

# Identity Crisis in Toni Morrison's the Bluest Eye

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**Abstract:- This paper examines the role of thought in the construction of African-American women's identity and subjectivity. Toni Morrison's work The Bluest Eye attempts to redefine beauty and the psychological health of black women via reflection. Her first work, The Bluest Eye, has been read by a variety of critics. The novel can be used to examine the role of gaze in the formation of identity and the sound assessment of coiffure Yankee females. She has attempted to redefine beauty as well as black women's psychological states outside of their reflected American psychological system and into a racial believability. Within the mind, the psychological condition creates a sense of self-loathing and inferiority. And it is in this instance that the search for one's own identity begins. The most humiliating situation for someone is when she is ignored since she is not visible to the audience. That is exactly what happens to the novel's protagonist. However, the book demonstrates how white civilization constructed its own definition of beauty, which is then universalized for people of various colours, societies, and races. However, a character like Claudia, one of the novel's narrators, demonstrates the path to a more healthy future for blacks. Wherever the expectation of triumph operates, Morrison displays her daughter from zero image (Pecola) to freelancing uniqueness (Claudia).**

**Keywords:** *Beauty, Racism, Suppression, Freedom, Identity, Psychology.*

## I. INTRODUCTION

Toni Morrison, the primary Negroid pen to be handed the symbol for literature, is one in every of the most remarkable and robust novelists in the up to now erudite circle. Her novels have unceasingly been specifically fastening on similar troubles as black ladies' situation, the hunt for artistic independence and identification evidence beneath the further than one Racism, bigotry, and classism are all forms of oppression. Morrison is deeply interested in the strategies for preserving black women's identity and dignity in the face of a variety of oppressions, according to her. 'Black ladies' efforts to grapple with the outcomes of dominance living unit glaring in the introduction of safe regions that amend North yank united states of America to face up to oppression, and in our struggles to create complete human love members of the family with one another, writes Black Feminist Patricia Hill Collins. While Morrison presents Pecola administrative unit as eventually becoming insane as a result of several oppressions, she also portrays Claudia as a critical woman administrative unit who successfully

maintains her individuality while remaining physically and ideologically healthy. As far as Morrison is concerned, love of one's black image, love of one's black family, and black culture are the three most important factors in preserving black women's identities in the Bluest Eye.

## II. IDENTITY CRISIS IN THE BLUEST EYE

Morrison, as a black feminist writer, demands the visibility of black women first and foremost. Then she confronts the numerous oppressions of racism, sexism, and classism, asserting the importance of positive self-definition. Finally, she assumes that black women are strong and independent individuals. Love for one's dark image. One of the most important strategies to protect black women's identities is to cherish their black image. Denying one's individuality while encouraging racial cohesion is hazardous. 'When the strength of a race rests on its beauty, when the focus is diverted to how one appears rather than what one is, we are in trouble,' Morrison writes in one of her essays, 'Behind the Making of The Black Book.'

Consideration of physical beauty as a virtue, she believes, is one of the dumbest, most pernicious, most harmful conceptions of the Western civilization, and we should avoid it at all costs. Claudia, like Pecola, is oppressed by racism, sexism, and classism, which manifests itself in white beauty standards and material instability, but she values her black identity and culture, which makes all the difference to her. She is at ease in her own skin, relishes the information her senses have provided, admires her grime, and cherishes her scars. She places a strong value on darkness. In her opinion, being black is attractive.

That is why she is convinced that Pecola's black baby will be stunning. One of the goals of black feminist ideology is to portray 'a powerful, autonomous image of black women'. 'People have the right to construct their own reality, form their own identities, and name their history as subjects,' bell hooks declares. Morrison makes an effort to bring Claudia to the International Conference on Education, Language. 'Adults, older girls, shops, magazines, newspapers, window signs all over the world had agreed that a blue-eyed, yellow-haired, pink-skinned doll was what every girl child treasured,' she says, despite the fact that 'adults, older girls, shops, magazines, newspapers, window signs all over the world had agreed that a blue-eyed, yellow-haired, pink-skinned doll was what every girl child treasured. She questions the foundations of white cultural dominance and the power it wields over black people.

Claudia dismembers a white baby doll given to her by her parents as a Christmas present in order to find out what makes the doll lovely and black girls like Pecola and herself unlovable, to see how it was manufactured, to locate the dearness, and to find the beauty. She simply wishes to investigate it in order to determine what it was that the rest of the world deemed lovable. Claudia instinctively recognises a vast unseen white cultural power that minimises black presence and asserts that Maureen Peal was not the Enemy and was not deserving of such ferocious hatred. The Thing she needed to be afraid of was the Thing that made her beautiful. She is the only one who sees that the occurrences in her neighbourhood are part of a bigger social framework of violence.

Claudia blames the planet, the land the, entire country, while not denying her own personal guilt. When she discovers that Pecola is expecting a child, she confronts the unknown power, wishing Pecola and her unborn child well: More than my attachment for Pecola, I felt compelled to find someone who cared about the black baby's survival in order to combat the widespread affection for white baby dolls, Shirley Temples, and Mau mee Peals. She also plants marigold seeds, hoping that the health of the seeds will ensure the health of the baby, which she sees as a symbol for her race's collective survival.

Nonetheless, the seeds perish, as does Pecola's child, addresses the mysterious power, wishing Pecola and her unborn child well: More than my affection for Pecola, I felt compelled to find someone who wanted the black baby to live in order to combat the widespread affection for white baby dolls, Shirley Temples, and Mau seen Peals. She also plants marigold seeds, hoping that the health of the seeds will ensure the health of the baby, which she sees as a symbol of her race's collective survival. Nonetheless, the seeds perish, as does Pecola's baby.

Other survivors, such as the three whores, are fantastic examples of how to save their identities by appreciating their uniqueness. China, Poland, and Miss Marie, despite being traditionally labelled as victims, do not fit the archetype of the fallen. The names of the three prostitutes, China, Poland, and Miss Marie, conjure memories of China's, Poland's, and France's valiant resistance to invasions by more powerful armies during World War II, the setting of *The Bluest Eye*. They are self-employed individuals who run their own businesses; they are self-sufficient and self-reliant. Despite not being recognised by society, the three whores are self-assured, arranging their lives in their own unique ways, as opposed to Pecola, whose life is ordered and controlled by the outside world. The Black Family's Love As a vital unit of society, the family provides people, particularly children, with safety and calm.

Even though the parents appear to be in a lot of pain as a result of their poverty, they still have a responsibility to their children. Claudia has a loving and stable family, unlike Pecola, who has a quarrelsome and violent family, which protects her moral maturation. Pecola's mother Pauline, on the other hand, is aloof and uninterested. She looks after her

families, loves her husband, children, and family, and is unconcerned with physical beauty standards as a measure of self-worth. She also takes in Mr. Henry, a boarder, and Pecola, a homeless man.

She sets an excellent example for her children by being morally upright. Mrs. MacTeer, like Pauline Breedlove and Geraldine, has been victimised because she is black. Her life may be mundane and uninteresting, but she never seeks solace in the cinema like Pauline does. She resists the need to go to the movies and instead survives with a sense of self and culture that is diametrically opposed to that of the black community. Mrs. MacTeer, apart from Pauline and Geraldine, pushes above her circumstances in order to fulfil her role as a caring mother. Her fussy soliloquies anger and distress her children at times, yet she adores them. Claudia recalls Mrs. MacTeer's sincere caring for her illness.

Love crept up through the opening in the window, thick and dark Alaga syrup. Everywhere in that house, I could smell and taste it-sweet, musty, with a hint of wintergreen at the base. It clung to the frosty glass windows, and including my tongue. Along with the salve, it enveloped my chest, and when I untied the cotton cane in my sleeping, the pure, crisp arcs of air delineated its existence on my throat.

When my coughing became dry and difficult in the middle of the night, my feet shuffled into the chamber, hands repining the cotton, readjusting the blanket, and resting a minute on my forehead. As a result, when I think about autumn, I imagine someone with hands who doesn't want me to die. Mr. MacTeer is less prominent in the narrative than his wife, but his concern for his girls is comparable to hers. Mr. MacTeer is a loving father, unlike Pecola's reckless and drunken father Cholly. He works all hours of the day and night to feed and clothe his family. He instructs his children on which doors to keep closed or open for appropriate heat distribution, sets kindling by, talk's coal characteristics, and teaches them how to stir, nurse, and bank the fire like a Vulcan preserving the sparks.

Mr. MacTeer, the provider, loving parent, and protector, is enraged when Mr. Henry gently caresses Frieda. Mr. Henry is knocked off the porch after he swings the old motorcycle at his head. Furthermore, he Cusses and takes a gun from a resident with the intention of shooting Mr. Henry, putting himself in danger of getting arrested. Their children's spiritual and ethical health is preserved by their genuine, beloved. Like racial group, there is no such thing as good or bad love for black culture.

When two different cultures meet in the same social context, the dominant culture will enhance its value system and way of life, and transmit them to the low power distance culture due to disparities in their business, political, and impact. It will progressively impact, destroy, and eat the weak civilization. Simultaneously, the mass media, as part of the dominant culture and the primary vehicles through which philosophy is conveyed via information, additionally, such as soft toys, prepared meals, and films, play a significant role in

defining beauty and labelling anything that deviates from these standards as ugly.

Morrison declares that the goal of creating *The Bluest Eye* is to explain how to live a whole life in a society where we are all victims of something in some way. Apart from the three sluts and the MacTeers mentioned earlier, black women in Aunt Jimmy's community are those who refuse to conform to white aesthetics and maintain their identities through conveying traditional black cultural values, consciously or unconsciously.

The community commitment is the first black cultural tradition that these black women transmit. The MacTeers focus their energies on family community rather than being consumed with it's about being handsome, wealthy, or white. Even though they are tormented by various oppressions, they care whether someone is put out or put outdoors, because there is a difference between the two. If you're tired of something, you go somewhere else; if you're outside, there's nowhere to go. The distinction was minor, but it was decisive. Outdoors marked the end something, a physical truth that defined and complemented our metaphysical state. Mrs. MacTeer takes Pecola when his father burns down the house, forcing the family to live outside.

Her lessons on sexuality are evident in her response to the accusation that the girls are being naughty. She gently leads Pecola into the shower at the start of her menstrual period for care. One more mouth is a huge load for an underprivileged family. Listening to MacTeer's fussy soliloquy, readers can tell that her rage is directed at her irresponsible parents, not Pecola. It doesn't bother me if people come in and get what they want... People just drop their kids on oneself and go about their business. Isn't somebody looking in here to see if that infant has a bread? They appeared to be looking in to see if I had a loaf of bread to give her. Clearly, the MacTeers do not have the time, energy, or financial resources to adopt all of the Pecolas on the planet.

Even though poverty has taken away most of their delight, it is a true wonder that they continue to share the obligations of their community. They are the ones who persuade Morrison that there are no dull black people, and they pique her curiosity in scraping the surface to learn more about their lives' richness and nuance. Those that gather at the time of Aunt Jimmy's death form the most prominent group of women who honestly convey black cultural traditions. They survive multiple oppressions because they are traditional keepers.

They came to see Aunt Jimmy after learning about her illness. Others treated her with liniment while making camomile tea. The women brought bowls of pot liquor made from black-eyed peas, mustards, cabbage, kale, collards, turnips, beets, and green beans when they heard the solution was to drink just pot liquor and nothing else. Even hog jowl juice. When Aunt Jimmy passes away, the family comes together to plan and carry out the proper farewell rite for one of their own. They cleaned the house, aired it out, informed

everyone, and sewed together a white wedding gown for Aunt Jenny, a maiden lady, to wear when she met Jesus. Those women are the epitome of the neighbourhood. They arrive exactly when they are supposed to. Their black music is the second black cultural tradition that these black ladies pass on. Black music as an art form is one of the black traditions that has been passed down to create a secure space for black women to express themselves.

Art is unique in that it has the capacity to impact both sentiments and information, according to the author. Black people, according to Angela Davis, were able to build an aesthetic community of resistance through their music, which in turn fostered and nurtured a political community actively fighting for liberation. Black people's music have always been heard on the American continent since they were sold as slaves. The white can contain the black physical body, but they can't stop their music from being heard and distributed, because music can be heard and spread without permission. There's something about music that pierces your soul and conveys the message. According to Mahalia Jackson, no matter what problem a person faces, music may help him overcome it.

Music has a specific position in the expression of black women's self-definitions. Morrison allows the underprivileged people to express themselves through song. MacTeer remembers the healing and restorative black music even when poverty and oppression silence many people. Claudia recalls her mother singing about difficult times and awful times. Claudia finds herself yearning for those difficult times, wishing to be grown, and leaves her with the conviction that pain was not only bearable, but also sweet. Even the prostitute Poland proclaims her need to be recognised in her lovely strawberry voice.

### III. CONCLUSION

Despite the fact that the Civil Rights Movement prompted people to reflect thoroughly on the issue of race, and the feminist movement prompted people to focus on women, the plight of black women does not raise sufficient concern. Within American culture and the American literary heritage, black women have long been disregarded and consigned to the margins. Morrison, as a black woman writer, refuses to be influenced by mainstream society, preferring to portray black women as subjects like Claudia in *The Bluest Eye*.

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