

# **New Issues of Women Characters In Toni Morrison's**

## **The Bluest Eye and Sula**

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*Abstract: The writings of women are generally held to be considerably different from those of men in many ways. This is not something new. What is more interesting is that contemporary female writers differ not only from men, but also from their same sex writers in having new types of heroines. These new heroines are not pretty, as we used to read about in the Victorian novel and, they are interested in matters that are different from those of previous heroines. Morrison and her contemporaries are searching for new spaces in the personalities of the twentieth century human beings. Not surprisingly though, they establish the fiction that has the strongest right to claim it was speaking from a doubly repressed but real tradition by several important black women writers who played so big role in the development of the American novel. Actually, after the Harlem renaissance, new black female writers, pioneered by Zora N. Hurston, Alice Walker, and Toni Morrison, have attempted to probe new dimensions in the human soul and psyche to expose their motivations, struggles and opportunities; and to get rid of the rigid traditions imposed by their black society and the American society as a whole.*

### **1- Introduction**

Toni Morrison presents for us an amazing kind of protagonists, like those who are having trauma; those who are under the impact of magic;

those who are ostracized by their community, those who are ugly, and those who are crazy. In a dissimilar way to what was available in the novels of other great writers of the Victorian and modern epochs, the pretty girls, the rich, those who got married and those who met their families after long periods of separations. The problems of these new types (that are given by Morrison) are not only those of marriage, engagement, travelling, or financial establishment to achieve their security, but also of emancipation, dreaming of getting equality with males, getting rid of raping or "searching to save their virginity", and achieving their identities as human beings and snatching their rights as an important part of the society. To achieve this, they need to adjust their behaviour, rebellion and deeds. So, Morrison has closely shed the light on these matters in dealing with her heroines in two of her famous novels: *The Bluest Eye* and *Sula*. Heroines in both novels will be dealt with below.

## **2. Characters in *The Bluest Eye***

The novel probes the story of three black school girls growing up in 1940s Ohio, the sisters Claudia and Frida Mac Teer and their friend Pecola Breedlove. Claudia and Frida's parents are strict, protective, and when they have time loving. While Pecola is neglected by her mother and abused by her father. Claudia, who tells much of the story, is a strong-willed girl. And her sister Frida is an eight-year-old-black girl who can't stand the sight of little blond-haired, blue-eyed dolls. When she is given one for Christmas, her reaction cuts through the pretense: "What was I supposed to do with it? Pretend I was her mother?" . Holm (2010:39) elucidates that *The Bluest Eye* is a tale of two sisters with a special emphasis on Pecola and her mother Paulin. Pecola thinks that if she only had blue eyes, people would be nice to her. The story tackles the impact of low self-esteem, violence, drinking, poverty, abuse, incest (of Pecola's father towards his daughter), pedophilia (of Soaphead towards Frida and Claudia) and shame, which can all be linked, in one way or another, to oppression. The black people are oppressed by the whites; the children suffer dissimilar types of subjection and submitting and bereft of love from their parents, and in turn the children oppress each other. Dharmani

(2009:30) points out that *The Bluest Eye* presents the Breedlove as a marginalized poor helpless family with distorted perception. They are powerless to be lashed out and hence inflict misery on each other instead of mitigating it. The family is shown as caught up in a vicious circle of cause and effect under capitalism and there is hardly any spirit visible in to fight themselves out of it. There is an air of defeatism in the novel as Morrison portrays Pecola, who is raped by her father, turning mad. Cholly (the father) is dead. Polly (the mother) is broken and Claudia (Pecola's friend) announces that "it's too late...It's much, much too late" (Morrison, 1970:17). Gonzalez (2000:76) sees that Morrison weaves an apparently simple story about a black girl who hankers after blue eyes. But the play on words in the very title encloses hints at the humiliation, worthlessness and failure that dominate Pecola's life. She was born in a hostile world, in the wrong place at the wrong time. The novel suggests that the social environment in which the girl lives, with her parents, with her friends, is barren, unwelcoming, and destructive, even after achieving what she most wanted. The novel shows a world where disruption is always present, where ,at the end of the novel, the seeds die instead of growing. Christian (1980:71) and Foss (1966: 36) elaborate it more deeply; Cholly plants his destructive seeds in his daughter's womb in spring – the fertility season – rendering this season into a fertility rite inverted. The heroine consequently faces her final destination that is decease. Pecola undergoes both a spiritual death and psychic death as she ends up in the abyss of madness. This type of death can be epitomized in the words of appropriating the famous speech of Shakespeare's play, *Macbeth's* sentence who states" here life is a tale told by an idiot", perverted and absurd. Miner (1985:176-191) argues the event of Pecola's sinful pregnancy certainly contributes to Pecola's ultimate descent into madness. As her friend Claudia comments at the end of the novel, Cholly's touch is fatal. Morrison (1970: 159) writes "the something he gave her filled the matrix of her agony with death".

Morrison (1974: 89) reiterates her own view about physical beauty saying that "the concept of physical beauty as a virtue is one of the dumpiest, most pernicious and destructive ideas of the western world and we should have nothing to do with it". Matus (1998:37) thinks that Morrison considers that if whiteness is used as a standard of beauty or anything else, then the value of blackness diminishes and this novel tries

to subvert that tendency. In demonstrating pride of being black, Morrison does not simply portray positive images of blackness to polish their images. Instead, she concentrates on the damage that the black women characters suffer through the delineation of femininity in a racialised community. To get rid of the standards of beauty, they should trust the criteria of beauty inside themselves. Grewal (1998:21) believes that the most difficult thing in emancipation is to free "ourselves from ourselves". The novel also proposes that some (black people) are capable of challenging the fact of being black, but for the victims of such oppression this awareness may come too late. Furman (1996:21) says that this idea (hating people only for being ugly) is expressed through the speech of Claudia (the narrator of the novel), who blames the black community which adopts a white standard of beauty and makes Pecola its scapegoat. So, the main reason behind the above saying is to justify the heroine's search for beauty to prove herself.

Sickels (2010: 33) delineates the first novel of Morrison as follows: *The Bluest Eye* is the tragic story of Pecola Breedlove, an eleven-year-old-girl who prays for blue eyes because she thinks they will bring beauty and love for her life. Morrison shifts her point of view, allowing different aspects of the story to emerge". In fact, Pecola is not alone in such deplorable self-abasement, but she is a representative of many other girls living in such a pitiful environment. Pecola is possibly the most pitiful victim in all of Morrison's novels. Pecola is so engulfed in her pitiful situation that she is unable to notice the strong defense of her that Frida and Claudia's actions display in fighting with taunted boys. Pecola believes that she will match the standards of beauty that are designed by the white society as well as by her mother who expresses her opinion concerning the face of Pecola which has none of these standards. Pecola believes that beauty merits love, she wants to be as loved as the blond, blue-eyed children she sees in her community and portrayed in popular entertainment and media. Pecola's belief that others feel nothing but distaste toward her is confirmed when the white shopkeeper refuses to touch her hands. Every interaction in the novel seems to confirm the view that whiteness is beautiful and that the blackness, its opposite, is not. As a result, Pecola feels alone and ostracized. The only adults who show Pecola any kindness are the prostitutes, who lived in the neighbourhood, who in their turn are unwanted by the society. Batra (2009: 37) maintains

that Sula grows up in a family bereaved of love and self-esteem. She is unforgettable dark-skinned young girl who, finding herself rejected by her family and society as a whole, embarks on a search for what she believes to be an "acceptable" self, the blue eyes of a white girl. She is searching for absolute beauty, that is identity. So, the novel is not the story of Pecola Breedlove; it is the image of Pecola Breedlove (with her two-friend-sisters, who will narrate the story of Pecola), who thinks her life would be perfect if only she is a blue-eyed girl. That image in itself is so powerful that it sums up one of the great tragedies of our age. When Batra (2009: 38) moves on saying that the girl rips the doll into pieces, trying to discover what there was about that hard little pink thing that everyone seemed to find so lovable. In this novel, we have many female characters (the mother and her daughter Pecola, the three prostitutes, Geraldine, the two sisters who will narrate the story and many others), but the current paper will focus on the mother and her daughter.

#### **A-The Mother Paulin or (Mrs. Breedlove):**

Batra (2009: 82-85) etches Paulin, Pecola's mother. She was born as Paulin Williams, the ninth of eleven children. When she was two, a rusty nail had pierced her foot. Complete indifference to the wound left her with as it is expressed by Morrison (1970: 72): "a crooked, archless foot that flopped when she walked- not a limp that would have eventually twisted her spine, but a way of lifting the bad foot as though she were extracting it from little whirlpool that threatened to pull it under. This saved her from total anonymity". Paulin was leaning on the fence when she heard a loud whistling. She smiled and felt someone tickling her foot. She laughed aloud and turned to see. The whistler was bending down tickling her broken foot and kissing her leg. It was Cholly her future husband. He used to whistle, and when she heard him, shivers come on her skin. They decided to marry and move over to Lorain, Ohio, after a great love relationship. Both of them were young, loving, and full of energy Cholly started working in the steel mills and Paulin started keeping the house. This lady with a crooked leg is never being dealt with before Morrison. Novelists like Jane Austen, C. Dickens, T. Hardy, G. Eliot, V. Woolf and D. H. Lawrence never present women of such features (ugliness, crooked legs, mad, and so on so forth).

Paulin started missing her people. She wasn't used to white folks, who ignored them (her and her husband) completely, so were the northern folk, who no better than the whites for meanness. In Morrison's novel (1970:74) the narrator states:

*They could make you (as a black lady) feel just as no-count,                      crept I, Paulin, didn't expect it from them. That was the loneliest time of my life. In her loneliness, Paulin turned to Cholly "for reassurance, entertainment, for things to fill the vacant places." Housework was not enough. Cholly, although kind and considerate, began to resist her total dependence on him. He often left her alone and sought of her company. Paulin became pregnant and Cholly was pleased. He began to drink less and come home more often.*

Paulin became an avid movie-goer. Cholly poked fun at her for trying to dress up and behave like film stars –with her limp foot and the front tooth missing. Morrison(1970: 76) points out "He began to make me madder than anything I knowed, and I couldn't keep my hands off him." She has two children now and has to go to work. The children gave her this need. She took on the full responsibility and recognition of bread winner for the family by working for the fishers, who considered her "the ideal servant". She kept their house pick and span, and arranged things in such a manner as to make them say that they would never let her go. By so deed, she wants to rid Cholly's influence and power upon her personality.

She taught her children fear of being clumsy, fear of being like their father, fear of not being loved by God. Paulin, however, misses the earlier, orgasmic lovemaking sessions with Cholly. Now, she merely submits to his lust. Morrison (1970:80) shows this obviously through the speech of Paulin "Most times he's thrashing away inside me before I'm awake, and through when I am. The rest of the time I can't even be next to his stinking drunk self. But I don't care 'bout it no more. My maker will take care of me. I know He will."

## **B- The daughter (Pecola) the heroine of the novel:**

Pecola is the pivot around whom the whole novel revolves. Pecola is not alone in such a deplorable self-abasement. In fact, all those coloured or black people surrounding her are subjected to the dominant white value and criterion to various levels. Not only is Pecola slighted into nothingness by the white storekeeper, but her presence is repulsed and severely hated by her surrounding black people in her community as well. Instead of showing a sign of communal encouragement to the underprivileged Pecola, members of the black community take their discontent of being black on her, which expresses more of the despair over their own blackness than over the ugliness of their scapegoat, Pecola. Batra (2009: 79) sheds light on Pecola's story saying that she is ugly, and this fact makes her ignored by her society. Many people looked down on Pecola, treated her indifferently. This led to her isolation. Long hours she sat looking in the mirror, trying to discover the secret of her ugliness, the ugliness that made her ignored or despised at school, by teachers and classmates alike. She was the only member of her class who sat alone at a double desk. Her teachers tried never to glance at her. The novelist shows us how terrible it must be for Pecola to have to go to school and know that the teachers and her classmates despise her and do not care for her and the worst is that they mocked her. She also knew that when one of her classmates at school wanted to insult a boy, or wanted to get an immediate response from him, she could say "Bobby love Pecola Breedlove!" and never fail to get peals of laughter from those in earshot, and mock anger from the accused.

Batra (2009: 80) opines that to get rid of these insults, Pecola was often left with her thoughts which mostly consisted of her desire for blue eyes. With blue eyes, she would be beautiful and popular, people would like her and treat her better. In essence, beauty equals happiness. This lack of beauty even intruded upon her family life. Pecola's first encounter with her lack of beauty comes from her family. She is taunted and alienated by her classmates and either beaten or ignored by her parents. Pecola is a tragic figure who begins life at the bottom the moment her mother, brainwashed by the white movie industry, decides her daughter is irretrievably ugly. Pecola's parents fought frequently. These outbursts greatly upset Pecola and she often wished she could disappear when they

occurred. They may have paid her more attention or taken greater investment in her happiness. They may have been less critical and abusive of her. However, she was not, and although they are responsive to her needs, they did not express their love for her. Pecola is led to further isolation by the harsh reality that no one encourages or loves her. All the supports that a young child needs are not there. Her family does not support her, her teachers abhor her, her classmates ridicule her, and people in the town ignore her. Her adults models are three uncouth, prostitutes that were looked down upon by all the women in the town. Although these women provided her with some entertainment, and enjoyment in her rather depressing, mundane life, they did not advise her or listen to her troubles or problems. In order that she can compensate the lack of her parents's love, sometimes she goes to the prostitutes and sometimes, she keeps on dreaming of having blue eyes to befit the standards of beauty and to have her chance to live as a perfect lady.

Batra (2009:81) avers that Pecola's real friends are the other two main characters in the story, Frieda and Claudia Mac Teer. However, they are relatively powerless in helping her. All they can do is to pray for her and hope that everything will turn out good. At one point on the playground, they stick up for Pecola and save her from the taunting boys. That is the extent to which they can save Pecola. What makes the matter worst, when she starts to menstruate for the first time. Self-blame and negativity of Pecola's life finally escalates when she is in the kitchen washing dishes and her father, who is extremely drunk, becomes overwhelmed with sexual desires and rapes his young daughter. This incestual act does nothing but increases her isolation and the same act brings out sympathy for the doer.

Batra (2009: 82) sees that this terrible act is brought on by Pecola's ugliness and her inability to meet society's standards of beauty. The father Cholly is full of rage from his unhappy childhood and his unsatisfying life. He drowns this consciousness of this rage in drink. It is this rage that poor Pecola inherits, and it is this rage that rapes her. The result is that the child who had sought so desperately for acceptance and friendship and escape from the frightening scenes of her parent's battles is raped by this rage; what voice she had is ripped away from her in this tremendous and overwhelming act of paternal violence. Pecola then



becomes pregnant and she is asked to leave the school. It is during this time that she begins to slip into madness. She develops an imaginary friend to whom she speaks about her "new blue eyes". She has been given these blue eyes by Soaphead Church, the town psychic and spiritualist, who convinced her that if she fed an old dog some food, which actually had poison mixed in it, and he had an erratic reaction, she would be given blue eyes. And she does so. With her imaginary friend, Pecola talks about how blue and beautiful her eyes are and how jealous everyone is of them. And, now, we learn that even this internal dialogue of Pecola does not bring her solace, because she is afraid that the eyes given to her by Soaphead Church are not blue enough!

### **3. Characters in *Sula***

To continue her contribution in the field of postcolonial novel, Morrison etches and plans another new woman in her *Sula*. Sula the heroine of Morrison's "Sula" that is the indecent and daring lady. Sula is disobedient to her mother and grandmother within her family and to her society as a whole. Chakranarayan (2008: 46) believes that *Sula* which is Morrison's second novel and in many ways it is regarded as a second sequel to *The Bluest Eyes* Morrison's first novel. As for Morrison's "Sula", Bradbury (1992:279) expounds that it is a poetic fable about a promiscuous girl whose immorality transforms and releases an entire community. Dharmani (2009: 88) maintains that Sula wants to satisfy none but herself. She refuses to be a mother and take care of her mother. She has many heterosexual intimacies with both black as well as white men. She moves out and wanders like black men. She draws on the financial resources of her own without any sense of gratitude for seeking education and other needs fulfillment.

Morrison (1989:1-34) observes that she always thought of Sula as quintessentially black, metaphysical black, if you will, which is not melanin and certainly not unquestioning fidelity to the tribe. Morrison (1989:1-34) confesses that:

*She is new world black and new world woman extracting choice from choiceness, responding inventively to found things; improvisational; daring; disruptive; imaginative; modern; out-of-the-house; outlawed and unpolicing; uncontained and uncontainable. And she is dangerously female.*

Shukla (2007:22) expounds that Morrison sees that Sula chronicles a community in which black women dominate public and private life. Yet Morrison's point in her description of her heroine supersedes questions of gender and race. Sula has conceived outside of the constraints ordinarily felt by women in her community. Her status as a woman is only a small part of how she perceives herself and, ultimately, how she is perceived by readers. The same goes for race. While the near-absence of whites in the novel forces a recognition of differences within the same race, Sula's blackness also transcends race altogether.

Shukla (2007:22) adds that in any way, Sula goes on describing her heroine to the extent to which one woman's rejection of every available social scripts generates tangible, even fatal, public tension. Despite any real or perceived limitations imposed by her family, her community, or the era in which she is depicted, Sula does not put any limit upon herself. Sula becomes instructive to readers precisely because she is deemed destructive by the other characters in the novel.

Shukla (2007: 22) shows that a young woman coming of age in a rural Ohio community during the period between the World Wars, Sula is marked, both literally and figuratively, by her singularity of thought and action, that is her independence. She leaves her hometown for ten years, during which she travels across the country and attends college. When she returns, she refuses to maintain the family house in the manner of her mother and grandmother before her. Her sexual exploits do not lead her to a state of monogamy, shared domesticity, or even steady companionship; with one memorable exception, Sula's interactions with men are consciously many. And despite her status as protagonist- the novel does, after all, bear her name- Sula occupies a relatively small amount of page- space, even she dies two chapters before the novel's close. This comparative absence from the text that purports to be about

her, coupled with the more slipperiness of her character, makes Sula both difficult to like and difficult to know.

Lal (2005: 9) elaborates that Morrison once again presents a pair of black women who must come to terms with their lives. The story is of two friends, Sula and Nel from childhood to old age and death. Lal (2005:9) claims that Morrison has probed "a way to offer her people an insight and sense of recovered self so dignified and glowing that no worldly pain could dull the final light." Indeed, Sula is a tale of rebel and conformist in which the conformity is dedicated by the solid inhabitants of the place (Bottom) and even the rebellion gains strength from the community's disapproval. Sula and her friend Nel are only developed form of the first novel's (Claudia and Frida). While the first couple struggles against the rigid ethical standards of the society, the second fight against the unchangeable criteria of physical beauty put by the white.

Chakranarayan (2008:62) states that the story of Sula is set in the "squashy little town" of Bottom of Medallion. The novel is shaped into two parts. Sula has black parentage while Nel is a mulatto. In the first part, Sula and Nel become childhood friends in a black community and involved in the death of a young boy. In part two, she comes back to the community as an adult after a ten-year-absence which is never unsatisfactorily explained. It is a ten-chapter-novel, each of them located in a specific year 1919,1920,1921,1922,1923, 1927,1937,1940,1941 and 1965 according to certain purpose in the mind of the novelist to highlight the dramatic incidents in the life of the heroine. When she returned home the robins which are supposed to be birds of good omen die. Her rejection of permanent relationships either with her mother, grandmother or with men is ironical as Morrison (1982:5) underpins that " because her mother once announced that she loved Sula but did not like her."

Chakranarayan (2008:91) shows that Sula, not only, demographically, presents a vivid picture of the black community but it also reflects the relationship of black with whites as well as the recent European immigrants to America, the land of promise. The overreaching presence of the whites determines the destiny of the blacks. The most scathing remark about the attitude of the whites towards the blacks is made by Sula herself. Morrison(1982: 66) emphasizes this idea saying "I

mean I do not know what the fuss is about. I mean everything in the world loves you.

Chakranarayan (2008:48) opines that chapter two depicts the experience of Helene, who is Nel's mother. Helene and her daughter intended to go to the south because of the illness of her grandmother and the journey is explained in amazing details. The black-white-relationship becomes the core of this journey. They have to suffer humiliation and asked to move to the couch meant for coloured people. They have also to urinate in open because there were no toilets for the blacks.

Chakranarayan (2008:50) mentions that the author takes us three years(chapters) ahead to 1922. We are brought to the world of Sula and Nel as pre- teenage girls. Their life is described. At the age of twelve they had realized the plain truth that as Morrison (1982:52) says "they were neither white nor male and that all freedom and triumph was forbidden to them". The story leaps forward and we see the wedding of Nel and Jude in Chapter Six 1927. This wedding marks the end of part 1. Part 2 starts with, as we are told, the Sula's return to Medallion in very fashionable clothes. Nel feels happy and refreshed, but there is a plague of robins which occasioned with the appearance of Sula. Later on, an unfortunate incident happens. Nel's husband Jude and Sula are seen flirting by Nel. Due to this deed, Jude leaves his family for good and the friendship of Sula and Nel breaks.

Chakranarayan (2008:52) shows us the degradation of Sula's reputation in Chapter Eight ,1940. Apart from being labelled as cruel and because she did not save her burning mother, her return to Medallion after an absence of ten years cursed medallion robins' plague so Sula is known as ominous. The worst flaw in her was that she slept with white men, which was considered absolutely sinful by black community. They even regarded her a kind of witch and kept broomstick across their doors to ward off evil. Sula was completely unmindful of these hearsays. She is still indifferent towards Church and community activities.

Chakranarayan (2008:53) clarifies that unlike other black women of thirty she looked much more younger, smarter and free from diseases. Surprisingly, Sula's evil led the blacks to improve their ways as if the presence of evil incarnate among them led them to protect and cherish the

good they possessed. Sula's appearance was interpreted as Morrison (1982:118) expresses "she lived out her days exploring her own thoughts and emotions, giving them full reign, feeling no obligation to please anybody unless their pleasure pleased her". And the novelist expressed Sula's indifference towards the black community as in Morrison (1982:119) says" she was completely free of ambition, with no affection for money, property or things, no greed, no desire to command attention or compliments- no ego for that reason she felt no compulsion to verify herself –be consistent with herself."

Shukla (2007:24-25) extracts that there are passages to describe how Sula's personality has taken shape, and, ironically, in the shapelessness of this shape, the paradox of Sula is revealed. Faced with such a heroine, many readers are discomfited. It is not easy to identify with Sula in the second half of the novel, she sleeps with her best friend's husband, some readers might wash their hands of her altogether. Inevitably, this particular, climatic incident generates from the readers the morally-driven query:" How could she do that with her best friend?" The question is instructive for few reasons. First, it reveals how difficult it is to accept Sula as the heroine of "Sula". One may assume that she is the focus because of the book's title, but most readers find it easier to identify with Nel-the best friend, the compassionate woman, the good girl. Certainly, Nel fills as much textual space as Sula, if not more. Second, if one accepts that the book is about Sula, one also assumes that Sula will either be "good" in a traditional sense or will, at the very least, grow and change and gain self-knowledge as the novel progresses. This transformation does not happen. Instead, she does not question herself and she has no revelations or regrets, yet she manages to propel the story forward by the sheer unpredictability of her actions. Sula may be regarded by her creator as a representative or the model of every black girl. And this matches clearly the desire of Toni Morrison who in her novel (1982:120-21) shows this clearly:" Those without men were like sour-tipped needles featuring one constant empty eye. Those with men had had the sweetness sucked from the breath by ovens and steam kettles."

Chakranarayan(2008:54) outlines the last years of Sula's life saying that after the failure she faced in her intimacy with a popular man in

(Bottom) whose name is Ajax, Sula's health deteriorated within a year after the leaving of Ajax. Hearing about her serious illness, Nel at last makes her mind to visit her. Sula receives Nel warmly as if nothing has happened between them. Nel offers to bring the medicine for Sula but she discovers that she has no money. The topic of Sula's liaison with Jude is discussed. Sula declared that she had no permanent interest in Jude. She announced as in Morrison (1982:144) " Well, there was this space in front of me, behind me, in my head, some space. And Jude filled it up. That's all. He just filled up the space.

Chakranarayan(2008:55) continues his speech elaborating the last minutes in the life of Sula telling that Sula on her deathbed remarks the fuss people make over the sex act. She wants to look beyond the boundries of physical acts of love. After discussing the case of Jude, Nel deserts her and Sula is lost in her thoughts once more. In great pain, she has hallucinations. Totally taken over by pain and fatigue she meets death. The spirit is detached from the body and the last wish expressed by Sula is to share the experience of death with her close friend Nel.

Chakranarayan (2008:56) maintains the uniqueness of Sula in chapter nine 1941. The reaction to the demise of Sula in the Bottom community is depicted. People heave the sighs of relief after the demise of Sula, but this demise proves to be the starting point of bad omen or ominous. Let's see what will happen after such a relieving demise of Sula? The tunnel project which had begun in (1937) was to be restarted. Previously, no negro labourers were employed . since this led to a widespread discontent, the blacks were still doubtful about their employment in the construction of the tunnel. In the meantime, many changes took place in Medallion. The weather became severe. Crops and people both suffered. They once again reverted to their indifference towards duty. After all these aspects, people begin to confess and realize the uniqueness of ,though full of obscenity, Sula.

Chakranarayan (2008:57) epitomizes, in the last chapter of the novel, the afflicted life of the blacks in Bottom twenty years of Sula's demise and how the blacks are cursed by many problems? Nel had become active in the church. The black community in Bottom had collapsed. Most of the original black inhabitants had moved closer to the valley and the whites now started buying land on the hills. The original

inhabitants scattered over various places far and near. The Bottom as a place ceased to exist as a black community. Now, Nel quizzically realizes that deep in her heart she loved Sula the most, above everyone else even more than her husband Jude. The novel ends with this realization of Sula's uniqueness on the part of Nel.

#### **4. Conclusion**

Toni Morrison is one of the greatest novelists who shed light on the difficulties her social class is suffering from. She provides us with many black characters to be the focal concern of her two novels, not to idealize her social class but to expose the real behaviour of her race. They suffer from the same discrepancies in the same social class. So, the portraits of Pecola and her mother Paulin in *The Bluest Eye* and the portrait of Sula and Nel in *Sula* are of great significance to highlight the problems of the women in the modern age. Such problems are of new types like (raping; slavery; ugliness, ostracized people, negligence, illiteracy; inequality and dependence.). These themes are new because they are not tackled in the Victorian novels and the early Modern age of great novelists such as (Jane Austen, Charles Dickens, George Eliot, Thomas Hardy, D.H. Lawrence, Virginia Woolf and Ernest Hemingway's.) Now, in the postcolonial novels, the heroine is to suffer from the illness of modern society not only marrying, getting financial establishment, or travelling abroad, but also they have to get their emancipation, proving themselves and finding their chance to bridge the gaps with people as independent and achieving equality in their society.

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## الخلاصة

تعد الروائية الأمريكية توني موريسون (ذات الأصول الإفريقية) واحدة من أهم الروائيات السوداوات اللاتي ظهرن بعد حركة (النهضة الزنجية او نهضة هارلم) التي تسبر غور العلاقات الانسانية بين مجتمع السود (الزنوج) والبيض من جانب و□□ل مجتمع السود□□نفسه والتميز بين الرجل الاسود□□والمرأة السودا□□. ونظراً لما احتوته رواياتها من تجسيد للصرعات بين ابطال اعمالها وتحري□□وافعهم الشخصية للقيام بما يفرضه عليهم ضميرهم ومجتمعهم وكذلك لما اتسمت به اعمالها من□□فة في وصف الحالات الانسانية□□□□ل هذه المجتمعات فقد نالت جائزة نوبل لمساهمتها في جذب الانظار الى القضايا المعاصرة التي تحيط بمجتمعها .

لقد تناول هذا البحث روايتين من نتاجات توني موريسون وهما (العين الاكثر زرقة) و (سولا) وهذان العملان هما ما ابتدأت به الكاتبة مسيرتها الابداعية . لقد سلط البحث الاضواء على مجموعة من الشخصيات النسائية التي□□صتها الكاتبة بالتمحيص والتحليل . ففي رواية (العين الاكثر زرقة) تناول البحث شخصية الام العرجاء وابنتها القبيحة . فقد تعرضت الام للأهمال من المجتمع الابيض في□□ئ الامر فقررت ان تعمل عندهم مما□□ئ الى تفسخ العلاقة بينها وبين زوجها . اما البنات بيكولا فقد حبتها الطبيعة ببشرة سودا□□اء وقباحة شديدة ما ولد لديها الرغبة في الحصول على عيون زرق والتي بدورها□□تتها الى الجنون بعد الاغتصاب الذي تعرضت له على يد والدها .

اما رواية (سولا) فقد ابرزت شخصية البطلة 'سولا' وسوء الفهم الذي واجهته من مجتمعها بسبب شخصيتها المعتدة بنفسها بعيداً عن المعايير التي حد□□ها مجتمعها وعائلتها على حد سواء . اما شخصية صديقتها 'نيل' فهي انما وجدت لتحليل شخصية صديقتها التي واجهت نقداً لاذعاً وعزلةً مقبتهً بسبب عدم رضو□□ها لقبول□□المجتمع البغيضة .

وتخلص الخاتمة ما توصل اليه البحث من تحليل لتلك الشخصيات و□□وافعها ومسبباتها لغرض الوصول الى نتائج تلائم حداثة الشخصيات والمسببات التي□□تتها الى تلك النتائج .