

## Racial Bigotry: A Critical Study of the Selected Novels of Toni Morrison

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### Abstract

*Racial bigotry in all perspectives is more profoundly joined with the dark female in contrast with a male. This paper manages challenges and awareness related to the racial preconceived attitude in Toni Morrison's selected novels. A considerable lot of African-American ladies' scholars particularly Toni Morrison digs profound into the lives of dark ladies and endeavored to concentrate on the social issues especially the issues looked at by the black people. Dark women's liberation was a conspicuous issue in these works and it was oppositional to both male-centric society and just white woman's rights. Her works depict significant contemporary social issues like bigotry, class and gender discrimination, and racial social conflicts. Due to all, a sense of inferiority, dilemma, pain, and sufferings occur in the life of dark ladies. Her works offer a new viewpoint on dark life, its history, and genealogy. Victim's history brings up the racial separation and results of its truth of slavery throughout the entire existence of America. I wish to investigate the probability of the position of female characters being treated as worthless and inferior by the patriarchal society in Toni Morrison's fiction.*

**Keywords:** Female Consciousness, Black Feminism, Racism, Slavery, Dark Women.

The problem of racial partiality is a social problem as many American writers discussed in their novels during the twentieth and twenty-first centuries. Due to racial partiality, many black people suffer in their everyday lives. Black people and their children are the most negatively affected by such conflicts, causing them to be marginalized and as a result of it, become undersized in their society. Many critics like Alice Walker agree that racial discrimination is mainly a social construct. During the mid of Nineteenth Century, the need to talk about issues identified with sexual orientation and ethnicity got basic. Dark female activists condemned the twofold imperceptibility of dark ladies, both inside enemies of supremacist developments and inside women's activist developments.

One of the most important writers who were very much interested in the problem of black women was the African-American novelist named Toni Morrison. Her number was the first of a negro female who won the Nobel Prize for her great work in the field of literature. She supported the black and helpless people who were treated as slaves in

society. In her many novels, she discussed the problems, and pain of black people. Her very first novel *The Bluest Eye* (1970) displayed the protagonist and other main characters as victims and suppressed people of the unjust social system. This novel was published in 1970. In many other novels like *Sula*, *Beloved*, *God Help the Child*, and *Tar Baby*, Toni Morrison depicted the problems and sufferings of the black community. She takes a lot of time in the beginning of her writing career thinking about how to show the African-American community and how to make people look good.

Toni Morrison was one of the preeminent contemporary Afro-American ladies' authors. She was conceived in Lorain Ohio in 1931. She was a lady of tremendous ability. Who originated from a group of enterprising dark individuals, she battled against bigotry abuse, and a second rate of the financial status of blacks. She engaged in narrating and perusing war slaves and had given more significance in her youth days. Toni Morrison graduated from Lorain secondary school in 1949 and went to Harward University in Washington. She moved on from Harward in 1953 with B. An English Literature. She commits her time to the primary novel *The Bluest Eye* in 1970 and later to other books, for example, *Sula* in (1974) *Song of Solomon* (1977) *Beloved* (1987). Her work manages significant contemporary social issues like prejudice class and abuse which fluctuated in black ladies who looked sufferings throughout their life. Morrison's works offer a crisp point of view on dark life with history and genealogy. Toni Morrison's epic shows the person in quest of self-identity who had lost due to slavery. She projected some other social issues closely related to racial prejudices in American society before and shortly after the civil war. She, at present unfortunately is no more but universally known as an essayist, renowned novelist, and teacher. She won a Pulitzer Prize for her novel *Beloved* (1987) and she got the 1993 Nobel Prize for Literature for her sharp and strong books that present the encounters of dark people in the United States during the nineteenth and twentieth hundreds of years.

Toni Morrison's novel *The Bluest Eye* (1970) is an investigation of race, sexual orientation, and magnificence – repeating subjects in her books *The Bluest Eye* is a novel told from the viewpoint of a female storyteller, Claudia McTeer; the main character is Pecola Breedlove, a dark young lady living in Lorain, Ohio, whose most noteworthy want is to have blue eyes.

In the middle of these decades, Morrison makes noticeable in *The Bluest Eye*, the experience of the individuals who are the most disregarded subjects of the Americas. In the wake of experiencing a few brutal encounters, Pecola Breedlove the focal character of the plot begins constructing an association between viciousness and her personality, developed from abusive excellence standard beliefs. Accordingly, Pecola wishes to have blue eyes as a way to be cherished by others. Morrison picks a truly helpless subject, a female kid, to show how bigot and misogynist examples of magnificence associated with sexual orientation-based savagery can be crushing to the lives of dark ladies.

*The Bluest Eye* intends to scrutinize the chronicled states of a general public that has started to deconstruct the naturalization of bigotry and, simultaneously, encountered the ceaselessness of hidden prejudice. To show the experience of dark ladies, Toni Morrison utilizes a third-individual omniscient storyteller, Claudia McTeer who has the capacity of portraying the occasions, just as depicting the physical attributes and the passionate conditions of the characters, to pass on the encounters of Pecola Breedlove. She puts the occasions and describes the whole story in the year 1941. How much time has passed isn't expressly clear; in any case, she realizes it was

sufficient time for Pecola's guiltlessness to be pulverized alongside her adolescent dreams.

In a scene, during Pecola's first monthly cycle, we witness her self-uncertainty and desponding. Pecola doesn't comprehend what is befalling her and she wanted to kick the bucket, Frieda clarifies, "Noooo. You won't kick the bucket. It just means you can have an infant!" (*The Bluest Eye* 28) At the finish of that day, these expressions of Frieda still resounded in Pecola's psyche. She asks Frieda how this occurs, and Frieda answers that somebody must love her. At that point, Pecola Breedlove asks, "How would you do that? That is to say, how would you get someone to cherish you?" (*The Bluest Eye* 32).

All through the book, Morrison describes Pecola's everyday maltreatment by her dad just as at school and in her locale. Thus, there is no protected spot for her. The account at that point associates the development and deconstruction of Pecola's personality to the course book piece displayed on the main pages. Similarly, as the section refers to Dick and Jane's home, the storyteller proceeds to portray Pecola's home. The portrayal of the Breedlove house's physical space mirrors all the obscurantism and lack of concern for their lives. Past the effortlessness and destitution portrayed, its most amazing element is the nonattendance to life. Morrison here unobtrusively proposes that offensiveness isn't a natural nature of the family, however, something they were made to accept they speak.

In the section, "Winter," Claudia relates a scene that shows the racial hatred of blacks for their shading. As youngsters, they now have established in their psyches the plague of racial bias that devours and debilitates them, without them understanding it. The treatment of a dark individuals around then, and even today, was legitimately identified with the tone of their skin. The darker they were, the more loathed and mortified they would be. Maureen Peal is a light-hued mestiza, with long dark colored hair, and is viewed as well off by different youngsters. She is regarded and respected by different young men and young ladies, and the educators treat her as generous. With Pecola, the inverse occurs; they treat her without the least regard. Pecola is caught by the young men like a delicate creature that is going to be eaten up by predators as they structure a wheel that encompasses her and starts to affront her. These young men, share Pecola's skin and utilize her body as the focal topic of their affront. Along these lines, their affronts become a type of discipline, of what they are and what they speak to. Frieda safeguards Pecola and stands up to the young men to assist her companion. Claudia likewise finds in herself fearlessness to guard her companion.

In the part "Spring," Cholly Breedlove is displayed as an intoxicated and brutal man; in any case, much more terrible than his tipsiness or his savagery is the way that he assaults his little girl. Pecola, at that point eleven-year-old, is brutalized by the individual liable for her prosperity. This is a type of father who upholds his manliness, a critical issue in the development of sexual orientation and racial dominated society.

Toni Morrison was one of the premier Afro-American essayists. Being a female author Morrison offered significance to the social monetary and aesthetic unrest of black women. They needed to look for individuals to pick up their estimations of solidarity. The men ought to be tolerant, the ladies had curious personalities. In the eighteenth century, the American ladies were relied upon to be excellent and reasonable in their way of life, and station. The perfect idea of ladies in the general public depends on bigotry and scholarly conduct of relationship with the male. The African ladies couldn't do any organic activity due to their limitations. Morrison was

one of the dark American authors who investigates sexuality and its range in the general public. Her novel shows black women's adoration, satisfaction, bitterness, bliss, and profound amazing quality. Women's rights were the focal point of Morrison's tale.

Toni Morrison had done dynamic and unique in her novel *Beloved*. Unlike the *Bluest Eye*, *Sula*, *Song of Solomon*, and *Tar Baby*, Morrison's *Beloved* is a story about the life of a female slave Sethe, who murdered her daughter named beloved. Sethe's action of killing her daughter is not an actual murder; an action performed by a mother out of concern for her daughter and her society. Sethe saved her daughter from slavery. *Beloved* is a result of Morrison's imagination but based on a real story. It emerges out of one of her projects *The Black Book* (1974), a "scrapbook" detailing three hundred years of the folk journey of Black America. Morrison came to know the story of Margaret Garner. Garner tried to kill her four children's but she succeeds in killing only one. These novel records the violence, cruelty, and degradation of the female slave Sethe. *Beloved* is a novel that tells the story of a baby girl beloved who apparent herself as a ghost and a mother who attempts to abstain her unnamed daughter from slavery. Toni Morrison addresses the racial issue through the technique of remembering.

Toni Morrison constructs the web of the whole story around her main female character Sethe, who develops consciousness of her condition of herself in the Sweet Home Plantation. The opening sentences of *Beloved* provide us a distinct picture of the gloomy life of protagonist Sethe.

After the entry of the young woman who acclaims herself that she is Beloved, and does some activities which substantiate here; the reincarnation of Beloved compels Sethe to remember the recollections of being a slave, and her act of infanticide. Sethe believes that the return of her daughter is a miracle. However, Sethe thinks about the appearance of Beloved. Beloved's real mother and Sethe both have struggled with the same circumstances as being a black woman, Beloved's real mother prefers death to slavery and finishes her life by throwing herself into the ocean These incidents project the consequences of being a slave, as a slave a female carries the burden of slavery and faces the mental and psychological pressure. They are helpless and are not able to break the shackles of slavery. Women have a compulsion to accept slavery, there is no other way of escaping their progeny from slavery than by throwing them into the sea or killing them. *Beloved* novel is mainly based on the theme of slavery which becomes an obstacle in the mother-child relationship, Morrison presented a supreme level of the mother's affection in this novel. By portraying these pathetic conditions of women characters in novels, Morrison depicted the pains and sufferings of black people in a white-dominated society.

Through her works; she presented the plight of black Americans as a slave. They live a life of subordination and subjugation under the white people on the American continent. The character in this novel, mainly female represents racial biases and had the stigma of slavery on their forehead. Racial prejudices had blocked the growth of black Americans as wholesome human beings, they were discriminated against based on their skin color and considered a low-class community without any values. Due to all, a complex psychological trauma was created in the mind of black victims who assumed themselves mere objects which can be used elsewhere.

Toni Morrison also discusses this oppressive issue of White superiority and their idea of ownership. Afro-American Literature is the assemblage of writing. It is delivered by African authors. The class and inception of the works were started in the eighteenth century, by various authors, and their major focus was on the theme of

Slavery. They confronted the challenges like slavery, bigotry in white and dark, racism and gender discrimination, color discrimination, and class discrimination in the lives of subjugated and underestimated black people as like in Toni Morrison's *Beloved*. Their topics and issues were based on their investigation of Afro-American culture and its dominant white class mentalities like bigotry, subjection, uniformity, and subduing black ladies and their troubles in that circumstance. The Afro-American writer centered their ideals and topic of ladies in their writing and they confronted the issue of subjection and the class of slaves in their stories among people in their writing. They describe the offensive sensibilities of gender discrimination in respective societies. They escort women's right safely and regulate the utterance of silent and suppressed women in their works.

Sula also explains why white dwelling civilization has such a stronghold. The name refers to the "Bottom," a hilltop settlement that arose from deceitful white treatment of a formerly enslaved Black man who was promised lush "bottomland" in addition to his freedom. In an ironic twist, when whites want suburban homes with superb bridges, they have to walk across the mountainous terrain again. After returning to the Bottom, they attempt to destroy a location, a community, and its meaning. Against this, the black community, which has been perverted by white society, will not accept Sula for experimenting with her own life, for a life in which she can live as free as a man rather than being bound by orthodoxy in a feminine arena.

Sula is attempting to shock the reader by posing this question about commonly accepted notions of good and evil. "How do you know you were the best one?" Sula asks her girlfriend Nel as she is dying. The unusual Sula may not believe in her inner self to be a degraded individual, although being deemed ethically loose and a witch by the town's residents. Sula's independence is intriguing and refreshing compared to Nel's adoption of the traditional position of mother and churchwoman. Despite her death, Sula retains liberty that contrasts sharply with traditional society's established network of links.

The novel reflects that the local society contains both good and evil. Suffering and enduring evil have enslaved the people. They tolerate Eva's death and Hannah's seduction of their husbands in exchange for her drug-addict son, Plum. On the other hand, Sula may be expelled from the group since she understands herself without submitting to their sensitivities. Their benevolence fades again in the absence of the witch. Sula, like Pecola, becomes a scapegoat. Morrison encourages her characters in Sula to speak out against the restricted role of black women in society. Sula refuses to accept the ethnic community's idea of self.

These creations bring to light the evincible image of women on account of racial prejudice. Alongside different subjects, for example, bigotry, soundness, religion, and captivity as a feeling of home are conducted in Afro - American culture. The American writing investigates the diasporic legacy and molded their nations.

Thus, Morrison's works are stories of sexism and bigotry, subjugation through affection in the networks of dark families. During the period, she reproduced the harshness of brutality looked at by ladies in her novels. Though they are injured and experienced agony on the account of class and color, they take a stab at these challenges which are associated with them.

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