

DIFFERENT SHADES OF TRAUMA IN TONI MORRISON'S BELOVED AND THE BLUEST EYE

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Abstract- This study use both a thematic and aesthetic approach to analyze Toni Morrison's *Beloved* and *The Bluest Eye* in order to investigate the relationship between postcolonial feminism and Black feminism. The study does so through the prism of the varying degrees of suffering that are depicted in each of these novels. Individual differences have usually led in a burden being put on persons who are seen to be "other." African Americans are not an exception; regardless matter what took place, they continued to be treated differently based on the fact that they were of a different race. The research analyzes the many forms of trauma, including physical, emotional, and psychological trauma that the characters went through, as well as the influence that slavery had on their lives. Also investigated is the effect that slavery had on their lives. The study presents a comprehensive assessment of the linkages between race, gender, and power, and as a result, it contributes to our awareness of traumatic events and the impact they have on black women. This article shows the continued legacy of slavery and colonialism, as well as the necessity of focusing the experiences and voices of black women in our efforts to understand and address the impact of trauma on oppressed groups. Additionally, this study underlines the importance of centering the experiences of black women in our efforts to understand and address the impact of trauma on black women. Illuminating the ways in which systemic violence is continued, providing insight into the strategies used by the characters to survive and resist, and drawing on postcolonial feminist and Black feminist theoretical frameworks are the means by which it accomplishes this goal.

Keywords: Trauma, Postcolonial feminism, Black feminism, Oppression, Slavery

I. Theoretical Framework

Both "*Beloved*" and "*The Bluest Eye*," which are works written by Toni Morrison, make reference to the concept of "trauma." The concepts of trauma and post-colonialism, as well as black feminism, serve as the foundation for the theoretical framework of this investigation. This study's objective is to analyze the many kinds of trauma experienced by the characters in these stories, as well as the subtleties and complexities of those kinds of experiences. The legacy of slavery, which has caused the characters and their descendants' enormous psychological traumas, is an essential part of the piece. The ways in which the characters' intersecting identities shape their experiences of oppression and the ways in which they are resilient in the face of that oppression are also crucial aspects of the story. In the same way that Sigmund Freud's work and theories offer copious support for the argument that is made in this article, the work and theories that Cathy Caruth and Dori Laub have developed offer considerable support for the argument that is made in this

research. The mind is unable to tolerate to preserve these incidents in conscious recollection because of how painful they are; as a result, they are filed away and forgotten about. (Caruth, pages 57 and 58)

Toni Morrison has created a large deal of writing about the African American experience from the eighteenth century up until the present day; yet, the author's racial emphasis does not in any way, shape, or form hinder her work from offering examples that go beyond racial hurdles in any manner, shape, or form. Her works include a variety of individuals who are mentally unstable, which may be explained by the fact that psychological instability is both a normal physiological side-effect of trauma and a method for mental separation from dreadful realities that are insurmountable. This may be the case because of the fact that psychological instability is both a normal side-effect of trauma and a means for mental detachment. This offers a plausible justification for why her characters behave in such an unsettling manner. Neither does Morrison examine mental illness for the express aim of making fun of the frames and prejudices that imparted it, nor does she depict trauma for the only purpose of highlighting the difficulties of its existence in the psyche of an African American. When everything is taken into consideration, her books provide intricate reflections on the organization of factors that contribute to dysfunctional behavior over a prolonged period of time, the treatment options that are available to victims of mental illness at the story present, and the effect that mental illness has on both the individual and the community as a whole.

II. Trauma theory:

In the end, Sigmund Freud gave up on this line of investigation, despite the fact that he had been a pioneer in the subject. Right early in his professional life, he made the assumption that the psychotic side effects he saw in his patients were the result of a past filled with numerous opportunities for sexual temptation when he was younger. The concept of trauma emerged in the 1960s as a response to a variety of societal issues, one of which was the growing awareness of the pervasiveness of violence against women and children (including assault, abuse, and inbreeding). In spite of the fact that Freud never denied the validity of inbreeding in the tales he was told by his first female patients, he chose to focus his attention on the battle that was taking place below the surface all things considered. In addition, because of the mystic shocks and disappointments that occurred during the Greek combat, Freud was inspired to hypothesize on the several sorts of disease that are caused by combat awareness. However, his propensity for grand storytelling caused him to deviate from his examination of what traumatic experience meant for people and into the domain of popular thinking. This resulted in him coming full circle in his definition of the 'demise nature.' Since the true story is not fully identifiable by the conscious, trauma tells its tale by concealing in the image itself along with language:

“Trauma is not locatable in the simple violent original event in an individual's past, but rather in the way that its very unassimilated nature—the way it was precisely not known in the first instance—returns to haunt the survivor later on” (Caruth, 4). Trauma tells its tale by concealing in the image itself along with language.

III. Black Feminism

The term "feminism" refers to a movement that originated as a reaction against the mistreatment of women when it is used in the most general meaning possible. Feminists may fight for the retention of terminology like "mailperson" rather than "mailman" in our language. They may also campaign for open employment and wage rates for women's professions that are equivalent to those of males in the same line of work. Feminists may struggle to keep words like "mailperson" over "mailman" in our language. This is in addition to their fight against the sexual abuse of women by some influential people, such as the media and males. Race is one of the factors that contributes to the complexity of feminist responses. A white feminist could note that out of the 100 individuals working in administrative jobs at a certain company, 75 are males and just 45 are women. This is a significant gender imbalance. If a black woman who identifies as a feminist were to do a race and gender breakdown at the organization, she may find that just ten of the group's forty-five members are of African heritage. This is something that would surprise her. Dark-skinned or black-skinned feminists, on the other hand, are more likely to respond to racism and discrimination. White feminists had just completed debating sexist problems. Some white feminists may be ignorant if they have no personal experience with racism, just as some males may be ignorant if they have no personal experience with sexism. Ignorance can come from a lack of exposure to any kind of discrimination. There are some white feminists who brazenly disregard racial issues, but not all white feminists do this. It's possible that some white feminists are uninformed if they've never dealt with racism in their own lives. In response to the criticism that was hurled by black feminists, Smith conducts an investigation into the ways in which feminism is typically oblivious to the interests and problems of black women.

When I consider all of the books, magazines, and articles that have been devoted to the subject of women's writing up to this point, it infuriates me to realize that just a small proportion of those pages have been devoted to discussing Black women and other women from Third World nations. This is especially true of the books that have been published in the United States. Because I want to be writing this in 1977 for a Black feminist journal, for Black women who know and love these authors as much as I do and who, if they do not yet know their names, have at least profoundly felt the sorrow of their absence, I finally do not know how to begin writing this article. I want to write it for Black women who know and love these authors as much as I do. I would want to be writing this in 1977 for Black women who are familiar with and enamored of these writers just as much as I am. (158) Black feminism serves as a form of reinforcement to encourage strategies for critical analysis and looking into issues experienced by women of color, as well as their social problems and injustices. This is accomplished via the investigation of how black feminism may help women of color. This is due to the fact that black feminism is founded on the notion that women of color face certain obstacles in today's society. The members of the Black Liberation Movement were responsible for the physical abuse of members of other ethnic groups, which contributed to the development of black feminism. Because the BLM excluded them from the women's demonstration and treated them unjustly, members of these ethnic minorities experienced feelings of racial oppression as a direct effect of the organization's behavior toward them. These problems are caused by improper usage of systems, which is practiced by a large number of people. In the nineteenth century, women like Ms. Truth served as a crucial driving factor behind the formation of black feminism. Anna Julia Cooper, another African-American woman, was the author of the book "A Voice from the South," which was published in the year 1892. This

book was written by Anna Julia Cooper. The major purpose of this book was to bring awareness to the necessity of paying attention to, as well as listening to, the voices of black women in an effort to bring about societal change.

IV. Intersectionality

Within the framework of Black Feminist philosophy, intersectionality serves as an essential idea. People apply this theoretical framework to their lives by conducting in-depth analyses of various facets of themselves, including their sociopolitical personalities and other areas of their life. These may include things like gender, race, social position, caste, religion, physical beauty, and so on and so forth. Other potential factors include age and education. The Combahee River Collective was established in the 1970s by a group of African American women who came together to form the collective. They held the belief that the intersectionality of different identities was an essential component of the movement that they were leading. The understanding that their fight was not so much for a few of problems but rather to address a whole huge spectrum of oppression caused their movement to become distinguishable from the White Feminist movement. As a result of this acknowledgment, their movement became unique from the White Feminist movement. Their movement was able to differentiate itself from the White Feminist movement as a result of this. Throughout the entirety of the twentieth century, discussion of the movement was prevalent not only in academic but also political spheres. Even in the twenty-first century, intersectionality is a central concept in the Black feminist movement and continues to have a significant impact. In a manner analogous to this, the social movement known as "Black Lives Matter," which arose in reaction to police brutality and was established on the ideas of intersectionality, is a critic of social movements that are overly limited in their focus.

V. African American Studies and Postcolonialism

In *Black Skin, White Mask*, Frantz Fanon states, "Colonial racism is no different from any other form of racism" (Fanon, 65). Both African American Studies and postcolonial studies have the same overarching objective, which is to undermine racial progressive institutions. Those regarding the connection between the colonizer and the colonized are strikingly similar to those that take place between masters and slaves when they are being mistreated. "I believe that the black experience has been and continues to be one of internal colonialism," Bell Hooks, a prominent black women's organizer, said it. "I believe that the black experience has been and continues to be one of internal colonialism." (148).

When considering the challenges faced by women in the Third World, one of the most important questions that arises in postcolonial feminism is: who addresses whom, and whose voices are heard? The fact that women in the Third World do not have a voice to be heard continues to be a source of worry, as does the inability of women from Western countries to problematize the role of the West in the themes that were investigated. Through her impressive body of work, Gayatri Spivak brought the topic of voice to a higher level., *Can the Subaltern Speak?* (1988), in which she analyses 'the links between Western discourses and the potential of speaking of (or for) the subaltern woman' (Spivak, 271).

(A). Black Feminism and Postcolonial Feminism Vs Modern Feminism

Different schools of feminism, such as black feminism and postcolonial feminism, focus their emphasis on the intersectional experiences of members of oppressed groups, in particular women of color. Black feminism was one of the first schools of feminism to do this. The first school of feminism to be created was the black feminist school of thought. Although attaining gender equality is also an aim of modern feminism, the movement has a propensity to disregard or minimize the unique challenges that are faced by women of color and those who live in postcolonial countries. This is despite the fact that achieving gender equality is also a goal of contemporary feminism. In this response, I will talk about the fundamental differences that exist between current feminism, postcolonial feminism, and black feminism.

In the 1960s and 1970s, the growth of black feminism may be attributed to the exclusion and marginalization of black women within the greater feminist movement. This was an immediate response to the widespread feminist movement's policy of excluding black women from its ranks. Black feminists were the first to recognize that the experiences of white women were not universal and that black women faced unique forms of oppression as a result of the intersection of their gender and race. This realization led to the development of the term "black feminism." The purpose of black feminism is not only to raise the voices of black women and the experiences that are shared by other black women inside the sphere of feminist discourse, but also to battle the widespread racism and sexism that plays a part in the lives of black women. This is the objective of black feminism. In contrast to mainstream feminism, which is sometimes criticized for its lack of intersectionality, black feminism acknowledges that women's experiences are affected not only by gender but also by race, class, sexual orientation, and other aspects that intersect with gender. This is in contrast to mainstream feminism, which is sometimes criticized for its lack of intersectionality.

On the other side, postcolonial feminism places a major emphasis on the lived realities of women residing in countries that have been colonized or otherwise oppressed in some other way by Western powers. Postcolonial feminists argue that colonialism, imperialism, and globalization have all contributed to the oppression of women in these cultures, and that Western feminist groups have either disregarded or reinforced this oppression. They also claim that colonialism, imperialism, and globalization have all contributed to the oppression of women in these cultures. Furthermore, postcolonial feminists argue that Western feminist groups have frequently disregarded or even promoted the oppression of women in the areas in which they operate. In addition, postcolonial feminism provides a critique of the method in which Western feminism has frequently imposed Western norms and standards on women who are living in other cultural contexts. This is one of the key tenets of postcolonial feminism. Postcolonial feminists, for example, would argue that Western feminists' emphasis on individuality and liberty ignores the relevance of community and collectivism in some non-Western cultures. This is because postcolonial feminists believe that Western feminists have been influenced by Western culture. Postcolonial feminists are the type of feminists who could argue something like this. Postcolonial feminism is characterized by its global perspective, and it seeks to investigate and challenge the ways in which Western hegemony influences the lives of women all

over the world. In contrast to this, modern feminism, which is open to criticism for adopting a worldview that is oriented on Western culture, views the world from a narrower perspective.

(B). MODERN FEMINISM

The current movement of feminism, which is also referred to as third-wave feminism, began in the 1990s as a response to the limits that were thought to be imposed by the second wave of feminism. This movement is often referred to as third-wave feminism. The present iteration of the feminist movement focuses mostly on contemporary issues such as reproductive rights and workplace discrimination. The purpose of modern feminism is to broaden the scope of issues that may be discussed in the framework of feminism to include issues such as intersectionality, body positivity, and sexual assault. This is the objective of current feminism. In spite of the fact that contemporary feminism has made significant progress in terms of encouraging inclusion and diversity within the feminist movement, it is still susceptible to criticism for its inability to recognize and address the experiences of women of color, queer women, and women who live in postcolonial cultures in an adequate manner. This inability to do so has resulted in a lack of progress.

One of the most distinguishing features of modern feminism is the way in which it lays a priority on openness and participation by a diverse range of people. Modern day feminists are well aware that historically, women who were white, middle-class, cisgender, and held leadership roles within the feminist movement have dominated the bulk of these positions. They also accept that as a consequence of this, women who are members of underrepresented populations have been excluded from participation. As a result of this, modern feminists are working toward the formation of a more diverse and inclusive feminist movement that accepts involvement from women whose lives have been shaped by a wide range of settings and experiences. This is a movement that welcomes participation from women whose lives have been affected by a broad variety of situations and experiences. In addition, contemporary feminists place a large amount of importance on issues pertaining to representation. They are of the belief that the most effective way to break down gender stereotypes and make progress toward gender equality is to increase the number of women who are involved in politics, the media, and other areas of public life. In the contemporary age, feminists have been particularly vocal about the paucity of women in positions of power, including those in politics and the corporate sector. This includes the absence of women in positions of authority in the military.

As a direct result of this, black feminism and postcolonial feminism deviate from modern feminism in that they place a higher focus on intersectionality and recognise the special problems that are encountered by members of oppressed groups. This is in contrast to contemporary feminism, which places less of an emphasis on intersectionality. In spite of the fact that contemporary feminism has made significant progress toward the goal of fostering inclusion and diversity within the feminist movement, it is still susceptible to criticism due to its inability to adequately address the experiences of women of color and those who live in postcolonial cultures.

VI. Trauma in Toni Morrison's Novels

The case of Margaret Gather involves a slave mother named Margaret who was found to be culpable for the murder of her daughter, who was only two years old at the time of the tragedy. Toni Morrison rewrote the account of this event in 1974. The initial account of this episode was published as an essay in the year 1856, and it was featured in *The Black Book* as a social occurrence that occurred during the existence of slaves.

The Bluest Eye, which is considered Toni Morrison's most peculiar piece of writing, was written in the 1960s and did not see publication until 1970. It was published after the author's death. It tells the story of a woman named Pecola Breedlove, who is a dull young woman who has suffered significant injuries and who has lost her mental soundness as a result of a string of abuses that she faces in her day-to-day life. The tale is relayed to us via a few distinct recording procedures, each of which has a unique voice. Pecola is a young woman who has become mentally unstable as a result of her horrific injuries and lack of interest in life. These include kinds of mental, physical, and sexual abuse that are perpetrated up close and personal, and they originate from society as a whole, the place she grew up in, and even (or maybe mostly) her own friends and family members. Those who have abused her physically, mentally, or sexually have done so in a variety of ways. *Beloved*, on the other hand, was written by Morrison and released to the public by her in 1987. Sethe, an out-of-control slave, is the protagonist of this book, and she is the one who is responsible for the death of her young daughter. The circumstances surrounding the death of Sethe's kid, who was an infant at the time of the murder, were eerily similar to those surrounding the death of Margaret Garner's child, who was also an infant at the time of the murder. When the two women found out that their master intended to compel them and their children to submit once more, they broke free from their bond and murdered their little daughters out of dread that they would be forced to submit once more along with their children. The two women were compelled to employ the terrible strategy for murdering in order to avert a future in which they would be forced to return to the degrading and harsh conditions that support slavery. This was because of the possibility of being forced to return to the conditions that sustain slavery. The death of the children was not an act of malice but rather a reaction to an unresolved damage that was carried out by these women in order to prevent their families from being exposed to further acts of violence that could have been averted. The killings of the children were carried out in order to protect their families from being subjected to additional acts of violence that might have been avoided. In both the actual world and the fictional world, Margaret Garnet and Sethe had the potential to cause harm to others.

The Bluest Eye

To start, there's Morrison's "The Bluest Eye," which was inspired by the Dick and Jane cartoon. In the chapter of *The Bluest Eye* titled "Racism and Appearance," Jerome Bump lays a significant amount of attention on the process of receiving instruction. This is done in order to define children's reasoning, which in turn will impact how children behave as well as the thinking structures they have about both events and thoughts (Bump, 148).

The story's action spans the years 1940 and 1941, which are both mentioned at various points. During the course of those two years, Pecola was exposed to a large amount of harassment and abuse at the hands of her employees, teachers, neighbors, and, to add insult to injury, her very own family. This was a culmination of a pattern of behavior that began some years earlier. The younger version of Breedlove considers her repulsive and blames the grotesqueness she goes through on the cruel treatment she receives as a result of the grotesqueness she encounters. She was under the impression that if she were attractive and had blue eyes, nobody would be mean to her since nobody would want to hurt her. After surviving such a considerable amount of maltreatment and torment, Pecola eventually snaps when she learns that her child was born early and perished away. This news causes her to completely lose it. Because of this, she descends farther and further into a psychotic state. She was subjected to a harrowing experience at the hands of her father, which ultimately resulted in her being pregnant. Pecola's already shattered identity is completely obliterated by the whole of the episode, and does so in the following ways: "There has been full annihilation. She spent her days, her tendrils, sap-green days, moving up and down, up and down, while the rhythm of a drummer who was so far away that only she could hear him caused her head to move back and forth in time with the beat. She thrashed her arms around like a bird in an endless, grotesquely fruitless attempt to fly, with her elbows bent and her hands put on her shoulders. Beating the air like a flying but grounded bird, transfixed on the blue void it could not reach — could not even see — but which filled the valleys of the imagination." "Beating the air like a soaring but grounded bird." page 202 of (2002)'s novel *The Bluest Eye*.

Morrison says that her power resides in the fact that she is able to portray "the far more tragic and disabling consequences of accepting rejection as legitimate, as self-evident" (Morrison ix). This statement is made in the preface to the book. This is the strength that Morrison brings to the telling of the narrative of Pecola. The final chapter of the book is Pecola's reflection on her family, in which she states that "as long as she looked the manner in which she did, for however long she was monstrous, she would need to remain with these individuals" (45). Pecola's sorrow is multi-generational during the length of the narrative; many of the dangerous attitudes and conceptions of the philosophy that drive her downward spiral were probably handed down to her by her parents. During the course of the story, Pecola's anguish is multi-generational. Morrison focuses two chapters of the book to the formative and catastrophic events that occurred inside Pecola's family. These chapters demonstrate how Pecola's influence moulds and ingests her family's experiences as survivors of sexual abuse and as members of underrepresented groups in environments defined by intolerance. Herman acknowledges the reality that this is not an inescapable scenario, but rather one that can be totally avoided: "Contrary to the possibility of a "generational pattern of cruelty," the overwhelming majority of survivors do not mistreat or disregard their children." (Herman, 114).

In a short while, *The Bluest Eye* is finished off with comments indicating Pecola's community's collaboration in her unraveling. These remarks are the most obvious confirmation of what the message gives as a necessary for solid healing in the aftermath of horrific events. Because they did not show any respect for those who were helpless within their own walls, so to speak, they are ultimately responsible for what will happen to Pecola. The following is Claudia's characterisation as it appears in the beginning of the novel:

"Quiet as it's kept..." (Morrison, 5)

Evelyn Schreiber was the one who made the observation that this seemingly small mode of expression is actually starting to suggest towards the crowd's bearing closer to the commitment of community in the development of Pecola.

"Claudia's community keeps tabs on the Breed loves through the use of gossip, and the phrase "Quiet as it's kept" hints that the community is to blame for the downfall of the family," explains the author. (Schreiber, 67)

When we speak about enslaved women, we refer to actions such as forbidding them and inflicting pain on them; enslavement also involves delineation of their territory. In the context of slavery, women were subjected to a wide range of violent acts, some of which occurred on plantations and others within their own houses. As a radical feminist, Atkinson fought for the liberation of women and fought against the establishment of womanish servitude. "Women are coerced into servitude so that the plight of black people can be alleviated." (Atkinson, 1969)

Claudia, the primary character, is also a victim of society; since she is black, she has been treated like an enslaved woman for the entirety of the narrative. This is owing to the fact that Claudia is the main character. People may surmise that physical attractiveness is more important than anything else, and this was precisely what Claudia and Pecola were aiming for when they imagined themselves to have white skin. They pictured themselves as having a lighter complexion. People have a tendency to believe that physical attractiveness is more important than anything else. Nevertheless, this is a true picture of the cerebral suffering that Claudia and Pecola are going through, and the fundamental problem has not altered; Claudia and Pecola are still African-American. Her friend Junior has oppressed her by hitting her and insulting her, and Pauline, Pecola's mother, also treated her as if she were slaves since she, too, was an oppressed person by white society and her mister Cholly, so she passed her suffering to her by-product Pecola. Her friend Junior has oppressed her by beating her and insulting her. Pecola's situation is analogous to that of slavery since numerous characters have mistreated her and treat her as if she were an enslaved person. This makes Pecola's situation akin to that of slavery. Pecola, the lady who exposed this crime, was ultimately sold into slavery as a result of her actions. In addition to being a victim of rape, she was despised by both the black community and the white community as well.

Rape is viewed as an act of intimidation toward women and is considered to be a significant kind of oppression against women by radical feminists. These feminists feel that rape is analogous to slavery in that it is harmful to women's health and is seen as a form of oppression against women. When a woman is raped, it is an indication that men will consider her to be nothing more than a commodity, and that she will be subservient to the power and sexual needs of men. The author of the piece, Susan Griffin, who identifies as a radical feminist, had started out by saying. *Rape: The each- American crime* In a declaration that denounced rape, she stated that "rape and fear of rape is a daily women's cognizance" (1971, page 2). This was part of her argument against rape. Her calming of rape have grounded on the cases she had read about American women who had been ravished and posted in the magazine with their film land, the victims of rape were all women, and some of the women have faced rape and were killed by the men who ravished them, Griffin had named the rape as a "violent side of humanity" (1971, p. 1). Griffin had named the rape as a "violent side of humanity"

(1971, p. 1). Griffin referred to rape as a "violent side of humanity" (1971, page 1) in his essay. Her examination of these 48 instances of women being raped reveals how patriarchy has been used throughout history to subjugate women and keep them tamed by treating them as if they were enslaved commodities. Patriarchy has been used to oppress women and keep them subjugated by treating them as if they were enslaved commodities.

The fact that Morrison gave away conceal women's subjugation as an unresolved problem belies the fact that the unprecedented includes problems with slavery, oppression, and racism. The most pivotal part of the book is when Pecola, the main character, is confronted with a situation that makes her feel like an oppressed woman. This section of the book is filled to the brim with the kaleidoscopic hierarchal footings of authority and submission, as well as greater and lower sexual aggravations amongst its runners. Pecola's current dilemma, as well as her end as a human, have a long and intricate history that can be traced back to her service. Both Pecola's problem and her fate were the result of her servitude.

Rich (1986) asserts that radical feminism holds the notion that patriarchy is the major element that contributes to the oppression of women. *The Bluest Eye* contains sufficient proof of patriarchy and oppression throughout its whole; all of the female characters have been exposed to tyranny, but most notably Pecola, who was mistreated by her father and taught to detest her own body. Patriarchy and oppression are prevalent throughout the entirety of the novel. In her book titled "Firestone, 1970," the radical feminist critic Firestone discusses rape as a kind of compulsion on women. This issue is brought up in the context of the book. The little girls have grown weary as a result of their father, Cholly, who has suffered from a neurological condition ever since he was a young boy. His inability to be a decent guy combined with his convoluted personality made him the worst possible dad, and his unfortunate offspring, Pecola, suffered much as a result. The primary focus of "The Bluest Eye" is the problem of sexual harassment. Cholly, the father, has struggled with a brain issue ever since he was a little boy. This issue has affected him throughout his life. MacKinnon and other radical feminists argue, for starters, that sexual importunity is the unpleasant work of sexual must- plutocrats operating within the context of an unstable power dynamic. Second, she argues that the problem is not created by men's enticing sexual desire for women; rather, she characterizes sexual importunity as "dominance eroticized," which is analogous to rape: "Sexual importunity is a clear social manifestation of virile honor expressed in the virile commerce part that supports coercive sexuality corroborated by virile power over the job," she adds (MacKinnon, 1979, page 192). When it comes to the degree of power that may be used for financial advantage, according to MacKinnon, sexual predation is right up there with rape as one of the most extreme examples. Additionally, MacKinnon differentiates between two fundamental categories of sexual urges (1979, page 66). The 'quid pro quo' scenario is the first one, and it relates to a circumstance in which a powerful person begs for sexual attention in exchange for a professional benefit. In this scenario, the powerful person is the one who receives the benefit.

The alternative case is referred to as the "condition of labor," and it represents a predicament in which an individual is subjected to consistent sexual insults or sexual assignments without the promise of a job advantage. While Pauline was working at her job, she was subjected to the same kind of societal pressure that Pecola's mother had faced. Pecola's mother was a woman named Pauline. Her doxy, who is employed as a house worker, does not get along with Cholly, who visits Pauline's home frequently when in an inebriated state and covets Pauline's deep money. Cholly also covets Pauline's deep fund. The doxy forces Pauline, who is aware of the activities that Cholly is engaging in, to make a choice: she may either divorce Cholly or steal her money. Pauline is aware of the activities that Cholly is engaging in. On the other side, if she gets a divorce from her husband, the doxy will pay her a certain amount of money. In contrast, in the case that she does not divorce her husband, she will be allowed permission to remain in the nation for an extended amount of time in order to collect her settlement. This permission will be provided on the condition that she does not divorce her husband. Morrison paints a vivid picture of the event by providing a quotation that flows naturally. If I was going to spend the night with Cholly, she didn't want me to go any farther than that. She informed me that in order for our relationship to move further, it was necessary for me to end things with him, and I agreed to do so. On the other hand, as time went on, the concept of a black woman ending her relationship with a black male in order to start dating a white lady did not appear to be all that tempting. She did not in any way give me the eleven bones that were her responsibility, which is another thing that she did not do. It is not the case. It was a powerful smack to the face. (120)

Women are continuously working to remove themselves from everything and everything in their environment that causes them to feel uncomfortable. The challenging circumstances that Pauline faces on a daily basis at home and the control that her husband exercises over her contributed to the development of a fantasy world, which she inhabited by seeking solace in the medium of cinema. She was under the impression that her involvement in the film industry would help her cope with or find some relief from the suffering that she was subjected to at home. Pauline is subjected to a form of physical oppression as a direct result of the fact that white ladies in the movies that she watches are shown as having higher degrees of physical attractiveness than other characters in the movies. Because of this, she has the impression that she is being treated with the same degree of helplessness that the character Land is in the movie. She is also afflicted by the photo of the attractive white lady since she is a black woman and a monstrosity, and she is tormented by this picture at the same time. Pauline has been watching a movie in which all of the white males are acting in an admirable manner toward a gorgeous white lady. Pauline has been put in a difficult position as a result of this, and she has brought shame on her culture by drawing comparisons between herself and her husband Cholly, who does not approve of the way the white men behaved toward the lovely white lady.

An ever-present feeling of wrathfulness is an additional gain pattern that DeGruy connects to the post-traumatic slave pattern. She explains the notion that wrathfulness may be seen as an emotional response to having one's objective obstructed, and she provides an example to exemplify this concept. She also explains that wrathfulness can be regarded as an emotional response to having one's objective blocked. They may come to feel that if an individual's item is continuously hampered over the course of a length of time, then there is a risk that it may fail at some point in the future. This can happen if the item is constantly impeded by several factors. Fear

follows closely following, and one of the most common responses that humans have when they are feeling afraid is to lash out in wrath for no apparent cause. This is one of the most common responses that humans have. As a consequence, rage may be a response to both the frustration of having one's pretensions obstructed and the dread of failing (PTSS 113). According to Degruy, the desire to integrate into the society of the lower classes, complete with all of the rights, privileges, and obligations that come with belonging to a certain social class, is one of the most prominent aspirations of the African American community that has been incessantly thwarted by the dominant culture. This aspiration has been one of the most prominent aspirations of the African American community because it has been one of the most prominent aspirations of the dominant culture. This want has been one of the most prominent goals of the African American community for the simple reason that it has been one of the most prominent desires of the culture that has traditionally dominated the community. Black people have historically been given the runaround in terms of freedom, access, safety and security, equality and justice, civil rights, fair treatment, education, and employment opportunities. This has happened in each and every one of these regions. In addition to this, there is the practice of slavery itself, which, as Degruy reveals to us (PTSS, 114), was a process that was inherently unfriendly and harsh. In other words, it was a system that was designed to oppress people. This was an extra facet of the system of slavery that was in place. She goes on to state that "moment the African American family has continued to rear their seed to survive in the face of a multitude of dices, disrespects, and blocked pretensions" (PTSS 114-115).

This is something that she says. This is in addition to everything else that has already been mentioned. Among them, Degruy cites the closing of doors to educational opportunities as a result of the systematic dismantling of affirmative action programs and the closing of doors to financial independence as a result of discriminatory bank lending schemes, redlining, and gentrification. Degruy also cites the closing of doors to employment opportunities as a result of gentrification. As an additional point of discussion, Degruy brings out the fact that the dismantling of affirmative action programs in a methodical manner has led to the shutting of doors leading to job prospects. It has also been demonstrated that a sizeable part of the wrathfulness is a reaction to expedients and aspirations that are continually being thwarted by government institutions and the racism that is pervasive throughout the society of the United States of America (PTSS, 115). This has been demonstrated to be the case. Her line of reasoning leads one to believe that a disproportionately large number of African Americans have had similar experiences. The fact that we are dissatisfied ought not should come as a total shock to anyone. In point of fact, even when we are in a good mood, a persistent expression of fury may be detected lurking just below the surface of our bodies. This is something that can be observed even when we are in a good mood. This is due to the fact that none of us are flawless. wrathfulness at the violence, declination, and demotion visited upon ourselves, our ancestors, and our children; wrathfulness at being relegated to the perimeters of the society in which we live; wrathfulness at the misrepresentation and trivialization of our history and culture; and, ultimately, wrathfulness at residing in the most prosperous nation in the world and not having equal opportunity and access to its riches. (PTSS, 115)

She was subjected to yet another form of tyranny throughout the difficult times she was going through, and this form of oppression was discussed by legion radical negativists who argued that women are oppressed when they giving birth. In her book, *The Myths of Motherhood*, Thurer is of the opinion that motherhood is one of the aspects that contributes to the subordination of women while they are giving birth. She portrays the wombs of women as a trap in this scenario; women will be overpowered because their wombs will be a safe haven for children, and they will so powerfully give birth to their progeny (Thurer, 3). She defines this as a caveat. According to one interpretation of feminism known as radical feminism, patriarchy is the system that controls society and is to blame for the mental and physical oppression of women. Pecola, even when she was a little girl, was subject to the dominance of patriarchal society's control, as described in the tale. She was ruled both by her father, who had sexual relations with her, and by the CEO of the soap firm, who oppressed her. Her father had sexual relations with her. In addition, the boys at the school who bullied her associated her with being a recluse because of her appearance.

Beloved

In order to have a complete understanding of the coming of rejuvenation inside Morrison's *Beloved*, one must first have a complete understanding of the scenario with the damage that she presents. In this scenario, Sethe is a once enslaved person who has gained her freedom and is now responsible for ensuring that her offbeat child does not fall back into a life of servitude as she did. The fabricated narrative also focuses on Paul D., a guy who was enslaved on the same farm as Sethe and who eventually makes his way to Sethe's new house, as well as Denver, a daughter of Sethe's who actually resides with her in the house numbered 124. This plot point is identical to one that appears in the novel but uses a different name. This post examines a variety of horrifying crosses, including the torment of slavery, the loss of a friend or relative, and the surrendering of a child because of a parent, to name a few instances. The story may be summed up in a nutshell by saying that it is the reality of a young woman who calls herself "Beloved."

It is challenging for a young girl to form her identity and sense of direction when the close-to-home connection that exists between her mother and her at an early age is ignored. Sethe falls short in terms of possessing a defined female self. Due to the fact that she was unable to cultivate a close-to-home relationship with her mother as a result of slavery, she unwittingly passes this feeling of relinquishment on to her tiny children, most specifically to Beloved. The scar from the fire demonstrated that she had been held in bondage. Her character was little more than a servant. When Sethe is an adult, the only thing she has in common with her mother is the big "tree" that is tattooed on her back. Other than that, she is completely unique. A mark left over from servitude.

The book "*Beloved*" contains a variety of fascinating tidbits about time. In terms of the concept of history, it is more or less mirrored in the depiction of slavery in general and pictures of everlasting traumas in terms of the histories of the various individuals. Field stated that the novel *Cherished* operates as a trauma-recovery story both because it exposes significant sexual trauma and because it hints at a route to recovery, both for the characters Sethe and Paul. D. and for the black community in general. Also, Paul D's rapes, along with the other terrible violence he has endured, have prevented him from forming a life in the present because he is constantly battling his traumatic past. Sethe's rape, whether it was factual or extended, sets in motion the terrible events from which she still has

not recovered as the novel opens. The history, as well as flashbacks to it, indicate that any form of traumatic violence may impact someone's present, which evokes multidimensional pictures of violence that occurred in the past. As a result, Morrison illustrated in the work the historical period of slavery, during which a number of people had experienced a troubled past. At the end of the unheard-of, it is mentioned that it is possible for the black community to recover from the atrocities that occurred during the time of slavery and live. The selling of children as part of the slave trade was the primary motivation for the breakup of families; the goal was to get the youngsters away from their parents as quickly as possible. The contention of Michael Tadman is that "*in the upper South about one first marriage in three was broken by forced separation and close to half of all children were separated from at least one parent.*" (Kolchin, 126) Additionally, Sethe suffered several losses due to the passing of Baby Suggs, making her a victim of multiplex tragedies. After her sickness and the escape of Howard and Buglar's two kids from their house, but Sethe's loss was different from what Tadman and Kolchin understood since they were discussing the forcible separation of families and the selling of children when slavery was in effect; in contrast, Sethe had suffered death after her family had been set free. Sethe did not have a biological mother since her master had her mother hanged when Sethe was a little child. As a result, Sethe had no true experience with her mother's love and care, and she did not want her children to have to go through what she had. After escaping from slavery, Sethe did not wish for her children to experience it in the same way because there was nothing that could keep them now. Despite this, she found out that her former owner intends to re-enslave her, which is the motivation for her decision to kill her son. Since she did not wish for her son to be taken back into slavery, the death of her baby daughter is the most significant loss for her.

Baby Suggs was also a victim of multiplex losses; she lost all of her children beside Halle "*Sad as it was that she did not know where her children were buried or what they looked like if alive.*" (163) Baby Suggs's Children were taken from her when they were juvenile, so that she did not manage to flash back them presently:

The youngest of her children and the one she gave the least amount of attention to when he was born since it was not worth the effort to attempt to acquire characteristics that you would in no way see develop into adulthood anyhow. He was the last of her children. Seven times she had done it while holding a small bottom; there was no way she could have seen the masculine or womanly hands that a mother would identify anyplace. To this day, she remains oblivious to the appearance of their never-ending teeth, as well as the manner in which they carried their heads when they walked. (121)

Frustration Loss was another prominent element in the novel *Beloved*. When Sethe's children Howard and Boglard ran away from the house, they were never seen or heard from again. This dissociation occurred not due to coercion but rather as a result of their own free decision. She conceded that the cause is the presence of the baby ghost in the house, and Denver understood that the murder of Baby Suggs is the reason behind their flight. Another important concept that Morrison touches on throughout the book is the death of Sethe's husband. She said that he had been unsuccessful and that he had been arrested while attempting to run down the mountain with her "*He wasn't there. He wasn't where he said he'd be.*" (68) That is why she fled away by herself to the more free-spirited north of the country. What she didn't know was that Paul D had only lately informed her that Halley was psychologically shattered as a result

of the fact that he raped a woman and that he couldn't get over it. She had no idea that Paul D had told her this. The death of Beloved at the end of the novel was a devastating event; before to that, Sethe had to cope with yet another painful loss; and the little girl wanted Sethe's care and attention since she was lonely and felt rejected. Beloved's dying was the tragic culmination of the story. Beloved has wreaked devastation in the life of Denver's mother, and as a result, Denver wants to help her daughter break free of the shackles that Beloved has placed on her. The entirety of the village came together in support of Sethe as she worked to accomplish her goal of getting Beloved out of the home. The first time that Sethe and Denver looked at a negative incident in a good light was after they lost a loved one. Beloved was regarded an issue because it promoted slavery and the things that came along with it, and getting rid of Beloved was viewed as a method to get rid of the problem. Getting rid of Beloved was seen as a way to get rid of the problem.

The reader is given the impression that the book's female protagonists are strong, self-reliant women of color who are capable of fending for themselves, particularly in the face of unforgiving situations. Beloved, on the other hand, concentrates on the interaction between slaveholders and their slaves and does not represent any instances of gender oppression between people of color and women. *The Bluest Eye*, on the other hand, explores the relationship between slaveholders and their slaves. Nevertheless, there is a form of gender oppression that occurs between slaveholders and the people they own as slaves.

VII. Conclusion

To genuinely engage with her words is to connect with misery, hopelessness, and criminality while simultaneously building a relationship with wellness. This is what it means to interact with her. Toni Morrison makes the need for realism that we must be alive, and that we must be entangled in the story in the same manner that her characters are, taking everything into consideration. This is the only way that realism can be achieved. Not only does the audience that is lured in feel a multitude of unsettling repugnance's against this reality, but they also have an unbreakable desire for these repugnance's to be eliminated from the world. A community that remembers its history, shows that history, and accepts responsibility for its actions in the past is one that is willing to assist its members in recovering. In spite of this, Morrison's body of work continues to garner a substantial amount of attention and admiration.

It is also quite significant to observe that *Home*, which has an ending that seems to be much more serene or even upbeat than the one in *The Bluest Eye*, has only been published forty-two times in the most recent years. This fact is highly pertinent to the discussion. This is something that needs to be taken into account, so keep that in mind. Frank has traveled all around the United States while abruptly reevaluating and replaying the terrible events that have transpired in his life. He has done this while he has been thinking about the past. He has carried out this action while simultaneously carrying out the other. Morrison has written about a range of different eras and locations throughout history in her writings, and this may be compared to a similar pattern in the historical record. Recuperation was something that Frank was only able to accomplish when he had finished telling his narrative and reclaimed his agency. Until then, he was unable to do so. We may also conclude that Morrison believed that a less bittersweet ending to a novel also had to hang on for a more comprehensive reevaluation and redefining of African-American history. This is something that we can assume based on the fact that Morrison wrote the novel. Because Morrison wrote the book, this is something that we are likely capable of figuring out.

Slavery, racism, racial prejudice, and acts of violence are the key subjects that are explored across all of Morrison's masterworks. These are all issues that Morrison is a master of. She concentrated on the terrible movables of slavery among the Black community by demonstrating the painful gests of her characters. She also demonstrated the violence and cruelty that African-Americans endured when they were in the position of a slave. She accomplished this by illustrating the agonizing motions that her characters went through. This investigation has investigated the trauma thesis as it is presented in the aforementioned piece of work by Toni Morrison, in addition to the Freudian thesis of trauma proposal and the perspective that Cathy Caruth has on the trauma thesis. The Freudian psychoanalysis of the trauma proposition is utilized in this inquiry, which makes use of the trauma proposition. This is done in order to investigate the mental aftereffects that traumatic experiences have on the characters in the story.

Reading every one of these novels requires a different amount of focus and concentration on your part. The novel *The Bluest Eye* focuses on the individual collapse that is exhibited by the Breedlove family, whereas the novel *Beloved* focuses on the communal breakdown that is depicted by the slave community. Both novels were written by Toni Morrison. It's likely that Morrison presents slavery as an institution in *Beloved*, and this is being done on purpose to call attention to that reality. Throughout the course of *The Bluest Eye*, Toni Morrison draws a picture of the period of time during the Great Depression of the early 20s, when slavery was a thing of the past. This time period takes place after the end of the American Civil War.

VIII. REFERENCES

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