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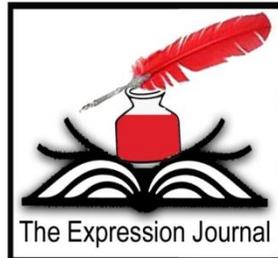
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TONI MORRISON: FEMINIST PERSPECTIVE AND RACISM

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Abstract

African American Literature has produced many writers who have written on the issues of race, ethnicity, gender, diaspora, discrimination, identity crisis etc. themes and Toni Morrison is also one of those black feminist novelists who is best known as a path-maker for the other black writers. Her works are replete with the themes which are related with the black women. Among the list, there is a Nobel Prize winning author, Toni Morrison whose works are imbued with the twin themes — racism and feminine perspectives. In fact, she has delineated the trials and tribulations of the black community and that's why gender discourse emerges as a strong theme in her novels. In that direction, present paper also throws light on the theme of race and gender in her select works and these twin themes have been explored through the female characters and their suffering in Morrison's novels.

Key-Words

African-America Literature, Race, Gender, Trials and Tribulations, Patriarchy.

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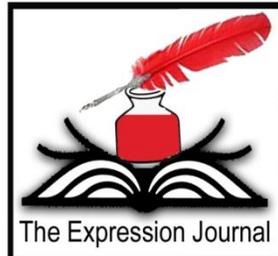
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"You wanna fly, you got to give up the shit that weighs you down".

- Toni Morrison , *Song of Soloman*

This is one of the most famous quotes written by Toni Morrison. This Noble Prize winning author, editor and professor is best legendary for writing novels with epic themes, elaborates characters and sensible lines. Most of her works are based on black women shaping their roles and pains to survive in the male dominated society. Morrison's work vigorously impacted by her legacy of the African American society. Notwithstanding scoring the Nobel Prize in 1993, Morrison was additionally recompensed the Pulitzer Prize for her novel *Beloved* in 1987. Toni Morrison was born and brought up in Lorain Ohio. She went onto compose some moving books, about acting like an adult and living black in America. Her subjects, on the other hand, are all inclusive ones to which all Americas can identify. A number of her books are situated in Ohio. Morrison depicts the aggregate encounter of dark women in America as molded by the past encounter of subjection and by the patriarchal entrepreneur American society.

During the early phases of modern industrialization in the late eighteenth and nineteenth century, male and female got isolated. Men ruled governmental issues and business while women, given a limited space for force and power, were attracted closer to provincial concerns. Be that as it may, this taming came about to groupings in the endeavor to discover a normal personality. Mid-nineteenth century saw the eruption of the faction of family life that restricted the women to maternal capacities, what is more sum selflessness. A couple of women around then were equipped to augment their circle which self-

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affirmation was later to give the foundations of the feminist development.

The encounter of subjection carried to the Negro race the accompanying impacts like crumbling of the family in view of the nonattendance of the father which came about to a matriarchy or multifocal family, the slave cognizance of tameness, and a contemporary marvel called poverty. Essentially, the acclimatized dark female like her male partner is stood up to by destitution, prejudice and white asset separation. Additionally, she is confronted with the issue of sexism and abuse. Having end up being familiar with her conditions, the dark female started to affirm her circle through the dark feminist development. The merging purpose of white also dark feminist developments is women harassment and independence. The black female scholar identifies with the universe of an aggregate encounter of the dark women in America. Toni Morrison takes the inconvenience to record the musings, statements, affections, and deeds of dark women as acted for by her fictional characters.

The Bluest Eye is Toni Morrison's first novel, distributed in 1970. It tells the sad story of Pecola Breedlove, a junior dark young woman in Morrison's main residence of Lorain, Ohio, after the Great Depression. Because of its resolute depiction of interbreeding, prostitution, domestic violence, child molestation, and bigotry, there have been various endeavors to forbid the book from libraries and schools over the United States.

As the novel starts, we see that Pecola's family life is vicious and needing in structure, love, and underpin. The point when Cholly hits Pauline and practically torches their house, Mrs. Breedlove moves in with her management, abandoning her kids to battle for themselves. Pecola gets sent to stay with the Macteers while she sits tight for her guardians to handle their issues.

Pecola starts to accept that provided that she just had blue eyes, her family life might be totally distinctive and individuals might adore her. This mistaken conviction – that by altering your physical manifestation you could change your familial, mental, and social scenario in life – depletes Pecola all through the novel. It's set to take significantly more than blue eyes to change this young woman's life. She is teased at school, gets punched in the front side, Junior ambushes her with a feline, and she ruins her mother's berry cobbler. As though things would be unable to deteriorate for Pecola, when she is raped by her own father, all trust that she may really advance self-regard or independence flies out the window. Pecola uses her days conversing with herself in the mirror, thrashing her arms such as a fowl and filtering through rubbish. It's hazy whether she is mad, and the extent she really recollects of being assaulted by her father. It's likewise misty how frequently he assaulted her. At the novel's finish, Claudia affirms that she and the sum of the townspeople of Lorain are halfway to accuse for what happened to Pecola. They don't overlook her out of dread or disdain, yet since they feel responsible for what she has ended up being. They have failed her.

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Her book *Sula* was nominated for National Book Award. This rich and moving novel follows the lives of two dark victors from their acting like an adult together in a modest Ohio town, through their sharply different ways of womanhood, to their extreme meeting and compromise. Nel Wright decides to stay in the spot of her birth, to wed, to raise a family, and to get a mainstay of the tightly-weave black family. Sula Peace rejects all that Nel has acknowledged. She getaways to school and submerges herself in city life. At the time she comes back to her roots, it is as a radical, a faker and a wanton sexual temptress. Both women must endure the results of their decisions; both must choose provided that they can bear to harbor the affection they have for one another; and both join to make an exceptional rendering of what it connotes and expenses to exist and get by as a dark woman in America. Hailed by commentators for its staggering dialect and its unique, genuine delineation of the dark lifestyle after the Civil War, *Sula* is an expressive mix of myth and mystery, as legitimate as a history lesson, and as captivating as a tale.

Toni Morrison utilizes a synthesis of compelling dialect and relatable characters to make remarkably essential stories. She can effectively succumb to any number of abstract sorts for example feminist, African American, and also working-class written works. The subject of class runs deep all through her books.

In *Beloved*, the story revolves around the current events taking place in the lives of former slaves. They live in a community where the effects of their pasts are still being felt in the present, and they continue to be haunted by it. In this novel, some of the characters use their sexuality as a means of social control over one another. Perhaps Morrison's characters, who had few other means available for coercing and using power against each other, used their sexuality to influence and control one another. In the novel *Beloved*, the title character uses her sexuality to control Paul D. When he becomes uncomfortable with her sudden unexplained presence in the house he begins to sleep in the storeroom. *Beloved* follows him there and he inquires what does she want in here? What does she want? *Beloved* answers that she wants him to touch her on the inside part and call her by name. After a few recurrences of this scene, Paul D. becomes extremely uncomfortable around *Beloved*, and he leaves his home. *Beloved* was able to use her sexuality to manipulate Paul D. into behaving as she wanted.

Morrison likewise utilizes sexuality as a part of her books as her characters prevailing type of outflow and amusement. While their excitement chances may be restricted by their monetary position, sex and sexuality are free of expense. Morrison's far reaching utilization of the subjects of sex and sexuality are carried into alleviation by her capability to join together them with class. Even though there are numerous writers who have awhile ago utilized the aforementioned topics as a part of their keeping in touch with, her capacity to utilize her character's working-class lifestyles to heighten their sexual orientation parts and sexuality are one of the explanations her written work is so

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compelling.

In *Sula*, for instance, the title character is a prevailing female. She declines to take a spouse, something that profoundly inconveniences her mother. In a scene from the content, Sula and her mother have a contradiction noticing her lifestyle decisions and demeanor when she returns home to The Bottom in the wake of having been tried for numerous years. Her mother asks her that when will she get married? She needs to have a few infants. It'll settle her. Sula answers that she would prefer not to make another person. She needs to make herself. Sula's way and tone of voice make her a considerably more powerful female than what we might have wanted to see in publicly accepted norms throughout the 1930's, the time throughout which the novel is situated. It could be contended that her budgetary position inside the working class served to free her from the stereotypical sex demands and permitted her to be the sort of individual she truly needed to be – a predominant, autonomous, single woman.

Four of Morrison's seven books — *Song of Solomon*, *Tar Baby*, *Beloved*, and *Jazz* investigate, more clearly than the others, the different ways distinct characters identify with this stretched idea of the Ancestors and how this relationship identifies with individual, interpersonal, and public well-being. In *Song of Solomon*, Morrison follow the mission of Milkman Dead as he inquiries to accommodate his judgment of and experience with both his family and his ancestors. What starts as a quest for gold comes to be Milkman's voyage into the profundities of his ancestry, where he comes to comprehend his spot on the planet. Through *Milkman*, Morrison uncovers that cluttered being is part and bundle of divided inherited relationships.

There is a unique woman's route of approaching dialect and communication. This is not to recommend the being of a natural essentialism. The uniqueness does not exist in light of the fact that a woman is female. Rather, it exists in light of the fact that she is a woman; a result of a particular social environment in a male-commanded social order in which she has made a path of imparting that is portrayed by different blends of expressions, nonverbal intonations, quietness, and insider facts, near others. In a feminist approach to perusing messages, attentiveness to the aforementioned some of the time subversive communicative systems is accommodating since they not just impact numerous women scholars and yet serve to shape the characters and activities inside the messages that the women scholars make.

Dark feminists recommend that the Black woman and the Black woman scholar arrange different social areas in securing a spot in American society and expositive expression not just those of sex and class discovered in all feminist methodologies, however that of race too. Subsequently, Black women scholars have dependably, out of need, needed to move outside of the predominant white (counting the white woman's) abstract framework.

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Tar Baby is nervy and mesmerizing, is magnificent in its blending of tones of yearning and caution, of urbanity and a primal, mythic compel in which the scene itself comes to be enliven, bursting at the seams with a wild, dull complicity in the destinies of the individuals whose show unfolds. It is a novel suffused with a tense and heartfelt request, uncovering an entire range of feelings underlying the relationships between dark men and women, white men and women, and dark and white individuals. The spot is a Caribbean island. In their chateau neglecting the ocean, the developed tycoon Valerian Street, now resigned, and his really, more youthful wife, Margaret, experience ceremonies of living, as though in a stupor. It is the dark servant couple, who have been with the Streets for a considerable length of time-the meticulous steward, Sydney, and his solid yet remote wife who have organized each portion of being to make a surface smooth broken just by sudden blasts of verbal fighting between Valerian and his wife. What's more there is a guest right around them-an excellent youthful dark woman, Jadine, who is not just the servant's surprising niece, yet the proteg'e and companion of the Streets themselves; Jadine, who has been well versed at the Sorbonne at Valerian's overhead and is home now for a rest from her Paris universe of vogue, film and workmanship. Through a time of year of untroubled simplicity, the lives of the aforementioned five move with a ritualized grace until, one night, a worn out, starving dark American road man breaks into the house. What's more, in a solitary minute, with Valerian's unreasonable choice not to call for assistance however rather to welcome the man to sit with them and consume, everything progressions. Valerian moves to a bigger renouncement. Margaret's sensitive and continuing trickiness is destroyed. The head servant and his wife are compelled into affirming their illusions. What's more Jadine, who from the get go is repulsed by the interloper, ends up moving unyieldingly to him he calls himself Son; he is a dark man she has feared since youth; uneducated, savage, disdainful of her benefit.

As Jadine and Son meet up in the cherishing crash they have both invited and dreaded, the novel moves outward--to the Florida backwater town Son was brought up in, fled from, yet esteems; to her smooth New York; then back to the island individuals and their defensive and catching legends. As the partners strive to hold and comprehend one another, as they experience the abominable weight of the differentiate worlds that have framed them--she discerning his vision of actuality and of affection as unfriendly to her opportunity, he discerning her as the excellent bait, the tar toddler set out to entangle him--all the perplexing components, all the exceptionally charged strings of the story join. Everything that is at danger is made clear: how the clashes and dramatizations wrought by social and social factors should eventually be played out in the domain of the heart. At the end of the day, Toni Morrison has given us a novel of brave, interest, and control.

Toni Morrison distributed *Jazz* in 1992 and was honored the Nobel Prize for Literature in 1993. *Paradise* was distributed in 1998 and beloved in 2003. *Beloved* was

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made into a film in 1998 featuring Oprah Winfrey and Danny Glover.

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