

## **An Analytical Study of Racism in Two of Toni Morrison's Novels**

**Sarah A. Khuder**

**Mohanad R. Safar**

College of Education, University of Al-Hamdaniya, Mosul – Iraq.

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### **Abstract**

Toni Morrison is an incredible American novelist. In 1993, she received the Nobel Prize in Literature, only the eighth woman ever to do so, and the first black woman. Upon awarding the prize, the Swedish Academy described her as a writer “who, in novels characterized by visionary force and poetic import, gives life to an essential aspect of American reality.”[1]. Her novels bring to light the dim lives of slaves. She tackles the relations inside the African American society. Race, social class, slavery, and gender are the main themes in Morrison's novels. Whiteness in her novels is frightening the characters and preventing them from getting their own identity in the society. In this paper, her two novels *The Bluest Eye* and *Beloved* are tackled which shed light on the ideas of racism, gender and oppression of black people.

**Keywords:** Race, Black, Community, Whiteness, Standards, Slaves.

## دراسة تحليلية للعنصرية في اثنين من روايات توني موريسون

سارة عبدالرحمن خضر

مهند رمضان سفر

كلية التربية، جامعة الحمدانية، موصل - العراق.

### المستخلص

إن توني مورسن روائية امريكية رائعة فهي حاصلة على جائزة نوبل في عام ١٩٩٣، فقط ثمانية نساء روائييات في الادب الانكليزي قد حصلوا على هذه الجائزة وهي من اولى الكتاب المدافعين عن السود في الادب الامريكي. وفيما يخص ذلك قد وصفتها الاكاديمية السويدية على انها لديها قدرة خيالية واهمية شعرية. تسلط رواياتها الضوء على الحياة المظلمة للعبودية وتوضح لنا العلاقات في المجتمع الامريكي الافريقي حيث ان الافكار الرئيسية في رواياتها هي العرق، الفروقات بين الطبقات الاجتماعية، العبودية والفروقات بين الاجناس. الاشخاص البيض في رواياتها هم اشخاص مخيفين يمنعون السود من تكوين شخصياتهم وتحقيق ذاتهم في المجتمع. يدرس هذا البحث روايتها العين الاكثر زرقاً ومحبوبة المذان يسلطان الضوء على العنصرية، الفرق بين الاجناس واضطهاد السود في المجتمع.

الكلمات المفتاحية: العرق، اللون الاسود، المجتمع، اللون الابيض، معايير العبودية.

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## 1. Introductions

Morrison's novels in general focus on the ideas of class, race, gender, the individual and the community, self-esteem, and the importance history. Morrison argues that writing about African American literature requires developing a theory of literature based on the African American culture, history, and artistic strategies; "examining the foundational nineteenth-century works of the American canon to uncover the unspeakable things unspoken - how African Americans inspired literary choices, language, and structure; and considering both contemporary and noncanonical literature for similar influences, regardless of how they are categorized or esteemed by literary critics." [1]. In *The Bluest Eye* she tackles the idea of the white American standards prevent black people from making their own identity. In *Beloved* she focuses on the dim lives of slaves and how the white people are torturing the black. Morrison centers on the dehumanizing way the black people are treated in. Because of their restricted social status, Morrison's characters are allowed to encounter connections just in the event that those who control them benefit from them. Tally states that "If there is one thing that Toni Morrison—author, playwright, librettist, lyricist, Nobel Prize winner, social and literary critic—has taught us, it is that we are all responsible for those choices, and ignorance is not a lawful excuse for committing an infraction: For Morrison. . . as far as the future is concerned, when one writes, as critic or as author, all necks are on the line [2]. Morrison thinks that writers and critics should be free from the constraints of the inherited to be able to face the 'unspeakable'. Critics focused on her style, themes and her impact on the American literature, especially the African American literature.

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## **2- Hypothesis**

is hypothesized in this paper that black people are highly oppressed. They are humiliated, enslaved and treated in a very bad way. This can be easily tested by analyzing the characters in *The Bluest Eye* and *Beloved*. The characters show the savagery of the world against them.

## **3- Problem**

The problem of the study is that black people are oppressed on many levels. They suffer socially, economically, psychologically, and in all the aspects of life. They are enslaved and ill-treated. Morrison sheds light on the effect of the white people on the African-American society and the way they hinder the black to make their own identity. Another problem is the problem of gender. Women in the novels of Morrison are double oppressed both because they are black and they are women. They are deprived of everything in life even of their children. Women characters in the novel are forced to kill their babies because they do not want them to grow up and suffer like them.

## **4- Model of the Study**

The model of this study is black feminism. Black feminist writers think that black women, in general, and the black writers, in particular, want to prove their social positions in the American society and literature. Therefore, they should always maneuver outside the dominant white literary system. They were excluded from the main literary traditions and for this reason they tried to develop alternative ways of communication, depending on their experiences of oppression and resistance to write their novels and to shape the characters and events in it. Harold Bloom states that "Morrison herself has made very clear that she prefers to be contextualized in African-American literature, or in an American literature that ceases to repress the African-American

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presence.”[3]. In her novels, Morrison is presenting to us the problems of black people and their effects on their lives and psychology.

*The Bluest Eye* is Morrison’s most important novel which focuses on the harsh acts against the black people. They are obliged to measure themselves in terms of Western standards of beauty. Dixon comments that “Morrison returns us once again to the prototypical nameless, homeless, landless situation of black Americans in literature and in society. The myth of recovery and replacement and the false hope Pecola constructs—having blue eyes—are more damaging.” [4]. In particular, this is the fact of black ladies in this novel. Claudia talks about Pecola’s destruction in a narration which reminds her of their childhoods. Claudia shares us as a storyteller her suffering. Pecola is very innocent and she is rejected by the white society. She cannot stop this suffering since the Western ideological concept tells her that she does not have the right to resist because as a black and as a woman she is nobody [4].

Morrison’s most famous novel, *Beloved* could be a perfect example of the African American novel. In this novel, Morrison tells us the story of Margaret Garner, a slave from Kentucky. She killed her baby when arrested after running away to the North. Morrison here focuses on the survival of women. The story is told by a collection of women’s voices. The main idea is mother/daughter relationships. In *Beloved*, “it is the women who heal each other, beginning with Amy rubbing life back into Sethe’s swollen, dying feet, moving to Baby Suggs’s emotional/spiritual healing of Sethe, and ending with the community of thirty women who unite to drive Beloved from 124 Bluestone Road so that Sethe will finally be free.”[5].

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## 5- Value of the Study

It is hoped that this study would be useful for scholars who are interested in literature and criticism, modern literature in particular. It analyzes two important novels *The Bluest Eye* and *Beloved* to show the ideas of racism, oppression and gender.

## 6- Material

The material is collected from Morrison's two novels *The Bluest Eye* and *Beloved*. These novels are purposely chosen. The first is published in 1970 while the second is published in 1987. There is a long period of time between the two novels. We notice that along this period black people are highly oppressed. Black people are more savagely oppressed in the second novel as well.

## 7- Discrimination of Black People

In her novels, Toni Morrison seems to be investigating the meaning of blackness. She is also discussing the distinction between black and white people within the modern American society. Morrison's novels bring to light the difficulties that the black people face in their lives from the past to the disappointing present. The principal reason was composing from a black woman's point of view. She attacks the manner the African-Americans were looked at. She thinks that it is not an instinct to harm others but the people are instructed to do that when they are harmed. Fear and contradictions as a result of slavery are very obvious in *Beloved*. It shows the effect of the bad treatment of the white masters on their slaves such as carrying weights more than 100 pounds, carrying babies while picking crops and whipping. Slave babies were taken from their parents by the white masters. *Beloved* is telling Denver about the bad way

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black people were treated in these lines “I kissed her neck. I didn’t choke it. The circle of iron choked it.”[11]. Iron collars were put around their necks as a kind of discipline. Baby Suggs in *Beloved*, for instance tells the story when her children were taken away from her by her white owners. Her two daughters suddenly disappear. She cannot even say good bye to them. “In the place where long grass opens, the girl who waited to be loved and cry shame erupts into her separate parts, to make it easy for the chewing laughter to swallow her all away” [11] Baby Suggs remembers that she could never see her babies because they were taken from her and they all died. She tried hardly to find them but she could not. Sethe is another example “the nephew, the one who had nursed her” [11] the nephews’ milking Sethe like a cow, taking her baby’s milk. This means that slaves used to nurse white children. It shows the horrors of slavery. The rape of Sethe’s milk shows the position of slave females in a racist community. Beaulieu remarks that “Masters treated female slaves as both physical and sexual property. Slave women could be taken by white men at any time, and even a female slave’s marriage to a male slave did not prohibit a white man from taking liberties with her” [1]. For this reason, Baby Suggs has eight babies from six different men. Paul D remarks that "To love anything that much was dangerous, especially if it was her children." [11]. He thinks that love is dangerous for slaves. Children are committed to slave proprietors, and no respect is given to family. In the same way, slavery was very clear at Sweet Home. The names of the slaves reflect this idea. Baby Suggs is called “Jenny” by Mr. Garner because when he bought her this name was on her ticket. For many years The Garners

never called her by her real name and she did not know why they called her by this name. Sethe reviews the other dark individuals she had known within the Clearing and in 124 and how, like her, they had claimed themselves "Freeing yourself was one thing; claiming ownership of that freed self was another." [11]. This was a troublesome prepare, as the life she knew was that of a slave. It was troublesome for her at first to be her own person. But, with the assistance of others, she has learned how to be free. She presently realizes that she is in control of her life and no one else gets to tell her what to do.

*The Bluest Eye* also shows the awful effects of forcing white, middle-class American beauty standards on developing the personality of an African American female in the early 1940s. In fact, a discussion with a schoolmate who wished to have blue eyes inspired Toni Morrison to write the novel. *The Bluest Eye* powerfully sheds light on the ruined psychological and mental state of a dark female. Pecola Breedlove longs to cherish and acknowledgment in a society that belittles her race. Pecola wishes to have the American beauty standards such as blue eyes, white skin and blond hair. In *The Bluest Eye*, Morrison tells us the story of Mactees and Breedlove. Both of them are dark poor families. The Macteer family seems to be a small way better set. They moved from Alabama and Georgia, by means of Kentucky to Lorain-Ohio, to look for work. *The Bluest Eye* sheds light on racism through Pecola, the African girl. Pecola is an eleven-year poor girl, revolting and dark young lady who yearns to have blue eyes. She thought that this would stop her suffering. She is beaten by her mother and assaulted by her claim father since they have been gravely affected by the white community terrible standards. She suffered as a dark and unprotected female as well.



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## 8- Racism in *The Bluest Eye*

*The Bluest Eye* is about a year in the life of a young black girl who declines into insanity. The novel tells the story of Pecola who is considered ugly because she is dark which makes her feel inferior and long for the blue eyes. It is Morrison's first novel which is concerned with "racial self-loathing, the loss of identity, and shame. Even though the setting for the story is 1940–41 the beginning of World War II for the United States it is also persistent in concept, ideologically grounded in the 1960s when Black is Beautiful entered into the popular, if more militant, discourse" [6]. The novel takes place in a local called Lorain in Ohio. Pecola Breedlove is the protagonist. Concerning the title, *The Bluest Eye* the singular form of the noun and the superlative degree of color result in a pun. The singular noun refers to the "damaging white gaze; the omitted plural to the object of desire, an epitome of beauty according to mainstream society; or alternatively, to the saddest story of the demise of a child's identity (the eye as I), integral to the blues sung by Claudia's mother. The multivocality of the I/eye serves also to reinforce the text's emphasis on the visual, evident in everything from the white men's gaze" [6]. The novel is divided into four chapters: fall, spring, winter, and summer. The cyclical seasonal structure implies that the events in the novel are likely to be repeated. Racism is a complicated issue in *The Bluest Eye*. *The Bluest Eye* sheds light on the physical and psychological consequences of slavery. Judylyn S. Ryan argues that in *The Bluest Eye*, Morrison "refashioned particular techniques of African American literature and simultaneously created a new ur-text for the literary tradition" [14]. The failure of male and female characters to make their own identity is a result of the bad social circumstances that they suffer from. The novel brings to light the issue of racism happening between black and white people. In her encounter with the store-keeper, Mr. Yacobowski,

who will sell Pecola nine lovely Mary Janes without touching her dirty hand and he refuses to look at her. This event reflects the white gaze to a little black girl like Pecola. It is described in these lines "The gray head of Mr. Yacobowski looms up over the counter. He urges his eyes out of his thoughts to encounter her. Blue eyes. Blear-dropped. Slowly, like Indian summer moving imperceptibly toward fall, he looks toward her. Somewhere between retina and object, between vision and view, his eyes draw back, hesitate, and hover. At some fixed point in time and space he senses that he need not waste the effort of a glance." [9]. The behavior of Mr. Yacobowski, the shopkeeper, with Pecola is a perfect example of the dehumanized way in which black people are treated. Mr. Yacobowski's look shows both ascendancy and discharge. Mr. Yacobowski's does not like to look at Pecola because he thinks that she is ugly. He does not see her, because for him there is nothing to see. He is a fifty two-year-old white store-keeper and he thinks of a little girl in this way just because she is black. Pecola understands Mr. Yacobowski's look. "She looks up at him and sees the vacuum where curiosity ought to lodge. And something more. The total absence of human recognition – the glazed separateness. She does not know what keeps this glance suspended...Yet this vacuum is not new to her . . . She has seen it lurking in the eyes of all white people." [9]. She feels that he does not see her. He makes her feel that as if she is nothing but she has got used to the gaze of white people. There are few white characters in Morrison's novel, and no major white characters, however racism remains at the center of the content. Race isn't as it were characterized by the color of the skin, the shape, or the hair, but too by the root, financial lesson, and education. Whiteness is related to ethicalness, esteem and cleanliness whereas darkness is related to corruption, uselessness and misery.

In this novel, the characters regard whiteness as a criterion according to which they judge their own self-worth. Qualifications are based on the shade of one's skin, the tint of one's eyes, and the surface of one's hair. Geraldine tries hard to separate herself and her family from showing up dark by reforming her hair and keeping her home clean. Moreover, Soaphead Church employs his white legacy and instructive foundation to characterize his "whiteness". Characters who have no sign of "whiteness" suffer a lot. The idea of hatred reaches a climax during the attack of Pecola. The incident represents the peak of self-hatred and racism. After the attack, she would bear the allegorical internalization of Cholly's self-hatred and racism through the injury she carries forward and in fact she carries her father's baby "It never occurred to either of us that the earth itself might have been unyielding. We had dropped our seeds in our own little plot of black dirt just as Pecola's father had dropped his seeds in his own plot of black dirt. Our innocence and faith were no more productive than his lust or despair." [9].

Claudia anticipates the future events of the novel. Pecola will be pregnant by incest. Claudia and Frieda blamed each other for the marigolds because they do not grow in summer. Claudia makes a comparison between the healing activity of the marigold and Cholly's harmful activity of attacking Pecola. She is referred to by Claudia as "black dirt" which is a harsh term to be used against black people. There is a metaphor of the seeds that Claudia and her sister could not plant deep and the seeds of Cholly that he planted in the wrong ground. The metaphor also refers to Pecola who was born in a hostile world, in "the wrong place at the wrong time" [6]. Claudia is giving us what the novel implies "Love is never any better than the lover. Wicked people love wickedly, violent people love violently, weak people love weakly, stupid people love stupidly, but the love of a free man is

never safe. There is no gift for the beloved. The lover alone possesses his gift of love. The loved one is shorn, neutralized, frozen in the glare of the lover's inward eye." [9]. She thinks that love is harmful. An example of this is Cholly who loved Pecola and assaulted her. At the time that we cannot differentiate between love and assault, love becomes unclear. Claudia states that love is as great as the lover. Claudia says that love is harmful since it may destroy the lover. It is usual that lovers look for beautiful women. According to the social standards, black women do not have any beauty so that they may never be loved because of the social standards that belittle black ladies and deprive them of love.

For the characters in the novel, blue eyes symbolize whiteness and greatness. Claudia is describing Pecola as "The birdlike gestures are worn away to a mere picking and plucking her way between the tire rims and the sunflowers, between Coke bottles and milkweed, among all the waste and beauty of the world—which is what she herself was. All of our waste which we dumped on her and which she absorbed. And all of our beauty, which was hers first and which she gave to us." [9]. Pecola is a symbol of excellence and transference of human lives. She is an epitome of hope and fear of the society which put all of its waste on Pecola since she may be a helpful substitute. She stands for the offensiveness and fear that the black people suffer from in the society. Pecola is beautiful from the inside but this kind of beauty is not important to the people of her community who relate beauty to whiteness. They humiliate her and put their dump on her just because she is black, not white. White characters who have beauty are favored, enabled, and secured. This is the reason of Pecola's desire for blue eyes. She thinks the blue eyes would change the way the others look at her. Furthermore, she believes that blue eyes would make her see the

world in a different way. Throughout the novel, the symbol of blue eyes changes. Pecola's fulfillment of the blue eyes comes at the cost of her integrity and makes the people see her in a more harming way. Therefore, the bluest eye might symbolize Pecola's pity, characterizing her as the saddest character in the novel, or in another sense, the pitiful realities of racial self-hatred stemming from obsession with white excellence. "We had defended ourselves since memory against everything and everybody, considered all speech a code to be broken by us, and all gestures subject to careful analysis; we had become headstrong, devious, and arrogant. Nobody paid us any attention, so we paid very good attention to ourselves. Our limitations were not known to us—not then." [9] In these lines, Claudia gives us a brief explanation of Frieda and Claudia's ethos as a reflection of the African-American people generally and the African-American women particularly. Black ladies in the novel react effectively against anything that may threaten them whether it is a white doll, children teasing Pecola, Henry's attack on Frieda or the community's rejection of Pecola. The ladies' reactions are completely different from Pecola's endurance. In spite of the fact that Claudia and Frieda's behaviors are childish, they are still reactions to oppression. They reply to antagonism in indirect and ruinous ways. They are defending themselves against the abuses of the community. Any white woman will not face what they are facing. In this novel, Morrison is not only defending black people against the white, but she is also referring to WWII. This appears from the names of her characters. There are three prostitutes in the novel: Maginot Line, China, and Poland. The names China and Poland refer to the European and Asian fronts. Maginot Line shows the literal and metaphorical tendency to focus on the wrong front. She also hints to the 1930s war and socio-economic collapse which was provided by Hollywood, a rising industry dedicated to creating illusions of wealth and

happiness while at the same time reinforces the white ideas of beauty. The actors that are referred to by the text of the novel like Jean Harlow, Shirley Temple and Ginger Rogers assure the omnipresence of the white gaze and its impact on the psychology and identity formation of the characters in the novel.

*The Bluest Eye* is described by Claudine Raynaud as an “anti-Bildungsroman,” since it is about “the gradual descent into schizophrenia of the young black protagonist.” [7]. Jacqueline de Weever, who is a scholar specialized in the criticism of myth, has looked for similarities and differences between *The Bluest Eye* and the myth of Demeter. She thinks that the novel is based on the narrative tactic of reversal [8]. Pecola who is supposed to make her own personality reverses to insanity. At the end of the novel, Claudia is talking about Pecola “All of us . . . felt so wholesome after we cleaned ourselves on her. We were so beautiful when we stood astride her ugliness . . . Her inarticulateness made us believe we were eloquent. Her poverty kept us generous” [9]. It is noticed that Claudia was rebellious in the past but has yielded to norms of white people. She leaves the helpless Pecola behind in the town. At the end of the novel, the narrator criticizes the social environment “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” [9]. It is not suitable for certain kinds of flowers and fruit. By flower and fruit Claudia means the black people. It does not nurture such good and innocent people like Pecola. In fact, this environment is responsible for Pecola’s collapse. In the mythological story, Persephone appears playing with her mates in a land of hyacinths, violets and irises. This is a contrast to the scene Pecola sees every day on her way to school. It is an urban desert full of dandelions, weeds and tires. Persephone’s mother is very

kind whereas Pecola's mother is used to slapping her and treating her in a bad way. Demeter prevents the earth from blooming till she finds her daughter while Pecola's mother stays "dry-eyed," [9] when she becomes insane. Demeter finds her daughter Persephone whereas Pecola is lingering "between Coke bottle and milkweed, among all the waste and beauty of the world—which is what she herself was" [9]. Philomela and Procne's myth, which is preferred by the contemporary feminist writers, is reversed in this novel as well. Pecola does not have a sister like Philomela and her brother escaped. Procne revenges upon Tereus for Philomela while Pauline keeps silent and she does not believe Pecola when she tells her about her Cholly's attack. Pecola lacks self-esteem as a result of her claimed ugliness, neglect and abuse. She is attacked and slapped by her father and mother. She is disliked by adults and ridiculed by children. Ironically, only the three prostitutes show love towards her. So, she thinks that all of this will be different if only she has got blue eyes. In the end of the novel, she is raped by her father, loses her infant, goes mad, but she continues her quest for the blue eyes.

## **9- Racism and Gender in *Beloved***

*Beloved* is one of the most important American novels of the post-war era. It deals with the ideas of slavery and gender as Morrison states that "From a woman's point of view, in terms of confronting the problems of where the world is now, black women had to deal with 'post-modern' problems in the nineteenth century and earlier." [10]. The setting of the novel is in the 1870s in the countryside of Cincinnati, Ohio. There are references to Kentucky and a gang in Georgia, during the time of slavery. *Beloved* is considered a ghost story and its main themes are slavery, possession, and love. It is based on the true story of Margaret Garner, "a runaway slave who, upon being found,

attempted to murder her children to keep them from being returned to slavery” [1]. In these lines, Baby Suggs is explaining the importance of familial relations among black people; slaves “A man isn’t nothing but a man,” said Baby Suggs. “But a son? Well now, that’s somebody.” [11].

Black families are ruined because they are moved around like checkers. Usually, a child and a mother do not spend sufficient time together to make a bond. Baby Suggs had eight children but, only Halle was allowed to stay with her as a slave. She raised him up and this gave her the chance to experience maternity. The novel investigates the concept of African American culture and women who are trying to get their own identity in the society. This section is taken from Schoolteacher’s perspective; it would show the psyche of white people. “The more colored people spent their strength trying to convince them how gentle they were, how clever and loving, how human, the more they used themselves up to persuade whites of something Negroes believed could not be questioned, the deep errand more entangled the jungle grew inside. But it wasn’t the jungle blacks brought with them to this place from the other (livable) place. It was the jungle white folks planted in them. And it grew. It spread. In, through and after life, it spread, until it invaded the whites who had made it . . . Made them bloody, silly, worse than they ever wanted to be, so scared were they of the jungle they had made. The screaming baboon lived under their own white skin; the red gums were their own.” [11].

Slaves are treated like animals. Animal metaphors recur throughout the novel. Schoolteacher rebukes his nephews for not training Sethe in a proper way. Sethe becomes a snake in the grass when she flees, whereas Paul D envies the freedom of a rooster named Mister. White people are used to showing that they are gentle, loving, clever and human while at the same time they treat the black people like animals. Schoolteacher thinks



that the white people themselves have created this jungle, not the black.

However, the novel chronicles the return of a dead daughter to the mother who killed her when faced with a renewed term of slavery. Sethe kills her child to prevent her death by slaveholders. So, it seems that *Beloved* symbolizes not only her family's history and slavery but the history of slavery in common. The following lines exemplify *Beloved*'s situation "She is the one. She is the one I need. You can go but she is the one I have to have." [11]. *Beloved*, who is supposed to be the ghost of Sethe's murdered daughter, is speaking to Denver. She tells Denver that Sethe is the reason behind her coming back. As a child, she is isolated from her mother. She longs for her mother's love. She was deprived from her mother just because she is black and was killed for the same reason. Baby Suggs is telling the teacher when he comes to 124 about the harm that the white people caused to her and to the people of her race "Those white things have taken all I had or dreamed," she said, "and broke my heart strings too. There is no bad luck in the world but white folks." [11]. Baby Suggs got rid of slavery but white people followed her, her family and anything she had. She says that they broke her heart. She describes them as the worst people in the world.

Usually, the slave body in the novel has scars of torture. For example, Sethe's mother has signs of torture in her body and Sethe is whipped when she was pregnant which can be considered a metaphor in the novel. She could not see the writing on her back but others can read it for her. It becomes a piece of art when Paul D touches it, "too passionate for display" [11]. In the same time Amy, the white girl tells her that she has a "chokecherry tree" on her back [11]. These are different interpretations of the scar which can be considered a metaphor for physical suffering in the novel. Lee thinks that "it celebrates

the beauty of these marked bodies and also constructs a history of the body as the site of historically inflicted oppression and violence” [12]. The throat cut of the girl becomes a necklace and the collar that Paul D wears becomes a “neck jewelry—its three wands, like attentive baby rattlers, curving two feet into the air” [11]. Furthermore, slave body is a metaphor for misremembrance. For example, Beloved takes a tooth out of her mouth and wishes to disappear.

The ending of the novel is open and the meaning is ambivalent. Morrison states that “this is not a story to pass on” [11]. This sentence which is repeated for three times in the novel with different variations. Raynaud claims that “The rewording of this burden from past was to present shows how the two are bound up. The change from It to this shifts the emphasis from the story retold, that of Margaret Garner, onto the novel Beloved that now encompasses the event, Sethe’s murder of her child” [13]. Sethe’s name like Seth, the child Adam and Eve brought to replace Abel after he was killed by Cain, learns after she hears Schoolteacher comparing her to an animal, “exactly how inherently evil Sweet Home is.” [1]. *Beloved’s* other conclusion (an epilogue?) also shows the open-endedness towards, narrative, and desires.

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## 10- Conclusions

*The Bluest Eye* and *Beloved* are a response to racist oppression. To conclude, Toni Morrison's **novels** tackle the issue of internalized racism through examining the conventional concept of blackness. The dark people the novels are described as ugly, dirty and inferior, which deeply affects the psyche of the characters Pecola, Claudia, Frieda, Margaret and Sethe. On the other hand, the white skin, blue eyes, the escape from the life and committing sins are idealized connected with beauty and superiority. Therefore, the black communities in the novels are so much interested in the white standards, and they do not care about their own standards. The black people suffer a lot on the social, psychological and other levels, especially women who endure double oppression both because they are women and black. Toni Morrison is against all the kinds of oppression and this is evident in her novels.

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