



THE BURDEN OF WOMANHOOD: EXPLORING GENDERED TRAUMA IN MORRISON'S THE BLUEST EYE

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Abstract

This essay explores the novel *The Bluest Eye* by Toni Morrison (1970) as analyzed through the principled angle of Critical Race Theory with special focus on the combination of the concepts of race and gender in determining the lives of Black female characters. Although the racial aspect of the novel was extensively analyzed, the present study makes sure to highlight the importance of the aspect of gender-based trauma as a crucial component of life among Morrison characters. The qualitative analysis of the text shows that the oppressive system and ideologies of patriarchal society are intertwined and impose their effects: Black women are dehumanized and marginalized, especially by the image of Pecola Breedlove and other women presented in the book. The discussion proves that Morrison criticizes not only standards of white beauty but also intra-racial gender relations, creating a strong story about psychological disintegration and loss of essence. Such intersectional reading further adds to the more subtle interpretation of African American literature and the emphasis behind the necessity of the context of forms of literary trauma.

Keywords

Toni Morrison, *The Bluest Eye* (1970), approach to race, approach to trauma, approach to gender, approach to feminism, approach to intersectionality, approach to literature

1. Introduction

The Bluest Eye (1970) by Toni Morrison is still the touching story that questions the complex interplay of race, gender, and identity in the 20th century in the USA. Against the backdrop of a racially-segregated society, the novel exposes the psychological and emotional costs to which systematic oppression subjected the Blacks- especially the women. Morrison focuses her story on Pecola Breedlove, a little black African American girl who apologizes with the white conception of beauty and at the same time with racial discrimination, which led even to a terrible disintegration of the personality. As much as we have read about racial discrimination in *The Bluest Eye* (1970), the traumatic experiences encountered by the female characters are gender issues requiring dedicated academic attention.

Using Critical Race Theory (CRT), this paper discusses *The Bluest Eye* (1970) to decipher the role that race and gender play in forming systems of oppression that enslave one another. CRT offers



a sound conceptualization through which the analysis of the social phenomenon of institutionalized racism and its tendency of marginalizing the black communities and making the lives of the black women even worse through the additional imposition of gender-based subordination is achieved. The depiction of violence, neglect, and objectification applied in the novel defines the very absence of Black female subjectivity, making readers reinterpret the phenomenon of neglected role of patriarchal principles in racially marginalized environments. Contextualizing CRT against the feminist issues, this paper defines how the trauma narrative developed by Morrison is racialized and gendered by nature.

In *The Bluest Eye* (1970), the female characters including Pecola, Claudia, Pauline and Frieda all struggle with multidimensional identities, this time aided by internalized racism together with strict gender roles. They are not incidentally suffering emotionally or physically but are testimonies to the profoundly pervasive social system demonstrating low regard of the Black womanhood. Morrison is able to design through her characters how it feels to live within the weight of being a woman in a world that never gives them power, attractiveness or self-respect. This study will argue that gender inequality, as *The Bluest Eye* (1970) posits is not only a subplot but also a major thematic issue in the novel which enhances the racial critique that Morrison takes on.

By placing the understanding of gendered trauma in the paradigm of CRT, the present study will add to the emerging narrative of intersectionality in the African American literature. In putting into focus the plight of unique struggles of the Black woman in *The Bluest Eye* (1970) the paper does not only point out the critiques of racial injustice cornered by Morrison, but also, how she acutely dissects gender-based marginalization. This intersectional interpretation of this work by Morrison helps in recognizing all the suffering that the characters have to face and understand the systematic structures in the society that cause the suffering, so this novel serves as a strong place where the study of the literature can be explored and created by the academic world about the intersection of race and gender.

1.1 Research Questions

1. What is the relationship between race and gender based on how they create the experiences of trauma of the Black female characters as expressed in *The Bluest Eye* (1970)?
2. How does Toni Morrison criticise systemic gender inequality in the African American communities by featuring female characters in *The Bluest Eye* (1970)?

1.2 Research Objectives

1. To examine the relevance of Toni Morrison in her *The Bluest Eye*, 1970, displays of gendered trauma subject to Critical Race Theory.
2. To study the overall impact of race and gender in terms of their complicity in regards to volume of psychological, as well as social, marginalizing of Black women in the text of *The Bluest Eye* (1970).

1.3 Significance of the Study

This study holds academic significance as it contributes to the intersectional analysis of literature by combining Critical Race Theory with feminist literary perspectives. By focusing on *The Bluest Eye* (1970), it sheds light on how Toni Morrison critiques not only racial oppression but also the layered experiences of gendered trauma among Black women. The research provides a deeper understanding of how literature can serve as a powerful medium for exposing systemic inequalities and advocating for the visibility of marginalized voices. In the context of postcolonial and African



American literary studies, this paper aims to enrich existing scholarship by emphasizing how racial and gender dynamics are inextricably linked in shaping identity, trauma, and resistance. Furthermore, the study adds value to Pakistani academia by fostering comparative and cross-cultural perspectives on race, gender, and literary representation.

1.4 Delimitation of the Study

In this study, the author has restricted himself to a critical reading of by Toni Morrison, *Bluest Eye* (1970). It fails to discuss the rest of the works by Morrison and in the whole world of the African American literature. The research paper has only concerned itself with the gendered experience of the black female characters and it is not applicable to the experience of the black males or other races within the book. Additionally, the paper too uses Critical Race Theory as its chief theoretical frame, but it is not an exercise on a tour of all the tenets of Critical Race Theory but more to highlight those things most pertinent in this context of gender and trauma. It narrows the scope on purpose, so as to facilitate in-depth examination of a narrow focus within the confines of the one research paper.

2. Literature Review

In her seminal work *Black Feminist Thought*, Patricia Hill Collins (2000) provides a fantastical discussion of the concept intersectionality on how the issues of race, gender, and class overlap to generate unprecedented experiences of oppression among the black women. Even though Collins does not entirely concentrate on literature, nevertheless, his framework is crucial in the example of Morrison in terms of her depiction of young Black women in *The Bluest Eye* (1970). Collins explains that Black women can be marginalized due to racial as well as gender hierarchy, the idea that is well-reflected on the events that happen to Pecola when she is socially rejected, forget by the family, and even hates herself.

Black Women Novelists: The Development of a Tradition by Barbara Christian (1985) brings into focus how black American writers such as Toni Morrison focus their works on the emotional and physical trauma that black women have to live in, in oppressive cultural settings. Christian believes that Morrison employs language and form to speak to the dishonoured fragments and effaced voices, especially in *The Bluest Eye* (1970) where the disruptive nature of self relates to mental violence caused by racialized standards of gender.

In the article by Ashraf H. A. Rushdy (1993) *Daughters Signifyin(g) History: The Example of Toni Morrison Beloved*, the author of the article forgets about the trauma of history and the trauma of historicity through female experience on the literature of Toni Morrison. Even though Rushdy continues to argue with respect to *Beloved*, his arguments can be extended to relate to *The Bluest Eye* (1970), where Morrison engages with histories of racism and patriarchy. Rushdy points out how Morrison integrates the personal trauma into the group racial memory, which she employs in her description of Pecola as a person falling apart as a symbol of general societal breakdowns.

In her explanation of the writing of Black women, Chikwenye Okonjo Ogunyemi (1991) claims that writers such as Morrison employ their fiction to attack the systems of power that exist in terms of racial and patriarchal structures. Applying to the instance of *The Bluest Eye* (1970), the thoughts expressed by Ogunyemi can be applied in the passage where Morrison not just applies criticism of white dominance but intra-racial gender oppression, including violence by men of different races towards female characters. This two-pronged criticism not only compliments with the goals of the



Critical Race Theory but argues that the work should be read as a racial intervention in addition to a feminist one.

3. Methodology

The research design applied in the current study is that of text based qualitative research. The paper is set on close reading and interpretative approach to the novel *The Bluest Eye* (1970) by Toni Morrison and it aims at determining construction of gendered trauma in the text. The qualitative method gives the opportunity to investigate the speech, character formation, themes in the literary work and figure symbolism in details. The work deals with the significant happenings and the discourses around the initiation of both racism and patriarchy criticism in the light of the manner in how Morrison brings in the portrayal of both the criticism with the help of literature and aspects in narrational evoking.

3.1 Data collection tools

Textual analysis is the major instrument that is used to collect data, it is defined as the method where one performs a systematic evaluation of the text in order to ascertain a theme, a pattern, and to grasp instances of trauma, gender role, and racial discrimination. Secondary sources like scholarly journal articles, books and critical essays are also consulted to corroborate the analysis and add strong theory and context to the analysis. These sources assist in pointing to a bigger discourse in Critical Race Theory and feminist literary criticism in relation to the narrative strategies of Morrison.

3.2 Rationale for the Study

Although *The Bluest Eye* (1970) is known to expose racial trauma, there is limited literature tapping into the issue of intersectional trauma towards the Black female due to racism and sexism in a racially stratified society. This study aims to address that shortcoming by bringing the gender aspect of suffering in the novel to the fore. Using Critical Race Theory, the paper brings out how racism and patriarchy work in tandem to dehumanize Black women. The reasoning is the academic context of increasing the knowledge of the intersectionality issue in African American literature and adding the Pakistani literary discourse by equipping it with frames of comparative and cross-cultural analysis.

Sample 3.3

The sample of the present research is the full text of novel *The Bluest Eye* (1970) written by Toni Morrison. Special emphasis is given to the lives and formation of the main woman characters- Pecola, Claudia, Frieda and Pauline Breedlove. Major important plot points, specifically those that represent disintegrations of personality, identity crisis, and gender-based violence are discussed to make some conclusions regarding the construction of gendered trauma. The choice is meant to be purposive as it focuses on the characters and events which explain the intersection of gender and race in the best manner possible.

3.4 Theoretical Framework

Critical Race Theory (CRT) has informed the research and focuses on the role and position of race and racism inbuilt in social set-ups, institutions, and cultural productions. Having its roots in legal studies, the application of CRT has been stretched to the humanities to address the methodologies in which literature commentates and challenges the inequalities of the system. The feminist theory is also used in this study, especially the Black feminist theory, to help in examining how Morrison explores the exclusive forms of oppression that Black women experience. CRT and feminism



allow one to interrogate critically the racial hierarchies being played out in the novel and the gender specific aspects of trauma hence an all-round perspective of analysis in this research.

4. Analysis

Different dimension of racism is talked by Toni Morrison as a female and black writer. She portrays the color racism. Then she proceeds to depict how racism had an impact on the society. She also portrays the victims of racism, the men who are fallen victims of racism and also the children and the same case on the women who were the victims of racism as Morrison describes the young age of Cholly who symbolizes the children who are the victims.

profligate, was cursed, some short time, or left the house, or flung himself into the fray.

At the age of fourteen, it was reported that he had already run away at least a total of twenty-seven times. He came back in force, or under circumstances ill-humored" (Morrison, 6).

He also has a big problem with women and this is caused in part by the fact that his mother deserts him shortly after he is born. It is his mother who was the most important woman to Cholly and she abandoned him. He does not know how to be there in his children he does not have a father to show him how to be there in this matter there is no fatherly figure present in his life as a role model. Cholly does not want to do it to his daughter, he simply does not know how. He learns to love by having sex but it is the only way he knows. Cruel white men intrude on Cholly during his first experience when he was to be intimate with the person he loved, ruining his experience. He directs the hate and anger, which he feels towards the white men to Darlene and ultimately, other women. He flew out of his home since his family is a victim of white man due to his being tortured and ridiculed by the white men in the forest. And thus he is denied the actual enjoyment of the home. Then she even portrays the blacks as a whole that how they are tackling with racism and even the black males are the victim of the white community. They are not bothered about their feelings and emotions and accept them as black people do not have those things and Morrison describes the case in the following terms:

Holly did not know at all where the eyes could be and they wriggled around in trying to find a place to settle in and his body was incapable of movement. The gun fell off the shoulder of the dashing fellow and Cholly heard a jingle of steel. And he kneeled and said.

Darlen had craned her head out into the lamplight into the darkness on the other side, and her eyes were nearly glaring back at the lamplight into the darkness, and so had an in-company of their own standing aloof, and did not belong to the thing going on around them. (Morrison, 24)

In yet another section of the book, the author justifies by pointing out that as a caste and also as a class minority we were going somewhere on the Hanger of life trying to stitch our weaknesses too to hold or crawl in or in small groups up along the gigantic folds of the garment (Morrison, 29).

Morrison is a black American woman writer but she can re-taste what the black woman is going through as Linda Peach puts it about Morrison: Morrison is a black woman who has lived with the black women in her head (Peach 13). In a way, at least she is always somehow or in some way or other raving about the female problem and problems hence her protag is female most of the time. Somewhere in her conversation, Morrison says that, I think that I am special as a writer and this whole part over the fact that I am a woman and that women have some kind of special knowledge over some things." (Lester 54)

Toni Morrison applies the African-American women as the backdrop of relating to the sit part of the society since this is the situation in the representation of the Toni Morrison since they are the



animals that are discriminated by the white men and the white women. They too, in their turn are also oppressed and discriminated, by the black men, on the grounds of gender discrimination. This is the reason why Morrison took a pen and began to write about them as she explains in her other interview,

I am a writer of black women. Not what we are talking about with some of the white female writers are the men. It is not fighting with each other as the blacks and the whites would. The black female writers have an uncompromised way of looking at things in a loving manner. He/she is wr-i-t-i-n-g to have, change the name, re-own. (Nellie 64)

Being the advocate of rights of black women since the start point, she proves to be the voice of the black women. The theme of the first novel *The Bluest Eye* discusses the black girls that are a part of Breedlove family. The other family, which is the reverse of this is the Macteer family and the branching out of these two families has been explained in the following lines.

To put is not always to put out-of-doors. When thee is put out thou goest where thou goest; but when thee is out-of-doors then whithersoever? there was a difference, and yet the difference was but a little one, and a settling one....There was also the knowledge of the existence of outdoors, filling us with want, want of property, want of possession. (Morrison19).

These are the lines, which introduce the greatest difference between the Breedloves and Macteers. Macteers are financially well off and then the other side is that the Breedloves are weak in finance and they have a lot of problems and their house is going to be taken away. In this novel, Pecola, a little black girl, desires to have blue eyes as it is the case with the whites hence she does not have blue eye as depicted in this novel. She is extremely rude to the society. She is not even treated well in school where the way teachers treat her are described by Morrison as, how the teachers never wanted to look at her and only asked her to talk when everyone needed to talk (Morrison 201).

When the society already treats her in the same way which she receives in the school then at this point the desire to belong to the blue eyes side occurs to her heart and in the novel this is accurately brought out where when the story is being told it is stated as,

Indeed, a bit earlier Pecola had dreamt, that she could only be changed by changing her own eyes, her eyes that had the pictures, and knew the sights, that is to say, in the same degree as her own eyes were beautiful too, then she herself would also be different (Morrison 21). Throughout the next few lines, the little girl, Pecola so desperately desires to be pretty that she so desperately wishes to be like the white girls who have blue eyes. She would not need to be mocked at. She does not want to be an outcast in the society. Her will is what drives the activity in the novel. In this case, one may say, Morrison is actually talking about the beauty standard of women. One can also speak about the episode when she becomes interested in the blue-eyed black cat as her desperate desire too.

Pecola goes as far as she becomes an obsession in getting blue eye to an extent that she turns out to be a psychological patient. In the following words, She chews the candy, sweet is sugar; the author is showing how she even did not know how to use the candy to be pretty. So as to steal the candy one somehow steals the eyes, consumes Mary Jane. Fall in love with Mary Jane. The name was articulating and vibrating Slim (Morrison 43). This is where the childishness and the mind set of Pecola is brought out. She hopes in her dreams that she would be able to change the fact that she can be pretty after having the eyes of the white girls. After being told about the Mary Jane



candy, Pecola believes that ingesting food that has been categorized as white will somehow morph her into a white individual because Pecola does not eat candy because she is looking to enjoy the edible but rather because she seeks to capture the image of the Mary Jane.

One of the days in the novel finds Pecola visiting shopkeeper and it is here that Pecola gets a chance to know about the prejudices the white population has against the black people since she gets to see that the vacuum has a picture of it. Where there is distance in the bottom lid, an upper hand is obtained by it (vacuum). She was robbed by all the white people in eyes. That is why the distance must be to her, her blackness.”(Morrison)

Pecola is perhaps the most victimized character in the novel whose life is victimized by the society as well as by her own family and has to experience the dual nature of the society and this according to Claudia is that,

Neither of us ever thought there was any unconquered ground in itself. We had planted our seeds in our own little patch of black dirt just like the father of Pecola planted his seeds in his little patch of black dirt. It was not capable of creating any more than was his desire or his hopelessness, our purity and faith.(Morrison 51)

Those readings are taken off the second prologue of the novel where Claudia is talking about all these happenings and incidences which leads to the sufferings and pregnancy of Pecola. This quote could be significant in a way that it signifies that Pecola is a victim of many things. one of them is blaming the other of such sufferings; it also reflects that her father is also the cause of her sufferings because he rapes her and makes her pregnant and this also is a fact that she becomes a victim of racism.

The blacks are not only disliked by the whites but they also do not like their own black creed like in this novel, the mother of Pecola did not like Pecola. They are victims of discrimination by everyone; whether white, black. The same also happens when they are discriminated by the white children/white women. After the very narrator tells us of an epitome of light skin and a rich black girl that is beautiful Pecola as she tells Maureen who is a rich black girl and then; stinky! I am cute! On this, Pecola and the two sisters, Claudia and Frieda fightback and Pecola is hurt (Morrison 73).

Almost everyone who is a part of the society casts aspersions on Pecola and is ridiculed. Bay Boy, Woodrow Cain and Buddy Wilson along with the Junie Bug are the school boys who offend Pecola Breedlove by affronting her using the word, black e mo.

The beauty had been programmed into the American society and according to the narrator, Adults, olders girls, shops, magazines, newspapers, window signs - all the world had determined what each treasure was in a girl child a blue eyed, yellow haired, pink skinned doll (Morrison 20). And as much as this is being achieved even along this line, it is also evident that the American culture continues to promote the belief that, whiteness is a thing that can be coveted.

The element of sex in the life of any man and woman is highly crucial and the role is sort of comparable in the novel. Morrison is able to convey the message that every individual has a interpretation of other individuals and the attitude of the prostitutes towards the men was, They hated men, any men, no apologies and neither any discrimination. And with an asperity that was all too habitually mechanical they heaped upon their guests such insult as they scorned to exhibit in the presence of their masters. (Morrison 146). According to them sex has got nothing to do with



love. The sex is the way of getting money to them and they end up disliking the men who approaching them. This can be nothing but discrimination to them in one way or another. Pauline too in this respect states her conception of sex too she tries to link sex with power in the sense that she says, He cuts off his fingers before he can lay his equipments out of me. Of me. Until he hath lost what he has Had naturally vouchsafed Of his own and given to me Twice more. To me. To me. I feel empowered as he does it. I be strong I be pretty I be young. (Morrison 130)

also on this note, sex that leaves Pecola to wreck her life, the writer gives the perception that Cholly had when he slept with Pecola since,

How would he treat her? United States roentgen quantum dot. What is wrong with her? What is he that speaketh to her? Where is a burnt-out negro going to find words to tell the hunch back of his eleven year old girl? Now looking in her face he But therein would behold them pathetic loving eyes, and by the ghostiness of it all he would be vexed, and by the love become possessed of an anger, and how will she love him? Did she not have any sense?

and what will he make of that? Return it? How? (Morrison 161)

There is hardly any fun involved with the sexuality depicted in the novel between two individuals. The above contents thus indicate that the pleasure of Geraldine is an accident that is happening. Otherwise, female pleasure rates are minimal. One can also interpret the above lines in such a way that the black women are not able to have the pleasure due to their race and sex.

It provided her with eyes to be full of the image of the couple lying on the bed (Cholly and Mrs. Breedlove). And he grunting, as it were, with a stuff in his throat, yea, as it were, when he were smothered. Wicked as was his noises it was not so wicked half, as no noises, at all, by her mother. She was there not there. That was, perhaps, love. Choking and never speaking.(Morrison, 216)

This is where she does not only posture and expose the long history of sexual life of her father but she has also exposed much how her father had not accorded this wife a right that much time was not dedicated to her wife by the husband. Through this quote, it is possible to come across the fact that women are also being discriminated against sexually.

The innocence is the other outstanding theme of the novel that can be bestowed on the whites by the society as well. Being a woman, the blacks are not regarded as innocent.

Both of us never conceived that this same earth might have been not a hard thing to get along with. Our giggles were the giggles or giggle of some other girls with whom we had been playing just there or somewhere on some other bit of black earth which the father had plowed or planted in the style of his giggling in the style of the father when he was planting his own seeds in his own bit of black earth. The thing is that we were not more productive of sperm in innocence and belief than he of sperm in lust or despair. (Morrison 51)

In said lines, Claudia repeats the fact that her innocence does not actually matter against the value of girls who plant seeds. Claudia takes a realistic; in fact, pessimistic stance to this regard as she articulates that her innocence and naivete did not do any good into the life of Pecola.

Again with the mention of Pecola it is pointed out that, she consumes the candy and the sweet flavor is good. There is a way of eating candy, the way of eating the eyes, of eating Mary Jane. And a-lovin Mary Jane. One of them was Mary Jane (Morrison 43). The use of plain language in this case reveals the innocence of this person and sweetness of her in her heart to be Pecola. This provides an insight into the mind and the way of thinking of a child as Pecola thinks that she can



become the white girl by consuming the eyes of the white girl. One can also interpret such lines as black women are also innocent just like the white ones.

The narrator again has a similar point of view towards a similar thought.

Holly and Pauline loved each other. She was very agreeable in her company, and would, at one time, seem to take so much pleasure in her country ways, and in her ignorance of townish things. Remembering not to deny the weakness and to pass it off as none existing, he managed to make it be considered something particular and lovable. And then poor foot was a premium the first time Pauline had an idea that that was the case. and he did lay very lightly his hand on hers, as lightly as he could do, as lightly as he might well have dreamt of doing it, and as she had dreamt it. Or, of the melancholy of suns declining and solitary banks of rivers. She had been content and willing, he had been docile and agreeable. She did not know that the world is so full of laughter. (Morrison 115-116)

It is the breathtaking moment between the relationships of Breedloves and is one of the very few forms of innocent moments we are seeing in the novel. It is surprising to us that the association between the Breedloves would be identical even in an occurrence that they did not reside at the same time as well as on the same place. In the two lines, there are too much innocence on behalf of the black woman, Pauline, who is the mother of Pecola. In the final line of the quotation it means that she is not even aware of happiness in the world and laughter.

The kicking of the aviary motions is borne through a picking and a plucking betwixt the tire rings and the sunflowers, betwixt the bottles of Coke and the milkweed, all sordid and splendid things in the world,--and that is what she herself was. And all our garbage we hurled at her and which she swallowed. Our beauty that is hers, and that she gave us. (Morrison 205)

It is taken out of the last chapter of the novel and the narrator of the novel sheds the reality on how crazy Pecola was. Here Claudia does it by having Pecola replace or represent that beauty and that misery that all men experience. In her case her symbolic allusion is also added as she makes her symbolize the hope and fear of her people. She believes that Pecola is beautiful since she is a human like any other human being where the people have not impressed this in their mind that, beauty belongs to the whites. She also contributes to the making of other people beautiful by the fact that they think that she is ugly to somebody and therefore this gives them a sense of being beautiful in comparison with the ugly among others.

Now, he doth assuredly come to his best of worthiness, that of whom a free man may happily be loved, whose worth he cannot be less worse by being loving. and this kindly love cannot come to worth or virtue. The giver of love is not on all fours with the lover. The subject of the love is deprived and/or disabled or even apprehended in the gaze of loving person that is the interior vision. (Morrison 219)

This is the final quote of the final chapter of the novel in which Claudia attempts to clarify about what she is attempting to explain through what she is attempting to express through delivering her narration. She thinks that love is depicted as a devastating phenomenon in the story. She even proceeds further to say that Cholly was the only individual who would always love Pecola to the extent to touch her. In this manner, she describes how by not being able to separate love and rape, we are making a world where love is ambiguous too. It becomes ironical as compared to the general perception that love is in itself corrective and therapeutic, that Claudia is once again of opinion that love can be easier with good lover. She also states that it is the reason why characters in the novel do not love each other. She even goes ahead to say that love is devastating in the sense that it closes up jails in devastating consistent look. She continues to add that beauty is a prerequisite in romantic love and poor unfortunate black girls do not possess such kind of beauty due to definition of racism. The negative idea of the conception of love can be refuted with the concept of love that is good. In order to examine the action of Cholly, she states that this was the appropriate denouement to love and anger which can be translated to the fact that he has some good albeit corrupted.



The option that she leaves us with is that we must maintain a sort of love which is genuine and pure offering of those that we love.

5. Findings and Conclusion

As much as it has been revealed in this analysis, *The Bluest Eye* (1970) is a book that analyses the intricacies of race, gender, and trauma, which brings about the issue of compounded oppression of black women. The novel not only presents Pecola Breedlove as the victim of racial discrimination but as the person who is harshly injured by gendered expectations, sexual violence, and the refusal to be a part of the society. Extinguishing the belief of any self-respect by internalising the standards of white beauty and disproving this possibility, the psychological disintegration of Pecola turns out to be the powerful metaphor of the destruction of the Black female identity under the conditions of the racism and patriarchal oppressions. The disjointed process of narration, the use of child narrators, the alternation of perspective in books of Morrison all help create the emotional and ideological gravitas of the gendered trauma that the heroes of her novels experience.

The analysis also makes apparent the fact that Morrison does not only point out the standards of white supremacist beauty and social worth but also the patriarchal norms of the Black community in the society which contributes to the increased works of dehumanization of women. In real life, Pauline Breedlove is the example of the continued adherence to the colonial understanding of beauty although it is both disillusioned and being particularly harmful to her as a woman. The misconduct against Pecola by the father is also marked through the problem of the effect of the gender based violence on the formation of female suffering. The female characters in Morrison, their being disenfranchised in all means, agency, voice, and visibility, further eludes their trauma as something which is individual, as well as communal.

Conclusion

Overview To summarize, the paper draws a conclusion that *The Bluest Eye* (1970) is to be interpreted as an intersectional narrative that illustrates the interrelatedness of the racial and gender oppression. Morrison portrayal of black girlhood and womanhood is an opposition to the popular cultural show that wants everything to be easy in terms of trauma as Morrison states. In the analysis of whether or not, Critical Race Theory can be used to analyse literature, this work exemplifies that Critical Race Theory can be used as a tool to reinvent the literature as a representation of the inequitable society and as a criticism of the inequitable society with the integration of feminist knowledge. The readings of Morrison turn out to be the most electrifying yet literary intervention that appeals/ attracts/ invites other intellectual involvement in the matters of race, gender, and identity.

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