

**Speaking the Unspoken: Rewriting Identity and Memory  
of Slavery through Magical Realism in Selected Novels  
of Toni Morison's *Beloved* and *The Bluest Eye*.**

الكلام غير المعطن في إعادة كتابة الهوية وذكريات العبودية من خلال الواقعية  
السحرية في روايات توني موريسون المختارة: "المحبوبة" و "العيون  
الاكثر زرقة"

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the Master's Degree in English Language and Literature**

**Department of English Language and Literature**

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## **Authorization**

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## Thesis Committee Decision

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## Dedication

And because my life began with you, start gifting with the letters of your name (**Naseer**)

To the one with whom my life was good, and he was the most beautiful coincidence and a gift from God...

And to the man who pampers me as his daughter...

And attached to me as a mother...

And to whom he is pleased to make me happy with all his strength...

And carry a lot with me to accomplish my mission

There is no language in the world that describe you

You are the most faithful friend, the most faithful lover, and the most loving husband (**My Heart Nasser**).

To whom God has given me the blessing of having them in my life

My mother-in-law and father-in-law (**Sanaa**) (**Sufyan**)...

Writing is not enough to describe how much I love you...

You are before everything, mother and father to the most precious person in my life.

To the purest, two hearts in my life

My father (**Khalil**) and my mother (**Manal**)...

Who did the best in order to reach a high scientific.

Without you, I would not have reached here, so I learned from you to persevere and love life, no matter what difficulties I encounter.

To my liver, the support, the humours, and the forearm

My brothers (**Al-Muthanna, Muhammad, Al-Muhallab, Al-Miqdad, Al-Muhannad, and the family sugar (Al-Miqdam)**) ...

I see you with my smile and I see the beauty of my days with you.

To who supported me as we pave the way together towards success in our scientific career

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**Speaking the Unspoken Rewriting Identity and Memory of Slavery  
through Magical Realism in Selected Novels of Toni Morrison's**

*Beloved and The Bluest Eye.*

**Prepared by: Almaram Taha**

**Supervised by: Dr. Mohammad Mahameed**

**Abstract**

Through the researcher's analysis of Toni Morrison's novels, it was found that Morrison bases her stories on the oral culture and mythology of African Americans. In *Beloved* and *The Bluest Eye*, she uses the technique of magical realism to talk about the cruelty of slavery and to remind Afro-American slaves of their past, to encourage them to tell their stories, and to create their versions, thus, enabling them to assert their identity that was lost through slavery. It is not only a novel that talks about the heroine Sethe, who killed her daughter to save her from cruelty of slavery, and not only a novel of the child Pecola who has lost her mind to be accepted by her society, but the novels represent all the slaves and the less fortunate as it is said today to feel their freedom and recognition of their identity.

The researcher also presents, through this thesis, an analytical study of the two novels *Beloved* and *The Bluest Eye* by the writer Toni Morrison, where she examines the similarities between the two works that were written by one novelist.



This study adopts the analytical method in examining the two-literary works. In order to provide an analysis of the main ideas and main characters in both novels. As embodied in slavery and its effects on Afro-American. Though there are differences between the events of the two-literary works, yet their goal is the same. These differences indicate that there are many differences between human beings, i.e., their color, gender, and race, but in the end, everyone wants to be respected and appreciated and his life to have meaning and purpose.

**Keywords:** African Americans, Identity, Magical realism, Slavery, Toni

Morrison

## الكلام غير المعلن في إعادة كتابة الهوية وذكريات العبودية من خلال الواقعية السحرية في روايات توني موريسون المختارة : "المحبوبة" و "العيون الاكثر زرقة"

إعداد: المرام خليل طه

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### الملخص

من خلال تحليل الروايات للكاتبة توني موريسون تبين ان موريسون تبني قصصها على الثقافة الشفوية والأساطير للأمريكيين من أصل أفريقي. ففي "المحبوبة" و "العيون الاشد زرقة"، تستخدم تقنية الواقعية السحرية للتحدث عن قسوة العبودية وتذكير الزوج بماضيهم، و تشجعهم على سرد قصصهم وإنشاء نسخهم الخاصة بهم، وبالتالي تمكنهم من تأكيد هويتهم التي ضاعت من خلال العبودية. إنها ليست فقط رواية تتحدث عن البطله سيثي، التي قتلت ابنتها من أجل إنقاذها من قسوة العبودية، وليست فقط رواية للطفله بيكولا التي فقدت عقلها لتكون مقبولة بمجتمعها، ولكن الروايات تمثل جميع العبيد والاقبل حظا كما يقال في وقتنا الحاضر من أجل الشعور بحريتهم والاعتراف بهويتهم. كما أن الباحثة سوف تقدم من خلال هذه الرسالة دراسة تحليلية في رواية "المحبوبة" ورواية "العيون الاشد زرقة" للكاتبة توني موريسون، حيث تبحث في أوجه التشابه بين العملين اللذين كتبا من قبل كاتبة واحدة. حيث اعتمدت هذه الدراسة على المنهج التحليلي لدراسة العملين الأدبيين وتقديم تحليل للأفكار الرئيسية والشخصيات الرئيسية في كلا الروايتين. يركز التحليل على مناقشة الفكرة الرئيسية وهي العبودية واثارها على اصحاب البشرة السوداء. و على الرغم من وجود اختلاف بين احداث العملين الأدبيين، إلا أن الهدف منهما واحد إذ أن تلك الاختلافات تشيرك ان هناك اختلافات كثيرة بين البشر اي كان لونه وجنسه وعرقه ولكن في النهاية الجميع يرغب بالحصول على احترام وتقدير وتكون حياته ذات معنى وهدف.

**الكلمات المفتاحية:** الامريكان الافريقيون، المحبوبة، الواقعية السحرية، العبودية، توني موريسون.

## **Chapter One**

### **Introduction**

It is well-known that some cultures devalue Afro-American people because they consider them slaves; therefore, black colour is viewed in all creatures such as birds, beasts, and humans, to be synonymous with misery, devaluation, a sign of inferiority, low lineage, low status, and even impurity.

One of the reasons for the absence of a culture of pride in black colour stems from a history of which most of them are unaware of dealing with this reality requires concerted efforts of all Afro-Americans to find radical solutions instead of clinging to other identities to escape facing such reality. Before claiming rights, they must first accept themselves and their colours, acquaint their children with their history, and introduce them to the great Afro-Americans who rejected injustice, discrimination, and racism, forcing their societies to respect them, recognize their history and heritage, respect their customs and traditions, and enact laws that preserve their rights. Through their literature, Afro-Americans were able to present themselves to the world that witnessed with them the development of the themes of their stories from pure suffering to the search for identity, which led to great pride in self, heritage,

culture, and colour. (Charles 2017).

It is not at all true that circumstances control the fate of the individual. Perhaps the individual made his unjust circumstances a motive to reach the top, and the best evidence of this is what the African-American community presented us with worthy personalities who gained wide fame and popularity not only at the local level but also at the global level.

The American society existed as a well-known societal entity because of extremely harsh conditions that were the reason for marking it with a society in which barbarism, corruption, and vice prevail. The African-American community arose in the framework of a white society opposed to a Afro-American minority that existed after its arrival as slaves, and even after the Afro-Americans gained their freedom after long decades of slavery, Freedom was not the end of that hard life, nor was it the beginning of their enjoying freedom and luxury.

On the contrary, after freedom, the black community experienced nothing but humiliation, segregation, inhabiting neighbourhoods mired in extreme poverty, and humiliating all the jobs that white society pardoned;

which increased the gap between the black and whites into opposites. The country has been engulfed in intense struggles waged by Afro-American people to search for identity and self-assertion in a society that does not recognize their rights or even their existence. However, this did not prevent the emergence of prominent figures who helped lift the black community from the chasm of subordination and racial discrimination one of those figures: was the African-American writer Toni Morrison.

Toni Morrison did not tame the legacy of slavery, oppression, and racial discrimination, and never into difficulties she encountered, despite being a female despised by society for her black skin, low social status, and for being a female not just like any female who suffers from oppression and discrimination by the world of men; rather, an Afro-American female carries within her a history of abhorrent slavery. She descends from the chain of slaves who are despised by the white American society and are considered the nucleus of vice and barbarism in that society.

But, contrary to all expectations, Toni Morrison takes her black skin and femalehood to be an irrefutable proof of her rejection of eternal slavery. She seeks to make a charming combination; as she paved the way to realize her

unattainable ambitions and open doors for her success one way or another.

It is to be admitted that literature does not change man or societies, but its absence makes man an unfriendly being, in a sense that literature alleviates "brutality" of man; from my point of view that literature may be one of the most important factors that motivate, any man to think, meditate over his affairs, his life, and his relationships, rebuilding them whenever he feels that they start to collapse and control the over them has been lost.

Charles was able to find out how the great American writer Toni Morrison managed, through literature, to defend the rights of minorities and the long-suffering of Afro-American people. With her linguistic proficiency, her literary skill, and her steely desire to convey the voice of blacks to the American and international community, Morrison was able to raise the world's attention to this marginalized group in American society.

She expresses the Afro-American experience, in which she describes well the experiences of black Americans and their daily struggles for a new life, in an American society marked by racial discrimination and unequal opportunities. (Charles 2017).

Slavery, skin colour, regression, and roots, are the topics on which Morrison's works focus. She left behind a great treasure of literature and great works that was left for Afro-American women for more than 60 years of her literary career.

In this study, the researcher sheds light on the violence and injustice to which the Afro-American community was subjected. Thus, her works focus on the experiences of Afro-American communities as tackled in her novels *Beloved* and *The Bluest Eye*.

In addition, the researcher clarifies the reasons behind the ambiguity and fears that Afro-American are exposed to as discussed in the two novels of concern.

As the novelist explains, through her account, the downside of slavery is not only on blacks, but also on the devastating effect of a sense of superiority on the white man himself. Also, slavery has not only changed us, but it has affected the whites themselves, as they became bloodier and more brutal.

The dark era (19<sup>th</sup> century) has left an undeniable impact on Afro-American and whites alike, and eventually the collective identity of the American people. For this reason, Morrison stresses the necessity for understanding the past and removing the cover from its hidden and dark sides, not ignoring it, so that people of the country can deal with what the legacy of slavery left for them.

The two novels *Beloved* and *The Bluest Eye* have a socio-cultural dimension that sheds light on the issue of color in societies that have suffered from enslavement until it became part of their collective consciousness to control their future. The two novels seek to highlight reality in the United States in the forties, as it represents the issue of racism and the white color as a standard of beauty.

The light is shed on the disastrous consequences of racism, how the ruling class exploits state institutions to bring the stooges under their rule, and how the institutions of socialization influence the subconscious of the younger generations to impose on them the culture and color of the ruling class as the only criterion for beauty, which turn them into victims of the prevailing culture imposed on them.

Throughout her creative career, the African-American writer Toni Morrison cared



for Afro-American people and devoted her pen to write down their tragedies and their usurped rights over the years, explaining why she did that because history was written by whites. It was then natural that not all facts related to Afro-American are mentioned during that dark period of history, when Afro-American were subjected to the harshest kinds of suffering and pains.

In all of her novels, Morrison dealt with different eras of black life, during which she revealed the pursuit of Afro-American to highlight their identity. When race, and skin color, determine how others treat you, then your freedom will be confiscated against your will. Morrison in these novels tackled the issue of slavery and its true origin in America to unveil the origin of racism which links black race to slavery.

The whites established a social hierarchy based on race and gender which put white men first, white women second, Afro-American men third, and Afro-American women last. This classification shows us that Afro-American women are in the lowest position in society.

Through these two novels, it became clear to us that women were greatly abused and could not protect themselves. For example, their bodies did not belong to them, so they considered them the property of their white masters, in addition to the hard labor

that exceeded their physical ability, besides the corporal and verbal violence they were subjected to. These examples show us the weakness of slaves, especially women, so one can say that the heroes in the two novels have the most prominent voice in the two novels, reducing their voice to the misery of Afro-American childhood in America at the time of slavery.

The past is revealed in Morrison's work, through family, community, race, and the bonds that make culture, identity, and a sense of belonging pass from parents to children, and then to grandchildren. These intergenerational links, as suggested by her novels, constitute the only useful chain in the human experience of Afro-American, and later turned into thinking and creativity. This narrative and thematic choice have emerged in her first novel, *The Bluest Eye*, which was written in stolen moments from her work as a publisher, and her personal life as a mother.

Her heroine in the novel dreams of having blue eyes, a direct expression of the desire of African Americans to have the same rights as whites. This is her favorite subject, and then Morrison was able to expand the American narrative imagination and open it to the concerns of a society that has been oppressed for many years. Although Morrison was getting older, yet she was determined to make the Afro-American community's voice heard.

In what follows, the researcher attempts to answer questions of the study by clarifying how Afro-American individuals were exploited and enslaved and how the color affects the psyche of the characters in the two novels.

## **1.1 A Brief Biography of Toni Morrison**

Toni Morrison is an American author who won many international awards for her works. She wrote many novels that were turned into successful cinematic films. Her books were translated into multiple languages across the world, including Arabic.

She was born in Lorraine, Ohio, USA, in 1931. She graduated from Howard University in 1953 with a B.A in English literature and went on to receive an MD from Cornell University in 1955. Morrison was a fan of revered authors such as Jane Austen and Leo Tolstoy. She was also greatly influenced by folk tales passed down from her father. Which centered around the Afro-American community, which influenced her focus, and during the period she wrote the two novels of concern.

Before Morrison became a published author, she was a professor at the University of Texas and later, Howard University during the years 1955 – 1957. After that, she devoted herself to her husband and her home. Ten years later, she and her husband got divorced then moved to New York City to work as an editor at Random House Publishing. (Alexander, 2019).

Morrison started writing short stories when she was at university; however, it was only after her divorce that she published her first novel, *The Bluest Eye*, in 1970, about an Afro-American girl who longed for blue eyes. Her second novel, *Sula*, which was first published in 1973, was nominated for the National Book Award. Morrison published *Song of Solomon* in 1978, and that novel was the beginning of Morrison's success and fame in the world of literature, it won the Pulitzer Prize for fiction, in addition to the American Book Award, and was adapted to an American film with the same name.

In 2006, the novel was chosen as the best novel published over the past twenty-five years. Morrison was awarded the Nobel Prize in Literature in 1993 for the novels *Beloved* and *The Bluest Eye*. In 1996, she was awarded the Medal for Distinguished Contribution to American Literature by the National Book Foundation. She was also awarded the American Book Award, the National Book Award, and the National Critics Award. (Alexander, 2019).

## **1.2 Statement of the Problem**

This study aims to analyse the two novels of Toni Morrison and their impact on redefining the identity of Afro-American and what happened to them during the era of demanding their legal rights and social fairness in treatment as manifested in the novels *Beloved* and *The Bluest Eye*. In them, she addresses the history of violence in novels and how the events affected characters who went through social and psychological types of conflict.

## **1.3 Objectives of the Study**

This study aims to

1. examine how Toni Morrison rewrites the identity and memory of slavery through Magical Realism in her novel, *Beloved* (1987).
2. examine how Toni Morrison rewrites the identity and memory of slavery through Magical Realism in her novel, *The Bluest Eye* (1970).
- 3.

## **1.4 Questions of the Study**

To achieve the stated objectives, the study attempts to answer the following questions:

1. How does Toni Morrison rewrite the identity and memory of slavery through Magical Realism in her novel, *Beloved* (1987)?

2.How does Toni Morrison rewrite the identity and memory of slavery through Magical Realism in her novel, *The Bluest Eye* (1970)?

### **1.5 Significance of the Study**

This study is one of the important works that tackle ending violence and racism in human societies. In addition, its topic is still modern despite human and scientific developments. Given the scarcity of previous studies on this vital topic, the researcher started an in-depth study in this field, focusing on the reasons for writing the two novels *Beloved* and *The Bluest Eye*. On the other hand, the current study acquaints individuals and societies with the importance of respecting humanity, regardless of shapes and colors.

### **1.6 Limitations of the Study**

This research is limited to Toni Morrison's two novels *The Bluest Eye* and *Beloved*. The findings cannot be generalized to all the literary works of others.

## **1.7 Definitions of Terms:**

### **1. Violence:**

Violence can be defined as every behavior harmful to others, whether physical, psychological, or verbal; it has its negative effects on the individual and society alike. There are forms of violence alternatives that deliver the message that is intended to be conveyed in a more informed and stronger way than to convey only its negative impact and forms. Violence leads to the spread of psychological manipulation and social pressure.

The individual, against whom violence is practiced, if exceeds its reasonable limit, will suffer from some mental harm such as depression, isolation, psychological trauma, permanent anxiety, tension, and fear. Such effects destroy individuals, oppress their personality, and shake their entity. It also affects children as well, whether at home or school, which eventually will negatively affect the entire community.

(Skaperdas, Soares, Willman, & Miller, 2009).

### **2. Slavery:**

Slavery is the possession of a human being by another one; it abuses people materially and morally. Although many countries reject any form of slavery, there are a lot of people around the world who are subjected to some



form of modern slavery, the most prevalent of which is domestic service and some cases of adoption of children for servitude in labour and marriage. (Mende, 2018).

### **3. Racism:**

Racism is the ideas, beliefs, convictions, and behaviours that raise the value of a particular group at the expense of other groups, based on inherited matters related to people's abilities, character, habits, and sometimes skin colour, culture, place of residence, habits, language, or beliefs. It has appeared since the beginning of God's creation of life on this earth and is one of the causes of sedition. Its most prominent causes are wars and discrimination; it is one of the deadliest diseases, which no society has never experienced. Examples include the slave trade practiced by some countries on Afro-Americans, where they became slaves for no reason except for colour difference. (Grosfoguel, 2016).

### **4. Minority Rights:**

It refers to a group of people who coexist with another more dominant and controlling group. The minority group is subordinate, not dominant. The concept of number has nothing to do with determining who the minority is in a

place, and the number of minorities may be greater than the number of the dominating group. The apartheid regime in South Africa is an example of such minorities. It should be noted that there must be some cultural, religious, or even ethnic characteristics that belong to the so-called minorities. A certain minority may disappear when it replaces its culture with that of the society in which it lives. (De Gaay Fortman, 2011).

### **5. Magical Realism:**

is one of the most unique literary movements of the last century. While most commonly associated with Latin American authors, writers from all over the world have made big contributions to the genre.

Magical realism is a genre of literature that depicts the real world as having an undercurrent of magic or fantasy. Magical realism is a part of the realism genre of fiction.

Within a work of magical realism, the world is still grounded in the real world, but fantastical elements are considered normal in this world. Like fairy tales, magical realism novels and short stories blur the line between fantasy and reality. (Masterclass staff,2011)

## Chapter Two

### 2.0 Introduction:

Racial discrimination and inequality have prevailed for thousands of years. The idea of ethnic intolerance is wrong because it doesn't take into account that separate races, multiple classes, and that different human groups differ mentally, physically, and morally. Such a thing requires different patterns of treatment in order to have one human race adopting one standard in life.

This is true for human world lately began to realize that to achieve human unity of this civilized human world. Thus, eliminating racism, racial discrimination, and intolerance associated with it.

Therefore, 173 countries have signed a charter to eradicate all forms of racial discrimination and focus on harmony and human unity, instead in recognition of the dignity and worth of the individual. Readers should never forget that Islam appeared 1400 years ago; it urges the renunciation of racism calling for the creation of a sound global civilization.

The Almighty Allah says: "O people, we created you from a male and a female and made you peoples and tribes so that you may know one another. Indeed, the most honorable of you with God is the most pious of you. Indeed, God is All-Knowing, All-Aware". (Alhojrat, verse 13).

## **2.1 Theoretical Studies:**

Many literary texts deal with issues of race, slavery, and social classes. Jennifer Shrader Lawrence (2003) noted in "The Race for Innocence: Whiteness, Corporate Culture, and the Backlash against Affirmative Action". Where she indicated that race for innocence is an exclusive practice that shows which racism still exists even though many practices are supposed to deny racism and have proven to be hidden in the lower class.

Toni Morrison (1991) indicated, in some of her novels like: *The Bluest Eye* and *Beloved*, that the struggle against problems of race and racism still exist-Pamela E. Barnett also mentioned in *Beloved* (1997) that slavery leads to insult and beating of slaves, this is what Toni Morrison has shown in many of her writings. On the other hand, some critics and writers tried to use psychoanalytic theories in studying *The Bluest Eye* in the investigation of racial dilemmas in *The Bluest Eye* using binoculars in psychology. Anna Zebialowicz

& Marek Palasinski (2009) used psychology as a tool to explain the racial dilemmas of female personality. They also indicated that Afro-Americans were deprived of equality and inclusion by imposing unfair views of race domination, and control by white society on them.

## **2.2 Empirical Studies**

Toni Morrison's novels illustrate slavery, marginalized lives, and enslavement, where she used ordinary people as protagonists of her novels in which she revealed that they were exposed the racial discrimination to which they were exposed in whites dominated society. That made her novels very great sources for cultural and material studies. Linda Brent (1861) wrote in her autobiography "Incidents in the Life of a Slave Girls" provided details on the miserable and difficult life of slaves, where she explained the inability of females (of the black race) to preserve their belongings and bodies from rape, as well as the mistreatment of children and girls in the past period.

Toni Morrison elaborates on this as a distinguishing feature of African American writing which centered on ancestors, who are immortal people and created for us a kind of wisdom. She in the novel, *The Bluest Eye* presented class distinction that made the young girl in the novel wishes to have blue eyes

to achieve social status and respect in American society. The girl is portrayed as a marginalized and oppressed person, whose social position is low in society. Therefore, she tried hard to change the colour of her eyes to be accepted and loved as a society member. From what preceded, the researcher came up to the conclusion that the novels *Beloved* and *The Bluest Eye* focus on cultural aspects and elements of literary texts besides issues of race, gender, social class, and slavery.

## **Chapter Three**

### **Methodology and Procedures**

#### **3.0 Introduction**

This chapter clarifies the methodology that the researcher uses to carry out this proposal. It consists of the method, sample of the study, and procedures.

#### **3.1 Methodology**

This study adopts the descriptive comparative approach to explore the use of Magical Realism to study the negative aspects of slavery and the importance of achieving justice in a society when slavery prevailed in America in the 19<sup>th</sup> century as portrayed in the works of Toni Morrison who, like all Afro-American suffered from tyranny and slavery. The writer's idea was nothing, but a way to heal and recover from an era of trauma and to unite societies taking into consideration social justice. The current study also reveals the strong influence of the media in terms of showing the beauty of white women with blue eyes and downgrades that in the black counterpart.

The characters presented by the writer disclosed the importance of raising children who were influenced by fathers who also suffered from oppression and discrimination throughout their lives. Such a thing affected

structure of their families. The researcher, through the analytical approach adopted could highlight similarities and contrasts related to the two novels, if any.

Magical realism is a technique in art and literature that allows imaginative elements to be incorporated into the arena of everyday life. As we know, that magic is something unreal, yet it is placed next to the "real". Magical realism is not a literary style or genre, but rather a way of questioning nature of reality around us. Realist narration combines with distant fantasies to reveal different visions of human nature and society. (Zamora, 1995).

Magical realism is a researcher feel that of writing identified as a particular approach to storytelling that combines realistic environments and situations with elements of fiction or the supernatural.

Such stories that include elements of myths, legends, and fairy tales had better explain hidden facts. It even opens new doors to depicting the reality of social, cultural, and political activities.

This kind of realism originated mostly in the mid-20th century with Latin American writers such as Gabriel García Márquez and Jorge Luis Borges. The style influenced many contemporary fantasy writers, including Toni



Morrison, who used it in her novels *The Bluest Eye* and *Beloved*. (Zamora, 1995).

In Morrison's novels, the voices of men, women, children, and even ghosts are blended in multiple layers. She also encounters in her novels on magic and witchcraft intertwining them with every day and social facts. What made some critics consider her technique to be more like the methods of some Latin American magical realism writers, which was their best choice.

Therefore, Morrison used the supernatural to illustrate the natural, the suffering of black people in America. Her works sometimes contain imaginary or dream-like elements, which she combines, with reality, using unnatural elements.

### **3.2 Sample of the study:**

The sample of the study comprises two novels for the same author, namely *Beloved* 1987 and *The Bluest Eye* 1970.

### **3.3 Procedures of the Study:**

The researcher will follow certain procedures in this study, which are:

1. Reading critical reviews about the novels.
2. Reading the biography of Toni Morrison.
3. Reading the original text of *The Bluest Eye* and *Beloved*.
4. Comparing the two previously mentioned novels with regard to the concept of capturing the essence of life.
5. Discussing the findings.
6. Writing a conclusion.
7. Listing references according to APA style.

## **Chapter Four**

### **Discussion and Analysis**

Morrison was never ashamed of her brown eyes and black skin, like the character of her first novel *The Bluest Eye* (Pecola). She took no moral or psychological interest in the implicit critical persecution of some white critics. She did not cut her throat, as one of the heroes of her novel *Beloved* (Sethe) did, so as not inherit from her mother an attribute: an Afro-American slave woman. In this chapter, the researcher discusses the major issue of the thesis incorporated in magical realism in the two novels.

#### **4.1. The Use of Magical Realism by Toni Morrison to rewrite the identity and memory of slavery in her novel, *Beloved*.**

Afro-American against white was not what interested the writer as the mentioned, but what interested her was the narrative of Afro-American literature directed at Afro-American readers, which addresses the problems of Afro-American within the framework of the Afro-American themselves.

However, is it possible to discuss Afro-American society, problems, its past, and its traumas, in isolation from the viewpoint of the white on the one

hand, and to highlight slavery as an idea and a practice on the other. It seems to the researcher that white, in Morrison's view, is only present as the background and cause of slavery, here its function ceases; Afro-Americans have the right to have their narrative, independent of confrontation with the whites, who do not have the right to be part of the Afro-American narrative. Yes, it is possible to talk about slavery and its effects and tragedies in the context of black, provided that white is just a background that was the cause of this tragedy. (Mahameed, 2018).

As for magical realism in the novels, Toni Morrison appears to be basing that on the ancient American cultural belief system. Her stories are heavily influenced by the oral culture and myths of African Americans. Morrison uses the technique of magical realism to talk about the cruelty of slavery, reinterpret the official history of white slave-owning, and to put an alternative history from the slave's perspective. It is not only the story of the heroine Sethe, who killed her daughter to save her from the rigors of slavery, but also the story representing all slaves and their quest for freedom.

By dealing critically with historical issues and attempting to heal historical wounds, magical realism in novels reflects the history and strives to change it. (Abdullah, 2017).

In *Beloved*, the researchers do not find any difference between the spiritual world and the material counterpart, between the living and the dead, between the past, present, and future. In this novel, Morrison, in her attempt to present Afro-American slave history from their perspectives to those supported by the dominant power, uses oral storytelling as a source for alternative views of history because that technique was often the only way through which alternative version of events survived.

The text's primary goal is for the outcast, the muffled, and the marginalized to find a voice, and the adaptation of oral storytelling techniques into magical realist narration is often complimentary and supportive of one another. (Mahameed, 2018).

That is the famous opening line in Toni Morrison's novel, *Beloved*. "124 was spiteful. Full of a baby's venom" (*Beloved*, p.2). The cited words show that Morrison relives in this novel the past of slavery and the rituals of possession,

she brings back the past in the novel *Beloved* through the appearance of Ghost and wants the reader not to forget what happened in the history of African Americans, Ghost of Beloved is everywhere in the house chasing the conscience of her mother. The child's soul takes revenge through the house in which Sethe lives, Beloved, Ghost, the daughter made of fatal love, returns with her broken words, like a death row with their necks broken; bodiless, like children who lost their future and died naked and starving.

*Beloved* is an example of a rethinking of the concept of human community, a rethinking of this universe led to a new beginning, so her painful psycho condition of a slave woman, Sethe, led her to kill her child.

The novel *Beloved* tells of an African-American Negro woman named "Sethe" and her children, one of those who escaped racism in the American South, and after 28 days a group of men came to return her and her children under the "Slavery Act" dating back to 1850 and given Slave owners the right to track fugitives out of the country, that was why Sethe would rather slaughter her two-year-old daughter than allow them to take her back to Sweet Home (Slavery Plantations) where she fled from.

After this horrific event, Sethe is sent to prison and awaits a murder trial. The Budwins, a family in the novel that supports the abolition of slavery, used their influence in Cincinnati to secure Sethe's imprisonment, rather than a death sentence, and ultimately succeeded in imprisoning her rather than executing her.

After her imprisonment, Sethe returns to the house of her mother-in-law (Baby Suggs), but life after Sethe's imprisonment becomes difficult for her, too, for she has to face social isolation. Her memories haunt her and make life more difficult as she constantly feels guilty. In Sethe's new environment, no one accepts her because she killed her daughter.

Years later, the ghost of her daughter, *Beloved*, haunts Sethe's conscience at her home on 124 Bluestone Road in Cincinnati, Ohio. Sethe says: "If I hadn't killed her, she would have died and that is something I could not bear to happen to her". (*Beloved*, p.391). These words reveal that Sethe believed that killing her daughter was better than letting her die as a slave at the hands of the slave owners, especially children would die of starvation, beatings, and hard work. Either way she would die, but it would have been better for her to kill her and save her from a life of slavery. In order not to swallow death every day in batches, Sethe could not bear this thing happening in front of her eyes, so she

saved her from the life of slavery by killing her at once. The slaves' lack of control over their lives and the lives of their family members.

“And if she thought anything, it was No. No. Nono. Nonono. Simple. She just flew. Collected every bit of life she had made, all the parts of her that were precious and fine and beautiful, and carried, pushed, dragged them through the veil, out, away, over there where no one could hurt them. Over there. Outside this place, where they would be safe.” (*Beloved*, p.508).

These words reveal that after Paul D learns about Sethe's crime from Stamp Paid in Chapter 18, he goes to 124 in search of an explanation. This passage, although written in the third person, records Sethe's thoughts. Sethe saw the decision she made as “simple.” She wanted to secure her children's safety, to send them “over there” into the afterlife rather than let them be pulled back to Sweet Home with schoolteacher. Sethe's passion for her children, which infuses so much of the novel, shines through in this passage with particular clarity. The moment Sethe's reason reduced itself to instinct, her language broke down as well: she recalls her words as “No. No. Nono. Nonono.” For her, the border between life and death is tenuous, nothing more than a screen or “veil” that she hopes to place in front of her children.



Another significant aspect of the passage is Sethe's identification of her children as "the parts of her that were precious and fine and beautiful"; for Sethe, to allow schoolteacher to take her children would be to allow him to destroy everything that is good in herself, to destroy all the "life" she had made. According to this understanding, Sethe's murder of her daughter seems a less legally and morally reprehensible crime because it becomes an act of self-defence. Yet the question of Sethe's guilt is never fully settled in the book. The characters debate the morality of her act in pointed language, but Morrison herself withholds judgment on the deed. Throughout the book, she focuses her criticisms instead on the forces of slavery that led Sethe to kill her own daughter. In this passage and elsewhere, Morrison condemns slavery as an institution so perverse that it could mutate a mother's love into murder.

Morrison's persistent attempts were to illuminate neglected stages of American history, to show the characters of the novel who have been damaged, oppressed, and wronged, looking forward to death, to oblivion, or to abolishing the past, convinced that death may be better than the future.

About the novel *Beloved*, the connection to magical realism comes from the presence of the Beloved's ghost. It tells the story of the ghost of a murdered girl returning to settle in the house of her killer. Morrison's works: *Beloved* and *The Bluest Eye*, she incorporated elements of writing and condensed the sources from which she draws her creative ideas, translating her primary interest; slavery within America.

It also shows the past as a horrific and frightening present, as a world full of drug and alcohol addiction, rape, murder, incest, exploitation, violence, brutality, etc. This past and present are described strongly in the novel *Beloved*. It is not only a matter of exploiting, killing, or wounding you but also of staining you so that you cannot stand yourself anymore. Staining you so that you forget to think of anything but that you are a humiliated slave. (Abdullah, 2017).

The main topic in *Beloved* novel is the depiction of the conflict between Negroes and whites, and Negroes have three generations: the grandmother's generation, which represents the link between Africa and the experience of slavery in the American South, the generation of children whose grandmother knows nothing about them after they were sold as children and only one son remained, and the generation of grandchildren.

This includes four children whose mother slaughtered a child who is *Beloved*, the ghost, to buy her freedom, but the killed child resurrects her soul to haunt the mother's conscience.

What distinguishes Toni Morrison is her discovery that magic and perhaps superstitions play a role in life, so she made magic play a role in her literary creativity, the readers find this clear in a *Beloved* novel in which the writer revived one of her characters to life after she was killed as if she were the conscience, the past, or the murder of the innocence committed by "Sethe" the mother, to save her from the bondage of slavery. This is, of course, part of the African heritage that believes in magic and the possibility of the dead or the dead returning to life again.

And the others reject the mother's crime, so she lives isolated, does not talk to anyone, and no one talks to her, and there is no doubt that the return of *Beloved*, the ghost, to existence to avenging herself. In addition, the novelistic form does not begin with the well-known narrative gradation that is sequenced in a straight timeline, but rather begins at the end of the event. Backward, and the language in which the past and present verb overlap.

The novel *Beloved* represents a sensitive historical panorama of black history within the framework of the Negro experience in America, and the novel is rich in its details and feelings, as it reviews the history of the black man from a long time ago until the present time, and writing does this by recalling the memory, the bitter memory, and the weeping memory.

The characters of the novel go back to the past with their memories in cases of weakness and despair until they gather their energy to continue. And Morrison greets her characters in the novel *Beloved* of the reality of the black woman. Each of them has his own personal and general feelings, and each has his ideas about what is going on around him.

Then the metaphysical element in the novel comes to raise the whole literary work to the level of a dream, increasing its beauty and giving it continuity and survival through the limited time, and making it more influential in the same recipient or reader, as for the novel's dialogue as it is the reality, it is accurate and consistent with the logic and thought of the characters of the novel.

The Negro heritage style is also reflected in the polyphony in the novel as well as the revealing internal monologues, the English dialect as pronounced by the Negroes of America, the language of their dialogue as a role on English as pronounced by the Negroes of America, and the language of their dialogue as they speak it, a language whose grace depends on rhythm to express not only society but about legacy and heritage.

It is the novel of escaping from torment to unknown something, which does not carry a glimmer of hope. So, everyone flees, not knowing what will happen to them. It is a novel of revenge *Beloved* That little girl who was killed by her mother so that she would not fall into the hands of these men who would inevitably torture her and torture her children after that so she would come back to life again to take her revenge.

Beautiful Sethe has escaped slavery, but her inheritance disturbingly haunts her, as she must deal with this life full of ghosts of the past on every level. This historical presentation of the events of slavery, which touches the heart, which takes place in rural Ohio several years after the Civil War. Finally, the murdered daughter comes back to life and joins her mother without knowing her identity, returning as a ghost.

*Beloved* represents a great challenge for Morrison in terms of the creative process. It needed to address the issue of slavery historically but in an intimate way. So, Morrison have the difficulty while writing because the chaos caused by the dead's need to stay alive in memory can disrupt the tranquillity of everyday life. Therefore, to be able to make slavery a personal and intimate experience, the language had to be put aside.

Morrison, presented the psychological impact of slavery on the main character in the novel, Sethe, who was subjected to torture, violence, and rape for many years. Such events affected her psyche and led to destruction and murder of her daughter. (Tanrıtanır & Akşak 2008).

In her novel *Beloved*, Morrison intended to show the reader what happened to the slaves how were working in the slave system, at the Sweet Home of violence and brutality. Sethe was the most affected by the harsh conditions of slavery and a painful past, which destroyed her psychologically. The terrible situation she was in stripped her of humanity and pushed her to kill her daughter. This shows us what slavery can do and how horrific the effects might be on both individuals and families. (Tanrıtanır & Akşak, 2008).

According to Morrison, the enslavement of African Americans in the United States is something the characters in the novel *Beloved* do not want to remember, Afro-Americans don't want to be remembered, whites don't want to be remembered.

Unwilling to remember, Morrison's novels prompted her reader to recall the conditions of slavery in a country that would rather forget the commission of a crime like slavery.

Although all the slaves in Sweet Home were affected by slavery, Sethe's personality and mental state made her suffer the most. She was constantly raped and flogged by whites in such a cruel way that she eventually had to kill her two-year-old daughter. In her opinion, killing was easier for her than bringing her daughter back into slavery and seeing her suffer and live as she lived.

The act of killing her child is not at first easy to understand and justify; however, the circumstances Sethe lived through and the psychological hardships she endured when she was a slave at Sweet Home led her to commit the murder of her daughter which was perhaps one of the worst things a mother

could do for her child. However, Sethe's fear of slavery and its influence was so great that she did not want her daughter to suffer the same hardships; it was the effect of slavery that made Sethe commit the crime.

The main part of Sethe's problems after escaping from the Sweet Home becomes her flashbacks. Her past greatly influenced her daily life. She suffered a lot and still suffers from the pain of her past. For Sethe, the present is not more than a struggle against the past. Memories of Sweet Home were so psychologically painful to the extent that turned her into a criminal devoid of humanity and compassion. Sethe constantly struggles to forget her past and the pain she has been through. She gradually gets tired of living in the present and life becomes unbearable for her. (Tanrıtanır & Akşak, 2008).

With the soul of her murdered (*Beloved*) daughter in the house, Sethe feels even guiltier for killing her daughter. She constantly feels the urge to tell the lover why she killed her and her feelings of remorse. Sethe knows that she paid a heavy price for believing that she protected her child from slavery, so she tells one of her friends, Paul: "I took one journey and I paid for the ticket, but let me tell you something, Paul D Garner: it cost too much! Do you hear me? It cost too much."(*Beloved*, p.29). This shows that Sethe feels great



remorse for committing the crime but despite that killing was for her, easier than seeing her daughter subjected to injustice and violence.

Sethe also says that living in peace and quietude is impossible after killing her daughter as soul of that daughter and memories of the murder haunt her everywhere and anytime. She says: "I couldn't lay down nowhere in peace, back then." (*Beloved*, p.400). The cited words in the novel contains that Sethe was suffering from deep psychological disorders and living in peace became impossible after she committed a heinous crime against herself and her daughter, so Sethe's memories become an obstacle to her life. Haley, Sethe's husband, was also psychologically devastated by slavery. The novel states that he went crazy after seeing what happened to his wife, Sethe. Sethe's situation and the violence she was subjected to affected him so much that he lost his mind.

" If you go there—you who was never there—if you go there and stand in the place where it was, it will happen again; it will be there, waiting for you . . . Even though it's all over—over and done with—it's going to always be there waiting for you" (Beloved, p.96)

This passage is from Chapter 3. In her “emerald closet,” Denver remembers what Sethe once talked about the indestructible nature of the past. According to Sethe’s theory of time, past traumas continue to reenact themselves indefinitely, so it is possible to stumble into someone else’s unhappy memory. Accordingly, although Sethe describes for Denver what “was,” she turns to the future tense and tells her that the past will “always be there waiting for you.” Sethe pictures the past as a physical presence, something that is “there,” that fills a space. Beloved’s arrival confirms this notion of history’s corporeality.

The force of the past is evident even in the difficulty Sethe has talking about it. She stutters, backtracks, and repeats herself as though mere words cannot do justice to her subject matter. Even in this passage, as she warns Denver against the inescapability of the past, Sethe enacts and illustrates the very phenomenon she describes. She repeats her warning several times in a manner that demonstrates the recurrence of ideas and her inability to leave past

thoughts behind. Sethe's warnings are the main cause of Denver's fears of leaving 124 and of the community. Only in Chapter 26 does Denver finally venture out alone. She realizes that even if she succeeds in preventing chance encounters with the past, the past may nevertheless actively begin to come after her.

In *Beloved*, Morrison shows us what happens to individuals in the slave system that African Americans had to live in in the past. In telling Sethe's story, the author focuses on the dehumanizing impact of slavery and shows us what happened to Sethe, her family, and other slaves working on the plantation. One can see that Sethe was abused and raped. After she tried to escape from the farm; she killed her child and tried to kill the rest of her children. After her husband went crazy and after killing the child, she lived a very poor life. She felt remorse and lived a long-secluded life in the Afro-American community. By the end of the novel, Sethe has become mentally and spiritually exhausted with no energy left to live a meaningful life.

Therefore, slavery is an important issue that must be carefully considered in literary texts because the situation of African Americans in the United States has been difficult. They were unacceptable to society, marginalized, and not enjoying equal status like other members of society, they had always had a

feeling of enslavement and inequality.

The issue of Afro-Americans' identity is a rather complex one since their ancestors were brought to America as Negro slaves, to work on plantations in the southern regions of America. They were considered slaves, with neither an independent sense of identity nor a voice of protest. Only, when the various slave narratives began to emerge did this marginalized community begins to emerge from the shadows of oblivion. The common issue addressed in nearly all of these slave narratives was the inability of previous slaves, and their generations, to come to terms with their identity.

Many slaves failed to prove themselves and get rid of slavery, due to the rooted nature of their existence. They did not know their place, either in society or in their respect. They were unable to get rid of the slavery that they or their ancestors were under.

Thus, Morrison focuses on the brutal and inhuman aspects of slavery (with magical realism) in her novels to influence the reader and society in a way that the history of slaves should not be forgotten. The color of the skin, or the degree of their blackness, is what determines the value and respect of a

person. For example, light-skinned Afro-Americans had a better position in society than dark-skinned people did. The researcher also found that racism was not limited to one's life, but also affects other generations. In these works, Morrison reminds readers of the crime of slavery that some preferred to forget and shows, the psychological effects on slaves, especially females, where Sethe in *Beloved* and Pecola in *The Bluest Eye* were an ideal representative of her.

In the two novels of concern, social class plays a very important role. Besides other factors, such as skin color, gender, ancestry, and wealth that create a kind of boundary between people. The social class also generates some prejudices. In other words, for Morrison, the origin and history of the characters are of great importance, because they cause different social classes and unequal conditions.

Moreover, in *The Bluest Eye*, a good example of class distinction is exemplified through the wishes to have blue eyes to achieve an acceptable position in society. She is a marginalized and an oppressed figure who is not equal to other white girls in that society.

In *Beloved*, Sethe, the Afro-American woman suffers severely from abuse as the white master uses her as he pleases, due to her color, Sethe has no right to defend herself. For ideology of the upper class, whites, is dominant; it is the lower class, Afro-Americans, that must submit to the whims and will of whites.

"Saying more might push them both to a place they couldn't get back from. He would keep the rest where it belonged: in that tobacco tin buried in his chest where a red heart used to be. Its lid rusted shut". (*Beloved*, p.423). The cited words in the novel contains that Paul D begins sharing his painful memories with Sethe, but he fears that revealing too much will wrench the two former slaves back into a past from which they might never escape. Both Sethe and Paul D avoid the pain of their past as best they can, and both have developed elaborate and ultimately destructive coping mechanisms to keep the past at bay. Sethe has effectively erased much of her memory, and Paul D functions by locking his memories and emotions away in his imagined "tobacco tin." The rustiness of the tin contributes to the reader's sense of the inaccessibility and corrosiveness of Paul D's memories. His separation from his emotions means he is alienated from himself, but Paul D is willing to pay the price to keep himself from his painful and turbulent past. When Paul D is

forced to confront the past during his erotic encounter with Beloved, the rusted lid of his heart begins to break open. At the end of the novel, Paul D reveals that he is willing finally to risk emotional safety and open himself to another person, to love Sethe.

The essential elements mentioned in the two novels, race, class, slavery, and injustice, make Morrison aware of the misfortunes that African Americans face in their lives. The novelist penetrated the minds of her characters, to reveal what goes in their minds and thoughts, which echoed the psychological life of her characters. Morrison's novels attract all human beings, if white or Afro-American because they show universal truths.

In addition, since most of the main characters in Morrison's novels are Afro-American, it can be concluded that marginalized people in society, minorities and especially females are at the center. Therefore, it aims to emphasize the cultural elements of Morrison's novels, *Beloved* and *The Bluest Eye*, and to define the attitude it takes towards these minorities. On the contrary, race continues to function as a fundamental factor in culture and politics throughout the world. It is mentioned that race is a way of knowing and interpreting the social world.

Therefore, the issues of race and racism are always critical discussion topics not only in literature but also in politics, economics, etc. Morrison's literature is special in trying to liberate Afro-Americans in white society to avert the consequences of slavery, and its effects on Afro-Americans' consciousness and identity.

Morrison uses the manifestation of the phantasmal Beloved as a persistent symbol and theme of this legacy; however, the ghost does not haunt the slave master who has committed her kin to lives of bondage, but rather her mother Sethe, who ventured to protect her from it. Morrison offers no other explanation for Sethe's haunting except to establish that the horrors of slavery were so severe that they would influence a mother to kill her child in the attempt to protect her from its atrocities.

Beloved is a myth in so much as it uses the supernatural to emphasize the unquestionable truth of slavery's destructive heritage. The supernatural theme of the novel is revealed in the reincarnation of Sethe's deceased daughter Beloved. In essence, the apparition of Beloved becomes the manifest symbol of slavery and a haunting that will not allow Sethe to forget her memories of it. In order to understand the significance of Beloved's character



as a supernatural symbol of the atrocities of slavery, it is necessary to recognize how and why “she” is introduced in the novel.

Sethe has managed to escape to Ohio with her children when one day “school teacher, one nephew, one slave catcher and a sheriff” arrive at the house on Bluestone Road. Sethe knows they have come to take her and the children back to Kentucky and she tries to kill her children in an act that can only be described as an attempt to save them from the cruelty that she knew awaited them there. Unfortunately, at least in terms of Sethe’s initial objective, she is only successful in killing her oldest daughter who is not yet two years old. The manner in which the dead child is named is, in itself, an indication of the desperation and resignation that follows slavery. When Sethe cannot afford the humiliation or the cost to have a full epithet engraved on the child’s headstone, she must settle for only one word - Beloved.

Although the ghost that haunts the house at 124 is not acknowledged by the name Beloved until she manifests herself in the form of a young woman, she is early on and although unseen immediately recognized as Sethe’s dead baby daughter because of the misery she creates. “124 was spiteful. Full of a baby’s venom”. Once her boys had left her and Baby Suggs had passed on,

Sethe and her daughter were left alone to wage “a perfunctory battle against the outrageous behavior of the house, against turned-over slop jars and gusts of sour air. For they understood the source of the outrage as well as they knew the source of light”. “Who could have thought that a little old baby could harbor so much rage?”.

The use of Beloved as the symbol of bondage incarnate has implications for several of the novel’s characters however for none as much as for Sethe. In her monologues and her interactions with Beloved, Sethe struggles to justify the death of her daughter as an act to free the child from slavery’s inheritance as much as it was to free herself from its legacy.

As much as Sethe and Beloved do experience moments of unspoken mother-daughter joy, Beloved’s destructive purpose is evidenced several times throughout the novel. In one example, Sethe enjoys a moment of respite, imagining the soothing hands of her deceased mother-in-law, Baby Suggs, massaging her neck, a moment that turns to alarm when she is choked - by the hands of Beloved. “For eighteen years she had lived in a house full of touches from the other side. And the thumbs that pressed her nape were the same”.

The definitive example of the novel's mythological interpretation of Beloved as a supernatural symbol of slavery's destructive heritage is revealed in the final chapter. The conclusion is prefaced by the consensus of the community to forgive Sethe's crime, to "turn infanticide and the cry of savagery around and build a further case for abolishing slavery".

As Sethe prepares to finally part with the ghost of slavery that has haunted her for so many years, Beloved is revealed as wearing "vines of hair twisted all over her head". The imagery is symbolic of the mythical Medusa who could turn anyone that looked upon her to stone. She represents to Sethe the final chance to leave the bonds of slavery and meet the wholeness of community, a deliverance that she had denied by her chosen isolation for so many years but which had been within her grasp from the very beginning.

### **4.3. The Use of Magical Realism by Toni Morrison to rewrite the identity and memory of slavery in her novel, *The Bluest Eye*.**

“Quietly, the matter remains a secret” (*The Bluest Eye*, p.9). a phrase that suggests the extent of the pain and suffering that the writer is trying to prepare the first ground for her narration by attracting the reader to the events in the folds of the novel.

Morrison in her first novel, *The Bluest Eye*, reveals all the pain and tragedies that encounter its heroine; the innocent child who carries Afro-American lives, the hardships, and pains of racial discrimination and submission of the female and her exposure to harm at all times.

Psychological disturbances and madness in the novel are taken from a realistic story of a girl who was with the writer in her childhood at school, a Afro-American girl whose first and last dream was to have white skin and blue eyes that match the beauty standards of her country. (Hilton, 2020).

That girl used to spend most of her time looking for beauty. Such a story stuck in the writer's mind, which later turned into a wonderful piece of literature that embodies the painful reality in a culturally diverse society dominated by a specific culture that imposes its color as a standard of beauty for all components

of the society. The novel takes place in the American city of Macon, Ohio in the year 1941 and was published in 1970. It tells the story of a young Afro-American girl named Pecola who was subjected to the worst and ugliest forms of treatment with her family and society. Her father, Cholly Breedlove, a drunkard, was always in a constant quarrel with the family, he was a bad and unbalanced person who did not stop drinking all day; he burns the house to make them homeless.

“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.”

This quotation is from the second prologue to the novel, in which Claudia anticipates the events that the novel will recount, most notably Pecola’s pregnancy by incest. Here, she remembers that she and Frieda blamed each other for the failure of the marigolds to grow one summer, but now she wonders if the earth itself was hostile to them—a darker, more radical possibility. The idea of blame is important because the book continually raises the question of who is to blame for Pecola’s suffering. Are Claudia and Frieda at fault for not

doing more to help Pecola? To some degree, we can blame Pecola's suffering on her parents and on racism; but Cholly and Pauline have themselves suffered, and the causes of suffering seem so diffuse and prevalent that it seems possible that life on earth itself is hostile to human happiness. This hostility is what the earth's hostility to the marigolds represents. The complexity of the question of blame increases when Claudia makes the stunning parallel between the healing action of their planting of the marigold seeds and Cholly's hurtful action of raping Pecola. Claudia suggests that the impulse that drove her and her sister and the impulse that drove Cholly might not be so different after all. Motives of innocence and faith seem to be no more effective than motives of lust and despair in the universe of the novel.

The natural cycle of life which the writer violated was that joyful things blossom in the spring when the trees and the plants emerge from the land previously irrigated with winter water. Then autumn follows, and the yellowing and falling of leaves, which finally end up in death, the natural sequences of life cycle.

But the writer in the novel *The Bluest Eye* violated the cycle of life and nature, she began her novel in the autumn season in which she stands at the

seasons and stations of the green and white house, describing childhood, innocence, beauty, intimacy and family gathering.

Moreover, the writer makes it clear that in the autumn season in this novel, it is not possible to plant any seed to flourish and to grow in an unsuitable land. This is the real; even if these seeds are planted deep in the land, it won't be possible for these seeds to grow in any way because the land is unsuitable for cultivation. This is what happened with Pecola, the heroine of the story, as her drunkard father who put his seeds on the black soil of his land. With this cultivation, Pecola's father reaped nothing but fear, sorrow to his daughter, to leave behind him a beautiful daughter, carrying hatred, and lacks innocence, so his seed died because he planted it in the wrong land. (Khan, 2013).

"Quiet as it's kept, there were no marigolds in the fall of 1941. We thought, at the time, that it was because Pecola was having her father's baby that the marigolds did not grow."(*The Bluest Eye*, p.20). This is how the novel begins to surprise the reader with what he doesn't expect. Thus, as it paves the way for the narration of events and gives the reader a background on the time and place in which the events of the novel occur.

Autumn is the time of the year when the leaves fall and trees become bare; here nature as seen in autumn reflects a kind of harm and refraction, it is the fall of 1941, the year that witnessed events of World War II.

The novelist could successfully link events and history with characters and heroes of her novel, in addition to the unique style that she adopted in writing such novels. From the first moment of the narration and the beginning of the novel, Morrison begin to discuss the secret that was not disclosed. In autumn, when drought hangs over land and most plants wither, but in America, autumn is the season of growth and blooming of bushes (dandelion). Perhaps the writer explained, the lack of growth of these plants in the fall of 1941, to the extent of the sin committed against the child Pecola, to believe that she did not grow, because Pecola was pregnant with her father's child.

This dilemma was not the only sin committed, but there was also another sin committed against world population to which Pecola belongs. It was the tragedy of the entire world, the outbreak of World War II that coincided with the tragedy of Pecola in the fall of 1941.



After that, the winter season comes to close the dryness and wilting of autumn plants, and we start the warm winter in which we must be careful to close the doors and light the fire to distribute the heat appropriately, making us feel the warmth of winter.

And winter, which stands at the station of playing with the cat of the house, where the warmth, and the role of the father in immunizing the family and providing protection requirements from predators and the cold, which they have always dreamed of, but it remains a season in which the family looks forward to the appearance of spring. Spring, the mother's mood adjusts here; she releases spring songs and plays with the cat.

Thus, from the first moment of the novel's narration, the beauty of the precise expressionism and the method of condensation in the abundant phrase that carries a great deal of meaning expressing the ideas and events described with extreme precision and poetic elegance, captivating the reader and taking him to worlds of magic and fascination.

However, when a person does not find contentment in himself, in his color, gender, and origin, happiness escapes from his heart and his hands. This

reflects the reality of Afro-American life and the extent of the suffering that is generated in the hearts of people when they do not feel fully convinced of themselves. This does not mean that all Afro-American families deal in this way with themselves and those around them, but there are other windows and other doors for other families who struggled and fought and were happy with themselves and their being, trying various ways to succeed in their lives.

So, the novel, *The Bluest Eye*, revolves around two families of African descent, the first being the Pocola's family, the heroine of the story she condemned herself and her members to misery and a life of pain, and the second being Afro-American, the family of Claudia and Frida, who were happy with their life, happy with what they are, rather they never gave up one day and put their humanity and pride aside.

In fact, *The Bluest Eye* can be considered, in a way or another, an endless search for identity. Every night Pecola prayed, for blue eyes. For a whole year, she prayed fervently. Although she was somewhat discouraged, she did not lose hope. Owning something so wonderful takes a long time. She will never know her beauty after she firmly believes that only a miracle will save her, and she sees only one thing: the eyes of others.

In her novel, Morrison tells, through her spokeswoman, the innocent child heroine, about the hardships and pains of racial discrimination that this child experiences, and about her submission and being subjected to harm at all times because she is female and Afro-American at the same time. This girl hated herself whenever she looked in the mirror, as she did not see in herself any of the standards of beauty set by the white community.

Through *the Bluest Eye*, Morrison recounts the anxieties of slaves, especially Afro-American women, because they thought their misfortune and the cruelty and disrespect they were subjected to were primarily caused by their appearance, thus they could not see any beauty in themselves. The inevitable result of that feeling - as Toni Morrison sees - is the loss of the identity of these women and their crushing, and may even lead them to madness, as happened with the child protagonist of the novel. Pecola was beaten and called ugly in the school and the neighbourhood; and she always heard the ugliest expressions from the white community. "The master always says, 'you are ugly people.' They had looked about themselves and saw nothing to contradict the statement; saw, in fact, support for it leaning at them from every billboard, every movie, every glance." (*The Bluest Eye*, p. 27). The quotation above shows that all Afro-Americans suffer from the low respect inherent in the idea that they are ugly.

All Afro-Americans suffer from low self-esteem that is rooted in the idea that they are ugly; it is difficult for this concept to change because the world around them confirms it.

The prevailing standards of beauty are given to those with white or light skin, small noses, and blue eyes, which Pecola does not have. In addition, all advertisements, movie stars, and even candy wrappers that offer a perfect beauty cannot perpetuate their feelings of inadequacy and equality. The aforementioned quote makes Pecola and the slaves all feel that they do not meet the strict beauty standards of mid-20th century America.

Such words and her lack of acceptance by society made her mock herself and yearn to get blue eyes and white skin in order to get rid of her blackness to find acceptance and avoid abuse from her colleagues and the community. Pecola spent her life fighting a struggle between herself and the prevailing culture in her society. She did not reach the idea of having blue eyes until after she got the dominant white culture from her and became a victim of it.

"It had occurred to Pecola some time ago that if her eyes, those eyes that held the pictures, and knew the sights—if those eyes of hers were different, that

is to say, beautiful, she would be different...Pretty eyes. Blue eyes. Big blue pretty eyes.” (The Bluest Eye, p. 33). Pecola is an Afro-American girl who grew up in a white American society besieged by white culture since childhood, in addition to being a black and poor girl from a poor broken family in a white society. The quotation above shows that Pecola search as for a way to escape from her ugly life and wishes to have blue eyes and pray for herself to get that. She wants eyes like those of the beautiful, happy white girls she sees in the movies and on candy wrappers. For her, if she had blue eyes, she would be beautiful and accepted by the society.

This shows also, when the writer presented the incident of Pecola and the cat, which looks like her in blackness but has blue eyes. The writer's presentation of this incident is not a coincidence; she wants to restore hope to has heroine Pecola and prove the possibility of having blue eyes; she embodies this through the cat that has blue eyes despite its Afro-American. In spite of the contradiction and the impossibility of coordinating the blue and black color in one body, even in nature, it is possible, if Pecola is convinced of the idea, just as she was convinced yet with the idea of being ugly because of her color, but that was what brought back hope her and encouraged her more to continue to achieve her dream.

People of white skin are not limited to marketing the superiority of white color to the media alone, but we find that popular culture also has a role, especially a language used even by blacks without their awareness, the novel celebrates vocabulary and terms with positive connotations associated with whites, and negatively associated with blacks; for example, as mentioned in the novel: “White porcelain, white woodwork” (The Bluest Eye, p.107). “A white wedding dress for Aunt Jimmy” (The Bluest Eye, p.142). “She even bought and liked white milk” (The Bluest Eye, p.63). So here, these words show a clear example of racism while using the language that used without awareness.

Pecola seeks to have blue eyes for two reasons, first: to change the view of others about her because of her black color, which is associated with ugliness, and second to change the miserable, bad life that has been chasing her since her childhood.

At the end of the novel, Pecola goes to church with a light-skinned man named Soaphead Church, who claims to be a magician, so Pecola asks him to make her eyes blue, so he fulfils Pecola’s wish by magic and convinced her that the color of her eyes became blue.

The novel ends with Pecola's dialogue with herself, as she constantly looks at her blue eyes, and cannot stop admiring those eyes that she possessed. Pecola tells her friend that she is now beautiful because she has blue eyes. She also does not go to school anymore because people are biased against her. Morrison, is afraid that someone somewhere might have eyes bluer than hers. She then asks herself if her eyes are blue enough or not. "If there is somebody with bluest eyes than mine, then maybe there is somebody with the bluest eyes. The bluest eyes in the whole world. That is just too bad, isn't it? Please help me look. No". (*The Bluest Eye*, p. 152). In these words, Pecola hallucinates and talks to herself. At this point in the story, Pecola believes that life has fulfilled her wish and gave her blue eyes, but now she is not sure how similar her eyes are to other blue eyes. The aforementioned sentences above show that Pecola is trying to help herself in her quest to find the world's bluest eye.

This shows that part of Pecola's destiny is always to seek the unattainable.

"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.” (*The Bluest Eye*, p. 159).

This quotation, from the last chapter of the novel, sums up impressions of Pecola’s madness. Here, she transforms Pecola into a symbol of the beauty and suffering that marks all human life and into a more specific symbol of the hopes and fears of her community. The community has dumped all of its “waste” on Pecola because she is a convenient scapegoat. The blackness and ugliness that the other members of the community fear reside in themselves can instead be attributed to her. But Claudia also describes Pecola as the paragon of beauty, a startling claim after all the emphasis on Pecola’s ugliness. Pecola is beautiful because she is human, but this beauty is invisible to the members of the community who have identified beauty with whiteness.

She gives others beauty because their assumptions about her ugliness make them feel beautiful in comparison. In this sense, Pecola’s gift of beauty is ironic—she gives people beauty because they think she is ugly, not because they perceive her true beauty as a human being.

Pecola roams the streets shaking her arms as if she were trying to fly while looking up. Because that she thinks she has blue eyes that made her beautiful, she roams freely and proudly, but unfortunately, after losing her



mind.

Magical realism and its heroine, Pecola, wishes to have blue eyes, to avoid the hatred instilled by the society against her colour. For her appearance, is so intense that she wants to eliminate every trace of that color and wishes to fade and disappear so that no one sees her. She asked the magician (Soaphead Church) to make her disappear and saying:

“Please make me disappear.” She squeezed her eyes shut. Little parts of her [Pecola] body faded away. Her fingers went one by one; then her arms disappeared all the way to the elbow. The face was hard, too. Almost done, almost. Only her tight, tight eyes were left. They were always left. “(*The Bluest Eye*, p.45).

This shows that Pecola hated her appearance and herself because of the color of her skin and the color of her eyes. She wished and asked the magician to make her disappear completely so that no one could see her. Pecola was completely convinced that Soaphead Church was a wizard and could give her anything she wanted, including realizing her wishes.

At the end, after Pecola was convinced that man was a magician and was able to fulfil her wishes, he asked her to make one last wish to be realized for her, so Pecola asked him to turn her eyes blue, as the following quotation shows:

Soaphead Church told her to come in. "What can I do for you, my child?" She stood there, her hands folded across her stomach, a little protruding pot of tummy. "Maybe. Maybe you can do it for me." "Do what for you?" "I can't go to school no more. And I thought maybe you could help me." "Help you how? Tell me. Don't be frightened." "My eyes." "What about your eyes?" "I want them blue."(*The Bluest Eye*, p.174).

The quotation above shows that Pecola believes in magic that repeated above might solve her life problems. In addition, this quote shows reality and magic at the same time.in addition, quotation incorporates reality and magic at the same time.

In the novel, *The Bluest Eye*, Morrison shows the debilitating psychological effects of racism, especially when victims adopt such influences, as many black personalities believe that their race contains negative traits. For example, Pecola and her family are convinced that they are ugly only because

they have African features. Hereunder the researcher cites examples in support of that.

When the master addressed Pecola's family, and said:

"You are ugly people". They had looked about themselves and saw nothing to contradict the statement; saw, in fact, support for it leaning at them from every billboard, every movie, every glance. Yes, they had said. You are right. In addition, they took the ugliness in their hands, threw it as a mantle over them, and went about the world with it. Dealing with it each according to his way." (*The Bluest Eye*, p.39).

Here, this shows that they did not have confidence in themselves and were weak to the point that they were convinced of the words of others, due to ugliness was their conviction that they were ugly.

"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." (*The Bluest Eye*, p.53).

This quotation is from Claudia, and it occurs in the second-to-last chapter of the novel. It can be read as a concise description of Claudia and

Frieda's ethos as a whole. The MacTeer girls take an active stance against whatever they perceive threatens them, whether it is a white doll, boys making fun of Pecola, Henry's molestation of Frieda, or the community's rejection of Pecola. Their active and energetic responses contrast sharply with Pecola's passive suffering. Though Claudia and Frieda's actions are childish and often doomed to failure, they are still examples of vigorous responses to oppression. Claudia hints here, however, that this willingness to take action no matter who defies them disappears with adulthood. Frieda and Claudia are able to be active in part because they are protected by their parents, and in part because they do not confront the life-or-death problems that Pecola does. As adults, they will learn to respond to antagonism in more indirect and perhaps more self-destructive ways.

The main character Pecola lives in a state that controls her thinking imagination, and life. She persists to deny herself, to the point of madness; it is an incomplete break with the mirror in which she sees only a black face; in a symbolic break with her face and herself. However, she encounters the impossibility of escaping from her destiny in her black identity, for her facial features are drawn on the faces of her family, and the blackness that covers those faces does not cease to remind her of their blackness. She hates her black

color, an anti-beauty standard. The global beauty scale is associated with white skin, blonde hair, and light eyes. The white skin and blue eyes are popular in the global culture and promoted by the media.

Pecola is mercilessly ridiculed by the society for being Afro-American, in addition to other black characters, who believe that Maureen Peal, the light-skinned Afro-American girl, Pecola's schoolmate, is superior in all respects for being one of her peers. With white skin, the novel shows how the generated racism leads to self-hatred for black characters.

The results are poor self-confidence, and even hatred for other individuals of their skin, like Pecola, the whites despised even if she had blue eyes. People of the same color were subjected to constant insults and ridicule. This is a clear example of the psychological destruction resulting from racism. The novelist psychoanalysis to understand how Pecola and her family appeared; she was raised in a dysfunctional family found its roots weak, as represented by isolation, weakness, and loss. (Gomes, 2019).

The novel shows us that normative beauty cannot be reached, as it is not verifiable; because it does not stop at a certain point. Such a thing proves that the pursuit of beauty as an urgent obsession, at the expense of desired values

in life represents submission to the whites and will always create self-hatred and contempt. As the heroine ends absurdly, referring to the irreversible disintegration of the character, "the damage inflicted on her was comprehensive. (Gomes, 2019).

"She spent her days, her tendrils, sap-green days, waiking up and down, up and down, her head jerking to the beat of a drummer so distant only she could hear. Elbows bent, hands-on shoulders, she flailed her arms like a bird in an etemal, grotesquely futile effort to fly. Beating the air, a winged but grounded bird, intent on the blue void it could not reach-could not even see-but which filled the valleys of the mind" (*The Bluest Eye*, pp 204-205).

This shows that Pecola hated her appearance and herself because of the color of the skin the eyes. The novel implies that the heroine was willing to pay the price of belonging to the white class, but the price was too high for a child to bear. She is beautiful and attractive with her Afro-American skin, but her lack of self-confidence made her a prey to society and its wrong standards. With her bad psyche, the disintegration of her personality, lack of self-confidence, and her pursuit of the white ideal, led her to the brink of insanity.

Finally, it can be said that this novel contains a very important issue that Afro-American women have found themselves in a constant search for their identity away from those stereotypes of beautiful white women with colourful eyes and blonde hair that abound in Hollywood television advertisements. Morrison crowned her novel with a wonderful conclusion in which she made it clear that the wish of her heroine, provoked racial disgust.

One of the problems the novel focused on was the personal on follow-up, which might lead to its breaking down to readers, being relieved to sympathize with it rather than question themselves about the cause of that breakup.

Such an idea did not work because many readers remained at the point of being affected, but they did not move any farther. With all this accuracy, diagnosis, and the use of her tools, we see that Morrison did not stop with her narration, but rather pulled her from the field of narration to allow her characters to directly express what is in themselves. From time to time, she extracts a portion of the speech of one of the protagonists to put it in small brackets so that the protagonist speaks directly to the reader.

In *The Bluest Eye*, beauty lies deeper than just the skin. Toni Morrison's novel tells the tale of a young African-American girl's drive to become perfect, to be beautiful during an era when standards of beauty were set by white America. Pecola Breedlove descends into madness because she yearns for something she cannot have: the blue eyes of a white girl. Indeed, she "epitomizes the American obsession with whiteness". Morrison's book describes the painful efforts of one African-American family struggling to live up to the cultural standards of beauty that have been imposed upon them, overcoming both racial prejudice and their own ugliness.

In *The Bluest Eye* In the very opening scene of the novel, the contrasts between the black MacTeer girls and the white Rosemary Villanucci are explicit. Rosemary comes from an Italian immigrant family, and both the MacTeers and the Villanuccis are on the same economic level, yet the simple fact of Rosemary's white skin gives her beauty and not the MacTeer sisters. Claudia stares at this girl casually eating bread and butter, sitting in the car her father owns, and only feels jealousy. Rosemary has been given the keys to success; she can look down upon Pecola because her father owns both a car and a store. She has a casual nature to her, unconsciously eating with arrogance. "When she comes out of the car," the narrator, Claudia, relates, "we will beat her up, make red marks on her white skin". Rosemary will never be spat upon for being white, and never raped by her father. Violence, it seems, is the only way these girls can bring beauty to



their own (ugly) level. The only thing that these girls can do is to mark her perfect white skin.

Even as children, this unattainable standard of beauty is ever present. In 1941, Shirley Temple was the child star of the day; the image was everywhere. Little girls across America wanted to be her. Frieda and Pecola have already bought into the Shirley Temple beauty myth:

Frieda brought (Pecola) four graham crackers on a saucer and some milk in a blue-and-white Shirley Temple cup. She was a long time with the milk, and gazed fondly at the silhouette of Shirley Temple's dimpled face. Frieda and she had a loving conversation about how cute Shirley Temple were. I couldn't join then in their adoration because I hated Shirley. Not because she was cut, but because she danced with Bojangles, who was my friend, my uncle, my daddy, and chuckling it with me. Instead, he was enjoying, sharing, giving a lovely dance thing with one of those little white girls whose socks never slid down under their heels.

## Chapter five

### Conclusion and Recommendations

#### 5.0 Introduction

This chapter outlines the findings of the study in light of the analysis done by the researcher.

#### 5.1 Conclusion

In the two novels discussed, *Beloved* and *The Bluest Eye*, Morrison depicted the suffering Afro-Americans faced with some sort of magical realism, as their life was not easy at all. It was difficult and illogical, just like magic through which she changed the concept of Afro-American's reality and made her readers visualize -how the characters feel, think, and imagine.

The discriminatory treatment the Afro-Americans underwent, as presented in Morrison's aforementioned novels, impacted the characters psychologically as portrayed in Sethe's behaviour who committed the most heinous and brutal crime in killing her daughter. Although she felt remorseful at certain moments, yet she was convinced that killing her daughter could save her from the humiliation she might go through had she lived.

In fact, with the death of Morrison, American literature lost one of the best and most profound writers who wrote an epic on the bitter, centuries-long struggle

of Afro-Americans to liberate themselves and to break the bonds of enslavement.

### **5.1 Conclusion Related to Question Number One and Question Number Two**

Morrison in these two novels depicted the suffering Afro- Americans faced with some sort of magical realism for their lives were not easy at all; they were difficult and illogical just like magic. Therefore, she used magical realism in different forms. For example, in *Beloved* she introduced it through the ghost. The ghost was in fact, the spirit of the girl killed by her mother. It reminds the blacks of their past and what happened to their children, and grandchildren due to their weakness to fight against of racism.

As mentioned in *Beloved*, the magical character reminds Sethe of her brutal past that she never wanted to remember, just as Morrison wanted to remind the slaves of their past in using magical realism, the novelist was able to establish history of the blacks that was largely ignored by white slave owners.

As for *The Bluest Eye*, magical realism was introduced to show how slaves were weak and how their beliefs were inferior to those of whites to whom they gave in as a result of inferiority for being Afro-American, for example, the protagonist of the novel (Picola), was hypnotised by the magician (the white

man) who made her believe that she had blue eyes.

Thus, Morrison used magical realism to rewrite history of slaves from their own perspective. By introducing magical realism, Morrison changed the established concept of reality and made the reader visualize how the characters feel, think, and imagine.

Morrison notes that discovering what her black skin symbolizes goes back to her childhood. One day, the grandmother of a mother who was "too black" came to visit her family, and as soon as she noticed that her granddaughter was less black than she was, she got irritated and cried out, for it was the color of her skin that determined the authenticity of her gender. The least black is fake. They are closer to the whites than to the Afro-Americans. Since then, color of her skin was associated in the mind of the little girl, Toni Morrison, with suffering and racism.

Morrison says that in her novel "Beloved" she relied on the true story of a twenty-five-year-old Afro-American woman named Margaret Garner, who brutally murdered her four children so that they would not be subjected to injustices imposed upon her by the white master, she did not like them to go through the experience of torture the way she did.

We note that Toni Morrison writes about American Negroes for people to

look at; she does not invite them to discover anything about her personality via her fictional characters. Her goal was to transcend the problem of color to the extent that she depicted -illogical events included in the narrations of her novels to unveil discrimination against Afro-Americans in the USA. In doing that, she only wanted to write a true and private experience of Negroes.

Sometimes misunderstood her, accusing her of smashing and distorting their image. They also saw in her writing a form of betrayal, as they think that she does nothing other than portray the darkest, darkest, and negative aspects of their lives.

In fact, With Morrison's death, American literature has lost one of the best and most profound writers who wrote the epic, bitter, centuries-long struggle of Afro-Americans for liberation, breaking the bonds of enslavement.

Morrison has been called "the conscience of America", which reveals many distortions and harmful psychological and social effects that racial discrimination inflicts on Afro-Americans of African descent.

Morrison portrayed the psychologically devastating effect of slavery on slave mothers (Sethe) and the child (Picola).

The effect of slavery had great psychological effects

As the eyes are bluer, Picola suffered from bad psychological effects that led her to insanity.

Morrison presented, through the hero of her novel, the child, the suffering of Afro-Americans since their childhood and opened their awareness to life, through "paradox." She always felt alienated and accumulated her sense of suffering due to color discrimination, which changed her psychological state gradually till the point of deterioration where she lost her mind.

As for Beloved, the bad psychological impact that the Afro-Americans lived in had a clear impact on their lives, as it represented their lives through the main character in the novel who was subjected to, violence and rape, and how that greatly affected lives and psyches. The bad psyche that surrounded Sethe made her commit the most heinous and the worst kind of crimes without mercy and humanity. Thus, killing her daughter was a result of the psychological impact of racial discrimination upon her.

Her bad spirit was stronger than she was and stronger than her love for her daughter. What she had suffered from destroyed her and made her bad and

devoid of feelings of motherhood which ended up in killing her daughter in cold blood. Despite the remorse, she felt for killing her daughter, yet it was less than the feeling of humiliation that daughter would have suffered from had she lived.

### **5.3. Recommendations**

After conducting an in-depth study for the two novels, the researcher would like to recommend the following:

To conduct more comprehensive studies on the two novels of concern to highlight how racial discrimination really impacted life of the Afro-American community in America, disregarding the claims of equality and justice.

To conduct studies on works of other Afro-American writers to find out whether all Afro-American novelists share with Morrison the Same attitude towards slavery in America.

To conduct further studies on Afro-American literature so as to find out whether that discrimination was only confined to Afro-Americans or included other minorities as well.

To approach the two novels of concern from a different perspective, a literary one, for example.

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