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This is clear from how Pauline and Pecola were hurt. Morrison talks about how racism comes from white people, but she also talks about how Black traditions can be oppressive. The book talks about how racism is built into the system, like how Black women are often forced to work as maids or prostitutes. Even though industry has gotten better, Black women are still economically disadvantaged. This is shown by Pauline's exploitation and the disrespectful treatment she gets from her white employers, who refuse to pay her and make her choose between her job and her family. The cultural and ideological oppression of Black women is a way to look at marginality and alienation. Pauline and Pecola are both treated like outsiders in both Black and white communities. Althusser's (1986) idea of false ideology supposes the ruling class changes history to make its power seem justified. This can be found in the novel *The Bluest Eye* (1970), Black men use historical gender hierarchies to defend sexism, while white people use historical stories to defend racial superiority. These justifications continue cultural and ideological oppression, pushing African American women away and making them feel like they don't belong. Morrison's work shows how sexism, racism, and economic exploitation work together to keep Black women in a cycle of oppression.

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“Black American males were in general considered to be sexually impotent; from the political point of view, they nurtured deep-rooted rage and unlimited agony. The Black slaves were doomed to an ill-fated life of enslavement”.

5. Sexual Disaffiliation

Toni Morrison's novels were the written equivalents of her community's oral traditions, which had increasingly become the realm of women in American life. Toni Morrison's writings represented aspects of her neighbourhood as well as her own perspective. Toni Morrison's method of showing Black life in her books was largely metaphorical, with nature and humans conversing and the pictures of the story moving to create their structure and parables. She dug into her characters' folklore as they struggled to understand themselves. The goal of personal and societal completeness was a theme of reflection. She examined a fundamental issue for Black families: the link between personal responsibility and the constraints of sexism and racism (Deivasigamani, 2018, p.159-168).

Toni Morrison presents disaffiliation and alienation through Pauline and Pecola who were completely subjected to sexual abuse. They were oppressed by the Black and white societies and their cultures. The patriarchal figure Cholly practices sexual oppression against them, while the white culture refused them because of their black skin; hence, these two female figures are since suffering the painful alienation and

repercussions of being female and black (Mahdi, 2015, p. 6).

Pauline and Pecola are also alienated in a society where sexist and racial oppressions are daily practices. Pecola's feeling of alienation starts in her family in the form of neglect from her mother and sexual abuse by her patriarchal figure and is not finished by her society's refusal, but the feeling of alienation grows inside her when she decides not to go to school after she is scolded for being a certain kind of Black at school. Her obsession with blue eyes and her going to church to make her eyes blue further indicate her feelings of alienation and disaffiliation within the two communities (Mahdi, 2015, p. 6).

6. Conclusion

Toni Morrison's novel *The Bluest Eye* (1970) examines three interconnected themes: sexism, racism, and marginalisation. These themes illustrate the complex obstacles that Black women confront in today's society. Sexism is shown via the patriarchal oppression that Black women are subjected to. This oppression is typically perpetuated by Black males who, restricted by cultural assumptions of fragility and emasculation, continue to engage in sexist practices. As an illustration of this dynamic, Cholly, who is a father figure, is a good example since he feels inadequate and rejected, and as a result, he oppresses the ladies.

From a racial standpoint, Morrison emphasizes the disproportionate effects of racism on Negro women in contrast to Black men.

twisted entertainment. He's been demoted to the rank of a forest creature getting frisky in the underbrush, stripped of all the human dignity required for a little bedroom action. The concept of diminishing returns could be amusingly applied to Cholly's behaviour, as he resembles a patriarchal monkey unleashing a torrent of inexpressible rage and thwarted yearnings on one of his harem girls, or rather, his wife, as he "poured out on her the sum of all his inarticulate fury and aborted desires" (Morrison, 1982, p.230). Cholly, resembling a patriarchal primate, makes his grand return to violate his eleven-year-old daughter in a boozy haze, as if following some twisted tradition of the animal kingdom.

Cholly's sexism, on the other hand, may be traced back to his infancy. His mother shunned him even when he was a baby. According to Morrison, "When Cholly was four years old, his mother wrapped him in two blankets and one newspaper and placed him on a junk heap by the railroad" (Morrison, 1982, p. 240). Similarly, as a teenager, he was rejected by his father, who refused to accept him as a son. Cholly becomes both a victim and a victimizer as a result of his family's rejection and the racism of the prevailing society. As a victimizer, he projects his rage against the dominant culture via the mistreatment of his wife and children. He is viewed as an outsider culturally. Ironically, he has been rejected by his Black community, which is meant to be a haven for him. At the same time, he is

unable to find a place in a society dominated by white people. As a Black pariah in such a dismal existence, he loses any feeling of belonging, which Edward W. Said (1986, p. 605) defines as "belonging exclusively to culture and society". He means that: Affiliative belonging is not determined by blood, race, or nature, but by the social, cultural, and institutional structures that shape our identities.

As a result, we do not believe that such a person belongs anywhere else. Cholly is reduced to a state of animalistic existence, living solely to fulfill his basic biological needs—eating, drinking, and reproducing. His life has been shaped by rejection from both his community and the white society, leaving him with no higher purpose or sense of belonging. This "filiation" to primal instincts reflects the dehumanizing impact of systemic racism and social exclusion, stripping him of any meaningful connection to humanity or community. Said defines "filiation" as "the biological bonds that bind individuals together (feeding, drinking, reproducing, etc.)" (Said, 1983, p. 20). If people generally progress from "filiation" to "affiliative relationships" to attain cultural and intellectual homogeneity (Said, 1983, p. 22). Cholly's huge load of hereditary rejection unavoidably impedes his progress. Cholly, in other terms, just loses his "affiliation" towards his culture and the dominant white society and only keeps "filiation" as a means of animalistic survival. As Ghosh (2014, p. 24) writes,

her and her aspirations' impossibility: "A little Black girl yearns for the blue eyes of a little white girl, and the horror at the heart of her yearning is exceeded only by the evil of fulfillment" (Moi, 1986, p. 423).

4. Sexism

Sexism leads to the marginalization of Black women. Hooks (1981, p.1) argues that women activists momentarily neglect and postpone sexism in favour of racism: "When the women's movement raised the issue of sexist oppression, we argued that sexism was insignificant in light of the harsher, more brutal reality of racism". Hooks admits that this was a major blunder committed by Black feminists at the time since it exacerbated sexism and led to further devaluing of Black femininity. He goes on to reference S. Truth's warning that "if coloured men get their rights but coloured women don't, the coloured men will be masters over the women, and it will be just as bad as it was before" (Hooks, 1981, p. 4).

In the 1970 movie *The Bluest Eye*, the character Cholly Breedlove, who is a sexist, shows how sexist violence hurts women. Cholly makes up for how sad he feels about living in a world ruled by white people by beating and mistreating his wife and daughter badly. Two white guys once saw him making love and told him to keep doing it. "Go on," they said. "Go on and finish. Also, "Make it good, make it good, make it good" (Morrison, 1982, p. 320). In this country, women are often seen as sexu-

al objects. A group of white people thought that Cholly, a black man who was drunk and out of work, was nothing more than sexual entertainment. He is treated like a forest animal mating in the woods, without any of the protection a person needs when having sex. Cholly treats one of his harem girls like a patriarchal monkey as he "poured out on her [his wife] the sum of all his inarticulate fury and aborted desires" (Morrison, 1982, p.230). This is an example of decreasing returns. Like a father monkey, Cholly comes back later to rape his drunk daughter, who is eleven years old. This is normal behaviour in the animal world.

The Bluest Eye (1970) showcases sexist oppression through the antics of Cholly Breedlove, who certainly embodies the role of a sexist with flair. Cholly, in a rather misguided attempt to cope with his feelings of inadequacy in a world that seems to favour the lighter side of life, takes out his frustrations on his wife and daughter with a flair for the dramatic that's anything but charming. He was once caught in the act and encouraged to keep going by two gentlemen of the Caucasian persuasion: "Go on, they chimed in. Carry on and wrap it up. And, my friend, let's ensure it's top-notch, top-notch, top-notch! where the magic happens!" (Morrison, 1982, p. 320). In this country, women often find themselves cast in the role of mere eye candy! A group of white folks viewed Cholly, a down-on-his-luck, boozy Black man, as nothing more than a source of amusement for their own

1982, p. 407).

In his letter, Church talks about some of the main things that keep racism going. Both Claudia and Church's honest criticisms help people understand what racism is really like in American society, which could lead to more people being aware of what it is. The novel's cultural discourse aims to enhance our comprehension of racial issues through these critiques. Morrison, through Church, delves deeper into the relationship between racism and sexism, highlighting the profound interconnection of these oppressive systems. This connection shows how difficult it is for people who are already on the outside, especially Black women, to deal with problems in a society where both race and gender discrimination are common. "Our manhood [power and patriarchy] was defined by acquisitions." "Our femininity through compliance" (Morrison, 1970, p.122)

3. Racial Alienation

Morrison uses the characters of Pauline and Pecola to show how racial alienation affects people. Both women are completely oppressed by both Black and white cultures. In their Black community, Cholly is a patriarchal figure who abuses and mistreats them violently, which leads to Pecola being raped by her father. Because of their Black identity, they are not welcome in white society and are treated like animals. Because of this, both groups treat them badly, and they suffer the terrible effects of being both Black and female.

In a world where sexism and racism are common, Pauline and Pecola feel even more alone. Pecola feels alone in her family because her mother doesn't pay attention to her and her father hurts her. She feels worse when she stops going to school because people make fun of her for being Black. Her fixation on acquiring blue eyes and her frantic endeavours to attain this goal, including soliciting assistance from a church, highlight her significant alienation and estrangement from both Black and white communities. Her situation corresponds with Julia Kristeva's notion of "foreignness," which embodies centuries of inequality and injustice. Pecola's alienation illustrates how systemic oppression marginalizes individuals within their societies (Moi, 1986, p. 191).

The arrival of the baby does not improve Pecola's situation, as an alienated mother cannot raise a child who feels a sense of belonging. Alienation acts like an inherited trait, passed down from parents to children. Pecola's tragic descent into madness is unsurprising, given her circumstances. She attempts to change her fate, but how can she transform her life in a society that deems her ugly and inferior? Her suffering deepens when her father rapes her, shattering her fragile sense of self. Her longing for blue eyes, a symbol of beauty and acceptance, remains an unattainable dream. For Pecola, a Black girl labelled as ugly by society, the idea of having blue eyes is as absurd as a nightmare, highlighting oppression for

internalizes these oppressive beauty standards (Morrison, 1982, p. 351).

Pecola's focus with the cat's blue eyes, which she interprets as a gateway to a better world. The blue eyes of the black cat "represent the embodiment of the beauty myth" that Geraldine, Pauline, and others in the Black community aspire to, according to Fulton (1997) (p. 47). Pecola's unfortunate predicament is exacerbated when she visits Soaphead Church in a last-ditch effort to obtain blue eyes, which becomes an obsession of hers. She wants to fit in with a culture that rejects her Black identity, and her obsession shows how harmful traditional beauty standards are (Morrison, 1982, p. 405).

Abdallah (2014) argued that Pecola's talk of Church subtly critiques the damaging effects of racism and the ruinous impact of the ideals of the white culture, for instance charm and family, which foster self-hatred among Black individuals (p. 30). While the author vividly portrays the suffering endured by Black people, she does not absolve her community of responsibility. She argues that, just as the Black community holds the white oppressors accountable, they must also confront their own complicity in perpetuating harmful ideologies. For Morrison, Black individuals need to challenge and dismantle the false beliefs and internalized prejudices that contribute to their oppression (p. 424)

Morrison's strong critique reflects her dissatisfaction with certain flaws within Black

culture. This self-critique, coming from a Black writer, is one of the strengths of *The Bluest Eye* (1970), as Morrison portrays Black culture as both the oppressor and the oppressed: it oppresses Black women while being oppressed by the racism of a white-dominated society. In contrast to Morrison's perspective, Das (2015) aligns with R. McGill's view that the human condition is defined by three fundamental desires: to be treated as a human being, to have an equal and fair opportunity for respect and advancement, and to freely pursue spiritual and cultural fulfillment. Das argues that the denial of these basic yearnings has stripped Black individuals of their dignity and self-respect, leaving lasting psychological scars that resist healing. Soaphead's criticism of white society is similar to Claudia's criticism of the Black community. Soaphead, being older, more experienced, and having a position of power, is an important representative of the church. The church is a religious institution that, whether on purpose or not, supports racism by promoting the idea of white superiority. Soaphead wrote a letter to God because he knew that no earthly power could fix the racial divide; only a divine intervention could do that. But it would be wrong to read his letter as an apology for lying to Pecola by promising her blue eyes. Instead, his letter criticizes the racist ideas that are deeply ingrained in American society. It shows how racism is built into the system and how it is unfair (Morrison,

act play *The First One* (1927). The protagonist of the tale, Ham, is cursed by his father, Noah, after he is wrongfully accused of revealing Noah's nudity. In a fit of rage, Noah begs God to condemn the offender to a life of servitude under his brothers and to turn his skin black. Unaware that the plan was planned by Ham's elder brothers, Noah's curse turns Ham into the first Black man. Even his mother and family reject him as a result of this change, which causes him to become alienated right away. The tragic results of this irreversible act of prejudice and division are highlighted in the play's final prayer, which asks for divine intervention. We are all Yours, O Jehovah (p. 33).

Accordingly, if Althusser (1986) sees "the Repressive State Apparatus" with its Commanding Unity" in the context of racial dynamics within a capitalist society like the United States, the concept of State Power can be reversed. According to this framework, the white population, whether overtly or covertly, stands in for the Repressive State Apparatus, while other racial groups—especially Black people—are marginalized and frequently not even acknowledged as members of the proletariat, but rather as the outcasts, the invisible, those who are constantly denied equality and endure systemic oppression until they become numb.

Using Althusser's theory of the Repressive State Apparatus—which is represented by the white majority—to bolster this claim. According to Ehrenreich (1976, pp. 49–52)

ethnic divisions, especially the Black/white divide, are frequently a part of class conflict. Dependency on the ruling class rather than independence and isolation rather than solidarity is fostered by this division. Ehrenreich goes on to contend that the same forces that divide working-class life and oppress Black communities also sustain women's subordination in capitalist societies. Women lose both their domestic and non-domestic identities as a result of this subordination. The situation for Black women is even worse if this is the case for all women.

The little Black girl Pecola's fantasy for blue eyes symbolizes the transition from racial inferiority to white supremacy. She thinks having blue eyes will solve all her issues and provide her the admiration and approval she craves from her peers and educators. She goes so far as to believe that her parents will finally stop bickering if she achieved this transformation. Tragically, her pursuit of blue eyes was futile, and as a consequence, she idealizes the white world as another Eden. This idealized white Eden includes figures like Maureen Peel, a girl with pale complexion and green eyes who is cherished and idolized for her proximity to whiteness. As the "ugly little girl asking for beauty" Pecola exemplifies, the white ideal of beauty—defined as fair complexion and bright eyes—dominates society ideology (Morrison, 1982, p. 405). The black cat and Pecola's fixation on blue eyes show how much she wants acceptance and how she

of clean comfort” (Morrison, 1970, p. 41)

The text says that Pauline becomes obsessed with judging faces based on traditional beauty standards that she learns from watching films. According to Kuenz (1993, p. 426) Pauline is obsessed with films because there aren't many different ways to show beauty and there isn't a supportive social network that could challenge the narrow ideals pushed by mainstream media or give her other points of view. Pecola is drawn to the films because “her own lives would provide a differing model and the context in which to erect her own” Pecola suffers because she is a poor Black girl who lives in a racist society that thinks she is ugly. Both Black and white people hold onto harmful ideas about ugliness that are spread by systemic racism. In a silent act that shows how invisible Pecola is and how she is pushed to the edge, a fifty-two-year-old white immigrant shopkeeper doesn't acknowledge her presence or meet her gaze. This shows how dehumanizing this dynamic is: “How can a fifty-two-year-old white immigrant...see a little Black girl?” (Morrison, 1970, P. 48). This example shows how racism works in the social structures that are already in place and how people with racial privilege often see Black people through a dehumanizing lens. Scholar Joseph, G. (2014, p. 45) contends that such encounters exemplify the insidious normalization of anti-Black prejudice, wherein even routine acts of erasure, like the shopkeeper's refusal to recognize

Pecola, perpetuate power and worth hierarchies within systemic racism. Hennessy and Ingraham (1997, p.108) assert that “racial prejudices have become so ingrained in white U.S. society that a typical racist anti-Black mentality has developed, with emotion and ignorance ruling over the intellect”.

Pecola's wish to make her race more beautiful comes from the fact that she thinks it is ugly and inferior. This character is similar to N. Larsen's Clare Kendry from *Passing* (1929). Kendry is light-skinned, but she hides her Black ancestry from her husband. This shows how Black identity can make people feel ashamed of themselves. Althusser's (1986) theory of ideology, which says that people in power often hide ideological constructs to keep the masses in check, can help us understand this view of Blackness as less than whiteness. Althusser says that the powerful groups use ideology to keep their power and silence those who disagree. He contended that the powerful “base their domination and exploitation of the ‘people’ on a falsified representation of the world which they have imagined to control other minds by dominating their imagination” (1986, p. 240). Althusser's words help us understand what racism is at its core: it is based on a falsified representation of the world. The white race is better than the black race.

Zora Neale Hurston (2008) examines the biblical roots of racial division and conflict between Black and white people in her one-

since they illuminate the relationship between racism and sexism. The two arguments elucidate how Black males use their inherent power to subjugate Black women, analogous to the advantage white individuals possess over Black individuals due to their Caucasian skin. Thus, sexism and racism arise from the exploitation of biological and natural differences as two essential elements of a defective worldview. Due to this dual persecution, Pauline's daughter Pecola experiences a profound internalization of inferiority that leads to her psychological collapse and loss of identity.

So many forms of racist and sexist oppression find their way to Pauline. Here, Carby continues to use the term "sexism" interchangeably with "racism": "Racism and sexism are similar" (Carby, 1982, p. 212). From an ideological standpoint, they are similar in that they both use the terms "natural" and "biological" to construct common sense. In this context, for instance, Carby's observations are especially helpful since they illuminate the reciprocal effects of racism and sexism. Through the reinforcement of social hierarchies and the perpetuation of inequality, her study shows how these oppressive structures impact the lives of oppressed people, especially Black women. To fully grasp the intricate interplay between power and identity, this viewpoint is fundamental. At this stage, Carby's comments are significant enough since they establish the link between racism and sexism. Just for shedding light on how

racism and sexism relate to one another, Carby's comments are noteworthy (Carby, 1982, p. 214). These two arguments illustrate how Black males abuse their inherent authority to subjugate Black women, just as white people use their race for their own benefit. Consequently, racism and sexism stem from a flawed worldview that places a premium on physical and biological distinctions. Both forms of tyranny have a devastating effect on Pauline's daughter Pecola.

Pecola Breedlove fights long-standing fears and low self-esteem, just like her mother. This makes her want to be accepted and liked by both the Black and white communities. Her father Cholly, who rapes her and ultimately contributes to her mental breakdown, exemplifies the patriarchal oppression she endures. In addition, she has to deal with racism in her community. Pecola's Black friends make fun of her because she is a dark-skinned girl, which makes her feel like she is less attractive and less important because of her darker skin tone. She comes to hate herself because of this constant devaluation, and she wants to have white physical traits because she thinks they will help her fit in and open doors to a better life. Cormier-Hamilton (1994, p. 113) explores how Pecola's desire to be white is a reflection of the terrible psychological effects of internalized racism and conventional beauty standards, "Smiling white face. Blond hair in gentle disarray, blue eyes looking at her out of a world

by those in authority, while Pauline makes weak efforts to fight back against her situation. Millet's condemnation of racism helps us grasp what is wrong with Pauline. As a Black woman, she doesn't have the power to alter her circumstances, and she recalls how others treat her. In a hegemonic society, Black women are systematically put in positions where they have to serve both white people and Black males, which makes it hard for them to keep their own identities. So it's not strange that Pauline's only function as a Black woman is that of a servant. Her job in the Fischer home shows how Black women are economically marginalized and have little possibilities. This is a reflection of larger social mechanisms that keep them oppressed and exploited. Pauline's economic situation is suggested by Carby's statements. "She said she would let me stay if I left him." That was something I considered. However, it did not appear wise for a Black lady to leave a Black guy for a white woman later on. She also didn't pay me the eleven bucks she owed me. That was excruciatingly painful" (Morrison, 1982, p. 369).

Because of her oppressed gender and lower ethnic status, Pauline is economically exploited in this nation. The dominant white society's perception of the Black woman as an economic slave is shown by the fact that she must choose between her job and her marriage. Because she is often financially unable to be a stay-at-home mother and because her ability to care for her

husband and children has been stigmatized as "bad" motherhood and wifehood, the Black woman will never be able to achieve respectability and fulfill Jordan-Zachery's (2009) definition of good womanhood. The Black lady is the polar opposite of the stereotypical "good woman," who is often Euro-American. Stereotypical depictions of Black women polarize against the ideal of "good womanhood". According to Jordan-Zachary, the image of "good" femininity is linked to the image of the excellent wife and mother, who stays in "a woman's natural sphere of activity", which is her home (Morrison, 2009, p. 27).

As a result, Pauline experiences many manifestations of gender and racial prejudice. Carby conflates racism with sexism, stating, "Racism and sexism are analogous" (Carby, 1982, p. 213). They use "natural" and "biological" distinctions to build common sense. Carby's concepts are particularly valuable in elucidating the interplay between racism and sexism and their mutual reinforcement. Her research demonstrates how these systems of oppression function in concert to shape the lives of disadvantaged groups, particularly Black women, by perpetuating inequities and reinforcing social hierarchies. This perspective is crucial for comprehending the complex relationship between power and identity. Carby's remarks are significant at this moment since they elucidate the interconnection between racism and sexism. Carby's remarks are significant in their own right

pression, a phenomenon encountered by both white and Black women. This dual oppression, stemming from both sexism and racism, perpetually marginalizes Black women, consigning them to a condition of devaluation and invisibility. Toni Morrison's novel *The Bluest Eye* (1970) does a great job of showing and talking about this intersection of oppression. Morrison, who won the Nobel Prize in 1993, writes about how Black women are oppressed in two ways. She talks about the social, cultural, and personal problems that make it harder for them to play their roles and grow. Smith (1985) says, "*The Bluest Eye* looks into the complicated economic, historical, cultural, and geographic factors that make relationships within the Black community and with the rest of the world more difficult" (p. 721). Morrison wants to show the systemic problems that hold back Black women in society through this book. This article seeks to examine the tragic victimization of Black women in the novel by detrimental sexual and racial forces, resulting in their marginalization and alienation.

To keep Black women from being able to positively contribute to their community, they were pushed to the edges of society in two ways: first, White society discriminated against them because of racism; second, Black men were sexist towards their women. On the other hand, both whites and blacks ignored and alienated black women. So, Black women were oppressed in two ways: by white society's racism and by

Black men's sexism. Projection is a psychological complex that describes how Black men are sexist towards Black women. Black men are weak and have no power. To let out some of their anger and the things they give up, Black men take out their anger and hidden feelings on other women. The fact that Black men are weak, and that this is getting worse, makes the situation worse. So, they make one side of the square of injustice complete.

In *The Bluest Eye* (1970), Black women are depicted as contending with racial estrangement and sexual disconnection. The two issues identified in the article's title as the most significant catalysts of hatred work together to erase and destabilize the core aspects of Black women's lives and identities. Morrison highlights this interaction through the main characters of the Breedlove family and a few minor characters.

2. Racism

Cholly's wife Pauline's cultural and social identities are also broken as he is rejected by both his Black community and white society. Pauline has been pushed to the side from birth because of her physical deformity: a foot that is deformed, twisted, and archless. This makes her feel alone and useless. As a Black woman, she represents "the other," a figure created to show how important it is to belong by not being included (Collins, 2008, p. 70). Pauline suffers from both racism and sexism at the same time. Cholly, her husband, gives up to being used

have made black women feel disconnected because they are culturally and ideologically oppressed.

Keywords: Racial Alienation - Sexual Disaffiliation - Dual Oppression

الملخص:

تتبع محنة النساء الأمريكيات من أصل أفريقي من الاضطهاد المزدوج للعنصرية والتمييز على أساس الجنس، مما يحصرهن في حياة مهمشة ومنقوصة القيمة. وقد صُوّر هذا التقاطع بين الاضطهاد بوضوح في رواية توني موريسون "العين الأكثر زرقة". تهدف هذه المقالة إلى استكشاف كيف استسلمت النساء الأمريكيات من أصل أفريقي بشكل مأساوي للتمييز على أساس الجنس والقوى العنصرية المدمرة، مما أدى إلى تهيمشهن واغترابهن. ويستند التحليل إلى الأطر الأساسية للنظريات النسوية والثقافية. تتعمق رواية "العين الأكثر زرقة" في موضوعين حاسمين: الاغتراب العنصري والانفصال الجنسي. يسلط هذا الثلاثي المترابط الضوء على المأزق المعقد الذي تواجهه النساء الأمريكيات من أصل أفريقي. تنتقد موريسون كلاً من العناصر القمعية داخل الثقافة السوداء والعنصرية المنهجية التي يكرسها المجتمع الأبيض، حيث يتم التلاعب بالسرديات التاريخية لتبرير التسلسل الهرمي العنصري - مؤكدة تفوق عرق على آخر. يتماشى هذا التلاعب مع مفهوم لويس ألتوسير للأيدولوجية المزيفة المستخدمة لترسيخ الهيمنة. في هذا الإطار، يُكرّس الرجال السود التمييز الجنسي ضد النساء السود، مُرسّخين بذلك خضوعهن. وهكذا، فإن تبرير السرديات

التاريخية ونشر الأيدولوجيات المزيفة يُؤلّدان اضطهاداً على مستويين: ثقافي وأيدولوجي، مما يؤدي في النهاية إلى نبذ النساء السود.

الكلمات المفتاحية: الاغتراب العنصري - الانفصال الجنسي - القمع المزدوج

1. Introduction

Since Nora, the main character in Ibsen's *A Doll's House*, famously slammed the door and went out into the world, a growing movement calling for women's equality, justice, and liberty has been sparked. Far fewer voices have fought for Black women's rights than there have been for white women's. This discrepancy could result from social and political concessions. Given that the American Declaration of Independence did not explicitly denounce Black slavery, one would wonder if it can inspire any written work to bring about significant change in the fate of Black women. Hennessy and Ingram (1997) argue, "Women, regardless of nationality or class, were perceived as a homogeneous group united by shared experiences such as mental health struggles, discrimination in employment and education, issues of sexuality, dependence on men, and sex-role stereotyping, among others" (p. 83).

If the phrase above describes the kinds of oppression that white women face, what can we say about the oppression that Black women face? Black women face racial discrimination alongside patriarchal op-

Racial Alienation and Sexual Disaffiliation in Toni Morrison's *The Bluest Eye*

الاغتراب العنصري والانفصال الجنسي في رواية "العين الأكثر
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Abstract:

The plight of African American women stems from the dual oppression of racism and sexism, which relegates them to a marginalized and devalued existence. This intersection of oppression is vividly portrayed in Toni Morrison's novel *The Bluest Eye* (1970). This article aims to explore how African American women have tragically succumbed to sexism and destructive racist forces, resulting in their marginalization and alienation. The analysis is grounded on the basic frameworks of the feminist and cultural theories. The 1970 book *The Bluest Eye* talks about sexual disaffilia-

tion and racial estrangement, which are both very important ideas. This linked trio brings to light the difficult position African American women are in. Morrison criticizes both the racism that is built into white society and the cruel parts of Black culture, where historical stories are used to back racial order and say that one race is better than another. This kind of trickery fits with Louis Althusser's (1986) idea of false ideology, which is used to gain power. In this situation, Black men keep up sexism against Black women, which makes them even less powerful. The support of historical accounts and the spread of fake beliefs