual beings and scarred them psychologically for all time. She wanders in a hallucinating world and feels proud of her invisible possession. "The damage done was total. She spent her days, her tendril, sap-green days, walking up and down, up and down, her head jerking to the beat of a drummer so distant only she could hear. Elbows bent, hands on shoulders, she flailed her arms like a bird in an eternal, grotesquely futile effort to fly. Beating the air, a winged but grounded bird, intent on the blue void it could not reach--could not even see--but which filled the valleys of the mind." (*The Bluest Eye* 202)

While the whole black community wanted the unborn baby to die only Claudia and Frieda are the ones who pray for its safety. They spent their whole pocket money to buy seeds of marigold and harvest it as a symbol for safe birth of the baby. However, the baby dies and the innocent sisters believe that it is because the marigolds didn't sprout. And, they assumed that the marigolds didn't sprout because they had planted those seeds too deep inside the ground. Sarah Blackburn in the book review said that "*The Bluest Eye* was set among unforgiving provincial black people in a small Ohio town and charted the experience of two little sisters as they watched a friend first become a pariah and then sink into madness. The book's general outline--how witnessing and understanding tragedy forces the surrender of innocence and topples wide-eyed, precocious kids into unwilling maturity--is a familiar one in American, especially Southern, fiction; but its language was unique, powerful, precise and absolutely convincing, both spare and rich at once." (Gates 6)

The narrator Claudia feels that Pecola was used as a paradigm by the black people to feel superior and chaste in contrast to her. She was set as an example of measuring their fictional triumph. The whole black community felt wholesome in contrast to the Breedloves

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and felt secure inside their dwelling. Darwin T. Turner in his reviews says that “Lorain, Ohio, the setting of the novel, is a world of grotesques--individuals whose psyches have been deformed by their efforts to assume false identities, their failures to achieve meaningful identities, or simply their inability to retain and communicate love. (...) Morrison suggests that perhaps Pecola, insanely believing in her blue eyes, is nobler than the townspeople who achieved a false superiority by presuming themselves to possess the opposites of her ugliness, her guilt, her pain, her inarticulateness, her poverty. ‘We honed our egos on her, padded our characters with her frailty, and yawned in the fantasy of our strength,’ the narrator concludes.” (Turner) Pecola’s ugliness made the people to look beautiful at her side, her frailty gave them strength.

Abstract To Concrete Ideals:

In both the novels *The Bluest Eye* and *Brown Girl, Brownstones* a constant regularity in the growth of the theme is visualized. “The double-consciousness or multiconsciousness that compels Morrison to use fantasy is a result of transculturation, or as Henry Louis Gates Jr. says of the black vernacular tradition and Standard English, her ‘symbiotic relationship between the black and white.’ Her affinity for fantastic forms--myth, folk tales, fairy tales, and biblical stories--is derived not only from Africa and black America, but from Euro-America, Europe, and Greece.” (Heinze 149-150) This double-consciousness is also visualised in Marshall’s novel when the protagonist feels alienated from self and society. The familiar environment does not welcome her; a pervasive darkness constantly surrounds her like the darkness of her skin. But unlike Pecola, Selina Boyce stops moving after fake white values. Selina diverts her focus from abstract to concrete ideals and promotes her individuality. “The close connection between ethnicity and selfhood is revealed, among other themes, right in the title, *Brown Girl, Brownstones*. Christian points out that *brown* and *girl* signal the focus on the race/culture and gender of the protagonist. She argues that by putting *brownstones* right next to *brown girl*, Marshall is reminding her readers that personal development intertwines with the history, culture, and environment one lives in.” (Chen)

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Marshall's *Brown Girl, Brownstones* gives a new meaning to black female's individualism in the racist and sexist society. It prepares the protagonist to meet the challenges of the world and explore her identity within the context of their culture.

Conclusion:

The historic mythology of the Greek is depicted in a numerous way and has also fulfilled the role of being an essential part of the civilized civilization. When Vulcan, the God of fire was laughed at for his disabilities his concern was different. "After his second fall he returned to Olympus, and subsequently acted the part of mediator between his parents." (Rieser) He never took self pity at his physical defects and turned out to be an excellently talented blacksmith. But in the novel when the physically capable black man's ego gets hurt he turns out to be destructive and sexist. His failure is reflected in his attitude and behaviour where the burden of his male factor is shared by patriarchy. Men coloured or colourless are linked to age old patriarchy. He is the one who butters his face and hide in a shed after seeing his wife exploited in the hand of the white master centuries back in *Beloved*. He is the same black man who ditches his wife and shows his bigotry feeling on daily basis by abusing her in front of others as in *Song of Solomon*. It is the same man who abandons his wife and escapes the burden of children to seek pleasure as in *Sula*. And, history repeats itself but in a heinous form when a powerless man to prove his potency of desire, exploits his own daughter. He takes shelter in a sinister atmosphere in the process to eradicate his wounded psyche as in *The Bluest Eye*.

Just like the black men, the black women are discriminated in the white society and black patriarchal society equally. Where the black man is demoted because of his race in the same way a black woman is doubly relegated because of her sex and race. "Confronted on all sides by racial and sexual discrimination, the black woman has no friends but only liabilities and responsibilities. Responsible for their own and their children's well-being and future, these women had to face daily the reality of their relationships with white men, with white women and, above all, with black men." (Irfan 82-83) In the same way, Pauline during the

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period of financial crisis handled her responsibilities and stand to all difficulty to protect her family. She had no time to ponder her fascination for white splendour her only concern was to earn enough to feed her kids. "It was time to put of the pieces together, make coherence where before there had been none. The children gave her this need; she herself was no longer a child. So she became, and her process of becoming was like most of ours: she developed a hatred for those things that mystified or obstructed her; acquired virtues that were easy to maintain; assigned herself a role in the scheme of things; and harked back to simpler times for gratification." (*The Bluest Eye* 124) Morrison concludes by giving stress to the uniqueness of the black women and the cultural ethics of the marginal members of the American community. And, the black woman's search for exquisiteness amidst the limitations of black life, the chronicle from their childhood to adulthood measures their contradiction within the society and family.

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