

THE BLUEST EYE: CONTROVERSIAL TOPICS OF RACISM, INCEST, AND CHILD MOLESTATION

Kozokova Charos

Teacher of the department of English Philology and Practice
Samarkand State Institute of Foreign Languages

Abstract: This scientific article delves into one of the most famous American novelist and editor Toni Morrison by exploring some new information. In terms of by examining the historical roots of her composition and highlighting the contributions of key figures in the field, a comprehensive understanding of the Toni Morrison's way of life is presented. The article also supplies insights into the comparison along with analyze of her novels, besides the importance of that type of books explore by some plausible examples. It is natural that, by the drawn conclusions from works of the writers such as, Toni Morrison, how much they are reading in today's modern world, they can give opportunity to further improving the level of not only thinking, but also critical way of considering something. In addition, one of the main goal is that, in calculating new concepts as well as ideas in the readers though the images in her work and the basic meaning she want to express by a number of books. Another main purpose is that, seeking though the works of such writers is to raise the spiritual level by making them think and think more deeply. This is actually the planned plan by investigating them. Though the detailed analysis of past practises and current trends, this article offers a nuanced perspective on the transformative journey of the books of Toni Morrison.

Key words: novels, literary fiction, The New York Book Review, The Bluest eye, poetry, plays, libretto, short fiction, children's books.

INTRODUCTION. Chloe Anthony Wofford Morrison was born February 18, 1931 known as Toni Morrison, was an American novelist and editor. Born and raised in Lorain, Ohio Morrison graduated from Howard University in 1953 with a B.A. in English. Morrison earned a master's degree in American Literature from Cornell University in 1955. Morrison became the first black female editor in fiction at Random House in New York City in the late 1960s. She developed her own reputation as an author in the 1970s and '80s. Morrison's works are praised for addressing the harsh consequences of racism in the United States and the Black American experience. There are a number of works of her such as: „The Bluest Eye” is absolutely well-known around the world and it was published in 1970. In terms of the critically acclaimed Song of Solomon in 1977 bought her national attention and won the National Book Critics Circle Award. In addition to this, during 1988, Morrison won the Pulitzer Prize for *Beloved* (1987) she was awarded The Nobel Prize in Literature in 1993.

Literature review and methodology. In terms of her way of life she was one of the most celebrated authors in the world. From another perspective writing awesome plays, and children's books, her novels have earned her countless prestigious awards including Presidential Medal of Freedom from President Barack Obama. As the first African-American woman to win the Nobel Prize in Literature, Morrison's work has inspired a generation of writers to follow in her footsteps.

Although she worked for a publishing company, Morrison did not publish novel called „*The Bluest Eye*” until was she was 39 years old. Then three years later, Morrison published „*Sula*” that

was nominated for The National Book Award. The success of her books encouraged Morrison to become a writer full time. She left publishing and continued to write novels, essays, and plays. In 1987, Her novel is called „*Beloved*”, based on the true story of an African-American enslaved woman. This book was a Bestseller for 25 weeks and won countless awards including the Pulitzer Prize for Fiction. In 1993, Morrison became the first Black woman to win the Nobel Prize in Literature. Morrison’s ninth novel, *A Mercy* published in 2008, is set in 1682 in the early years of colonial Virginia, where English, Dutch, African, Portuguese and Native Americans compete to survive and rule. Her next novel, *Home* (2012), moves forward to the 20th century, portraying the life of a Korean war veteran in segregated 1950s America and his attempt to save his sister from medical experiments carried out by a white doctor.

„*The Bluest eye*” published in 1970, is the first novel written by Toni Morrison and it was considered as a the most famous play which she wrote. The novel takes place in Lorain and it can give some information of young African-American girl named Pecola who grew up following the Great Depression. Set in 1941, the story is about how she is consistently regarded as "ugly" due to her mannerisms and dark skin. As a result, she develops inferiority complex, which fuels her desire for the blue eyes she equates with "whiteness".

The novel is told mostly from Claudia MacTeer's point of view. Claudia is the daughter of Pecola's temporary foster parents. There is also some omniscient third-person narration. The book's controversial topics of racism, incest, and child molestation have led to numerous attempts to ban the novel from schools and libraries in the United States.

During the novel, nine-year-old Claudia MacTeer and her ten-year-old sister Frieda live with their parents, a tenant named Mr. Henry Washington, and Pecola Breedlove, a temporary foster child whose house was burned down by her unstable, alcoholic father. Pecola is a quiet, passive young girl who grows up with little money and whose parents are constantly fighting, both verbally and physically. Pecola is continually reminded of what an "ugly" girl she is by members of her neighborhood and school community. In an attempt to beautify herself, Pecola wishes for blue eyes. Additionally, most chapters' titles are extracts from the *Dick and Jane* paragraph in the novel's prologue, presenting a white family that may be contrasted with Pecola's. The chapter titles contain sudden repetition of words or phrases, many cut-off words, and no interword separations.

At some point, Pecola leaves the MacTeers and returns to living with her parents. One day in the novel's present time, while Pecola is doing dishes at her home, a drunk Cholly finds her and rapes her. His motives are confusing, seemingly a combination of both love and hate. He leaves her to be discovered by Pauline, who does not believe Pecola's story and beats her. The community learns of Pecola's assault, and not long after, it is discovered that she is pregnant. Following the assault, a vignette depicts Pecola seeking the help of Soaphead Church, a cunning and deceptive man who pretends to be a spiritual healer. Pecola asks Soaphead to help her obtain blue eyes, and he tricks her into feeding a dog poisoned meat. When the dog dies, Pecola believes that her wish has been granted, and her mental state begins to sharply decline. Claudia and Frieda are the only two in the community who hope for Pecola's child to survive in the coming months. Consequently, they give up the money they had been saving to buy a bicycle, instead planting marigold seeds with the superstitious belief that if the flowers bloom, Pecola's baby will survive. The marigolds never bloom, and Pecola's child, who is born prematurely, dies. In the aftermath, a dialogue is presented between two sides of Pecola's deluded imagination, in which she indicates conflicting feelings about her rape by her father. In this internal conversation, Pecola speaks as though her wish for blue eyes has been granted, and believes that the changed behavior of those around her is due to her new eyes, rather than the news of her rape or her increasingly strange behavior.

Claudia, as narrator a final time, describes the recent phenomenon of Pecola's insanity and suggests that Cholly, who died in a warehouse following the death of Pecola's baby, may have shown Pecola the only love he could by raping her. Claudia laments her belief that the whole community, herself included, has used Pecola as a scapegoat to make themselves feel prettier and happier.

Discussion and results. Questions of race and gender are at the centre of *The Bluest Eye*. In a 2004 interview Morrison described her motivations to write the novel. She explained that in the mid-1960s “most of what was being published by Black men was very powerful, aggressive,

revolutionary fiction or non-fiction.” These publications “had a very positive, racially uplifting rhetoric.” Black male authors expressed sentiments like “Black is beautiful” and used phrases like “Black queen.” At the time, Morrison worried that people would forget that “[Black] wasn’t always beautiful.” In *The Bluest Eye*, she set out to remind her readers “how hurtful a certain kind of internecine racism is.”

Main characters of „The bluest eye”:

- **Pecola Breedlove:** Her insanity at the end of the novel is her only way to escape the world where she cannot be beautiful and happy due to her family situation and the beauty and social standards of that time. She believes that having blue eyes would make her more accepted.
- **Claudia MacTeer:** Narrates the majority of the novel and is also a young black girl. She is the child of Pecola's foster parents and is Frieda's sister. She is not only Pecola's fostering sister but she is also considered to be her friend. She is an independent, mature, and passionate nine-year-old. Despite her relative naivete, she is one of few, if any, characters that feel sympathy for Pecola. Claudia is the polar opposite of Pecola. In the first chapter, she destroys her white dolls out of hatred of white people. By contrast, Pecola consistently acts on her desire to achieve white beauty standards. Claudia is raised in a stable home, always assured of her self-worth and surrounded by a strong network of family.
- **Frieda MacTeer:** Claudia's ten-year-old sister. Frieda is more enlightened to the world in comparison to her younger sister and Pecola. Frieda is courageous and unwavering. She is seen to defend both Claudia and Pecola within the novel. Frieda can be classified as determined, independent, and stubborn at times.
- **Cholly Breedlove:** Cholly is Pecola's father. Abusive and an alcoholic, Cholly's violent and aggressive behavior reflects his troublesome upbringing. In addition to being rejected by his father and discarded by his mother as a four-day-old baby, Cholly's first sexual encounter in his teen years results in two white men essentially forcing him to perform as a trained animal for their amusement. Traumatic events like these influence Cholly to become a violent husband and father who beats his wife and eventually rapes his daughter. These acts are said to be mingled with affection, as Cholly is unable to separate his paternal affections from his own self-hatred and therefore cannot express love except through violence.
- **Pauline "Polly" Breedlove:** Pecola's mother, Mrs. Breedlove, is married to Cholly and lives the self-righteous life of a martyr, enduring her drunk husband and raising her two awkward children as well as she can. Mrs. Breedlove is a bit of an outcast herself with her shriveled foot and Southern background. She lives the life of a lonely and isolated character who escapes into a world of dreams, hopes, and fantasy that turns into the movies she enjoys viewing. However, after a traumatic event with a foul tooth, she relinquishes those dreams and escapes into her life as a housekeeper for a rich white family who gives her the beloved nickname "Polly".
- **Pecola Breedlove:** Her insanity at the end of the novel is her only way to escape the world where she cannot be beautiful and happy due to her family situation and the beauty and social standards of that time. She believes that having blue eyes would make her more accepted.
- **Claudia MacTeer:** Narrates the majority of the novel and is also a young black girl. She is the child of Pecola's foster parents and is Frieda's sister. She is not only Pecola's fostering sister but she is also considered to be her friend. She is an independent, mature, and passionate nine-year-old. Despite her relative naivete, she is one of few, if any, characters that feel sympathy for Pecola. Claudia is the polar opposite of Pecola. In the first chapter, she destroys her white dolls out of hatred of white people. By contrast, Pecola consistently acts on her desire to achieve white beauty standards. Claudia is raised in a stable home, always assured of her self-worth and surrounded by a strong network of family.
- **Frieda MacTeer:** Claudia's ten-year-old sister. Frieda is more enlightened to the world in comparison to her younger sister and Pecola. Frieda is courageous and unwavering. She is seen to defend both Claudia and Pecola within the novel. Frieda can be classified as determined, independent, and stubborn at times. Cholly returns home one day, finds Pecola washing dishes, and rapes her. When Pecola’s mother finds her unconscious on the floor, she disbelieves Pecola’s story and beats her. Pecola goes to Soaphead Church, a sham mystic, and asks him for blue eyes. Instead of helping her, he uses her to kill a dog he dislikes. Claudia and Frieda find out that Pecola has been

impregnated by her father, and unlike the rest of the neighborhood, they want the baby to live. They sacrifice the money they have been saving for a bicycle and plant marigold seeds. They believe that if the flowers live, so will Pecola's baby. The flowers refuse to bloom, and Pecola's baby dies when it is born prematurely. Cholly, who rapes Pecola a second time and then runs away, dies in a workhouse. Pecola goes mad, believing that her cherished wish has been fulfilled and that she has the bluest eyes.

We learn that Pecola's parents have both had difficult lives. Pauline, her mother, has a lame foot and has always felt isolated. She loses herself in movies, which reaffirm her belief that she is ugly and that romantic love is reserved for the beautiful. She encourages her husband's violent behavior in order to reinforce her own role as a martyr. She feels most alive when she is at work, cleaning a white woman's home. She loves this home and despises her own. Cholly, Pecola's father, was abandoned by his parents and raised by his great aunt, who died when he was a young teenager. He was humiliated by two white men who found him having sex for the first time and made him continue while they watched. He ran away to find his father but was rebuffed by him. By the time he met Pauline, he was a wild and rootless man. He feels trapped in his marriage and has lost interest in life.

REFERENCES:

1. "Toni Morrison Fast Facts". CNN. August 8, 2019. Retrieved August 8, 2019.
2. Duvall, John N. (2000). *The Identifying Fictions of Toni Morrison: Modernist Authenticity and Postmodern Blackness*. Palgrave Macmillan. p. 38. ISBN 978-0312234027. "
3. "Ghosts in the House: How Toni Morrison Fostered a Generation of Black Writers". *The New Yorker*. Retrieved May 1, 2017.
4. Grimes, William (October 8, 1993). "Toni Morrison Is '93 Winner of Nobel Prize in Literature". *The New York Times*. Retrieved June 11, 2007.
5. "Nobel Prize-winning author Toni Morrison dies at 88". ABC News. August 7, 2019. Retrieved August 7, 2019.
6. Westenfeld, Adrienne (August 6, 2019). "Toni Morrison's Monumental Impact on Literature and Culture Will Be Felt For Centuries to Come". *Esquire*. Retrieved August 6, 2019.
7. "Headlines for January 29, 2008 – Sen. Kennedy Compares Barack Obama to JFK". *Democracy Now!*. January 29, 2008. Retrieved May 30, 2012.
8. Eshkuvatovna, K. L., & Ilhomovna, K. M. (2021). The specific features of translation of the poetry and prose from English into Uzbek. *American Journal of Social and Humanitarian Research*, 2(9), 11-14.
9. HOLMURADOVA, L. E. (2018). Lingvoculturology as an important part of a new philological subject. *Иностранные языки в Узбекистане*, (3), 33-38.
10. Абдивалиевна, Қ. Ч. (2023). XX АСР ИНГЛИЗ АЁЛЛАР НАСРИНИНГ БАЪЗИ НАЗАРИЙ МАСАЛАЛАРИХХ АСР ИНГЛИЗ АЁЛЛАР НАСРИНИНГ БАЪЗИ НАЗАРИЙ МАСАЛАЛАРИ. *Research Focus*, 2(12), 47-51.
11. Козокова, Ч. А., & Шерматов, А. А. (2019). К ВОПРОСУ ИСТОРИИ ТЕОРИИ ЖЕНСКОЙ ЛИТЕРАТУРЫ (НА ПРИМЕРЕ СОВРЕМЕННОЙ УЗБЕКСКОЙ ПРОЗЫ). Сафаралиев Бозор Сафаралиевич, доктор педагогических наук, 167.
12. Ибайев, А. (2023). ТОБЕ КОМПОНЕНТЛИ МУРАККАВ СИНТАКТИК ҚУРИЛМАЛАРНИНГ СТРУКТУР ХУСУСИЯТЛАРИ. *ILM-FAN YANGILIKLARI KONFERENSIYASI*, 1(1)..