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İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI

İNGİLİZ DİLİ VE EDEBİYATI BİLİM DALI

**RACISM, RACIAL SUPPRESSION, AND DEHUMANIZATION
OF “THE OTHER” IN TONI MORRISON’S *THE BLUEST EYE*
AND LESLIE SILKO MARMON’S *CEREMONY***

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YÜKSEK LİSANS TEZİ

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DEDICATION

To my Family



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ÖZET

Bu tez, Frantz Fanon'un kuramını *Siyah Ten-Beyaz Maske*; ve Douglas'ın *Kritik Irk Kuramını* ni kullanarak Leslie Marmon Silko'nun *Ceremony* ve Toni Morrison'un *The Bluest Eye* romanlarının çalışmasını yapmayı amaçlamaktadır. Silko'nun romanında, kahramanı Tayo, “yarı beyaz ve yarı Kızılderili mirası” olarak tanımlanmaktadır. Tayo, Kızılderili toplumundan ve beyaz toplumdaki sürgün edilmiştir. Ayrıca karışık ırkından dolayı haksız yere muamele görmüştür. *The Bluest Eye*'de Toni Morrison, Pocolayı beyaz ve siyah topluluklar tarafından dışlanan genç bir kız olarak ve beyaz toplumun siyah adamı kendinden nefret etmeye nasıl mahkûm ettiğini tanımlar. Pecola, bir karakter olarak, siyah kadınları temsil eder ve baskı ve ideolojinin vücut bulmuş halidir. Ek olarak, Beyazların Yerli Amerikalıları ve Afrikalı-Amerikalıları meta olarak ele alarak nasıl insanlıktan çıkardıklarını anlatır. Etnik Amerikan edebiyatını postkolonyal eleştiri merceğinden okumak, Afrika kökenli Amerikalı ve Yerli Amerikalı yazarlar tarafından yazılmış edebi metinleri daha iyi analiz etmemizi sağlayacaktır. Bu bağlamda makalem, bu metinlerin postkolonyal teori ve eleştirel ırk teorisi merceğinden nasıl okunabileceğini ve analiz edilebileceğini açıklamayı amaçlıyor.

Anahtar Kelimeler: Irkçılık, Irksal baskı, İnsanlıktan çıkarma, Afrikalı Amerikalı, Kızılderili, *Mavi Göz, Tören.*



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ABSTRACT

This thesis aims to attempt to read Leslie Marmon Silko's *Ceremony* and Toni Morrison's *The Bluest Eye* by use of Frantz Fanon's theory, the *Black Skin-White Mask*; and Richard Douglas's *Critical Race Theory*. In Silko's novel, the protagonist, Tayo was described as “half white and half Native American heritage”. He was exiled from Native American society and white society. Also, he was handled unfairly because of his mixed race. There is alike tension in *The Bluest Eye* when Toni Morrison describes Pecola as a young girl left out by white and black communities, and how the white community has convicted a black man of self-hatred. Pecola, as a character, represents black women, and she is the embodiment of oppression and ideology. In addition, how Whites dehumanized Native Americans and African-Americans by treating them as commodities. Reading ethnic American literature through the lens of postcolonial criticism will enable us to better analyze literary texts written by African American and Native American authors. In this condition, my study aims to explain how these texts can be read and analyzed through the lens of postcolonial theory and critical race theory.

Key Words: Racism, Racial suppression, Dehumanization, African American, Native American, *The Bluest Eye*, *Ceremony*.

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INTRODUCTION

Before delving into the history of racism in America, it is necessary first to define the term racism. Racism is the doctrine that different groups of people have different behavioral features that match the carnal appearance and that a race enables be separated based on superiority over another (Ghani, 2008). Racism is people categorized above the human rule socially accepted as human in their humanity and hence have rights (human, civil, women's, and/or workers' rights), access to substance resources, and social confession, according to Fanon's definition. Subjectivities, identities, epistemologies, and spiritualities are all topics covered in this book. People who fall beneath the human line; are referred to as nonhumans or humans, and their humanity is inquired about and rejected (Fanon, 1967).

To better understand the very conditions of racism it is essential to take a journey through some historical events of the African Americans and Native Americans. According to Eda Elmas and Timuçin Buğra Edman (2017) on African colonization, they stated that colonization comes to the African lands for political and economic benefits in the name of bringing civilization. Besides its political profits, colonization comprises of mind thoughts of the colonizer and in this case, the colonizer is always the superior one. Moreover, colonization has put an end to African society in every way, which leads to the issue of mass killing it creates a social mass killing by not only killing people physically as well as taking away their worth, language, and culture (2017, p. 270). Racism began in America when white masters brought the African slaves in chains and used them as laborers to work on plantation farms to fill their coffers. Very soon the black laborers ceased to exist as human beings in the white world and were reduced to a 'body,' a profit-making body (Bharati, M., & Joshi, L. M, 2010, p. 37). Racism has its origins in the slave trade, which enslaved Africans throughout the first part of the 1800s and into the 1860s. Enslaved Africans were turned into America, the Caribbean, Canada, and a variety of other Western locations. Enslaved Africans were dubbed black Americans when they were compulsorily relocated to the Americas, and those residing in the Caribbean Islands were dubbed Afro-Caribbean, yet they all suffered from racial inferiority. Africans faced real hardships as they tried to survive their journey to the Americas; they were forced to labor long hours in the fields and were frequently thrashed or flogged. African slaves sought sanctuary with the black clergy due to frequent mistreatment and cruel treatment by their lords'. That marked the beginning of their technical expression (Johnson, 2002).

Racism is all too widespread in the midst of communities that have been subjected to it in the past. For instance, many fugitive African slaves were given asylum by the Seminoles of Oklahoma, who resided in Florida early in the nineteenth century. Various exiles absorbed Seminole culture and language and became Seminoles in the following generations. When President Abraham Lincoln forcefully relocated the Seminoles and other Southeast Native peoples to Indian Territory (later, Oklahoma), forcing them to travel the Trail of Tears, they all experienced the dislocation and suffered together (Perry. 2007, p. 18).

Even though color racism has been the most prevalent kind of racism in many areas of the world since the colonial period, it is not the only nor the only compos of racism. The British Empire spanned most of the globe in the twentieth century, including Africa, Asia, Australasia, Canada, the Caribbean, and Ireland. Nonetheless, for the British Empire, the twentieth century is the century of colonial sickness. Colonialism was a big phrase in British history before that century. In addition, Mcleod defines Colonialism as “a lucrative commercial operation, bringing wealth and riches to Western nations through the economic exploitation of others” (2000, p. 18). In this context, another phrase is imperialism. While imperialism is an ideology term that refers to a country's economic and military rule by another, colonialism is a practice that involves the end of imperialism and the relocation of people to a new area. As a result, the Victorian era, or the nineteenth century, might be considered the pinnacle of colonialism. Following that era, the British Empire began to lose its colonies as they demanded independence. A new word emerges or is introduced in the literature at this point: postcolonialism. It is a post-colonial time.

Furthermore, white separatists backed white supremacy, which is a kind of racism. The beginning of the liberalization of Jim Crow laws was regarded to be the creation of white Supremacy between 1865 and 1890, as well as, the Mississippi Disenfranchisement Act of 1890. Blacks, on the other hand, grappled to practice their self-proclaimed rights and were exposed to brutal offensives as a result of their attempts. To put it another way, white Dominance had been challenged in the southern portion of America, thus whites who still believed in their own race's supremacy resolved to defend their ideas by terrorizing newly freed blacks who followed the United States Constitution's laws (Epps, 2012, p. 246). Marable in his book *Black America from 1945 to 1990: evidence: “the continuing burden of race, class and gender inequality within contemporary American society, illustrating that the distance which separates blacks [...] from full human equality and social justice still exists, regardless of the passage of civil rights laws abolishing racial segregation”* (1990, p. x).

Racism has had significant and overwhelmingly negative implications in every civilization where it has taken origin. Even these picks, whose authority is built on segregation, live in a communal system riddled with tension, as numerous writers have pointed out, despite the fragile advantages they may enjoy. Slave rebels were a perennial nightmare in the antebellum American South, where slaves significantly outnumbered slave possessors in many areas (Perry, 2007, p. 17). In this way, African Americans, but in a historical rather than literary context, South Africa's racial politics in the twentieth century sparked several comparative studies with South America, according to Andres. The seminal work *White Supremacy* (1981), its sequel *Black Liberation* (1995), and John W. Cell's *The Highest Stage of White Supremacy* (1982) are all worth remembering. How; Southern Blacks and Cape Coloreds were oppressed, separated, and disenfranchised by the white race are strikingly similar, according to both Cape Coloreds and other historians were oppressed, separated, and disenfranchised. Apart from the same lines for comparison, it is also true that black leaders on both sides of the Atlantic seek inspiration from one another in their own fights against oppression (Andres, 2014, p. 12).

Racial prejudice existed not just in the United States, but as well, throughout its colonies, such as the west Indies where many American immigrants started trading or on other plantations. The sugarcane plantations in the American-colonized west Indies were in desperate requirement of inexpensive labor. In 1645, for example, there were 40000 white immigrants and 6000 black slaves on the island of Barbados. Just a few years later, in 1685, the number of white inhabitants increased to 20,000, while the amount of African slaves increased to 46,000 (McDowall, 1989). Sadeq Darbaz argued in his work on the term Afro-Americans and stated that keywords in the context of Afro-Americans are used to define them. The historical position of slaves and the factors that led to the development of African-American writers will be addressed about the introduction of Africans into the United States as slaves (2016, p. 12).

In the early part of the sixteenth century, Africans were introduced to the United States. They have been servants for many years since their arrival, "had bound themselves to work for masters for a specified length of time in return for playing the cost of their transportation across the Atlantic" (Quarles, 1969, p. 34). Slavery became regular practice almost soon after the deal ended. Black slavery gained a grip on the eve of 1640, and his period of servitude was prolonged indefinitely, giving slavery a name.

Furthermore, in the period before 1619, blacks were the first people to immigrate to the United States. They wholly affected the American way of life from the start. The ranchers destroyed the new slaves' links to their families and communities in a methodical manner. They were exchanged, sexually molested, and forced to take the names of white oppressors because they refused to be bound by family connections. Some white plantation owners, on the other hand, desired their slaves to marry and raise a family since it was thought that a man with a family would rebel less than an unmarried guy (Finkelman, 2006, p. 159).

At the same time, slavery also negatively affected their individuality. Homelessness and obscurity resulted from the destruction of black people's feelings of uniqueness. Black people barely survived. Obviously, the black American who had reconstructed his identity was the only one who had tamed a complete reliance on the American environment. The African American identity had been reflected in his writings. The bare minimum of white Americans had to adopt, adapt, or resist European normative traditions, conventions, practices, and social norms. Blacks formed their cultural values in the context of their white masters, and their owners' culture undoubtedly impacted them. As a result, the black person was unable to connect with his historical background and discover his genuine identity. Years of cruelty and shame have been directed against the black community, and its ancestors have been disenfranchised (Barnes, 1986, p. 29).

However, black writers have mastered the technique of elegantly articulating the struggles of black people. In other phrases, their capacity to express their great self-confidence and high self-esteem in the face of adversity demonstrate their strong self-confidence and self-esteem. Rather than being continuously disappointed by their blackness, these black authors want to talk about their own fate and deconstruct white people's racial fixation as a sign of extreme social circumstances. The black writer's responsibility was to address the complex life of the black, making him responsible both for his community and for assisting others in gaining a better understanding of black people's lives. This astounding finding has earned him the title of “an agent of self-discovery. for the nation at large” (Hoffman, 1979, pp. 340-341).

Whitlow also argued that black writers who had not lived through the hardships of southern field workers seldom wrote about racial strife throughout the 18th century. Likewise, black writers mostly aired their opinions on the religion imposed on slaves by their masters in the nineteenth century. In other phrases, they focused their efforts on theological problems, underestimating the heinous consequences of forcibly enslaving humanity, and seeing the unusual method in which Africans were delivered to their ports as an unblemished organization (1973, p. 33). According to Barnes, memoirs written by African-Americans were the most frequent kind of literary production in the nineteenth century before the Civil War flamed. They were based on the same social experiences as ancestral folklore and myths, detailing the same horrific treatment of slaves by white owners. In other words, these were cruel tales of slavery, the isolation of black families, and cruel white owners who sexually assaulted female slaves (1986, p. 35).

The Harlem Literary Renaissance, which began in 1920, was a new revolution. Moves by several black writers to acquire acceptance typified the movement. Furthermore, their work emphasizes and develops a distinctness that might appeal to Euro-Americans. The goal of this move was to provide a platform for the black community to build on by presenting a model of what it means to be a black person in America (Keller, 1968, p. 29). Additionally, the foundation laid by their forefathers serves as the base upon which others define them. However, because of their servitude and slavery backgrounds, these African-Americans found it difficult to find their own sense of self-identity because they wanted to distance themselves from past slavery. Following the end of slavery and the passage of the Bill of Rights, black people faced several hurdles in gaining acceptance as free citizens in society and climbing the social ladder. They and their white masters were both conscious of their situation in the past. As a result, following their emancipation, no one knew how to approach the new situation, and the subject arose “[h]ow to fit the blacks in the society” (Keller, 1968, p. 29).

The Harlem Renaissance's motivation was that it was aimed to create a model for African-Americans to emulate. Along with black writers, a few white writers, who supported their cause, began spreading their beliefs in novels and educating people about the need for equal rights for all residents of the United States, carless of race or color. At the same time, these writers knew they were part of a collective that might help them address the country's racial problems. While searching for their identities, they felt that there was a real bond between them (Keller, 1968, p. 30).

In addition, European Americans were using the colonized Indian tribes as a tool to seduce American society and culture. While encouraging Indian individuals to leave their tribes and integrate with the white community. There are also agreements on classical racism paradigms in racism against American Indians. Because of their color, Indians were excluded from participation, attending school, marrying whites, dining in restaurants, staying in hotels, or finding work. For their color, indigenous people were hanged, kidnapped, and had their dwellings destroyed out from under them, much like African Americans. Indians are referred to as “timber blacks” or “rural blacks” in various sections of the country, implying that they are economically and socially inferior. Moreover, Native Americans are placed at the bottom of healthcare and education evaluations, at the peak of position and income, and at the bottom of criminal victimization and incarceration evaluations across the United States (Berger, 2008, pp. 593,594, 595).

Native Americans endured enormous population losses owing to immense violence and later enslavement as a result of the cumulative inflow of European immigrants to the Americas. It also further reduced the numbers of imported European diseases such as smallpox and measles. Despite these setbacks, Native Americans managed to maintain their unique identity as well as their mental and spiritual heritage. On the other hand, Gray said that when the cosmopolitan, different tribes of Native Americans first came into touch with European immigration, they spoke as many as 350 languages. About two million descendants of the ten million Native Americans who resided in America at the time still exist in the United States and North America, and over two hundred languages are still spoken by these indigenous groups (2004, p. 4). However, these languages were not taken into attention and were deprived of any worth.

Discrimination against African Americans and Native Americans has unavoidably resulted in injustice, hatred, violence, and brutality. During the colonial time, black people began to produce works, and readers from all over the world had the opportunity to hear them. In post-colonial studies, various writers from that era concentrated on specific concerns. The majority of black writers have achieved in portraying their heroines as women writers who have succeeded in establishing a new social order based on love and respect for all living things. Toni Morrison is one of the most well-known modern African-American female authors. She strives to reflect black experience, particularly black feminine experience, and to honor the black community. Important contributions have been made by women writers. Women

authors have made significant progress in the world of literature, freely sharing their failures, challenges, and sorrows, as well as their triumphs, in their writings. Furthermore, because they bear the 'twin burden' of being black and feminist, black feminists have remade and reinterpreted African-American literature. They were prejudiced because they were black; as women, they had experienced sexual violence at the hands of both white and black ancestors. There are theories of colonial discourses in the development of postcolonialism. One of these theories is Frantz Fanon's *Black Skin-White Masks*.

The first book to look at the psyche of colonialism is *Black Skin, White Masks*. It looks at how colonialism is absorbed by the colonized, how an inferiority mentality is instilled, and how racism causes black people to emulate their oppressors. "[w]e know something about the interpersonal patterns that make up the colonial situation, especially in Africa" (Frantz, 1986, p. x).

In his book *Black Skin White Masks*, Frantz Fanon begins to discuss the two realities of the black man. A black has two extents: one is with another black person, and the other is with a white person. "as long as the black man is among his own, he will have no occasion, except in minor internal conflicts, to experience his being through others" (1986, p. 82). It is believed that black acts differently depending on who he is speaking with. When a colonized person rejects his blackness, he gets whiter. His complexion tone is black, yet he acts and acts like a white man. Fanon uses the example of a black guy in France to discuss his transformation. Because of the understanding of France's philosophers and living standards, the black guy who traveled to France transformed. With time, the black man begins to speak and act like a white man (Fanon, 1986).

Another theory that I apply to Leslie Marmon Silko's novel *Ceremony* is *Critical Race Theory* by Richard Delgado and Jean Stefancic. *Critical Race Theory* is a theoretical and interpretative method that looks at how race and racism manifest themselves in dominant cultural ways of expression. *Critical Race Theory* scholars are using this technique to learn how victims of systematic racism; are impacted by cultural racial stereotypes and how they might represent themselves to combat prejudice. *Critical Race Theory* studies explore racism in America via the nation's past of slavery, the Civil Rights Movement, and modern events and are closely related to subjects like philosophy, history, sociology, and law (Delgado, and Stefancic, 2001).

Delgado and Stefencic, brought critical race theory to the social sciences in their seminal work, *Critical Race Theory: An Introduction*. *Critical race theory*, according to Delgado and Stefencic, is supported by the following premises: first: Racism is normal, not abnormal. Second: Racism has a useful function. Third: Race and races are social concepts and interactions [and] categories that society invents, manipulates, or retires as needed' (2001, p. 7). The last one: Intersectionality is “[n]o one has a single, readily defined, unitary identity [...] everyone has potentially competing, overlapping identities, allegiances, and allegiances” says the author (2001, p. 9).

In the second chapter of the work, I will study Toni Morrison's novel *The Bluest Eye* and some of its characters concerning the concepts of racism, and racial suppression. Consequently, I will focus on Pecola's character especially. Moreover, I apply Fanon's theory *Black Skin, White Mask* theory to the novel *The Bluest Eye* to make it easier to understand Pecola's character.

Toni Morrison's first novel, *The Bluest Eye*, was written in the 1960s and first published in 1970. *The Bluest Eye* is not the only novel she has ever written. Toni Morisons Other works are *Sula* (1973), *Song of Solomon* (1977), *Tar Baby* (1981), *Beloved* (1987), *Jazz* (1992), *Paradise* (1997), *Love* (2003), *A Mercy* (2008), *Home* (2012) *God Help the Child* (2015). Her own story, when she came to Ohio with her family to avoid bigotry in South America, was inspired by *The Bluest Eye*. The majority of her works are on black people's experiences with racism and represent the current state of racism in society. Toni Morrison was the first African-American woman to win the Nobel Prize for Literature, among other honors, in 1993. Morrison's impact lives on through his novels and the literary community that she influenced. Furthermore, Morrison during her interview, pointing to her novel *The Bluest Eye*, says, “[a]s a child, I had to retell those stories to other adults,” and those stories “were pretty much horror stories about life as an African-American” (hay festival, 2014).

In the third chapter of the work, I will argue about Leslie Marmon Silko's novel *Ceremony* and I especially focus on Tayo's half Mexican half Native American character which exiled from both communities because of racism. Consequently, I apply the *Critical Race Theory* of Richard to analyze the texts well.

Silko was born to a mixed-blood family in Albuquerque, New Mexico, in March 1948. Silko has established himself as one of the leading Native American authors who has contributed to the renaissance of Native American literature. In innumerable ways her mixed background inspired her art. Silko also recognizes the impact her own family had on her storytelling approach and vision. Silko further admits that growing up in a mixed-blooded household from a renowned Laguna family has caused her a lot of anguish. This meant that they were not totally accepted because they were not full-blooded Native Americans or white people. Although she suffered a lot, Silko was able to overcome her rejection and identify with Laguna culture. Despite her understanding of mixed blood's dubious status in Laguna society, she considers herself Laguna. As she said, “[i] am of mixed ancestry, but what I know is Laguna” (Scholarblogs.emory.edu, 2014). The book *Ceremony* was published in 1977, in the midst of what would later become known as the Native American Renaissance. Silko's novel *Ceremony* reverses a long tradition of Indian stereotypes. *Storyteller*, *Almanac of the Dead*, and *Yellow Woman + the Beauty of Spirit* are among Silko's literary works. She has also written a number of pieces about literature and other social topics. *In the Combat Zone and Race + Racism-Faces Against Freedom* are two examples of these articles (Scholarblogs.emory.edu, 2014).

In the fourth chapter, I will conclude my argument in both novels, and we will see how racism affects and destroys human life. The main idea behind this thesis is to show how racism that children are exposed to affects their characteristic development strongly and hurts their psychological well-being as they grow up.

CHAPTER TWO: TONI MORRISON'S *THE BLUEST EYE*

2.1. Racism within a race (Society and Family)

Toni Morrison's novel *The Bluest Eye*, first published in the fall of 1970, includes a monologue by Claudia. Also, she tells the story from both her babyhood and adult perspectives in the late 1960s, the innocence, the loss of the Marigold, and Pecola's baby, without questioning why these things happen: “[b]ut since why is difficult to handle, one must take refuge in how” (Morrison, 2004, p. 10)?

In her novel, Morrison sees racism as the primary barrier for African-Americans. *The Bluest Eye* focuses on interracial issues as well as interracial problems. The focus of the work is on the black community's desire to adapt to white beauty standards to be agreeable to whites. Morrison feels that “the concept of physical beauty as a virtue is one of the most pernicious and destructive” according to K. Sumana (1998). The novel is one of the most powerful critiques of the link between white female beauty standards and black women's mental and psychological subjugation. Many of the people in *The Bluest Eye* promote a fully persuasive ideal of white beauty, which leads to violence and disaster. Furthermore, the internal racism that tarnishes the self-image of African-American women harms the most vulnerable victim, the 'black girl child.' Morrison demonstrates how inter-racial violence may lead to a race's dehumanization and extinction. The community's self-hatred drives them to seek out a social pariah, someone to look down on, to enhance their feeling of value, which is continually challenged. The novel shows how Pecola perished in a self-hating community.

During the slavery years, women were seen as a commodity, and the treatment they were exposed to was shaped accordingly. African American women taken from their countries began to be used in the sex trade. They were also worked freely in the fields and factories and were subjected to sexual and verbal abuse. It is an undeniable fact that all this is part of the white man's effort to dominate other people. Even in the post-slavery era, the living conditions of African women have always been harsh. The white male built his hierarchy on white women and then African American women. Toni Morrison's work can be considered in a postcolonial feminist context. Toni Morrison in her work touched upon the persistent anxiety and rigidity felt by women and addressed the issue of black women in a postcolonial and imperial context.

Additionally, Toni Morrison's books have also associated with formerly colonized peoples and fashioned this intertwined web of oppression in their own unique way: magical realism, women's oppression, the desire for home and self-identity, homelessness, rootlessness, language, gender stereotypes, classism, ethnic disparities, etc (ukessays, 2018). Morrison demonstrated in her work that black women are victims of scientific neglect as well as racist, sexist, and class stereotypes. However, they have attempted to express their condition, yearning for independence, and attempts to assert themselves via writing throughout the years. Over the years, race, class, and gender have all been central themes in black women's writing.

Toni Morrison's novel *The Bluest Eye* questions America's apathetic trust in beneficent self-image by portraying youngsters who are victims of racial, social, and gender persecution. Racism, sexism, and classism have been perpetrated against black women and impoverished black women in America, not just by white people but also by their own males. As Nasrullah Mambrol says, *The Bluest Eye*, written in the 1960s, demonstrates the emerging understanding of the importance of representation in identity development at the time. Many African Americans rejected cultural stereotypes at this time and strove to develop a more truthful and positive view of African-American culture. *The Bluest Eye* also represents various black-American women's public declarations in the late 1960s and early 1970s addressing their specific conditions and concerns.

The events in *The Bluest Eye* are not presented in sequence but are linked by sounds and memories. The story begins with the voice of Pecola's past, her childhood. There is a complete absence of love in his life from childhood. Further, Morrison crafted a dual scenario of oppressor and downtrodden in *The Bluest Eye*. The novel demonstrates that the racism that occurs inside the African-American society is a result of the injustice and racism that its members face from whites. The character's self-confidence and feeling of self-worth were ruined by racism, oppression, and marginalization. Many of the African-Americans in the novel dislike their skin color. Furthermore, in Toni Morrison's *The Bluest Eye*, racism within the race is a major issue. Pecola is based on a real-life girl Morrison saw when she was eleven years old. She and the other little girl argued over whether or not there was a god. Morrison reasoned as a result, but the small girl disagreed because the young black girl had requested blue eyes. It had been her deepest and most heartfelt request that had not been granted.

The story painfully shows the psychological disintegration of Pecola Breedlove, a young black girl yearning for love and entering into a world that rejects and reduces individuals, and was inspired by Morrison's talk with an elementary school classmate who had desired blue eyes. Morrison claims that the work was inspired by a discussion he had with a boyhood buddy “got mad” (Morrison, 2004, p. 178). Autumn, Winter, Spring, and Summer are the four chapters of *The Bluest Eye*, which provide the reader with a tremendously intriguing storyline. Morrison chose Ohio 1941 as the scene of the crime to portray the culture at the time, which was rife with bigotry. In addition, the Breedlove family is the family that, despite living around the black community became the object of racism from their society. Even black people marginalize their society. The Breedlove family is regarded as the ugliest family among blacks in their society, and Pecola is regarded as the unattractive child alive.

Morrison's story looks at how historically colonial people are still treated as second-class citizens, inhabiting the less significant spaces. Morrison, like her contemporary black-American authors, exposes racism's self-promotional and self-deceiving processes. Morrison's novels incorporated into African-American fiction become how previously colonized people assert their identity against colonial hegemony. Morrison's texts present emancipatory stories in narrative. They seek to enlighten colonized people against different forms of racial subordination. For example, her novel *Beloved* tells the story of a mother who murdered her daughter by refusing to surrender her to slavery.

Additionally, Morrison is able to convey the lives of black people, particularly their experiences in cultures that are still coping with racism. *The Bluest Eye* paints a more nuanced picture of racism. Furthermore, black female characters defined their lives by denying their needs and were subjected to inhumane treatment by society. In this context, Kuenz, in the book *The Bluest Eye: Notes on History, Community, and Black Female Subjectivity*, observes that:

The Bluest Eye as a whole document this invasion – and its concomitant erasure of specific local bodies, histories, and cultural productions – in terms of sexuality as it intersects with commodity culture. Furthermore, this mass culture and, more generally, the commodity capitalism that gave rise to it, is in large part responsible – through its capacity to efface history – for the [disinterestedness]. (1993, p. 421)

Furthermore, Maureen Peal and Pecola Breedlove are regarded as opposite ends of the acceptability shadow with Claudia falling somewhere in the middle of the intense adulation and repudiation experienced by the other two females. Claudia, Frieda, and Maureen Peal return home from school one a day to find a gang of men mocking Pecola. Pecola's skin color and indigence are made fun of by the youngsters. Pecola's father slept without clothing on, a mocking that simultaneously refers to the family's poverty and implies that a type of sexual impropriety is repeated again and over by children (Literariness, 2021). This work also portrays the tragic narrative and troubles of Pecola, who has to deal with society's discriminatory attitude toward her, with others seeing her as an unattractive, impoverished, and nasty black girl. As a reason, she becomes an unsettled adolescent. Cholly Breedlove, her biological father, also tormented her and raped her. Pecola is an eleven-year-old black girl who wishes for the blue eyes that only white people possess. Pecola's request is a reaction to the racist and discriminatory treatment she has gotten from society, the surrounding, and even her own race's relatives. Others around Pecola have constructed standards of beauty that include white complexion, blond hair, and blue eyes, so Pecola believes that if she has blue eyes, people would adore her. As Willis states, it is because “all the models [in mass cultural representation] are white” (Kuenz, 1993, p. 421).

Pecola had been abandoned, abused, and even despised as a youngster. She and others around her believe she is unattractive and ineffective. Adults and children have often stated that Pecola is insufficient. Pecola, on the other hand, wonders whether she's discovered the solution for her ugliness. She would be deemed attractive if her wish for blue eyes were realized. Pecola also exemplifies the impact that a shattered self-image may have. Pecola has been subjected to racism from both her own race and whites. Because Pecola seldom sees whites, racism within the race is the most harmful.

Besides, Morrison's books allow us to share the perspective of being a black person in America. In fact, most postcolonial literature is concerned with the story of those who were robbed of their land, civilization, or religion by the powers of the control that previously oppressed them. Following John McLeod's chapter on postcolonialism, *Imagining the Nation: Forging Tradition and History*, the reader is encouraged to develop a chronology of events of national importance for his country during the previous three centuries (2000 p.72). When we look at the history of African Americans from 1714 to 2020, we can see how this period was distinguished by hardship, inequity, and persecution. Slavery, which has exposed

African-Americans to countless horrible perversions throughout the years, is unquestionably one of the most terrifying things that have happened to them. So, the surrounding community is another reason for Pecola's hurt. Pecola's pregnancy has been so harshly criticized by society, especially by women, that it reveals the brutality and irresponsibility of women in society. Also, society has no compassion for Pecola and does not help her. Pecola is isolated from other children as a result of her pregnancy, and it is also the focus of women's talebearing. Racism runs common in the neighboring neighborhood, and they've all played a role in Pecola's scapegoating. The students at school froze and teased her, primarily because of her dark complexion. The quotation below states the racism that Pecola faced at school,

[b]lack e mo. Black e mo. Yadaddsleepsnekked. Black e mo black e mo ya dadd sleeps nekked. Black e mo... They had extemporized a verse made up of two insults about matters over which the victim had no control: the color of her skin and speculations on the sleeping habits of an adult, wildly fitting in its incoherence. That they themselves were black, or that their own father had similarly relaxed habits was irrelevant. It was their contempt for their own blackness that gave the first insult its teeth. They seemed to have taken all of their smoothly cultivated ignorance, their exquisitely learned self-hatred, their elaborately designed hopelessness and sucked it all up into a fiery cone of scorn that had burned for ages in the hollows of their minds—cooled—and spilled over lips of outrage, consuming whatever was in its path. They danced a macabre ballet around the victim, whom, for their own sake, they were prepared to sacrifice to the flaming pit. (Morrison, 2007, pp. 46-47)

From the side of Frantz Fanon's *Black Skin White Mask*, it can turn out to be black skin, *The Bluest Eye* in Silko's novel. Because White Supremacy and white norms on black women are addressed in *The Bluest Eye*. Pecola asks for white by acquiring the bluest eye. “Pecola wants to become white because she is inherently aware of the fact that, in a culture that validates white beauty exclusively, black girls with darker skin color have a very slim chance of being loved” (Abdullatif,1999, p. 20). According to Fanon's theory, as long as the blue eye is only a mask for Pecola. Pecola expresses her anguish at the fact that she is unloved since she is ugly. Pecola believes that in order to overcome her nastiness, she must get the blue eye, after which she will be respected as a black lady in society. On the other side, there is a wish to fit in with the surroundings.

Besides, the colonized person intentionally selects the mask as a method of self-defense. On the other side, colonial people may succumb to the masquerade ball and lose their own cultural worth if they embrace dominant ideological norms. As a human, Pecola has become passive and has a dark past. In addition, her family has abused her. Pecola just has one wish: to have the bluest eye in the world. The desire for whiteness is shown through having blue eyes. To put it another way, the bluest eye symbolizes whiteness and is associated with the status of white people. Morrison cites Pecola's fight with the bluest eye in the following quotation:

[i]t 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 herself would be different. Her teeth were good, and at least her nose was not big and flat like some of those who were thought so cute. If she looked different, beautiful, maybe Cholly would be different, and Mrs. Breedlove too. (Morrison, 2007, p. 34)

The most important reason for the blue eye desire is that she wanted to be treated differently by her family. The blue eye choice stems from the racist society in which Pecola grew up. It is human nature to want to change her appearance to be treated better. The below quotation shows that her chief concern is avoidance from misuse and abandonment within the home. “Maybe they’d say Why, look at pretty-eyed Pecola. We mustn’t do bad things in front of those pretty eyes” (Morrison, 2007, p. 34). Pecola conceives that blue eye will bring self-respect, love, and beauty waiting to be beautiful like whites. As Moses points out “Shirley Temple serves as an icon of the destructive reification of caste and whiteness” (1999, p. 627).

Along with racism, which pervades every part of society, is a critical component in explaining Pecola's family's conduct. They became the persons they are now because of the circumstances in which they grew up. The majority of their acts are in response to the oppression and bigotry they face. Pecola has been contemplating love and gratitude for quite some time. When the family is stranded outside and seeks temporary refuge with Pecola at the start of the tale asks Claudia “[h]ow do you do that? How do you get somebody to love you” (Morrison, 2004, p. 33)? It's apparent that Pecola sees earning someone's affection as a task that can be accomplished. Pecola is curious as to how she will be able to do this. There is a lot of skepticism buried in the question. She is well aware that she is unloved and that she must reform to be darling. She desires to understand she will be able to create it happen. Lucille P Fultz in her book

Toni Morrison playing With Difference, remarks out in this section and says “[t]he images of whiteness that bombard her psyche and the insults she sustains as a result of she is black area unit most actually behind the question” (2003, p. 58). Boylorn also argued about Pecola's condition in *Dark-Skinned Love Stories* claiming that the story's sister narrators were unaware that Pecola's supposed ugliness was linked to her complexion, that her desire for blue eyes was not an apathetic reaction to rejection; but a result of social self-hatred. Also, their self-congratulatory for having to accept it even after being a case was due to their impartiality, with neither too apparent nor too dark (2012, p. 300).

The novel *The Bluest Eye* depicts racism in a more nuanced way. The protagonists in the narrative are victims of an internalized set of ideals that perpetuates their victimization cycle. Pecola was victimized in this tale not just by racism but also by her family's harshness. Her mother Miss Breedlove, who should have loved Pecola, hated her and was not interested in her. For example, Pecola drops over a blueberry pie while Pauline is downstairs collecting the laundry. Miss Breedlove scolds Pecola instead of soothing her. She strikes Pecola and calls her a crazy idiot before approaching Fisher's kid and comforting her. The reality that the white girl was allowed to name her Polly while Pecola was forced to name her Miss Breedlove suggests that the mother favoured the white daughter. Furthermore, Pauline refuses to acknowledge whether Pecola is her child. The quotation below states that:

[p]ick up that wash and get on out of here, so I can get this mess cleaned up”... As Pecola put the laundry bag in the wagon we could hear Mrs. Breedlove ushing and soothing the tears of the little pink-and-yellow girl....“Who were they, Polly?” “Don’t worry none, baby.” She whispered, and the honey in her words complemented the sundown spilling on the lake. (Morrison, 2004, p. 100)

As Alongi mentions on internalizing racism,

[i]nternalized racism is implicated as playing a part in Pecola’s undoing; however, black society’s lack of empathy for their members is also a cause that merits further examination. The very same society that is supposed to sustain and support Pecola, upon learning of her rape and pregnancy, ultimately turns its back on her. (2009, p. 102)

Pecola has encountered prejudice prior to her shopping experience at Mr. Yacobowski's grocery. There are times when Pecola manages to briefly sever the painful connection among what she observes and how people observe her. She implicitly agrees that; beauty may be generated by looking, not by vision since she believes dandelions are attractive (as regarded by others as a weed). Similarly, even if she did not have blue eyes, she might characterize herself as attractive.

In addition, Miner comments on Pecola's situation in the novel and said: "effect of popular American culture's specular construction of beauty is that it bestows presence or absence" (1985, p. 93). As a result, one's recognition is exclusively determined by one's appearance, which is even worse than evaluating the pretty and the unattractive. Pecola's ability to see is an external thought of the absorption of white qualities to a degree. When Pecola arrives to the grocery store to buy sweets, she runs upon "the total absence of human recognition—the glazed separateness" (Morrison, 1999, p. 36). Mr. Yacobowski is unable to discuss Pecola's existence since he is unable to investigate her. How can a fifty-two-year-old white immigrant storekeeper... see a little black girl" (Morrison, 1999, p. 36)?

Pecola's narrative is particularly moving since it is recounted from the standpoint of babies, whose guiltlessness and naivete, like hers, prevents them from completely comprehending racism in its institutionalized and internalized manifestations. Pecola's life's circumstances forced her to hide behind her unattractive. The quotation shows that "[c]oncealed, veiled, eclipsed—peeping out from behind the shroud very seldom, and then only to yearn for the return of her mask" (Morrison, 1970, p. 39)

According to Nancy Etcoff, who discussed *The Bluest Eye* in her book *Survival of the Prettiest: The Science of Beauty*, Western culture, which is preoccupied with looks and materialist achievement, *The Bluest Eye's* look at the most common pertinent and justified, continuing to work the strategy to against black the possibilities of unfair treatment (1999, pp. 16, 17).

2.2. White supremacy to the Black people (White defined beauty)

In the United States, one of the most common forms of discrimination is racial suppression. That happened since blacks are a minority and the history of their race. According to Bharati, M., & Joshi, L. M. blacks are discriminated against because they came from slavery. Later, some prejudices had formed against their behavior based on physical appearance and characteristics. Consequently, all of the characters in *The Bluest Eye* place a high value on their level of darkness. Because they are deemed too black, some people suffer self-disgust and self-loathing. Others, like Geraldine, rely entirely on their senses. Geraldine is consumed with the idea of separating light-skinned blacks like him from darker-skinned ones. It all stems from allowing others to assess one's value. Racism is defined as follows by Bharati, M., & Joshi, L. M:

[a]s—beliefs practices and institutions, that negatively discriminate against people based on their perceived or ascribed race. Sometimes the term is used to describe the belief that race is the primary determinant of human capacities or a more general attitude that individuals should be treated differently according to their race. The basic myth of racism is that white skin brings with it cultural superiority. The whites are perceived as more intelligent and virtuous than the blacks. Blackness is associated with sin, dirt, and cultural inferiority. (2010, pp. 36-37)

Additionally, the discrimination in America in the 1940s is prominent. Conflicts between whites and blacks never end. White Americans are prejudiced toward people of color because they are members of the superior culture. White are prideful of their race, enjoy a social characteristic, and loathe individuals who are not like them. Furthermore, black people who are influenced by mass culture and white culture lose their black identity by following the value of mass culture. For this reason, they succumb to mass culture, unable to identify themselves. Black people are influenced by the dominant culture's dominance. Their behavior is the exact opposite of what W. E. B. Du Bois once advocated: “we are going to have a real and valuable and eternal judgment only as we make ourselves free of mind. proud of body and just of soul to all men” (2001, p. 987). W. E. B. Du Bois chastises African Americans who bow to authority and are not self-assured sufficient to be satisfied with their race.

The ideal appearances in America have not just been white skin and moreover western Europeans

and Nordic, as illustrated by the first gesture of emigration. Native Americans were overcome by white immigrants, and Africans were enslaved resulting in a racial power nobility. Later immigrants, mostly from south and east European nations including Italy, Poland, and Russia arrived in the early twentieth century. Asia, Central, and South America, and Africa have the largest levels of contemporary immigration. The fact that north and west Europeans got here first and placement themselves as nobility has mirrored in the American beauty (Etcoff, 2000, p. 132). The African-American population consisted of people who were abducted from their home country and forced to live in a new country.

Also, the oppression and inhumane treatment they experience, the trauma of these oppressions, and the denial of their most basic rights are in a postcolonial context. In connection, Manuel Hernandez Andres maintained that in America, white people supremacists treated black people as savages no matter what they did and that this cruelty was dangerous. Various public authorities, such as police officers, doctors, and lawyers, who are meant to serve, treat, or defend people impartially have failed to do so. White gentlemen and ladies, on the other hand, were prejudiced and saw black people as criminals even before they had done anything deceptive, lawbreaking, or unlawful (2014, p. 27). The novel of Morrison, first released in 1970, brought racism and inequality to the forefront.

Under the pressure and contempt of her circumstances, Pecola, a vulnerable child in *The Bluest Eye*, misrepresents herself as a black child. The society portrayed in the story exemplifies white culture's impact and appeal. Shirley Temple glasses, Mary Jane candies, white dolls, and well-known actresses Greta Garbo and Ginger Rogers are examples of this impact from marketing for daily things to cinematic superstars, and the idea of white beauty remains to appear in the novel. As a result, Pecola had been enticed by the vision of a white girl: "Frieda brought her 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" (Morrison, 2004, p. 20).

Americans and their European ancestors maintained great faith in their race's beauty and supremacy throughout the eighteenth and early nineteenth centuries. In this sense, Darwin felt compelled to inform his audience that the "savages" loved their women's beauty: "I have heard it maintained that savages are quite indifferent about the beauty of their women [...] This conclusion does not at all agree with the care which the women take in ornamenting themselves, or with their vanity"

(Etcoff, 2000, pp. 153-154). According to Pecola, the picture of a white girl with blue eyes is famous and liked by almost everyone since people at the time, whether white or black, continually complimented their attractiveness and eventually established a benchmark for beautiful ladies. “all the world had agreed that blue-eyed, yellow-haired, pink-skinned doll was what every girl child treasured” (Morrison, 1999, p. 14). Pecola has absolutely dumbfounded by the lovely picture since she is constantly harassed due to her unattractive appearance.

According to Islam, the social imagery of the non-white people as nonviolent victims of the evil that symbolizes ugliness, is toxic to the black self. It explores black people's incapacity to resist the imposition of a lower racial identity and a genetic inferiority syndrome during America's white supremacy period (2019, p. 44) In this way, practically all of the personalities contribute into the prevailing white aesthetic's inextricable black-ugliness parallel. This white domination leads the Breedloves of *The Bluest Eye* to believe they are “they were ugly” (Morrison, 2004, p. 38). They are also doomed to be such in terms of mind and conduct. No one, inside of or outside the culture, can deny this conviction, no one “could convince them that they were not relentlessly and aggressively ugly” (Morrison, 2004, p. 38) avoid being defined or identified with the ugliness that emerges from it. It was like a strange omniscient master had bestowed a shroud of ugliness on each of them, and they both absorbed it without inquiry. “[y]ou are ugly people” said the Master (Morrison, 2004, p. 39). Breedloves had glanced in the mirror and could not find anything that contradicted that statement.

Besides, the expression of Claudia as the novel's narrator reflects the fact that black people must confront. Blacks are second-class citizens in comparison to white people. Skin color determines class in American society. The hybrids are superior to the black races, even if they are light-colored when opposed to other black folks, though. Pecola's family has it much worse. They are not only reviled by white society but are excluded by blacks too. In other words, the entire world had deserted them. Besides, Morrison's books allow us to share the experience of being a black person in America. In fact, most postcolonial literature is concerned with the story of those who were robbed of their home, tradition, or spirituality by the powers of the empire that previously oppressed them. Following John McLeod's postcolonial chapter, *Imagining the Nation: Forging Tradition and History*, the reader is invited to develop a chronology of events of national importance for his country during the previous three centuries (2000, p. 72). When we look at the history of African Americans from 1714 to 2014, we can see how this period had distinguished

by misery, inequity, and persecution. Slavery, which has subjected African-Americans to a variety of inhumanity perversions over the years, is unquestionably one of the most harmful things that have happened to them.

The postcolonial theory derives from these conditions and does not cover a single field, but constantly recreates and maintains its interdisciplinary existence. A sense of power and domination is a desire for colonial countries. In a changing world, where more primitive methods have been replaced by politics and ideas, the sense of dominance, and power has taken on new meaning. Nations that gained authority over time had their names written in history books, and others tried to exist under the hierarchy of these nations. The existence of the ladder has exhausted the essence of these nations, causing them to lose their values, destroy their original cultures and damage them financially.

Morrison challenges western conceptions of beauty in her novel *The Bluest Eye*, demonstrating that beauty is a social contract. Morrison also acknowledges that blackness is devalued when white is used as a standard of beauty or something else, and this novel attempt to subvert that trend. This author does more than merely depict good pictures of blackness by displaying her pride in being black. Conversely, it centres on the injustice caused to black female characters as a result of racist society's conception of femininity (Matus, 1998, p. 37). Also, Klotman argued on white supremacy over a black girl in *The Bluest Eye*, Klotman said Morrison uses “juxtapose the fiction of the white educational process with the realities of life for many black children” (1979, p. 123). The first version is simple, straightforward, and written in proper English. It portrays the purportedly perfect, wealthy white family, which each affects and rejects black children and their families. The quotation below shows that:

[h]ere is the house. It is green and white. It has a red door. It is very pretty. Here is the Mother, Father, Dick, and Jane live in the green-and-white house. They are very happy. See Jane. She has a red dress. She wants to play. Who will play with Jane? See the cat. It goes meow- meow. Come and play. Come play with Jane. The kitten will not play. See Mother. Mother is very nice. Mother, will you play with Jane? Mother laughs. Laugh, Mother, laugh. See Father. He is big and strong. Father, will you play with Jane? Father is smiling. Smile, Father, smile. See the dog. Bowwow goes the dog. Do you want to play

with Jane? See the dog run. Run, dog, run. Look, look. Here comes a friend. The friend will play with Jane. They will play a good game. Play, Jane. (Morrison, 2004, p. 8)

The second form, which repeats the message word for word, is less visible but still understandable, despite the lack of capital letters and punctuation. The third, in which the letters are all close to one another, appears to have no meaning but portrays Pecola's house, where her mother and father curse and fight, her brother flees, and this dark girl longs for the blue eye with all her heart. Pecola learns to discern “what is beauty” by reading Dick and Jane's story, and “[i] am ugly and miserable, or at least my family is” (Morrison, 1999, p. 5). Since the house is not green and white painting for her. -the perfect home of the white myth. It's important to mention that cultural tradition gets eradicated as a result of this public instruction, and an apparently innocent national standard is elevated to the greatest level.

According to DeGruy (2005), African Americans' racist brainwashing originated with enslavement and extended throughout American history. Throughout history, writers have frequently described black people as; immoral, ignorant, or filthy. When movies first became popular in the early twentieth century, African-Americans were rarely cast; in them. They were usually buffoons or maids if they did. Representation is typically scant or unfavorable during the following few decades, and even now. Several characters in *The Bluest Eye*, especially Pecola Breedlove, show the impacts of racial indoctrination in their views and actions. The conversation about the little girl may easily begin with her given name and surname. Maureen Peal appears in a dialogue between the character and a new girl at school.:

[i] just moved here. My name is Maureen Peal.

What's yours?

“Pecola.”

“Pecola? Wasn't that the name of the girl in *Imitation of Life*?”

“I don't know. What is that? (*The Bluest Eye*, 2007, p. 48)

Morrison, on the other hand, challenges the western ideal of beauty and proposes the concept of beauty as a societal production and formation. She reveals that if whiteness serves as a beauty standard, blacks' value is diminished and diminished. As a result, in *The Bluest Eye*, Pecola Breedlove wishes for a set of blue eyes, believing that blue eyes, which white people possess, signify beauty. Besides, in *The*

Bluest Eye, television and film play a crucial role in reframing internalized racism by using imaginary representations such as authentic impressions. When Pauline finds them as perceptions from the movies, she had driven by the idea of beauty and optimal love. Morrison explains how popular media and cinema may be used to distort women's perceptions of beauty in order to promote racial self-hatred by allowing them to feel uncomfortable and dreadful about their bodies and skin tones. The idealization of whiteness as beauty in a commercial world has a big impact on the protagonists' beliefs in *The Bluest Eye*. In Pecola's mother Pauline case, "she was never able, after her education in the movies, to look at a face and not assign it some category in the scale of absolute beauty" (Morrison, 2007, p. 83).

Pauline's religious identity is yet another manifestation of black self-hatred. The narrator notes, "She joined a church where shouting was frowned upon says the narrator" (Morrison, 1994, p. 100). For example, she receives herself as a victim and views Christianity as the only provenance granted to her when she stomps on her husband's depravity and inebriation. Because Christianity is a justification for Pauline's hideous mimicry of white ideals and a means of eradicating the ugliness of otherness. Fanon in the book *Black Skin, White Masks*, asserted on this point, "the black man wants to be like the white man. For the black man, there is only one destiny. And it is white" (1986, p. 178).

Toni Morrison's work *The Bluest Eye* looks at how fictional texts, especially African-American writing, generate politicized and sexist attitudes. Morrison questions European beauty and precision standards throughout the novel. The idea of beauty, on the other hand, is a social construct. Morrison as well as recognizes that when white was used as a standard of beauty or whatever else, blackness was undervalued, and this work is an attempt to reverse that tendency. This novelist does more than merely depict good pictures of blackness by displaying her pride in her ethnicity. Rather, it focuses on the harm that the formation of femininity in a racist society does to black female characters. Simply changing the language from ugliness to beauty of blackness, as Gurleen Grewal says, may make a difference. "is not enough, for such counter rhetoric does not touch the heart of the matter: the race-based class structure upheld by dominant norms and stereotypes" (1998, p. 21).

Nidhi also argued about white Supremacism over black people, Nidhi said: "[b]e it 1968 or 1982 or 2014 or 2020, white supremacist people have shown that black lives do not matter" (Youthkiawaaz, 2020). Firstly: Rodney King, a black man, was assaulted mercilessly by white LAPD policemen in 1991.

Oscar Grant, a black man, was killed by white police officers in California in 2009. Finally, in 2020, a black man named George Floyd was hacked to death by white police officers in Minnesota. This shows that racism toward black Americans is continuing. In this way, *The Bluest Eye* was set in 1941, and it is now 2021, yet prejudice is still alive and poisoning. Although racism was outlawed in the United States in 1964, it did not stop people from spreading xenophobia. Racism is still a murderer, whether it's 1941 in Ohio (where the book was set) or 2020 in Minneapolis (where Floyd was slain). Even though the 1964 legislation prohibited discrimination and guaranteed equality to all Americans, those who continue to promote the ideology of white supremacy have a long way to go. When Pecola spends some time with Claudia's parents in Toni Morrison's novel *The Bluest Eye*, she develops an infatuation with the white beauty. She moved in with McTeers when her father set fire to their home. Pecola's interest in young white artist Shirley Temple begins her engagement with white supremacy ethics and capitalist society ideals at Claudia's house. Whose beauty and blue eyes she admires so much, "we knew she was fond of the Shirley Temple cup and took every opportunity to drink milk out of it just to handle and see sweet Shirley's face" (Morrison, 2004, p. 24). Pecola's association with Shirley Temple's beauty and blue eyes, according to Claudia, leads to a disastrous conclusion. Pecola and her family are both unattractive, and her life and family would be different if she had blue eyes. Pecola, in other words, would be lovely and beloved. She is so depressed that she will have to discover a means to get blue eyes to feel better.

Blue eyes, blond hair, and white skin equal beauty in Pecola's perspective, which generates happiness. It's difficult to hold a little girl responsible for this misunderstanding. Without a doubt, all white and black groups in her culture appear to be in favor of the notion. Jiang examined white skin's aesthetic philosophy, claiming that white skin, blue eyes, and blond hair are emblems of a woman's bodily attractiveness that aesthetically construct ideal body pictures while maintaining natural aesthetic ideology. "Mirror, Mirror, who is the most beautiful woman in the world?" "The White snow Princess is" says the mirror. Shirley Temple, Mary Jane, and even Barbie are myths of white beauty manufactured by popular aesthetic ideology, like the White Snow Princess. What is fashionable is whiteness or beauty? Doctrine views the unloveliness reflected by other racial characteristics, such as blackness, as a loathsome and loathed otherness, but ideology does (2007, P. 107).

Morrison portrays the entire town in *The Bluest Eye* as having adopted the white beauty standards as their own “[a]dults, older girls, shops, magazines, newspapers, window signs—all the world had agreed that a blue-eyed, yellow-haired, pink-skinned doll was what every girl child treasured” (Morrison, 2004, p. 22). Black Americans are indoctrinated to crave whiteness, according to Fanon's theory. Blacks were pushed to assimilate and copy the manners whites thought, talked, and acted, much as the poor and middle class are encouraged to strive for bourgeois identification. As a consequence, instead of copying white people, black people repress their black-related traits to show their dignity to white people. Nevertheless, this is a delicate play since, no matter how persuasive he tries to appear like a white man, a black man can never genuinely make himself white and will never be totally accepted into white culture. “[a]spirating to whiteness will only create a deeper sense of self-hatred within the black person” (LITCHARTS, 2022).

In other terms, we have grounds to think that Pecola is blaming herself and not in others for being not white; Pecola maintains that the societal contempt for black people will not alter over time and that this humiliation will manifest in all aspects of her life. As Matus puts it: “everywhere the message resounds in American culture that black cannot be beautiful; indeed, as the Breedloves' self-loathing demonstrates, the blacker, the less beautiful” (1998, p. 41). Pecola seemed to feel that how she was regarded by others is to blame for all of her sorrow and refusal. She eventually loses the ability to appraise herself independently since she can only see through the eyes of others.

Also, Pecola's mother (Paulin) is obsessed with the lives of white people. As Jane Kuenz points out to Pecola's mother, “[h]er job with the Fishers provides her with the semblance of acceptance and community she cannot find or create in her own home and neighborhood” (1993, p. 425). Paulin also believes she is related to the Fishers family since she was given the moniker Polly by them. Pauline longs for a new identity, so she takes on a new name. Williams was born the ninth of eleven children in rural Alabama, and her narrative begins there. The narrator speculates that Pauline is held to a different standard than other children because of her limp, which she got as a youngster after falling on a rusty nail in an accident (Literariness org, 2021).

In the story, it is evident that his admiration for the white people's way of life stems from his moviegoing experiences. Pauline is re-educated by Hollywood movies, which represent the affluence of mainstream white society in America “[i]t (the movie) was really a simple pleasure, but she learned all there was to love and all there to hate” (Morrison, 1999, p. 95). Films allow Pauline to not only discover what she likes but as well as; to set a standard of physical beauty and morality in her thinking. That is why, when Pecola is born, Pauline despises her. “[e]yes all soft and wet. A cross between a puppy and a dying man. But I knew she was ugly. Head full of pretty hair but Lord she was ugly” (Morrison, 1999, p. 98). Because of white society's impact on her.

Pecola's mother (Pauline) was the first in the family to spend her entire life achieving the mask of white womanhood that she saw on American television programs and in Hollywood films. As a result, what the TV depicts cryptically heightens Pauline's final dissatisfaction with herself and what she possesses. Pauline says that she is completely seduced by the forced visions of cinematic manifestation:

[t]he onliest time I be happy seem like was when I was in the picture show. Every time I got, I went. I'd go early, before the show started. They'd cut off the lights, and everything be black. Then the screen would light up, and I'd move right on in them pictures. White men taking such good care of they women, and they all dressed up in big clean houses with the bathtubs right in the same room with the toilet. Them pictures gave me a lot of pleasure, but it made coming home hard, and looking at Cholly hard. I don't know. I 'member one time I went to see Clark Gable and Jean Harlow. (Morrison, 2007, p. 83)

Photo depicts and Hollywood stars, on the other hand, required design conceptions of beauty, eliciting envy in Pauline as she sees it depicted in both images and films. Pauline aspires to resemble a white idol and therefore become her own master, yet the other of her family, since she lacks the courage to be affected by the idealistic pictures of economic stability, happiness, and romance she sees on the TV. She goes to such lengths in her fight that “she was never able, after her education in the movies, to look at a face and not assign it some category in the scale of absolute beauty, and the scale was one she absorbed in full from the silver screen” (Morrison, 2007, p. 83).

Along with racial suppression in the novel, the narrator sharply references that African-Americans' adoration of white heritage, combined with its despair, is a state of being both enforced and chosen by them, like the unloveliness of Pecola. Thus, most criticisms of Morrison's workplace him in an integrated conventional, but do not identify him with the conventional that characterizes African-American literature, conventional that "portrays racism as a definitive evil" (Eichelberger, 1999, p. 59). People begin to absorb these white-identified ideals and perceive the world through the perspective of white culture only when they select and embrace them, according to Morrison.

In his book *Toni Morrison Writing the Moral Imagination*, Smith argues that the feeling of alienation in *The Bluest Eye*; is more clearly conveyed in the sort of ethnic self-hatred. The ramifications of the same dominant social and political policies and practices that victimized them have been absorbed; by most of the personalities. They not only despise African characteristics and social activities linked with black culture, but they also revere white beauty standards (2012, p. 19). In addition, Vidhiya Biju (2018) asserted that black characters in Toni Morrison's work *The Bluest Eye* are marginalized as they strive to fit into a racist, white-dominated American society. At the same time, these outcasts fight to maintain their own perceptions of beauty as well as societal values. The novel is about how black publics, and black women in particular, have been victimized by the American social system. Racism, which puts the lives of the novel's black protagonists in jeopardy, is the basis of their marginalization. Singular selves do not exist for these people. They are ethnic consciousness's transmitters. Rao and Azam stated that black women in America never expect fairness and worth in the American world in the same way that white women can. Racism, capitalism, color, sexism, and hurdles on both the white and black planets have been perpetrated against black women. "[b]lack females are actually bearers of geometric oppression" (2021, p. 279).

2.3. Psychological Impact of Pecola.

As mentioned earlier, racism has been an important issue for many writers, especially black writers who experience and witness such behavior and attitudes from whites as in Toni Morrison. In her novel *The Bluest Eye*, the African-American writer tries to reflect the reality of African American life by revealing the abnormal relationship between blacks and whites. She reveals how humiliated and alienated blacks in general are. In doing so, she explains to the reader, mainly through her main character Pecola, how a black American citizen is judged by race and origin and marginalized on the basis of skin color and physical appearance.

[w]hen you're a kid, a black- or brown- or yellow- or red-skinned kid, most of the time you don't start the morning thinking about how racism will ruin your day..... It's the world that brings hate to your front door, and it's hate that makes you hide who you are. (Newyorker, 2020)

Claudia is baffled by this topic as she attempts to comprehend why black Americans admire white aesthetics and cherish small white dolls, according to Anna Zebialowicz and Marek Palasinski, who told the narrative from the standpoint of two sides as a kid and a retrospective adult. When Pecola plays with the white doll, this becomes clear it may also be perceived as irritable aggression that translates into being safely displaced, actively seeking answers, and creative problem-solving (2010, p. 224). Therefore, Claudia says:

[i]fingered the face, wondering at the single-stroke eyebrows; picked at the pearly teeth stuck like two piano keys between red bowline lips. Traced the turned-up nose, poked the glassy blue eyeballs, twisted the yellow hair. I could not love it. But I could examine it to see what it was that all the world said was lovable. (Morrison,1999, p. 14)

Also, all characters are affected to some extent, but Pecola succumbs to the challenges she faces. That was intentional Morrison wanted to show how the most vulnerable member of society would be affected. “[i] focused, therefore, on how something so grotesque as the demonization of an entire race could take root inside the most delicate member of society: a child; the most vulnerable member; a female” (Morrison, 2007, p. 5).

As we all know, the growth of a man of color's bodily diagram in the white world is challenging, as Pecola Breedlove discovered, since white culture has manufactured so many detrimental misconceptions about black people. For instance, Michael Jackson is a black skin musician. Michael Jackson was suffered as Pecola. Michael Jackson's skin turned white after plastic surgery. Michael Jackson's numerous plastic surgeries can be explained as the denial of his black identity. Jackson is incapable of convincing himself that he is not white, reluctant to accept the harsh consequences of being black in a racist society. Instead, it forces itself to move across racial areas. Because in a white world, the black man is despicable and dangerous. “[i]n the unconscious, black equals ugliness, sin, darkness, immorality” explains Fanon in *Black Skin, White Masks* (Smit, 2017, p. 62). Also, blacks are not free from the traumas that perpetuate such knowledge. Jackson's surgery is his mask to escape racism and gain acceptance by the white community.

Morrison's story discusses how family violence forced Pecola out of this poisonous environment and how her father's sexual assault caused her to create traumatic stress, which culminated to total psychotic dissociation. Rape is also the novel's psychological peak for Pecola. Pecola is a teenage African-American girl who wishes for blue eyes. She believes the blue eye would solve all her problems as mistreatment. Pecola is also traumatized and dehumanized by almost everyone in the novel. As Colman defines psychology, previously known as the science of the soul according to Greek philosophy (Colman, 2001, p. 4). According to the Merriam-Webster definition, psychology has changed significantly in the contemporary age to be described as “the science of mind and behavior”. Psychology is the practice of psychoanalysis associated with the scientific discipline of psychology. Sigmund Freud founded psychoanalysis as a method of psychotherapy to treat mental illness by examining unconscious mental processes and the various defense mechanisms people use to suppress them (Colman, 2001, p. 8).

Fanon argues in *Black Skin, White Mask* that colonialism affects black people's perceptions of themselves. Black people have a mistaken picture of themselves, which was constructed by white colonizers. The burden of being “reviled, hated, and despised” by white culture is felt by black people. This causes sentiments of humiliation and self-hatred. As a result, many black individuals aspire to be whiter, which only adds to their despair at the futility of the effort. In instinctual words, Fanon describes this sensation. “[s]hame. Shame and self-contempt. Nausea” Pecola's eyes, according to Fanon's theory, convey the ugliness to her intellect and into her awareness. Pecola's obsession with blue eyes leads her to consume Mary Jane Candy, who coincidentally happens to be carrying a Shirley Temple photograph. Pecola is envious of Shirley Temple's beauty, which is inscribed on the milk bowl she drank from it. She drinks a lot of milk because she finds that the more she drinks, the more she can see Shirley Temple. To Pecola to eat Mary Jane Candy or drink milk “[s]omehow to eat the eyes, eat Mary Jane. Love Mary Jane. Be Mary Jane” (Morrison, 2007, p. 38).

Pecola is thus, labeled as ‘the other’ racist in her group, which condemns her to a state of extreme and ultimate attractiveness. Pecola is an example of a serious obstacle that comes with being black. Pecola's unborn kid dies within her womb. Marc Connor says about Pecola's circumstances, this part of Pecola's condition is stated, “Pecola is destroyed within her very community: and that community not only fails to aid her, but they have also helped cause her isolation” (Bharti and Joshi, 2010, p. 42). Morrison artistically expressed how her family, in general, and her father, Cholly Breedlove, in particular, were responsible for her breakdown and insanity. In addition to the destructive consequences that multiracial and interracial communities had on Pecola's life. Rather of sheltering Pecola from outside dangers, her father became a symbol of danger and distrust in her eyes. “The ultimate act of brutalization and betrayal for Pecola comes when her own father rapes her” (Bharti and Joshi, 2010, p. 42).

According to Erdemir and Demirtaş (2020), the reason behind Cholly's rape Pecola they stated reason Cholly raped Pecola was probably a combination of a sense of worthlessness and self-hatred. This tragic rape is a turning point for Pecola, whose life is already awful. His self-hatred deepens. Ultimately in the novel, Pecola goes mad. There are two reasons for this; primarily is the desire to identify whiteness with beauty. Purity is a standard that blacks will never have. The situation is even more dire and dire chiefly for Pecola, who is blacker than the others. Pecola always associates beauty with love.

According to Pecola, if her skin was white and her eyes were blue, she would love indeed, and all the negativities in her life would be restored by beauty. The eye is a striking depiction of racism and the psychological destruction consequence. Whites created such a perception that blacks see their unattractiveness when they look at white. Beauty is a concept constructed by Westerners and whites. Pecola Breedlove's family grew raised in a community that was rife with racial injustice and self-hatred. She disgusts herself towards the end of her life and insanity because she couldn't fulfill the racist society's ideal of beauty and hence failed to be welcomed by the white society. Pecola defines her universe in her lunacy, deprived of this white society's approval, and breaks away to the sphere where she thinks herself attractive. Her imagination constructs her society, separating her from the harshness she encounters in real life, and she thereby succeeds in avoiding pain, sorrow, and heartache. Finally, Pecola's mad mind creates a pair of blue eyes in her thoughts.

Pecola had become entirely isolated as a result of the frequent persecution she had received from society and her family. Her mother encouraged her brother to run away from home, so he did. Her mother turned down the family and went to work for a white family instead. She had all she wanted and needed while working for a white household. While doing so, Miss Breedlove completely ignored her requirements, and her daughter Pecola was compelled to refer to her as Mrs. Breedlove, a symbol of contempt and rejection. Furthermore, when Pecola's father raped her, her mother beat her till the baby died, and the situation became much worse for Pecola. Sajjadul Karim commented on Pecola situation and said: “[t]his final blow, the hopelessness of rejection caused by both the internal and external racism, was what drove Pecola insane, and would drive any person to madness because the pain that this racism caused is the pain of being alone, a pain which no human can bear” (2016, p. 3).

We also discover a family in *The Bluest Eye* as readers; a mother, father, sister, and brother, but key pieces are absent. The father is an alcoholic, and the mother despises herself for being unable to feed her children or communicate their love. Pecola's only option out of a tragic world without love is to go nuts, creating her own parallel universe and thwarting the loveless of the actual world. Pecola, like many other African-Americans, has little chance of growing and succeeding since she lives in a culture that is essentially racist and does not encourage it. Collins, in her book *Black Sexual Politics*, claims, “[b]lack women can never become fully empowered in a context of social injustice” (2004, pp. 13-3). Morrison agrees with Collins' evidence, which demonstrates how black women's struggles resulted in inequity

between whites and blacks rather than the diversity between men and women, which was the focus of the white feminist revolution of the 1960s and 1970s. The narrator portrays the adversities faced by black women without isolating them from the persecuted minority as a whole. Morrison's works provide light on ethnic-cultural feminism by emphasizing black feminist concerns rather than exploring women's place in society as a whole.

Morrison usages the concept of time in several manners; combining the damaging influence of the past on the future like Cholly Breedlove. Also, Smith in his book *Toni Morrison: Writing the Moral imagination* indicates to Pecola's father and says: “trapped in his traumatic past; unable to make peace with his own suffering, he destroys his own life and the lives of those around him” (2012, p. 25). Cholly has an encounter following Aunt Jimmy's burial that will shape the rest of his life. Cholly Breedlove had his first sexual experience in the woods with a young woman named Darlene. Hunters come upon the two youngsters as they begin to investigate how sex works and compel them to mate in front of their invasive gaze. Cholly is helpless to protect himself or Darlene from this attack, so he directs his rage and powerlessness against Darlene. He will continue this pattern throughout his life, and it will have disastrous effects on his dear ones like Pecola. As a result of the funeral and the encounter in the woods, Cholly feels he accidentally got Darlene pregnant and leaves to locate Sampson Fuller, whom she believes to be her father. Fuller's rejection of Cholly marks yet another turning point in his development. Cholly is utterly alone, with no responsibilities or obligations to anybody else. Cholly is outside the limits of human contact in such a setting, and since he lacks a moral framework, he is doomed to be a harmful force in the lives of others (Literariness, 2021).

In Morrison's works, the past becomes the future's worst enemy. Morrison examines slavery and the social and material destruction it causes. Morrison's works show reflections of damage in forms such as alcoholism, rape, murder, and incest. This context is evident in Morrison's *The Bluest Eye*. The novel also deals with the post-slavery era and its effects, rape, and incest. Furthermore, destroying her daughter's innocence, Cholly reduces her to an object further weakened by his destructive power. Objectified and sexually abused, Pecola not only gets pregnant by her father but later miscarries.

As Pecola's innocence is swept away from under her feet, she fervently prays for her blue eyes, believing that if she fulfills this wish, she will be free from persecution, abuse, poverty, and ugliness. As in *Dark-Skinned Love Stories* Boylorn points, “[t]he weight of worthiness is always just out of reach because of race disadvantage, and the unspoken fear that the desire for beauty, love, and acceptance might drive them/us to madness” (2012, p. 300). According to Claudia, the downtrodden and traumatized in America during the 1930s are unable to help each other since the only power they have is that of feeling superior to the white. This is particularly noticeable in the handling of children. Miller highlighted in her book *Drama of the Gifted Child* that the scorn and violence directed against children are weapons used by the weak to conceal their own feelings of helplessness and loneliness (1981, pp. 7, 67- 69). Pecola's delusional assumption that she has blue eyes indicates her pitiful attempt to gain authority, but it also represents the anguish of being unwanted. Because her lunacy terrifies everyone, even her mother, she becomes even more of an outcast as a result of this hallucination. Pecola's father's rape is also traumatic, invoking to the reader how sex may use as a weapon. Furthermore, Pecola's family is frequently inundated; they are victims of whites who use them, victims of their financial situation, and hence victims of a culture that marginalizes them. In addition, their relatives have abandoned them physically or emotionally. Cholly Breedlove (Pecola's father); was abandoned by both of his families, while Pauline Breedlove (Pecola's mother) was mistreated because of her limp. By concealing their weakness in their misuse of parental power, reinforcing their fears of impotence, and encouraging their children to satisfy their unmet demands, traumatizing children continue to be traumatized by their parents.

On the other hand, Cholly's traumatized past; has flat more destructive consequences for her child Pecola. Cholly's most formative violence in his youth was the destruction of his first sexual experience by armed whites, following his desertion by his family. Furthermore, being compelled to continue ties with his partner by white chasers is devastating, not only because of the humiliating severity of the circumstance but also because of his incapacity to react to it. The transferring of Cholly's fury towards his target Darlene, as Gibson points out, illustrates the degree and complexity of his emotional wound (1989, p. 28). “[n]ever did he once consider directing his hatred toward the hunters. Such an emotion would have destroyed him. They were big, white, armed men. He was small, black, helpless” (Gibson, 1989, p. 119). Cholly, in short, can't take in the truth of his enslavement without succumbing to his sense of impotence. As Laurie Vickroy argued on this point saying that:

[t]he community in which the Breedlove family lives also projects its own sense of devaluation onto the Breedloves, dismissing them for being [low,] ugly outsiders, when actually they are merely extreme examples of the larger group's own abasement by white culture. (1996, p. 95)

Pecola, on the other hand, is enamored with Shirley Temple, as seen by her attraction to Frieda's blue-and-white Shirley Temple cup and her insatiable need to drink milk from it - three liters of milk every day. In his *In Her Own Image: Literary and Visual Representations of Girlhood in Toni Morrison's The Bluest Eye and Jamaica Kincaid's Annie John*, Vasquez argues that “[t]he multidimensional representation of Temple and her accessibility in film and other media call attention to the different vehicles through which Western conceptions of beauty are communicated to children” (2014, p. 78). That may be seen as part of a drive to adopt white culture's ideals, a figurative moment preceding the yearning for blue eyes. This desire of Pecola lead her to deny her own identity and wants to be Shirley Temple, “a little black girl yearns for the blue eyes of a little white girl, and the horror at the heart of her yearning is exceeded only by the evil of fulfilment” (SparkNotes, 2022). According to Pecola, if her eyes were blue, she would have been a beautiful girl, her father wouldn't quit drinking and beat her mother, her brother wouldn't run away from home, everything in Pecola's life would have changed.

Pecola's desire for blue eyes eventually drives her insane, owing to her unfulfilled desire. She could only live in her imagination and convince herself that she has a set of stunning blue eyes. Pecola could only live in her imagination by telling herself that she has a pair of lovely blue eyes, which represent white people's character. That suggests Pecola has impacted by popular culture, specifically white culture. Pecola is following white culture blindly. As Jane Kuenz points out in this passage, “[I]nteraction with mass culture for anyone not represent therein, and especially for African-Americans, frequently requires abdication of self or the ability to see oneself in the body of another” (1993, p. 422).

Furthermore, Pecola also has no one or location that she feels secure with or that she cares about. She experiences significant racism from both adults and peers. All of this comes together and Pecola becomes more and more obsessed with her blue eye desire. Shima Peimanfard and Fazel Asadi (2018), in their work, argued about Pecola's craving, they stated that Pecola's longing for love and joy it will never happen because the people closest to her have also disgusted her in their way. In addition, at the end of

the novel, the illusion of possessing the bluest eyes verifies Kristeva's statement about how self-disgust is expensive in exposing her culpability in disturbing the symbolic order of both family and society, resulting in insane girls such as Pecola.

In other words, Pecola, unable to completely integrate into the symbolic system, must rely on insanity and lunacy to establish its presence. The drive for physical change arises from an urge for acceptability in a culture, that is especially cruel to persons of color with qualities that don't quite fit. Pecola encounters Soaphead Church, a pirogue who promises her the bluest eyes in the world if she follows his advice, as she is “wholly convinced that if black people were more like White people, they would be better off” (Morrison, 1994, p. 223). Pecola feels Soaphead Church aided her in achieving blue eyes. When years of praying for blue eyes didn't help, she sought it out as a last resort. The primer just before the episode where Pecola talks to her imaginary friend after she goes insane reflects how far Pecola's world of dominant white culture is from the perfect storybook world.

In *The Bluest Eye*, black women are ostracized both by the white community and men in their black communities. Therefore, they experience double pressure. That pressure caused a mental breakdown for them. The race, gender, and class issues created by the white world were issues that black women had to contend with. These three main issues illustrate the traumatic conditions they faced in white America. The life of the female characters was full of torture. White women have also been victims of societal judgements, whereas black women have traditionally had it worse. As Seraman and Selvakumar pointed out about black women, African Americans have suffered as a poor, disadvantaged minority in society. Black women worked in the same way that black males did. In white homes, black women were expected to work as agricultural laborers, also; “mothers or maids” the bulk of black people was considered slaves (2011, p. 38).

Pecola's enormous sense of loss is trapped in a mimetic oscillation, culminating in her fantasies of having a pair of blue eyes while society and family continue to deteriorate. Pecola and her visible companion have a talk near the end of the book. They discuss Pecola's blue eyes, and Pecola's main worry is if someone is prettier or has bluer eyes than she. The narrator comments on this “[i]f there is somebody with bluer eyes than mine, then maybe there is somebody with the bluest eyes. The bluest eyes in the whole world” (Morrison, 2016, p. 203).

As readers, we see that women, especially black women, are always considered the second sex in the novel because of racism. The dominant white male hegemony remained strong. Berger, in *The Ways of Seeing*, states that “[t]he surveyor of woman in herself is male: the surveyed female. Thus, she turns herself into an object and most an object of vision: a sight” (1972, p. 47). Berger talks about the oppression of women. All the women in the novel are potential prey for men. Because they are not safe in a sexist society where they have been seen as commodities. These traumas experienced by the female characters reflect their lives. There is such a cruel white society and its men that black women are susceptible to any kind of oppression. However, the pressure exerted by white culture on blacks has not yet wholly disappeared. The white culture, which has been accepted as the dominant culture for hundreds of years, dominates black people only because of their skin color black. “[t]he black man wants to be white. The white man slaves to reach a human level” (Fanon, 1986, p. 3). This oppression in *The Bluest Eye*, white cultural oppression especially the oppression of white aesthetics is the primary cause of Pecola's tragedy.

In addition, the black community in which Pecola lives, they worship white culture. They believe that the less black they are, the whiter they will be. In this case, they choose to reject and abandon their black culture in order to take a civilization from the white community. This is the second cause of Pecola's tragedy, after the entire black community's self-denial and acts of giving up their blackness. “[e]very colonized people [...] finds itself face to face with the language of the civilizing nation; that is, with the culture of the mother country [...] He becomes whiter as he renounces his blackness” (Fanon, 1986, p. 9). When Pecola's mother faces racism from the white group, she projects the humiliation she experiences into her daughter into racism. Indeed, her abuse of her daughter reflects her disappointment with the white group. In this way, Miss Breedlove was destroyed by the white culture and ultimately damaged her own daughter's life as well.

The Bluest Eye is an adult story about Pecola Breedlove and Claudia Mac-Teer, who have similar but very separate experiences. During the adolescent years, a feeling of self-worth is essential for healthy identity building. Claudia, unlike Pecola, recovers from the negative consequences of her invisibility. While Claudia is confronted by the post-depressive reality of African-American existence, she has managed to pass on to her girls the awareness that one of their key priorities is living intact into maturity. Lacking such assurance, Pecola falls through the cracks of history, racism, sexism and is psychologically broken permanently at the end of the novel.

CHAPTER THREE: LESLIE MARMON SILKO'S *CEREMONY*

3.1. Tayo's mixed-race culture

Silko's work mixes cultural identity discourse with Natives' claims to tribal sovereignty to document fierce resistance to misrepresentations and repressive culture. Silko over her writings gains what she learned from her period of life practice - equilibrium between "Laguna beliefs and Laguna ways and ways of the outsiders" (Silko, 1997, p. 17).

Silko is using her writing to assist herself; other Native people to recover identities that have been lost motivated by racism. Therefore, she: "... decided to be a writer" (Mysanantonio, 2022). The loneliness of Native Americans in the white culture is a recurring theme in Silko's work, as is the relevance of Native customs in helping Natives adjust to their new lives. Also, Silko said, "[i] realized that one thing was keeping me going at all was writing" (Fisher, 2000, p. 24). Silko, therefore, expresses her own thoughts and experiences. She revealed the Natives' sufferings and offered it to the Whites for their understanding. "[m]y old folks who raised me saw themselves as citizens of the world. We see no borders. When I write, I am writing to the world, not to the United States alone" She claims (Thomas and Matthias, 2000, 161).

Furthermore, unlike one culture's dominance or absolute cultural isolation, the novel depicts mixed-race as a source of hope, overcoming cultural barriers while recognizing what makes each culture distinct. Yet, *Ceremony* shows cultural blending as a symbol of authority on several occasions. Tayo's green eyes, which indicate mixed blood, were chosen by the medical man Betonie as a symbol of Tayo's ability to "speak to both sides" and construct a cultural overpass. Betonie's rites, which will ultimately heal the drought-stricken Southwest, also derive power from a variety of civilizations. Betonie's Navajo lineage has mixed with his Mexican grandmother's power, who pulls strength even from the white man, to construct a ritual that Tayo, a Pueblo Indian, completes utilizing the Reed Woman, Hummingbird, Fly, Pueblo narrative and Egyptian lady. The novel makes the case that individuals who can extract the best from several cultures will have the fortitude and flexibility to live, but those who are caught in a specific cultural paradigm would not.

As a consequence, both in style and substance, the novel incorporates a wide range of cultural impacts. Silko describes tales from the Pueblo tradition, eastern philosophy, Christianity, and beliefs of the Haida, Tlingit, and Tsimshian nations of Ketchikan Alaska in her novel, which blends West prose style with Native American poetry/verbal techniques. As part of the ceremony, Silko made it clear that new ceremonies that suit the needs of the modern world can only be found through adaptation and mixed-race. Tayo, the protagonist, and primary character; is half Mexican and half Native American, and he does not fit in well in both communities. Learning to embrace and not be ashamed of his mixed-race status is an important part of Tayo's recovery journey. Tayo, on the other hand, is proud of his Native roots while denying the white culture he links with death and devastation. Gretchen Ronnow points out Tayo's situation and says "is Fragmented confused and disowned, alienated from self, family, land and tribal traditions" (1989, p. 70). Furthermore, white culture has been blamed for racism, drunkenness, environmental damage, world war, and the atomic bomb in this novel. Betonie, on the other hand, tempers this universal censure, "you don't write off all white people, just like you don't trust all the Indians" (Silko,1977, p. 125). The theme of racism in the *Ceremony* is as complex as you can imagine.

Additionally, *Ceremony* is a story of a marginalized community. Conflicts between Native Indians and white people have harmed Native Americans for many years. Native Americans are victims of oppression, bigotry, and exile, all of which has blamed on white people. Native Americans' ancestral lands; have been taken away by the government, and they are forced to live on reservations. The reserves are cold, and the Indians are unable to raise animals or farm there. Racism continues to be a problem for Native Americans in modern America. Silko demonstrates the effect of racism on Native Americans through symbolic barriers. Native Americans were estranged from whites as a result of racism, and they felt out of place. Tayo, for example, acknowledges:

[f]irst time you walked down the street in Gallup or Albuquerque, you knew. Don't lie. You knew right away. The war was over, the uniform was gone. All of a sudden that man at the store waits on you last, makes you wait until all the white people bought what they wanted. And the white lady at the bus depot, she's real careful now not to touch your hand when she counts out your change. (*Ceremony*, 1977, p. 53)

Tayo means that whites had different attitudes towards Natives before and after Second World War. Native Americans have treated as though they were American citizens fighting for their nation during the conflict. They no longer wore uniforms after the war, and the divide between Europeans and Native Americans has widened. Native Americans reverted to their previous status, and whites no longer cared about them because they did not fight for their nation. Whites employed psychological barriers to convey to Indians that they were aliens who couldn't share the same social standing as whites. The war and its violence destroyed Tayo's hope and identity as an American. In this way, Tayo falls ill both physically and psychologically, not only because of his war experience but also because of his troubled ethnic identity. In the novel, Tayo is a mixed-race Indian. Tayo's white-skinned father abandoned his mother and him before he was born. Hence, he has been welcomed by neither the white culture nor the Native American community. Moreover, Tayo has to bring two different cultures together, which makes his search for identity particularly difficult.

Ceremony is a novel that records Native Indians' journey towards home and identity. As a kid, Tayo is the target of racism at school by Native Indian guys, particularly Emo, who simply hates Tayo because Tayo is half-white. “Emo had hated him since the time they had been in grade school together, and the only reason for this hate was that Tayo was part white” (Ceremony, 2006, p. 65). When Tayo and Emo both return to Laguna after the war, Emo continues to torture Tayo, and they finally become his final adversary in his rehabilitation. On the other hand, Tayo was not treated well in his aunt's home. “[s]ince he could remember, he had known Auntie’s shame for what his mother had done, and Auntie’s shame for him” (Ceremony, 2006, p. 65). That shows that Tayo was faced society and family racism because of his mixed-race ethnicity. What's more, without the love of a mother, the link between Tayo and the tribe culture separated. So, Tayo is not managing to fit in his own class of a tribe for identity loss for Tayo.

[n]ot only does his tribes do not embrace his mixed-blood identity, but also Tayo is excluded in his family. Since the left of his mother, Tayo’s auntie raised him together with her own son, Rocky, but Auntie treated Tayo in a rather different way.What’s more, Auntie draws a clear line between Tayo and Rocky, even not allowing Rocky to call him brother. From Auntie’s attitudes towards Tayo, we can see that from the bottom of Auntie’s heart, she never admit Tayo to be her nephew, only regarding him as the shame brought to her family. (Qi, 2020, p. 23)

Moreover, Tayo's experiences with racism exemplify the racism Native Americans have faced to date. Tayo said, “[i]’m half-breed. I’ll be the first to say it. I’ll speak for both sides” (Ceremony, 2006, p. 53). Tayo uses the term hybrid to suggest that race influences how individuals treat others in society. In this respect, J. G. Ravi Kumar commented on this point and said “[t]he mixed-bloods are confused and isolated. They are not accepted and assimilated” (2015, p. 103). Tayo has split between two heritages, and as a result, he can not find the sensation to be owned by any of them since neither side accepts him. Tayo considers himself inferior because he is a mixed race. Prejudiced experiences deprive him of the delight he requires in his life. Because racism is based on skin color, it discourages people from appreciating their inner beauty. As Michael Hobbs argues, Tayo is somewhere between white science and Laguna fables, but what ultimately empowers him to create and write his own “[i]nternaly persuasive discourse” is his in-between situation and his reluctance to privilege one discourse over another (1994, p. 305).

Tayo's condition in between is doubly terrible since he is half white and half the Native, and the deaths of Rocky and Josiah, whom Tayo blames, make this situation no-land man nearly painful for him. At the beginning of the novel, Tayo's situation is terribly complex and confusing for him: “all of the creation suddenly had two names: an Indian name and a white name” (Silko, 2006, p. 74). Hence Tayo wants to unravel the complexity and reclaim a source of self that is buried under English words, out of reach. He wants to escape his in-between situation because he does not see his potential strength.

In addition, race plays a painful role in Tayo's daily routine, as during the day, Tayo would climb the mountains of the Indian Reserve, and at night he would go to the bar to be with his Second World War friends at the same time veterans. As well as, the way Tayo sleeps, works, and gets an education about racing, his nightly bar visits are another thing about race. Even so, Tayo, like most Native Americans from Native American areas, receives their education through songs and stories that are powered by the oral tradition of mythological morality. Due to the prohibition of Native Americans from the public schools where Anglo Americans were learned, Native Americans believe in their own form of education consisting of mythological morality, in other words, this form of oral tradition, which was formerly an epigraph.

In reality, Tay does not drink heavily like the average Indian, according to his friend Emo, Emo is also a Native American Second World War veteran. As a reader, when I read a conversation Tayo had with Emo, we, the readers, get the analogy that their arguments with each other are not just about racially classifying Native Americans but also about Tayo feeling exiled among the Native American people. According to their conversation, Emo tells Tayo: “[y]ou don’t drink like a real Indian” “[o]ne thing you can do is drink like an Indian, can’t you? Maybe you aren’t no better than the rest of us, huh” (Ceremony, 2006, p. 67)? Moreover, the race-related sort of Tayo's nighttime bar-going habit is that Native American Indians are well-known as heavy drinkers due to the depression of exile from mainstream society. Being Tayo is half Anglo, he got really annoyed with Emo, where he got into an almost physical argument with Emo at the bar. “[y]ou drink like an Indian, and you’re crazy like one too—but you aren’t shit, white trash. You love Japs the way your mother loved to screw white men” (Ceremony, 2006, p. 69).

Racism, on the other hand, simply means that some ethnicities are pure and others are not. As a result, Tayo accepts the untruth that he is a hybrid and hence not pure. Tayo's life is cursed by prejudice and naivete since he is a hybrid. Racism has also pervaded the American landscape, as seen by the frequent usage of the term red skin. At this time, Giago says that the invisible racism that causes suffering to those Americans with red skin as a contrary to black complexion is less widely recognized in most of America, but famed within Native Americans (native times, 2009). Besides, Silko's *Ceremony* not only records the life of Native Americans, but the text also opens its doors to *Critical Race theory* or, in other words, ethnic studies. especially. For example, Tayo is a character who joined the United State Army and fought in the Second World War. Tayo's purpose in joining the army is to gain acceptance among the Anglo race. In Silko's *Ceremony*, Tayo claims:

“[h]ere they were, trying to bring back that old feeling, that feeling they belonged to America the way they felt during the war. They blamed themselves for losing the new feeling; they never talked about it, but they blamed themselves just like they blamed themselves for losing the land the white people took. They never thought to blame white people for any of it; they wanted white people for their friends (Silko, 2006, pp. 53, 54).

At the same time, civilizing merge drastically shook traditional Indian culture; some Natives began to detect new methods to rebuild their identity, namely to suitable in with the culture of white people by joining the military. Just as the United States proclaimed, joining the military means fighting for Americans, that way everyone is a part of Americans. In this sense, Tayo joined the army as one of the Native Indians and tried to gain a new identity in the mainstream culture. Based on Tayo's thoughts on why he joined the army, I'd say that Tayo felt like he was not accepted among Native American people and also among whites because Tayo is half white. According to Richard and Jean's theory, Tayo is an exile not only among Anglo-Americans but as well among Native Americans, in terms of his ethnicity, in other words (his mixed-race). Also, for Tayo's enlistment in the military, it's arguable that he felt that maybe after his military service he would be considered an American hero in mainstream society. This enlistment military led to him losing an uncle named Josiah and a cousin named Rocky and psychological trauma.

Tayo's outfit was the first thing that the general public noticed while he was amidst his fellow veterans. Before his racial history was accounted for, Tayo was classed as a soldier. Furthermore, Tayo is no longer recognized by the white community or the Laguna as a whole after he arrives from the war and is taken off his uniform. In this respect, Tayo imagines how effortlessly they all blended in with the white community thanks to their army uniforms. Moreover, without their uniforms, Tayo has no link to either mainstream culture or the Laguna people. Tayo can see through his friends' attempts to extend their temporary climb in the racial hierarchy by reminding them of their benefits while in uniform as a mirage of equality. Tayo recognizes how fleeting this image of hospitality is based just on his outer looks (Herche, 2018, pp. 79-80).

Furthermore, in a world dominated by white culture, Tayo was overlooked because of his ethnicity, despite being a war hero. In Silko's statement, Tayo has no appearance or voice under the colonization of the white culture: "he can't talk to you. He is invisible. His words are formed with an invisible tongue, they have no sound" (Ceremony, 2006, p. 14). Tayo, on the other hand, is not like the other veterans in the tale. He desperately wants to maintain his identity as an American Indian. He realizes this when he shouts to the Indian medicine man at the reservation that "he would never get well as long as he used words like 'we' and 'us'" (Ceremony. 2006, pp. 115, 116).

Consequently, the overt form of racism allows whites to view Native Americans as a shape possession. Native Indians have been devalued as a result of the usage of the phrase Native American and this prevents others from respecting them. Their worth has declined in modern America, as seen by the usage of the racial insult *redskin*, which implies that they are not as important as people with white skin. Because white people are uninformed, they continue to refer to Indians as Native Americans, even though it offends them. They were unaware that they were causing harm to the indigenous people. Racism against Native Americans is identical to racism against African Americans, and it is past time to confront it since Native Americans are fed up with the constant mistreatment they face.

Through the narrative of Second World War soldier Tayo, Silko examines the impact of critical human fairness violations such as the atomic bomb and Indian reservations. The atomic bomb is the ultimate devastation weapon, and as such, it becomes a symbol of the white desire for dominance at any cost. Furthermore, in Second World War, atomic bombs were used to destroy entire towns. During Second World War, atomic bombs killed thousands of people in Nagasaki and Hiroshima. The devastation caused by the explosion is so enormous that Ku'oosh is unable to grasp it during the healing process. Even though, the fact that the deployment of the atomic bomb helped white America win the war, it had terrible consequences for people and the environment (Course Hero, 2017). Moreover, the atomic bomb bursting, which created a great rift in the desert, was proof of not human nature's authority. At the same time, the linkage of everything. The destruction done in the desert would be tied to people all around inapprehensible ways. In connection, Evasdaughter remarks that "being a half-breed never kept him from listening to his elders of both sexes, from living with mind open to the natural world, or from wondering about the manner of life" (1988, p. 87). Additionally, as a half-breed, Tayo is more likely to have an open mind about the natural environment and see the improvements that must do. So, concerning Tayo's outside viewpoint, Tayo is in a situation to naturally perceive the demolition done to Laguna and the whole world.

Tayo explores what makes us human and how much respect mankind deserves as he tries to present two cultures that dominate his life. Silko reflects on the centuries-long fight with both Native Americans and Euro-Americans, demonstrating the long-term repercussions of colonialism on indigenous peoples in the Americas. With her representations of the Japanese, she broadens her contempt toward white imperialism in general. She also implies that, like Native Americans, the Japanese have their own beliefs about compassion and generosity that Europeans refuse. Tayo's self-confidence and identity; are also

harmed as a result of his mixed-race society; James Ruppert writes that Tayo realizes that “[...] his identity is bound with Laguna's identity, with something larger than his psyche” (2002, p. 179).

Silko also shows Euro-Americans' exploitative mentality by degrading diverse characters and recreating humanity's concepts. Silko concludes the tale with a success that both liberates Native Americans from white expectations and legitimizes their traditional humanity. According to Peter G. Beidler, the novel tells the account of Tayo's resurrection from death; it tells how some smoke, this writing, this mud, which was a dead rodent for a lip, was resurrected and so made it possible for him to recount his story to the tribe elders. This expansion is also a series of discoveries inside himself, such as the capacity to utilize language; the discovery that life may be acquired through the transfusion of Mexican blood and the discovery that evil and sorcery can be overcome (1979, p. 16). Besides, white teachers at school try to shift traditions from Indigenous children as Natives differ in their dealings with Whites. In the novel, Tayo is like other kids who are oblivious to their cultural background; Silko writes that Tayo “had believed in the stories for a long time until the teachers at school taught him not believe in that kind of nonsense” (Ceremony, 1977, p. 19). Therefore, John Dean states “Tayo has no coherent meaning outside the meaning generated by him by Pueblo stories” (2009, p. 147). Along with racism, when Aunt's son (Rocky) calls Tayo brother for the first time, Aunt gets angry and says, “They are not brothers[...] this is Laura's son” (Silko, 2006, p. 70) because she wants him to feel like a stranger due to Tayo's mixed-race. Additionally, Auntie only makes sure that Rocky does not portion his toys, but that Tayo must suffer over the inequality between both kids. However, Auntie wants to bring out attention to the inferiority in Tayo's eyes. Silko says in her novel:

[w]hen she was alone with the boys, she kept Rocky close to her[...] She was careful that Rocky did not share these things with Tayo, that they kept a distance between themselves and him[...]She wanted him close enough to feel excluded, to be aware of the distance between them. (Silko, 2006, pp. 72-73)

In this regard, Edith Swan emphasizes the contrast that Tayo's aunt draws in her connection with the two men (Tayo and Rocky), claiming that Auntie handles the boys variously, even though both refer to her as ‘naiya’ or mother (1991, p. 44).

3.2. White supremacy and dehumanizing of the Native Americans

After the Second World War, United State America gained more power than ever before in its history, and the world became America-centered. Europe, which was considered more important because of its power, shrank day by day after the destruction of the war and entered the process of restructuring. Although some countries eventually achieved independence, others became socially and economically dependent on other formerly authoritarian countries. In this context, a hierarchy of power relations was established in these countries, and these countries were forced to live under the pressure of resources, and the labor force was taken from them by the dominant countries. Colonialism gained a branch new that means during this context.

Silko's childhood on the reserve has had a significant impact on her work, which concentrates on the issue of culture clash (particularly how white society affects Native American traditions) and the significance of Native Americans clinging to their traditional legends. Silko was one of the most important Native American writers of her period, and her work, particularly her first book *Ceremony* (1977), was at the vanguard of the Native American revival of the 1970s (Course Hero, 2017). White people have characterized Native Americans in terms of their norms of decency and humanity since European explorers in the fifteenth and sixteenth centuries, preserving superficial portrayals of Native Americans and Native American culture via theater and commerce.

On the other hand, the *Ceremony* primarily focuses on a prejudice that has been entrenched toward indigenous individuals. Native American residential schools were established on reservations in the early 1860s to teach Native American kids how to adapt to European society. Although the goal may appear noble, the courses mostly literate Native American children that European culture is civilized while indigenous culture is uneducated. Children in Indian schools were literate to emphasize consumerism, individualism over community, and science over superstition. Additionally, kids were literate in English, Christianity, and standard gender roles, that all damaged tribal culture. Because Native American parents were helpless to oppose this re-education, the boarding school style shattered the parent-child link.

The beliefs and misconceptions that European explorers created about Indians, as historian Robert F. Berkhofer, Jr. describes in his book *The White Man's Indian*. Throughout discovery, Native Americans dominated Western perceptions of them, influencing anything from media pronouncements to state handling of them. Berkhofer emphasizes the potency of these views by claiming that European explorers have portrayed indigenous peoples with superficial, erroneous preconceptions since their first encounters with them. The noble savage and the barbarous heathen evolved as dominating, conflicting caricatures that have survived to this day. The noble savage or decent Indian were gentle, handsome, athletic, humble, morally earthly, and dignified. The barbaric heathen pagan, or wicked Indian, was voluptuous, savage, warlike, cannibalistic, lazy, and everywhere immoral (1978, p. 28). These preconceptions first appeared in the diaries and letters of European explorers, and they have since persisted throughout art, philosophy, science, and religion. Even now, similar prejudices may be seen, in novels and films, particularly in the occident (Berkhofer, 1978, p. 97). In their easiness and generalization, these caricatures degrade Native Americans. They do not return the depth and quality that distinguishes all persons. Noble savage, on the other hand, is portrayed as a healthy, godlike creature with no complex ideas or issues in the world. The barbarian pagan has shown as a filthy, animalistic creature that is scarcely a part of the human species. Stereotypes are the appearances of the Indians kept by the whites and the images that Silko is working against at the *Ceremony*.

The drooping of Native American culture is one of the long-term consequences of European colonization of the Americas. Berkhofer claims that the erasing of culture and tradition occurred with white explorers' initial depictions of Native Americans in their journals. He claims that the “persistent theme in White imagery is the tendency to describe Indian life in its terms of its lack of White ways” (1978, p. 26). Native Americans were regarded from a European perspective by Europeans. Instead of acknowledging the intrinsic worth in Native American faiths, ethics, and everyday activities, colonists chastised Native Americans for failing to represent Christian, European norms such as pleasant manners, decent clothes, monogamy, or structured governance. “[b]y the sixteenth century, barbarian and heathen had come to be used almost interchangeably in English usage, for civility and Christianity were presumed necessarily and therefore inextricably associated” (Berkhofer, 1978, p. 16). Their manner of life was not a sustainable sort of society since these Native Americans were not Christians. In her novel *Ceremony*, Laguna Pueblo author Leslie Marmon Silko exposes this viewpoint toward Native Americans by depicting the Bureau of Indian Affairs (BIA).

Tayo, a mixed Indian-white Second World War soldier diagnosed with a mental illness, is the protagonist of the tale (Post Traumatic Stress Disorder). He was born and raised on the Laguna Pueblo reservation in New Mexico and entered Bureau of Indian Affairs schools as a kid and grown person. The Bureau of Indian Affairs aimed to aid Native Indian integration into American culture by establishing a universal education system that would allow the US ministry to manage Native American adolescent education. By exposing pupils to European ideals and education these Bureau of Indian Affairs schools hoped to detach Native Americans from the tribe (Berkhofer, 1978, p. 171). Silko explains how these institutions helped to Americanize individuals on the reserve by urging them to embrace an American mindset and discard Native American traditions. Tayo's professors, for example, warn him that the Laguna legends are only legends and do not represent the truth in the natural universe. They claim that stories concerning Spider-Woman and other creatures are only folklore. Tayo, on the other hand, stands alone in a valley one day, yearning for rain. He notices a spider and immediately recognizes it as Spider-Woman. Despite his professors' best efforts to persuade him to renounce the Laguna religion in favor of Western science and natural beliefs, Tayo "still felt it was true, despite all they had taught him in school" (Silko, 1977, p. 87).

Likewise, Tayo recalls his instructor instructing him to kill houseflies because they bring illnesses when he was younger. According to Tayo's uncle, Josiah, his mother (Spider-Woman) had been furious with them and left them for a long period, but the fly asked her to forgive them on their behalf, thus the people of Laguna were happy when houseflies flew (Silko, 1977, p. 93). Tayo finds himself torn between what he gained in school and his ancestors' ancient beliefs. The way these institutions depict Native American culture exemplifies the long-held belief that the west and religion are superior to those of other civilizations. According to Szlemko, Wood, & Thurman, the United State government adopted a program of obligatory schools for Native American students as part of a multifaceted strategy to the forced integration of Native Americans into European American society. Boarding schools lasted from the late 1800s to the mid-1900s, although they didn't accompany by specific government law. Teenagers were typically taken from their families, prohibited from speaking their mother tongue, practicing their religion, or wearing traditional dress, and instead instilled in Christian and European-Americans the significance of culture. In addition, the Allocation Act of 1887 eliminated the ancient system of community land tenure and placed individual parcels of property in the hands of prominent Native American persons. The United

State government efforted to push Native Americans to integrate into European American general society throughout the century of the 1950s. The Termination and Relocation Act of 1954, which eliminated membership of various Native American tribes across the country, was the first such attempt. As the reservation lands; were no long since considered, and the tribes' men were served as independent citizens in this country, this approach resulted in the abrupt breakup of these groupings (2006, p. 440).

In addition, Native Americans were dehumanized by pushing them to integrate and degrade their culture, while Indian components and culture were dehumanized by treating them as commodities. The Gallup *Ceremony* is an event in Gallup, New Mexico, “organized by the white men” (Silko, 1977, p. 107). They employ and offer Indian entertainers and Indian cuisine. Native Americans “came, from all the reservations nearby, and some came from farther away” to sell and exchange items (Silko, 1977, p. 107). During the event celebrates Native American culture by portraying them as a show. The ceremony planners have not interested in establishing a venue where people may educate about various cultures; they were only interested in profit.

Additionally, human rights were initially articulated in the seventeenth century, coinciding with the American and French Revolutions (Hunt, 2007, p. 16). As Fine contended, the Holocaust and the dropping of the atomic bombs, contended, not only reignited the human rights argument as well as introduced a modern factor: dehumanization (2010, p. 180). Furthermore, because they have compelled to dwell in barren reserves, Native Indians at Silko's *Ceremony* endure ecological racism. As Emo claimed “you know us Indians deserve something better than this goddamn dried-up country around here. Yeah, that’s right [...] but they’ve got everything. And we don’t get shit, do we” (*Ceremony*, 1977, p. 63)? Although Indians assisted white soldiers during Second World War, they were stigmatized as outcasts and forced to live in misery after the war. The Europeans grab all of the rich lands, abandoning the Native Americans with a barren landscape. Climate racism by white people serves as a reminder to Native Americans that they were not comparable to or equivalent to white people, even though they participated in Second World War. Thus, the challenge of environmental discrimination against Native peoples that began in colonial times is still relevant to this day.

Also, in today's America, mascots have exacerbated bigotry towards Native Americans. Jacobs comments on mascots of Native, saying "Natives who lived on or near a reservation before moving to NE Ohio (reservation & city), however, are more likely to participate in the protest against the region's Indian imagery" (2014, p. 32). However, as Native Americans became more aware of the negative impacts of mascots, their hypersensitivity to them grew. They have mentioned the prejudice they faced during the colonial period by the image of Indians. Because the doorway of Indianness in mascots promotes the Indian, regardless of how romantic an Indian mascot is, it is likely to bring certain negative prejudices about the culture.

Moreover, the American impact has left the Indigenous population in extreme poverty that has never subsided. In this context, Gallup, New Mexico, is an example of Indian economic hardship. When Tayo was younger, he and his mother resided here. Because the majority of the population is vagrant, they construct dwellings out of leftover tin, roofing, and cardboard. This indigent led to Children scouring the streets for food, women prostituting themselves, and cleaning motel rooms. In addition, Native Americans visit Gallup in search of jobs. Men are unloading trucks or stacking timber. Tayo's mother and other residents in the community in the story display total and absolute Indigenous impoverishment as a result of their race.

[t]hey walked like survivors, with dull vacant eyes, their fists clutching the coins he'd thrown to them [...] the dusty Gallup streets. He didn't know how they got there in the first place, from the reservation to Gallup, but some must have had jobs for a while when they first came, and cheap rooms on the north side of the tracks, where they stayed until they got laid off or fired [...] when they got to Gallup there weren't many jobs they could get... the women cleaned out motel rooms along Highway 66 [...] It seemed to Tayo that they would go home, sooner or later, when they were hungry and dirty and broke. (Ceremony, 2006, pp. 114, 115)

According to Critical Race theorists Richard and Jean, "[c]ritical writers in law, as well as social science, have drawn attention to the ways the dominant society racializes different minority groups at different times, in response to shifting needs such as the labor market" (2001, p. 31). According to Richard and Jean, Native Americans were treated as minorities and did not get good jobs because of their race.

It is also notable that Native Americans experience racial prejudice in the election process. However, during elections, racism diminishes their turnout. Dillion goes on to say, “turnout among American Indian and Alaska Native voters in the 2012 election was a full 17 percentage points lower than the white voters” (ncai.org, 2016). Native Americans have poor turnout since voting centers have been assigned to them, and they must travel a long distance to vote. As well as, physical obstacles, such as rivers, also make it difficult for Native Americans to vote on time. As a result, they have unable to vote in state and federal elections. In addition, poor Native Indian voter participation is ascribed to intimidation, language hurdles, and animosity in communities near reserves, all of which deter Native Americans from voting. Because the department of justice has not tried to offer enough funds and legal assistance to Native American communities, their political participation has been weak. Silko's *Ceremony* demonstrates discriminatory practices against Native Americans.

In fact, Silko's novel depicts a battlefield and the destroying the world by white colonists. The colonizers also damaged the rituals and tales of Laguna because the Laguna tradition of storytelling connects people and the region in difficult times and enhances the societal feeling, as Silko said, “[s]tory belongs to everyone” (*Ceremony*, 1977, p. 122). In connection, the *Ceremony* enlivens two narratives, a tale, and a bomb. This tale comes with history and lands, also these lands are an integral part of the narrative. When Silko says, “Indians wake up every morning of their lives to see the land which was stolen, still there, within reach” (*Ceremony*, 2006, p. 125). However, the Native Indian lands passed into white hands, and the Indians had to move to the reservation area. Silko attempts to reveal how oral traditions assisted Natives Indians to preserve their identity in the face of a dominating civilization. As a result, Silko shares her own emotions via stories in her works. Her method of merging narrative and writing mimics the interplay between the outside worlds of Natives and whites. Oral traditions and legends are very important for individuals to preserve their identity, mental customs, and existence. As a consequence, Natives reclaim their power and identity, which had been lost due to European rule. In addition, the oral tradition is ongoing to influence and change Native American written literature.

In this sene, Porter and Roemer debated about the significance and ongoing effect of oral literature; elaborated those Native Indian oral stories are not breakable they survive despite great adversity and hardship and reflect the transformation and variety of the civilizations which produced them and the relationships these cultures have with both other Native Indians and non-one (2005, p. 42).

3. 3. Tayo's Trauma and Healing

Silko may not be the first Native American woman author to write in English, but she is the first to make the vast reservoir of oral literature that has supported Native Americans for generations available. Silko's attempts to connect oral tradition with written form have resulted in her literature becoming an institution, functioning as a bridge amid Native Indian history and the present as well as amidst Native Americans and foreigners. Moreover, Silko's commitment to the oral tradition and the recovery of its key traits, if not its core, in the written medium is an expression of the Native American sense of flexibility. Oral traditions are a residing dynamic procedure that requires an engaging and spiritual connection with specific areas, expressed and retained in ceremonies and ceremonial shapes, with the power to both cure and injury, according to (Porter and Roemer) in their book *The Cambridge Companion to Native American Literature*. Respect for the intrinsic creative and transforming emotive language, symbol, and the idea is a crucial aspect of this (2005, p. 43).

Silko's novel is about Tayo, a Native American combat veteran returning from Second World War, who is admitted to veterans Hospital and has anticipated healing in time to get back to his Laguna Pueblo tribe in New Mexico. Nonetheless, doctors let go of him even though he hasn't fully gotten well. Since Western medicine, which went beyond the trauma, physical illness, and psychological distress of the war, could not cure him, when he came back, his grandma requested that old Ku'oosh, Pueblo's healer, conduct a medicinal ritual for him. When elder Ku'oosh's Scalp ritual fails, he refers Tayo to Betonie, a Navajo medicine man who is renowned and respected for executing rituals and ceremonies that are different from the traditional ones. In addition, Bell argued that Tayo's return to culture should be subject to the ceremony that Betonie organized for Tayo the ritual, the sand painting, and the story Betonie tells is essentially the Coyote Transformation Prototype *Ceremony* in the Navajo Red Antway/Male Evilway (1979, p. 58).

At the beginning of the novel, we detected Tayo lost in a demented state, as Silko says “[f]or a long time he had been white smoke. He did not realize that until he left the hospital, because white smoke had no consciousness of itself. It faded into the white world of their bed sheets and walls” (Ceremony, 1977, p. 14). This loss stems from a feeling of emptiness, both physical and spiritual. As a reader, I find Tayo's recollections are jumbled, and he cannot seem to put anything in context.

When Tayo recalls his cousin Rocky's sad death in the muddy, suffocating rain in the jungle and his inability to pull the trigger to shoot Japanese captives in the relentless, endless rain, unsettling memories from the past haunt him. “[h]e could get no rest as long as the memories were tangled with the present, tangled up like-colored threads from old Grandma ‘s wicker sewing basket [...]” (Ceremony, 1977, p. 6). Then Tayo begins on a therapeutic journey that teaches his people about their culture, their lives, and how to start the process of building an identity. However, post-traumatic stress disorder might not be the only trauma he had to deal with. Tayo also holds himself responsible for his pueblo's six-year drought and the death of his cousin Rocky, who perished in the battle. The remorse he feels just adds to the guilt his aunt has put on him.

Also, more than the lost generation's loss of trust in human nature, Tayo has lost his brother, uncle, and association. Tayo's brother Rocky is killed by the Japanese, so Tayo loses his promise to Aunt that he will turn back Rocky back safely, Josiah died from exhaustion, so Tayo loses his promise to help him after graduating from school. Furthermore, Tayo blames himself for the loss of cattle as he is unable to help his uncle when the cattle need him. Land, environment, societal structure, power relations, family, and psychological diseases all come together as a consequence. Tayo lost his identity in the war. Further, J. G. Ravi Kumar argued about the historical evolution of the *Ceremony* and added that the novel's subject has based on historical events, the narrative transforms into a race amid diverse communities, first for demolition, the other for healing. So, Tayo matures part of this process on his trip to find a cure (2015, p. 107). Tayo suffers not only from the trauma of the war, but also from the losses of his friends and relatives. Before leaving to fight, Josiah had promised to help the old man raise a cattle head, which he had bought through his Mexican lover, a dancer named Night Swan but Josiah died before Tayo could return, and the cattle disappeared. Before going to war, Tayo had made love to the Night Swan; reassured him that their racially mixed shared heritage was a blessing, despite the fearful predictions of others. The quotation below states:

[t]hey are afraid, Tayo. They feel something happening, they can see something happening around them, and it scares them. Indians or Mexicans or whites—most people are afraid of change. They think that if their children have the same color of skin, the same color of eyes, that nothing is changing. (Silko, 1977, p. 100)

Tayo's trauma has also caused by factors other than conflicts, such as society, family, and culture. Personal trauma has linked to a cultural trauma based on destroyers, Indian witchcraft, and evil in Silko's tale, which affects people of all races and spans ancient, legendary, and current ages. The narrative emphasizes the causes of childhood abandonment and racial prejudice that have increased the hero's anguish, thus; war is not the sole source of his misery. Due to his mixed heritage, Tayo feels like an outcast in the Laguna tribe, as well as because he has been raised by his aunt rather than his parents. The reader has informed at the start of the narrative that Auntie sends Tayo to her parents, who are a prostitute and frequently homeless, to conceal the shame of her younger sister. Before moving in with Aunt, Tayo shared a makeshift riverbank bunker on the outskirts of town with his mother (who had never met his father). As a little boy, Tayo often spent nights in town bars. As well, Michelle Satterlee writes about Tayo's trauma,

[u]ntil Tayo understands how his individual suffering fits within a broader cultural history of suffering caused by witchery and manifested in racial conflict, he continues to be haunted by the past. Initially, trauma alienates the protagonist, but later it provides an avenue for Tayo to occupy a privileged role in the Laguna community as a healer and "messenger" between different ethnic groups in an ailing modern America. (2006, p. 73)

Tayo aches the loss of a mother who would have validated his social standing. This absence of his mother not only leaves Tayo alone, but also severs contact with the people of Laguna. Similarly, the color of Tayo's eyes signifies hybridity in the *Ceremony*. Also, the hate of Tayo was a result of and a symbol of European colonialism of Native Americans. Thus, as a hybrid, Tayo suffers isolation and is intellectually disturbed. At the start, Tayo doesn't realize why he is hated and tells Night Swan "[i] always wished I had dark eyes like other people. When they look at me they remember [his mother 's adultery] things that happened" (Silko, 1977, p. 99). Consequently, Silko's writings square measure a form of remedy to the cultural blackout caused by the colonial system. Pal & Divyajyoti Singh argued that the "re-storying" procedure; has become very crucial to the Natives because the process of telling their side of stories permits Native Indian people to break down negative stereotypes and reconstruct their identity, culture, and history (2019, p. 31). On the other hand, Natives were taught that Europeans were born superior to them the master narrative of American whites. The master narrative of American whites is a "[n]arrative that simultaneously erases, embraces and consumes American Indians; a narrative that denies our colonial past, our colonial present, and the existence of contemporary colonized people" (Krumholz, 1999, p. 63).

Additionally, since the traditional ceremony could not heal Tayo's spiritual trauma, Silko also shaped Betonie, who is the representative of mixed-race identity as Tayo. Betonie knows better about Tayo's pain because they somehow share the same mixed race. During the ceremony, Tayo is open to new things, especially when he met Ts'eh, Tayo's inward trauma begins to rebuild with fondness and relaxation. For minority cultures, stories, according to Richard and Jane, perform a crucial psychological role. Most discriminatory victims suffer in silence or condemn themselves for their predicament. Stories may offer them a voice and show them that they are not alone in their experiences. Racism may name in stories, and once acknowledged, it can address. If the race is constructed, not real or objective, it must be capable of deconstructing racism and prejudice; harmful beliefs and categories ultimately belong to us (2001, p. 43). Tayo, for example, only relates his uncle's story after completing a rite with Betonie, witnessing the mountain lion, connecting with the mythical nature figure Ts'eh, and regaining his uncle's livestock. Betonie's ceremony, in this context, goes beyond certain ethnic customs, merging knowledge from several tribes and legends to reach a medicinal cure for Tayo. Also, the language used to narrate Tayo's story has based on cultural and narrative linkages; it accepts variety and hybridity since healing rituals must fit into modern life with diverse and interrelated ethnic groupings. As a result, Tayo's rehabilitation is dependent on repeating tales about suffering and recovery from a cross-cultural viewpoint. “[h]is sickness was only part of something larger, and his cure would be found only in something great and inclusive of everything” (Silko, 2006, p. 124).

On the other hand, Tayo's spiritual healing has aided by his relationship with Ts'eh, and the two stroll and converse about Josiah's cattle. Ts'eh then informs Tayo that the Whites have used magic to break the identity between man and nature, “the destroys[...]The witchery would be at work all night so that the people would see only the losses—the land and the lives lost—since the whites came” (Silko, 2006, p. 231). Moreover, another important aspect of Tayo's therapy is the lady Betonie sees. Ts'eh, the woman Tayo sleeps with, is essential since she is a woman in a matronal and uxoriocal Pueblo society. Ts'eh is also significant since it is a katsina spirit. It matters because Ts'eh and Tayo love one other, or rather love unconditionally to each other, and passion is a part of creation, which is at the heart of Keres's heritage. Ts'eh is related to water (tse means water in Keres) and mountains, particularly Mount Taylor, which is known in Laguna as Tse-pi'na (Allen, 1979, p. 8).

In addition, Betonie warns Tayo that Native Indians can contract whites because Indian sorcery created whites in the first place, and what matters is for Tayo to maintain nature-shifting equilibrium and coordination. Tayo must obtain creative actions to counter the destruction wrought by the witches. In this regard, Betonie tells Tayo, “[o]ne night or nine nights won't do it any more[...]the ceremony isn't finished yet” (Ceremony, 2006, p. 144). Thus, Tayo should do “[r]emember these stars[...]I've seen them and I've seen the spotted cattle; I've seen a mountain and I've seen a woman” (Ceremony, 2006, p. 144). In the novel, Native Indians suffer from the colonization of their land, culture, and mind. Drifting through time and space and experiencing everything simultaneously without any frame of reference, Tayo realizes that all the outlines he sees in the white world are hollow. But when he left for the reservation, “he felt the sunshine; he saw palm trees [...] and at that moment his body had density again and the world was visible and he realized why he was there and he remembered Rocky and he started to cry[...]” (2006, pp. 13-14). Tayo decides to become one of the Native Indians. He begins to redeem himself by reclaiming what he lost in wartime, that is, by returning to his family and the reservation.

Furthermore, Leslie Marmon Silko, a Laguna Pueblo Native American, discusses the notion of physical land in her 1977 novel *Ceremony*, demonstrating that Tayo has realized his appropriate position in the world via land and rituals. This transformation has shown in the narrative through cattle, which represent the natural environment and the land itself. Tayo's quest to heal the mental scars of his past is similar to the cattle's physical and spiritual bond and reaction to the Indigenous land. As Katelyn Remp in his essay elaborates that “Native Americans, specifically the Laguna Pueblo Nation, view the physical land as a sacred place to find community and live sustainably. To them, a connection to the natural world is a necessity in order to counteract the despair and alienation fostered by the white society” (2013, p. 1).

As well as, Tayo was originally afraid of creatures and nature since he had been educated by the white man's civilization far too much. Tayo began to “grow away from the plants and animals” as Silko claims (Silko, 2006, p. 131). Tayo lost his capacity to see the worth and significance of creatures. At the same time, Tayo needed to connect to both his white and Native American ancestors to recover from his trauma. Tayo's path is undoubtedly multi-faceted, as he simultaneously heals from his background and strives for his own identity as a mixed-race guy in a society dominated by white culture.

Also, Peter G. Beidler stated that Silko's Laguna Pueblo traditions inspired the concept of bonding with the earth via rituals to build a community. Tayo builds a tight link with the natural world by adhering to his nation's ideals, and so has the authority to engage his connection with the white community. Consequently, Tayo evolves from a non-belief in creatures to respect for them after returning from the battle, enhancing his knowledge of the world around him (1979, p. 16). Along with Tayo's process of healing, Tayo wishes that returning the cattle would complete the rite of passage and give him peace of mind. So, he gets on his horse and looks for the mountains, appreciating the beauty of nature for the first time in his life, when he discovers a herd of penned cattle on a white man's property and works rapidly to preserve them. Throughout the trip, Tayo also encounters a young Native American girl called Ts'eh along the way, who feeds him, leads him, and helps him butcher the cattle once he is released. When Tayo gets home, he begins to fantasize about Ts'eh and realizes that he has a crush on her. Although turns the cattle home, Tayo has not recovered and knows that his ceremony has not yet concluded. In connection, Tayo passes a summer with Ts'eh at his family's remote farm, taught about the flora and grasses Ts'eh has collected. Tayo has a newfound respect for nature as a result of this, yet the situation continues to bother him.

The spotted cattle function as the soul guide across the story, allowing Tayo to stay connected with the earth and perform his ritual perfectly. Along with this, spotted cattle also offer a route for Tayo to walk, maintaining him in contact with the earth as he travels. However, Susan Blumenthal writes “[t]he cattle are a part of his [Tayo's] people's future. When they disappear after Josiah's death, Tayo feels he as not only neglected his responsibility to his people but severed his relationship with the land” (1990, p. 367). Furthermore, Tayo realizes he can't rest until he finds the cattle; “canyons and valleys[...]thick powdery black; their variations of height and depth were marked by a thinner black color” (Silko, p. 114). Actually, the cattle in the ceremony are at the center of Tayo's unique ceremony. During Silko's novel, white people's criticism of these Mexican cattle signifies their racist perception of Native American people as useless, weak, and skinny. Hence, the cattle accelerates Tayo's ceremony, parceling a constant sense of community and attachment with the land, fundamental ceremonial components. As Tayo searches for Josiah's lost cattle, he realizes that all aspects of his life operate symbolically. So, this allows him to come to terms with his bicultural and fragmented mental state.

Besides, because the sky, rain, mountain, and desert reflect components of the mythological truth and cultural environment that Tayo must position himself in to share his tale, building a bond with the earth is critical to his recovery. In this way, the exterior environment helps Tayo bridge the gap between them by allowing him to identify terrible memories with a location, resulting in a significant interior landscape that aids recovery. On this point, Michelle Satterlee writes “the protagonist's process of recovery depends upon incorporating traumatic memories through a physical reconnection to ethnically specific landscapes and later retelling his war experience to community members” (2006, p. 89).

On this point, Mohd Mohsin argued Silko emphasizes the Native perspective, which values the tribal relationship with the land more than the United State nationalist viewpoint. Silko dismantles the white American person's nationalist proclivities and puts them versus the Native principles of human-centered argumentation. Silko continues to demonstrate indigenous faiths, because of their close relationship to human existence, including animals and land as well as humans. Besides, for the white American psyche, landscape and geography are dead and unrelated to human existence. Native American people, on the other hand, see land and geography as an extension of the human person and an integral element of their identity (2012, p. 81). Silko's *Ceremony* follows Tayo on his quest to repair his tribe's rituals as well as his personal suffering. Tayo's trip leads him to Ku'oosh, a native healer whose methods have failed to treat Tayo's mental and emotional problems, and then to Betonie, a more adaptive Navajo medicine man. As a result, Betonie's ritual exposes Tayo to the reproduction power of the myths, whether they be the constructive mythical tales of the Thought-Woman like those who Betonie attributes to the evil counter-power, witchcraft, in this imaginary world.

Finally, Tayo reconnects to the land and community of Laguna to unravel and integrate cultural and tribal-mythical histories of evil, as well as traumatic war memories. When Tayo narrates his narrative to the Laguna elders in Kiva at daybreak after the conclusion of the novel, he links the tumultuous portions of the previous and positions himself in the tribal community's continuous life history, a history that acknowledges Native relocation, discrimination, resistance, and survival. Tayo was also rehabilitated via communal dialogues, mixed-race tribal recovery, and mythical people like Ts'eh. Concannon claims that Tayo's journey is “Tayo's search for wholeness and self-awareness becomes understood as an unending process, one that underscores how the Pueblos are constrained by American imperialism and by their own

tribal narratives that resist those who are in-between or beyond” (2004, p. 168). Eventually, after achieving all the ceremonial procedures, Tayo homecoming to the Indian tribes, which means he presents a new element to the traditional ceremony. Although Emo has hurt Tayo continually; he also wants to kill Tayo but Tayo does not kill him. The reason Tayo recognizes that murdering Emo will simply contribute more demon energy to the earth is that it suits his own vendetta. As a result, Tayo allows Emo to remain, restores the universe's equilibrium, and ends the dry.



CHAPTER FOUR: CONCLUSION

In closing, while reviewing both books *The Bluest Eye* and *Ceremony*, I say that both novels illustrate how race is the chief matter in America and America in general. At the same time, as we read both novels, we readers also emphasize how white Americans dominate in all situations. For instance, we read about white authority over African Americans in *The Bluest Eye* and white's dominance over Native Americans in *Ceremony*. In both books, we see oppression by whites in black society and Native Indian society. In comparing these two novels *The Bluest Eye* and *Ceremony* are that racism and oppression poison the lives of future generations. Also, what Tayo and Pecola have in combination is; that Tayo and Pecola's suffering comes from valuing themselves by other people's eyes.

Tayo in *Ceremony* and Pecola in *The Bluest Eye* are belittled or treated as the others because of racism. Both children suffered the lack of love in their life, as well as the nonattendance of a connection; and relationship with their mother which leads them to isolation. This absence causes both children (Tayo and Pecola) to lack self-confidence, in this sense, they become incomplete identities. These incomplete identities lead both children to a taste (Pecola and Tayo) not being in the wide-ranging community. As a result, identities are not configured at two levels, individual and social. Pecola, the black character within *The Bluest Eye*, was hurt both corporally as well as spiritually from the racist conditions on all sides of her life.

Similarly, Tayo is a mixed-race character within *Ceremony* who was also hurt was hurt both corporally as well as spiritually from the racist conditions on all sides of his life as Pecola. The events in *The Bluest Eye* and *Ceremony* had not presented in order; in reverse, they had linked by voices and memories. The opening of the story in both novels begins with the voice of Pecola's and Tayo's past; also, there is a complete absence of love in their lives from childhood. Additionally, both children (Pecola and Tayo) are affected by internal and external racism in their lives but different ways. Pecola's world is fragmented, and disorganized as she suffers from a lack of recognition in a family as Tayo in *Ceremony*. In both narratives, Toni Morrison and Leslie Marmon Silko foster that a truly healed identity will come from connection to community and others.

Toni Morrison in her book elaborates on black society and how black people victimization; and dehumanized by white society. “[h]istorically African Americans were viewed as domestic animals whereas Native Americans have always been viewed as wild animals” (Mohd, 2012, p. 54). This suppression of racialism deeply affected African-American blacks and made them feel inferior because of their black skin. African-Americans still faced barriers to the inhumanity of racial prejudice and were never considered equal to whites because black equivalent ugliness while white culture equivalent allure, despite after the legal abolition of slavery. Additionally, Pecola was racially exploited, sexually violated, and emotionally humiliated by society and family. Amanda Putnam elaborates “[...] black women are tormented and subjugated by social and racial domination exclusion, and rejection. Their choices of violence—often rendered on those within their own community or family[...]” (2011, pp. 25-26).

The environment in which Pecola lives is one flowing over a child who is hypersensitive, dark-skinned, and believes she is unlovely, and many of her come across in the novel reinforce this assessment. Besides, Pecola was humiliated by schoolchildren, rejected by teachers, neglected by her mother, rendered invisible by shopkeepers, and raped and pregnant by her father. It is not surprising that Pecola gets insane because there is no sane place for Pecola in the real world. As Linda Dittmar writes: “[t]hat the *Bluest Eye* has been criticized for being mired in the pathology Afro-American experienceViolence, madness, and are some of the extreme forms this pathology takes through racism” (1990, P. 140). Toni Morrison’s novel, Pecola’s desire for blue eyes gives back an ensemble swallowed by white ideas of what is beautiful like Greta Garbo, Ginger Rogers, Jean Harlow, and child beauty icon Shirley Temple. So, these icons of beauty are articulate an obsession with the white female beauty standard, which leaves black women and girls unseen. As Preetha and Balachandran assert “[t]he dominant white beauty standards deform the lives of black women by creating troubles to them from their birth till death” (2020, p. 50).

In the twentieth century, it was no longer physical superiority or slavery but the inner of black Americans was ruined by mass media and the beliefs of white Americans. In *Black Skin White Mask* book, Frantz Fanon does not embolden black people to follow white Americans, and Fanon asserts that black Americans will be hurt internally in the future if blacks follow white Americans as Fanon believe. Also, in *The Bluest Eye*, the love of white skin and beauty emerges because all channels such as the media, books, and billboards are dictating white skin. So, black Americans espousing the white community meant African Americans reinvented themselves considering their colonial lords.

In Toni Morrison's novel, Pecola desires blue eyes and prays to god “[p]lease make me disappear” (*The Bluest Eye*, 1977, p. 33), just as in Fanon's *The Black Skin White Mask*, such as colonized people. “[t]urn white or disappear” (Fanon, 2008, p. 75). In this way, Fanon emphasizes the effects on the incontinent of black people that devotion to white skin has mischievous, specifically for a small child Pecola. Because Pecola speculates that would welcome her into society by achieving blue eyes. Then, she gets lost in her mental capacity, at the same time, Pecola filed into the white notion of skin colour, which is senseless. In this sense, Fanon and Morrison believe that Africans must develop cooperation among themselves in order to oppose the ideas of white before it is too late, and disavowing one's own race is devastating to black people, according to authors Fanon and Morrison. Therefore, black people have to democratize their thoughts, which their grandchildren may be boastful of their skin color in the future, their ancestors, and above all lives. Morrison encourages that a truthfully remedy identity by arises connecting with society and others, which is the message of her novel to her readers. Also, Pecola is subjected to the pretension of solely white worth and is helpless to acquire skills that adhere to black American habits, so Pecola could not perceive amity or compassion.

On the other hand, Silko's *Ceremony* starts as a perfect ideal of twentieth-century Native American novels. The novel center on the conduct of mixed-race Tayo and others regarding the influence of the white community on Indigenous culture. He grows up within the Laguna people; after Tayo's bad conditions in Second World War, he turns into solid and has deprived of his identity. Also, Tayo has to equation between the two communities to cling to life and spirituality recapture from the ill effects of white oppression of Native Indians. A man of mixed races Tayo from Laguna and white heritage belongs neither to Laguna nor whites. owing to this, he feels restless and depressed as a result of his inability to speak closely with others. According to critical race theorists Richard and Jane, Tayo is an exile not only among Anglo-Americans but also among Native Americans because of his mixed-race background. The dissection of the *Critical Race Theory* is activities that study unequal treatment and racism. A solitary of the core beliefs of *Critical Race Theory* was that racism was commonplace and widely spread. The seat quo has been promoted via the gathering of the spoil of “(materially) white elites and (psychically) working-class people” (2001, p. 7). Power in the hands of white derives from their hegemony over stuff fortune and the metropolis; despite; working-class people did not part of this wealth, they obtained mental well-being from the subsistence of a lower-level racial collection.

The *Critical Race Theory* makes sure that “[m]embers of this country’s dominant racial group cannot easily grasp what it is like to be nonwhite” (2001, p. 22). Storytelling and counter-storytelling is powerful in *Critical Race Theory* because, according to Richard and Jane, it exposes the racist backlash that black people face every day who hold beliefs of pluralism globally. White supremacy, purity, and mixed-race ceremonies set in America inherently contain the wide-ranging combination of heritages that call this territory native's land. Silko, in her novel, seeks Indigenous, Navajo, Laguna Pueblo, Mexican, Japanese, and other cultural manipulate in this district. The *Ceremony* also introduces an obvious argument for how those from dissimilar heritages enable and have to communicate. Also, *Ceremony* debates that society does not allow heritages variegation and seeks purity or dominance is ruinous. Silko's novel portrays white culture in these idioms, depicting it accordingly converged merely on affluence and superiority and, consequence by cause of no regard for other the land or heritage.

Additionally, the book *Ceremony* claims how non-black Americans are hostile to, rejecting, and exploiting racism versus all other nations; and clearly associates white heritage with a mindset that will wreak havoc if thoughtless and greedy farming practices worsen the drought. superiority-based logic. It results in the making and implementation of a weapon such as the atomic bomb. Thus, while Silko's attack on what she examines as “white culture” is brutal, it as well portrays many Indigenous who require some form of Indigenous ethnic neatness for harmful effects. Tayo's Aunt, for instance, antipathies Tayo for Tayo's mixed race from a Pueblo mother and unknown father and despises his brother Josiah's connection with a white woman. Tayo's friend (Emo), on the other hand, dislike Tayo for Tayo's mixed-blood heritage and endeavors to kill him. In either case, the racism in the *Ceremony* only derives to the disintegration and demolishes of peoples and more in any event Indigenous culture.

In the book *Ceremony*, tails, folklore, and ceremonies; have belonged to Native people thus, by telling stories, Native people competently comprehend each other and sustain their missing identity amidst non-Native or white people. In addition, for the Indigenous people, nature and soil are also main elements. At the same time, nature and soil keep up the natives, empowering the natives' sensation relaxing and perception of their right identity. However, the opening midst Natives people and whites people; make natives have the sensation of being all alone. White Americans ill-use non-whites, misapprehend, and pay no attention to Indigenous peoples' susceptibility. White Americans likewise block local people from living their oral history. Locals feel they have lost their identity because of racism. In addition to the loss

of land, Native Indian peoples handled attacks on their culture and identity in the novel. Tayo takes pride in his Indigenous traditions and strives to elevate them. Tayo follows Betonie's medicine, which changes the Native rites to be comprehended by other nations. Tayo as well thinks back to what Josiah educated Tayo about his fondness for the land and nature. Tayo thinks that his true passionate affair with Ts'eh commands him on the path to recovery.

Thus, the most significant part of Tayo's recovery from his trauma is his friends Betonie, Josiah, and Ts'eh. Additionally, Tayo each time endures his aunt's efforts to separate him from his true humiliating identity, just like his mother's infamy. Eventually, Tayo fully recovers, portraying a mixed heritage of white Americans and Indigenous. Tayo sensations were confident and empowered sufficient to resuscitate Native habits by telling stories and making contact with the other Native of the Laguna people. While Tayo's foremost thing on his thought is to welcome society, his voyage guides him to obtain great objects. Tayo produced a new way to have life in the world; is not a mixed breed, but the significance of changing old legacies to come with modern demands. In the end, Tayo not only ends his mixed culture identity, however, accepts that he is not solitary. As Betonie claims, Tayo is the yet amalgamation of archaic and modern that carries the Laguna Pueblo narrative until the after time.

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