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**Psychoanalysis of Pecola Breedlove in
Toni Morrison's *The Bluest Eye***

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Presented by

Ms Medjdoub Fatima

Supervised by

Dr. Souad Berbar

Board of Examiners

Chairperson: *Dr. Mouro Wassila*

Supervisor: *Dr. Berbar Souad*

Examiner: *Ms. Mengouchi Meryem*

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Dedication

To everyone whom I love.

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Abstract

This research study investigates the constant abuse that Black people suffer from in Toni Morrison's novel *The Bluest eye*, applying psychoanalytical criticism. With the rape being the psychological climax of the main character in the novel, the main objective of this study is to psychoanalyze the character of Pecola Breedlove before, during and after the rape in order to understand the psychological state of Pecola. In doing so, the novel was approached based on the teachings of Sigmund Freud, Carl Jung and Jacques Lacan. The Freudian approach, with the main focus on the unconscious sexual mechanisms, explores how domestic violence pushed Pecola to dissociate herself from this toxic environment, and how the sexual violation of her father led her to complete psychotic dissociation by developing post-traumatic stress disorder (PTSD). The Jungian approach, which centers on mythology and archetypal criticism, analyzes the connection between *The Bluest Eye* and the Greek myth of Demeter and Persephone. How and why Morrison managed to vivify the myth through her novel, in order to make Pecola the victim of the contemporary version of the myth. The Lacanian approach, which interests itself with the subject development and the identity formation, investigates how Pecola creates an identity that is not her own but that of the other, through the process of the real, imaginary and symbolic order. Pecola eventually fails to attain subjectivity, developing schizophrenic behavior.

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General Introduction

Psychoanalysis is a psychological method that serves to trace the hidden workings of the mind and cure mental diseases. Literature is a form of art writers use to reflect their societies, histories as well as their inner fantasies. The parallel between psychoanalysis and literature is that both are built on narratives: a psychoanalyst gathers information about the patient's sickness and analyzes his state through discourse, a writer creates his work based on a story. Identically, a critic analyzes a text the same way as a psychoanalyst does.

Psychoanalytical literary criticism is the outcome of the interaction of both previously mentioned fields. It is a school of criticism that reads literature through psychoanalytical lenses, applying different theories of psychoanalysis to draw conclusions regarding the author, the reader or the characters.

The main topic of this research study is to make use of this school to approach Toni Morrison's novel *The Bluest Eye*. Specifically, to psychoanalyze the main character of the novel: Pecola Breedlove. She is a little Black girl who prays for blue eyes, she is also traumatized and victimized by almost everyone in the novel. The research is essentially conducted based on two questions:

- Why did Pecola receive such abuse?
- How did she react to this abuse?

In answering these two questions, this thesis aims to investigate the abuse of the female character by considering its causes and its aftermath. In addition to highlighting the traumas that Pecola had to endure and the gravity of the psychological damage that was inflicted to her.

This study is carried out following different theories of psychoanalysis. It covers the theories of Sigmund Freud, Carl Jung, and Jacques Lacan, in order to grasp the severity of the chronic abuse that endangers Pecola and the reasons that led to it from various perspectives. Furthermore, the reader would benefit from the diverse

psychoanalytical analysis theories in order to have therapeutic insights and justification into the case of Pecola that Morrison alluded to.

This research is divided into two chapters. The first chapter is purely theoretical; it contains definition of psychoanalysis and its link to literature which is basically psychoanalytical literary criticism. This chapter also lays out a description of the Freudian, Jungian as well as Lacanian approach. It provides the biography of the author associated with the movement that reflects Morrison's writings. This chapter illustrates the background behind the story of *The Bluest Eye*, its summary, and its characters.

With the incest being the turning point in the story as well as in the health of Pecola, the second chapter is divided into three sections: before the rape that is to say pre trauma, to consider the reasons that led to the incest as well as to the mental breakdown of Pecola. During the rape that is the trauma of incest, to consider what pushed the father to rape his daughter. Finally, after the rape that is to say post-trauma, to consider the mental and psychological consequences of the abuse that is thrown down on Pecola. Each section contains three different psychoanalytical findings drawn from the three previously mentioned approaches.

Chapter One:

Psychoanalysis and Literature

1.1. Introduction

Literary criticism aims to produce a correct estimate of literary works. To unveil the truth, literary criticism tries to interact with several theories and disciplines to reach divert conclusions and to determine the merit of literature, among these is psychoanalysis. Psychoanalysis has sought to explain its theories and concepts using literature. Critics also turned to psychoanalysis to investigate and interpret literature, which is the essence of psychoanalytical literary criticism. This school has emerged in recent times when writers start to pay attention to the inner workings of their characters. *The Bluest Eye* written by Toni Morrison is a tragic account that reveals the connection between the inner and outer world of a traumatized black girl who wants blue eyes.

1.2. Psychoanalytical Literary Criticism:

Psychology, previously known as the science of the soul according to the Greek philosophy (Colman 4), has evolved remarkably in modern time only to be defined as the science of mind and behavior according to *Merriam-Webster* dictionary. Associated with the scientific discipline of psychology is the practice of psychoanalysis. Sigmund Freud established psychoanalysis as method of psychotherapy to treat mental illnesses by studying unconscious mental processes and the various defense mechanisms that people use to repress them. (Colman 8).These

psychoanalytic theories influenced other fields of research including literature. In fact these two fields have displayed a strong connection.

Interestingly, the common link between psychoanalysis and literature is storytelling. Psychoanalysis used talk therapy to explore the human mind, and literature is structured on narratives. Freud turned to Greek myths referring to the story of Sophocles' *Oedipus Rex* for his crucial concepts. Jung scrutinizes fairy tales and folklore, eastern and western religion, even alchemy ¹. Not to mention Jacques Lacan, who drew his theories from the structuralism of Ferdinand de Saussure and Roman Jakobson, and claimed that the unconscious is structured like a language.

Consequently, Psychologists and writers share the objective of understanding the development of their subjects, characters, respectively, through the conflicts and problems they face in life or in fiction. Some famous psychoanalytic positions have influenced literary theories.

1.2.1. The Freudian Approach:

Sigmund Freud (1856–1939) is considered the founding father of psychoanalysis. In his book *The Interpretation of Dreams (1900)*, he lays out the most important basis and concepts of psychoanalysis. Freud developed ways to help his patients uncover their threatening traumas and subdued feelings and desires that have been repressed in the unconscious, using free associations, and slips of tongue.

As a way to prove his theories, Freud turned to interpret religion, mythology, art, and literature applying his psychoanalytic model. In his studies on Dostoyevsky, Shakespeare, Leonardo da Vinci, Goethe and others he argued that the artist has unstable personality; thus, he elaborates his work out of his neurosis. This employment of repressed wishes and energy into art and literature is called sublimation. Consequently, art should be treated as a symptom, considering that it provides deeper

¹ Alchemy : a medieval chemical science and speculative philosophy aiming to achieve the transmutation of the base metals into gold, the discovery of a universal cure for disease, and the discovery of a means of indefinitely prolonging life (Merriam-Webster.com).

insights into the nature of life not only for the artist but also for those who are interested in it (Dobie 56).

Moreover, the unconscious is a landmark in Freud's theory of psychoanalysis. The unconscious is a hidden reservoir of traumas, anxiety, memories and suppressed feelings. Comparing it to an iceberg; the conscious mind is the small part above the water, unaware of the massive dynamics of the unconscious below the surface that controls the behavior of an individual. Accordingly, one's deeds are the result of unrecognizable motives.

Freud argued that the language of the unconscious is dreams. Dream content is revealed through symbols, they are made unclear because they contain unpleasant repressed materials which can be painful to deal with. Dream materials are disguised using two forms: the first one is *condensation*, several thoughts or persons may be condensed into a single image, and the second one is *displacement*, a wish or a person may be displaced onto the image of another (Dobie 59). It is the same for literature. The text contains suppressed symbols and ideas; metaphors will be treated as condensation; two desires of the psyche are articulated by the same word. Metonymy is the equivalent of displacement; using the name of one object to replace another with which it is closely related (Dobie 69).

Freud theorized three elements of human mental apparatus. They are: the id, the superego, and the ego. The three of them function in an unconscious realm; the id is fully unconscious, the ego and the superego are partly conscious. Each of them operates based on different even contrasting principles (Dobie 57).

The id is infantile and primal; it is the source of all instinctive surges. Indeed the id is the source of the psychic energy which derives its vitality from the libido, that is to say the psychosexual drives. Since "the id stands for the untamed passions" (107), as Freud points out in *New Introductory Lectures in Psycho-Analysis*, it is driven by the pleasure principle that is why it strives for gratification of all desires. Therefore the id is amoral and lawless. If socially unacceptable, these desires need to be tamed and repressed back to the unconscious by the superego. Traditionally known as conscience;

it operates according to the morality principle. According to Freud, the superego develops at an early age; parents and later society provide the moral and ethical teachings to the child. When the superego is too strong and over powering, the individual would suffer from a guilt complex. The ego which “stands for reason and circumspection” (Freud 107), operates according to the reality principle that is why it mediates between the inner and outer world; the ego has “to reconcile the claims and demands of.... three tyrants [that] are the external world, the superego and the id” (Freud 108). In fact, the ego employs a range of defense mechanisms that operates at an unconscious level to keep balance between the conflicting demands of the id and superego on one hand and also, on an other hand, to protect the conscious self from psychological disorders resulting after traumas, such as ‘repression’ which is to contain disturbing or threatening feelings back into the unconscious (simplypsychology.org).

Sexuality is also a significant concept in Freud’s theory of psychoanalysis. Freud believed that a person goes through three psychosexual stages of development. As children mature the libido moves around several areas of the body that are supposed to be erogenous zones. In order to become healthy adults, children must meet gratification during the development of their sexual identity (Dobie 58). The first stage is oral: it occurs during babyhood during which the child is fed from mother’s breast. The second is the anal stage which is characterized by elimination; as the sensual pleasure becomes centered on the anus. The final stage is the phallic; the child discovers his genitals as the source of his sexual pleasure. If the child’s needs are not met, the adult may suffer from mental disturbance (Dobie 58). By the time the child reaches the phallic stage, he starts to develop his own sexual identification. The process is initiated when the young boy forms an erotic attachment to his mother and accordingly resents his father considering him as a rival. Fearing castration by his father, the child represses his sexual desires and identifies with his father. To justify his theory, Freud relies on *Sophocles’ Oedipus Rex*; in which *Oedipus* unconsciously kills his father and marries his mother out of his desire for her (Dobie 58). The child who fails to develop sexual identification will suffer from what Freud terms oedipal complex.

The controversy between Freud and Carl Gustav Jung (1875–1961) introduced the world to totally different views regarding psychology and psychoanalytical literary criticism.

1.2.2. The Jungian Approach

Once a follower of Freud, Jung was interested in philosophy, religion, spirituality and mythology. He built his theories upon the history of humanity. While Freud's concept of the unconscious is exclusively of personal nature, Jung provided even a deeper layer than the 'personal unconscious' which is of universal nature; he called it in his, *The Archetypes and the Collective Unconscious*, the 'collective unconscious' (Jung 3). The content of the collective unconscious consists of inherited pre-existing knowledge of all mankind, it is primarily made up of archetypes that Jung defined as "primordial types, that is [to say] universal images that have existed since the remotest times" (Jung 5). These archetypes manifest in myths rituals as well as literature through symbols, characters or images. Some of Jung's prominent archetypes are: *anima* which represents feminine qualities in the male whereas *animus* represents masculine qualities in the female. *The shadow* which is the darker side of the psyche represents those aspects that unacceptable not only to the society but also to one's own self. Usually the shadow appears in literature and cinema as the villain. *The mother* archetype, as Jung stated in his *Archetypes and the Collective Unconscious*, is nurturing and confronting, it stands for fertility and fruitfulness; it also encompasses maternal solicitude, inner strength, wisdom, and sympathy (Jung 81- 82). Eventually, to have a balanced healthy psyche, one needs to accept and integrate the different archetypes that exist within him even the ones he dislikes or resists. This psychological maturation is what Jung called 'individuation' (Dobie 63).

While Jung disagreed with Freud, Jacques Lacan (1901–1981), returned to Freud's theories, delivering new interpretations with radical differences from that of Freud.

1.2.3. The Lacanian Approach

Jacques Lacan is a French Post-Freudian psychoanalyst, whose work was described as a re-reading of Freud approach through linguistic theories of Ferdinand de Saussure.

Lacan claimed that the unconscious is structured like a language. Indeed, Lacan explained his idea on the light of structuralism; the relationship between the two components of a sign, the signifier and the signified, is arbitrary; it is based on convention and not on logic (Dobie 154). Lacan believed the unconscious to be a never-ending signifying chain. It contains an infinite number of signifiers sliding with no signified to refer to. This criterion makes the unconscious a complex matrix with connected signifiers. To reinforce his theory of linguistic-based unconscious, Lacan stated that the process of condensation and displacement correspond respectively to metaphor and to metonymy (Dobie 69).

One of the most significant concepts of Lacan is subjectivity. Lacan attacked the long held Freudian premise that the ego can relief the pain and trauma held in the unconscious. Freud actually aimed to reinforce the role of ego providing that it brings repressed materials of the unconscious into consciousness, when he said in *New Introductory Lectures in Psycho-Analysis* “Wo Es war, soll Ich werden” translated as “Where id was, there shall ego be” (112). Yet, Lacan reformulated this as “I must come to be where foreign forcesonce dominated” (quoted by Fink 261), that is the self is subject to the foreign forces that has no control over them. Henceforth, the ego can never possess the unconscious for the ego is only an illusion produced by the unconscious, thus, the ego is subjected to the unconscious (Ellmann 2).

That is why Lacan believed the human psyche to be unstable; a combination of fragmentation, lack, need and desire. In search for unification and wholeness, one should move through three orders: real, imaginary and symbolic. He argues that a child is born pre-mature, with a complete sense of subjectivity and with no sense of the self; just like a '*hommelette*', that is a little man, an omelette, or an eggy mess of fragmented pieces and unstructured body (Ellmann 16). The child is dependent to his caretakers usually the mother when it comes to nurturing and protection, as he does

not identify himself from her. Mother is often written as (m)other to indicate that the mother is the first other whom the infant meets. The child at this stage is in the real order (Dobie 69).

This order lasts until six months when the child sees his reflection in the mirror or recognizes its behavior in another person's character. This experience is what Lacan called "the mirror stage" (Ellmann 17). Lacan uses the "mirror" as a metaphor to describe how the child identifies with the image it sees. Contradictory to the previous fragmented state (the real order), the child experiences a sense of possible wholeness; when he sees its reflection in the mirror, he assumes this image of coordinated body is real. Thus he begins to develop his ego which Lacan named: the *ideal ego* or *ideal I* (Dobie 70). Yet, this mirror image generates a false sense of the self, because this ego is ill founded on the external image reflected in the mirror, rather than his internal identity. That leads the infant to misrecognize himself as being whole. Lacan distinguished this reflection as being the "other" because it is not the actual self. He spelled it with a small "o" to differentiate it from the "Other," or those objects and people that remain for the infant to know before becoming aware of its own "other" (Dobie 70). In other words the idea of the self is grounded on misrecognition and split with the image of the "other". The mirror stage is tied up with the conception of the self-image. That is why Lacan called it the imaginary order.

The process results in lack of subjectivity for the infant. Lack is also what Lacan called castration (kemp 2). After the misidentification of the self, the child yearns to merge with his (m)other again. This desire is broken up by the father. He puts an end to this oedipal relationship between the child and his (m)other as the child begins to notice the presence of his father as well as acquire language to express what he is lacking. Accordingly, the function of the father, as a signifier of the phallus authority, is to introduce the symbolic order which is ruled by the law of the father, culture and language (Dobie 70).

Put it differently, the central aspect of the symbolic order is desire. It is the product of both castration and lack which are properties of the mirror stage and the oedipal drama. In fact the subject, after the separation, is forever lacking hence

desiring, in an endlessly signifying chain, making this desire focal to the human endeavors as Lacan emphasized: “desire, a function central to all human experience, is the desire for nothing nameable. And at the same time this desire lies at the very origin of every variety of animation” (quoted in Kemp 5).

Psychoanalytical literary criticism embraces the theories of these schools of psychoanalysis to trace the untraceable in literature. This school of criticism includes many methods to approach literature. Among these is the first method, which was adopted by Freud, it focuses on the analysis of the author’s psyche and uncovering his inner conflicts by means of taking his writings as a reflection of his own neurosis. It encompasses a psychopathology and biography of the artist. Norman Holland shifted the interest of this school from the author to the reader: when reading the text, the reader reacts to it, projecting his own fantasies. This method concerns itself with the reader response to the text (Dobie 135). The third one is to psychoanalyze the characters of the work in order to investigate their unconscious mechanisms to better understand their actions and reactions. This method is the pursuit of this study of Toni Morrison’s novel *The Bluest Eye*.

1.3. Toni Morrison: a Postmodern Writer

Postmodernism is a philosophical movement which was so influential in the second half of the twentieth century. Particularly, it started after the end of the Second World War. Postmodernism may be seen as a shift from modern way of processing the world, which is basically mourning the loss, while feeling the urge to set order in the world (Connor 69). It is also a rejection of reason, absolute truths and “*Grande narratives*”. French postmodernist *Lyotard* said that these try to define a history or reality of a certain society (quoted by McHale 68). It is instead embracing fragmentation, diversity and "little narratives" that provide limited truths for specific situations.

This intellectual trend has boosted many spheres like architecture, philosophy, psychoanalysis, history, dance, music, art and literary theory. Postmodern fiction is a fiction characterized by questioning the distinction and the diversity of arts and

cultures; postmodernist writers use intertextuality which signifies that a text is connected to other texts in which they refer to other different linguistic and cultural realms (Rezaei 18).thus rendering the novel as a hybrid text of cultures. It also calls into question reality, employing techniques like magical realism or paradox, to represent the ambiguity of the human experience, as this genre promotes reflexivity and consciousness. Moreover, postmodern literature is skeptical about knowledge, instead ontology takes over epistemology (McHale 15). In addition, postmodern fiction favors multi-narration using for example metafiction which draws attention to the nature of fiction within fiction, breaking the storytelling and linear timelines.

One cannot talk about postmodern literature without talking about leading writers like *Toni Morrison*. Her fiction has contributed to the postmodern discourse through the representation of history culture race and African American traditions. Toni Morrison, an African American writer, was born as Chloe Anthony Wofford in Lorain, Ohio, US, on February 18th 1931. She is the daughter of George and Ella Ramah Willis Wofford who taught her the black heritage of storytelling and music (Bloom 9).

The family was settled in the north. Morrison was an advanced reader, her love for European fiction, led her to excel in high school (Bloom 10) and after to continue her studies at the University of Howard in classics. There, she changed her first name to Toni. Then, Morrison obtained her Master degree with a thesis comparing alienation and suicide in the writings of *William Faulkner* and *Virginia Woolf* from Cornell University in 1955 (Bloom 10). She taught English at Texas Southern University. Morrison came back to Howard University as an instructor; where she taught students who would become key figures in civil rights movement (Bloom 11).

Morrison also met during this time her husband Harold Morrison, whom she divorced while pregnant with their second son in 1964. Settling in Syracuse, New York, Morrison took a job for Random House, later she was promoted to senior editor at the New York office of Random House (Bloom 11). It is worth mentioning that Morrison took care of her family, and also took part in a writing group while at night, trying to draft her first novel *The Bluest Eye*, which was published in 1970 (Bloom

11). *The Bluest Eye* is the story of black girl who wanted blue eyes. Putting the story in postmodern context, the book demonstrates the ethnocentric idealization of whiteness by underestimating the black aesthetic and promoting the white beauty industry, and how these led the way to internalize racism. Yet the novel did not have commercial success. It was her second novel that owed Morrison much recognition (Bloom 11).

Sula was published in 1973. *Sula* focuses on the relationship between two African American women with contrasting personalities and backgrounds. The storytelling of *Sula* is characterized by opposed pairs that create paradox that Morrison transgressed. Furthermore, the narrative goes beyond chronology, and no lineage. Morrison was offered a lectureship at Yale University (Bloom 11).

Songs of Solomon was published in 1977. The story display an aesthetic fusion of different cultures, regions and religions through songs, with a shift from reality to magic and myth. Morrison was appointed to the National Council of the Arts by President Jimmy Carter and received the National Book Critics Circle Award and the American Academy and Institute of Arts and Letters Award (Bloom 12).

Her next novel is *Tar Baby* published in 1981. Set on a Caribbean island, the book is a combination of hybrid cultures: Greek mythology and European folktales. Her novel *beloved* was published in 1987, and earned Morrison the Pulitzer Prize (Bloom 12). It is based on the true story of Margaret Garner, a runaway slave who killed one of her children in order to prevent her from becoming a slave. In the novel, the dead child comes back as a ghost and haunts the mother's life. The novel, through the gothic feature, expresses the necessity to reconcile with the history of slavery (Den Tandt 218), using metafiction.

In 1989, she became the first African-American woman to teach at Princeton University with a named chair (Bloom 12). *Jazz* was published in 1992. The book embodies jazz culture and music that symbolizes empowerment and recognition for those black Americans who left the South to settle in northern cities (Den Tandt 218). Morrison broke the standards of what was called back then as high and low form of

arts. In 1993, she was the first African American woman to win the Nobel Prize for Literature (Bloom 12).

In 1998 Morrison published her novel *Paradise*. In 1999, the author diverted her interest to children's literature. She published many books like *The Big Box* which was collaboration with her son Slade. *Love* (2003) has narrative mode that weaves the story between the past and present (biography.com). In her book *Mercy* (2008) Morrison once again introduces a story constructed on the colonial life and slavery (Den Tandt 218). In 2012 Morrison published *Home* with the redundant subject of exploring American history, she received the Presidential Medal of Freedom from President Barak Obama. While drafting the novel back in 2010, Morrison was also mourning the death of her son Slade (biography.com). In 2015, Morrison published *God Help the Child*. She received Pen/Saul Bellow Award for Achievement in American fiction in autumn 2016. In recent years, Morrison released *The Origin of Others* (2017), questioning race and mass migration (biography.com).

1.4. *The Bluest Eye*

Morrison's first fiction *The Bluest Eye* is a vivid testimony of every social, cultural and political event that the USA as well as Toni Morrison bear witness to. The 1960s, when the novel was still in process of making, is the decade of social movements, political activism, and grave assassinations: the sixties were marked by the "Black Is Beautiful" cultural movement that advocates black aesthetics, the civil rights march on Washington, D.C., led by Martin Luther King Jr. 1963 and the assassination of Malcolm X 1965 (Bloom 16). Such developments were the background of the story, but what the greatest inspiration for Morrison was, a conversation she had with a friend who prayed to have blue eyes (Bloom 17).

1.4.1. Summary:

First, the reader, in the prelude, is confronted with the idealized Dick and Jane series of a happy family that kids learnt as part of the American educational establishment. The Dick and Jane premier is again reintroduced with no marks of punctuation.

Finally, the same passage repeated with all spaces between the words eliminated (Bloom 28), alluding that this unrealistic story of a typical family is in complete contrast to the “crippled and crippling family” of the Breedloves.

In the second section, Morrison stated that “Quiet as it’s kept, there were no marigolds in the fall in 1941. We thought, at the time, that it was because Pecola was having her father’s baby that the marigolds did not grow.” (5) Quiet, as it is secret, shameful and gossiped, the adult Claudia MacTeer reports immediately the grievous fate of Pecola Breedlove.

The Bluest Eye is made up of four seasons, with each being split into sections: autumn includes three, winter includes two, spring includes four, and summer contains two. The first section of each season is narrated by Claudia MacTeer. As for the rest of the novel, a third person narrator takes her place.

The novel starts off with when and where the event of the story takes place. Back to 1941, Lorain, Ohio, with autumn that initiates the new school year, Claudia MacTeer and her sister Frieda are watching their next-door neighbor Rosemary Villanucci eating bread and butter in her father’s car. When she taunts them, Claudia and Frieda become upset, they imagine themselves beating her. The scene displays the devastating effect of living in racism-based society.

Life for the MacTeers is so difficult; the house is so old, the parents are so busy earning a living, and the children are ordered to collect coal after school. One day, during a trip to gather coal, Claudia gets sick and pukes on the bed. Mrs. MacTeer treats her daughter’s illness with a mixture of anger and love, as she humiliates Claudia for being “the biggest fool in this town” (Morrison 10) for getting ill and “puk[ing] on the bed clothes” (11). Still the mother takes a good care of the sick daughter: she massages Claudia’s chest, cleans her vomit and checks her temperature during the night.

Mrs MacTeer received two tenants; Mr. Henry Washington, at their first encounter, the girls were pleased with Mr. Henry for he calls them white Hollywood actresses. Miss Pecola Breedlove was introduced to the MacTeer family as “case”

(16). Pecola was homeless, because her father Mr. Cholly Breedlove burnt their house, leaving her “outdoor” (17). The sisters sympathize with Pecola as they learn that “the real terror of life” (17) was to end up an outdoor, they eventually befriend her.

Frieda and Pecola share admiration for Shirley Temple, a white girl with blue eyes, who appears in all sorts of consumer items. Claudia hates Shirley Temple, because she dances with Bojangles; one of her favorite performers. Later Claudia confesses that she revolts “blue eyed Baby Doll” (20) gifts she received at Christmas, to the point of wanting to dismember it, to fathom the beauty behind the “blue-eyed, yellow-haired, pink-skinned doll”(20). This desire transfers Claudia to target white girls. In order to accommodate this sadistic impulse, Claudia has to learn to love Shirley Temple though it was “adjustment without improvement” (23).

The three girls are outside when Pecola starts menstruating. Being terrified, Frieda resolves to help Pecola. Rosemary caught them and she reports to Mrs. MacTeer in alarm that Frieda and Claudia are “playing nasty!” (30). Mrs MacTeer finds out what happened after whipping the girls. She felt sorry, and she takes Pecola inside to be cleaned as well as Claudia and Freida. Struck by the fact that she could have a baby which involves love too, that night, Pecola asks how she could get someone to love her.

The omniscient third person describes the dwelling where the Breedlove family once lived. Unlike the green-and-white house of Dick and Jane, their residence is so ugly and does not harmonize with the other buildings that people “wonder why it has not been torn down”, or they “simply look away when they pass it” (33). The Breedlove family did not live in the storefront not because they were poor but because they were convinced they were ugly and no one could tell them otherwise. This ugliness leads the Breedlove members to behave differently; Cholly is aggressive, Mrs. Breedlove acts like a martyr, Sammy Breedlove used it as weapon and Pecola tries to hide behind hers.

Accordingly, the parents had a fight one morning; these fights break the silence and the boredom of the house. Yet, these quarrels are destructive to their offspring,

Sammy curses and outrages over his father while Pecola invents a mental strategy to make her disappear, but her eyes did not. It was in vain. In fact, she prays every night to have blue eyes so she could get rid of her ugliness and her wretchedness, “She would see only what there was to see: the eyes of other people” (47). Pecola identifies herself based on the gaze of the other.

Unlike the rest of the society, the three prostitutes lived in the apartment above the Breedloves’ storefront: China, Poland, and Maginot Line did not despise Pecola, rather they provide an adequate substitute for the family role that Pecola is lacking. These prostitutes befriend her; they do not prejudge her, because just as Pecola, they are outcast from the society.

Claudia gives a heroic account of her father’s determination to keep the house safe and warm during winter. The coming of winter stiffens itself into a “hateful knot” (62) that no one seems to loosen. Yet, the coming of the new girl in school, Maureen Peal, disrupts the boredom of the season. She was black but “as rich as the richest of the white girls” (62), the beloved of teachers and students alike. Something that Claudia hates.

Maureen accompanied the sisters on the way home, when they came across a group of black people harassing Pecola because of her blackness and the naked sleeping habit of her father. Their insults end when the sisters stand against them. Parting together, Pecola is made uncomfortable by the question of Maureen; whether or not she saw a naked man, the conversation turns into a fight, with Maureen teasing the girls “I am cute! And you ugly!” (73), destroying their self-perception. Later, Claudia shares her epiphany saying that Maureen was not the real enemy; the real enemy “was the Thing that made her beautiful, and not us (74).

The last section of the winter season describes a certain kind of black women; they live according to certain standards, to get rid of the “funkiness” (83) of their blackness. Geraldine is one of those women. She called herself colored person; furthermore, she teaches her son Junior to hate everything black and she deprives him of her own love only to give it to a cat. This leads Junior to be cruel toward people

including Pecola. Once again Pecola is the victim of others' hatred. As well as Geraldine is the victim of the white stereotyping.

The spring season introduces a clear distinction between the MacTeers and the Breedloves parenting. Claudia opens up about the sexual violation that Mr. Henry performs on her sister. After Frieda tells her parents the truth, Mr. MacTeer shoots Mr. Henry almost killing him. Believing Frieda to be "ruined" (101), the sisters look for Pecola to get them some whiskey that might solve the issue. They find Pecola at the Fishers house, where her mother works. Opposed to the MacTeers' protection of their daughter, Mrs. Breedlove fails dramatically at caring for her child. She knocks Pecola down after spoiling the pie and burning her legs.

Being the ninth of eleven children, Pauline's "dreams die" (110) because of her lame foot, like she preferred to think, and later because of the loss of her front tooth. Consequently, she is neglected by her parents, married to an alcoholic, irresponsible husband. Her first pregnancy relinquishes her relationship with Cholly; the isolation pushes her to go to the movies where she learns about romantic love and physical beauty; "the most destructive ideas in the history of human thought" (122). After the birth of her second child, Pauline gave up on her dreams completely, and became the breadwinner; she also turned into a self-righteous person, holding Cholly as "a crown of thorns" (127).

Cholly was abandoned by his mother and raised by a kind woman; Aunt Jimmy. After her death, Cholly meets a girl named Darlene whom he ends up having physical intercourse with. They get caught by white hunters who humiliate him. Cholly inflicts his anger and powerlessness on Darlene. Afterwards, Cholly runs away from his home town, to find his father Samson Fuller. The encounter falls out to complete humiliation and shame, as Samson rejects his son. Cholly is now so "free. Dangerously free" (159) that he rapes his daughter.

Summer comes, and the news about Cholly impregnating his daughter, reach the whole community. As Claudia and Frieda go to sell seeds to buy a bicycle, they

hear people gossiping about Pecola's raping without any sorrow or sympathy. They decide to plant the seeds of marigolds to support Pecola and her baby.

Pecola lost her baby as well as her sanity. Claudia closes the novel with a defeated tone, saying that people of her town and herself, use Pecola, even the ones who claimed to love her: "the lover alone possesses his gift of love. The loved one is shorn, neutralized, frozen in the glare of the lover's inward eye" (206).

1.4.2. Characters

The postmodern fiction problematizes the self and reality of the human existence. Accordingly, *The Bluest Eye* challenges the conventions of the American society through characters, along with their characterization, that reflect the social, economic, and psychological realities and defy the representability of that time.

Claudia and Frieda MacTeer:

Claudia is a nine years old black girl, the youngest of a consistent loving family. As a narrator-character, she fluctuates between a child and adult voice. Claudia is warm-hearted, smart, and determined to stand against the injustices and the falseness of her society, like her hatred for Shirley Temple, she dismembers white dolls. These actions show that Claudia recognizes her self-worth. Claudia and, her older sister Frieda, who is also sensitive and witty, learn from their mother how to appreciate their selves by rejecting the white standards of beauty. Even when their mother was whining because of them, the sisters realize that their mother acts out of love and concern.

It is worth noticing that Claudia displayed a high level of consciousness by the end of the story. As she felt guilty and responsible for Pecola's rape, she decided to plant the marigolds seeds with her sister.

Mrs. and Mr. MacTeer:

They are the parents of Claudia and Frieda. They work so hard to keep their house adequate and proper. They are not so indulgent but fiercely protective of their family. A good example of their concern is when Mr. Henry sexually molested Frieda or when

Claudia fell sick. They are a good model of parenting as the girls acted in several instances in the novel depending on what Mrs. MacTeer told them.

Mr. Henry:

He is a boarder at the MacTeer. He appears to be kind at the beginning of the novel, but he turns out to be obscene when he made his sexual tendencies clear.

Pecola Breedlove:

Pecola is the focus of *The Bluest Eye*, around whom the story revolves. She is eleven-year-old black girl, distinguished among other people by her alleged ugliness: a feature that all the Breedloves are convinced about. Pecola's dark skin and coarse features makes her the center of different kinds of abuse and trauma from all characters in the novel, except the MacTeers: Pauline tormented her daughter owing to her ugliness, the schoolboys and Maureen ridiculed her because her "dadd sleeps necked" (65), Junior and Geraldine insulted her due to her blackness, and Cholly touched Pecola in a filthy, fatal way. She is the object of their inner, projected rage. Psychologically damaged, Pecola Breedlove is the victim of every experience she went through.

Sammy Breedlove:

Sammy is the brother of Pecola. He is a teenage young boy, who reacts differently to the perversion of his parents, either by being involved in it or by running away from home.

Pauline Breedlove:

Bound with an alcoholic husband, ugly daughter and unstable son, Pauline is let down by her lame foot and missing front tooth. She fails to meet nourishment and intimacy in her early life. She then turns to enjoy celebrities' fantasies and white beauty. Eventually Pauline is so cruel and harsh to her family. She survives all the misery in her life by acting as a martyr and indulging her white employers into care and order, becoming Polly while her daughter called her Mrs. Breedlove.

Cholly Breedlove:

He is the husband of Pauline. Cholly was abandoned by his mother and raised by Aunt Jimmy, he got humiliated by white men when having sex, and his father rejected him when meeting him for the first time. These incidents shaped the character of Cholly into a violent, abusive husband and father. He fights with Pauline constantly, rapes and impregnates his daughter and eventually burns his house.

Rosemary Villanucci:

She is the white girl who lives by the MacTeers' next door. She likes showing off her fancy possessions making Frieda and Claudia realize their class.

Geraldine:

A "sugar-brown" (82) woman who imitates the white manners and lifestyle of living while abhorring blacks. In doing so, she is degrading her own African American identity by living up to her white's aspiration.

Maureen Peal:

She is the mulatto and rich new girl at school. Everyone was enchanted by Maureen's beauty except Claudia and Frieda. Maureen appeared to be nice at first, and then turned to be naughty and arrogant.

1.5. Conclusion

Psychoanalysis is a therapeutic method that has revolutionized the modern sciences and fields. Its influence spreads to literary studies. Psychoanalytical literary criticism helps uncover the hidden about the author, characters, as well as the readers, to deeper understand the art of writing. Toni Morrison's *The Bluest Eye* tells the story of a little black girl praying for blue eyes, who is traumatized by the abuse of the others and the rape of her father. Psychoanalytical literary theory tries to mediate between psychoanalysis' approaches and *The Bluest Eye* to consider the psychological devastation that inflicts Pecola Breedlove.

Chapter Two:

Psychoanalysis of Pecola Breedlove

2.1. Introduction:

Psychoanalysis was developed to investigate the inner workings of the mind in order to help people understand their psyche and overcome their psychological and mental problems. Toni Morrison's *The Bluest Eye* revolves around the troubling life of the Breedlove family, particularly, around the plight of the black girl, Pecola; who is traumatized and downplayed by her family and community.

Applying psychoanalytical causative reading to *The Bluest Eye* clarifies how abuse affects the psyche, and shapes the identity of the characters. Considering that the incest is pivotal trauma that Pecola endured, this section is devoted to investigate the abuse: before, during and after the incest. Put it in another way, to pay attention to the psychological, mythological, as well as cultural causes and attributes.

2.2 Pre Trauma

Morrison made the domestic violence a brutal characteristic of the Breedlove house which broke the bond between the family members. The tension between the parents laid significance harm on Pecola. Part of the domestic violence is derived from her unconventional relationship with her mother. Yet, Pauline's unusual mothering is different from the feminine Greek mythology, like that of Demeter and Persephone. Morrison also places an emphasis on the issue of race and racism against the black. The others cast a gaze of disgust and hatred on Pecola that forces her to objectify to it.

2.2.1 Domestic Violence:

Psychiatrist Judith Herman claimed that the ordinary reaction to atrocities is to dismiss them from consciousness, for these violations are horrible to voice. Articulating such atrocities is in vain for “Denial, repression, and dissociation operate on ...an individual level” (quoted in Bouson 127).

The Bluest Eye opens up by a text from the Dick and Jane primers. It illustrates the standards of ideal American family, of loving mother, father, children, cat, and dog who live in a pretty green-and-white house. Morrison disrupts this happy union with the derision of the Breedlove family. Ironically, as its name suggests, the Breed-love family is supposed to cherish love, attention and to nurture its offspring. However, it's the other way round for the Breedloves. Their household is broken by the constant fights of Cholly and Pauline that reflect: poverty, despair, racism, ugliness and projected hatred on them.

She was one of the few things abhorrent to him that he could touch and therefore hurt. He poured out on her the sum of all his inarticulate fury and aborted desires. Hating her, he could leave himself intact.....Cholly and Mrs. Breedlove fought each other with a darkly brutal formalism that was paralleled only by their lovemaking. Tacitly they had agreed not to kill each other (Morrison 42-43).

Children's constant exposure to domestic violence must damage their psychological development. Judith Herman said that parents are thought to be protective, and children look for their parents for basic needs such as safety and love. Domestic violence breaks this bond and interrupts the children's sense of safety and home (Rodriguez 12).

Repeated trauma in adult life erodes the structure of the personality already formed, but repeated trauma in childhood forms and deforms the personality. The child trapped in an abusive environment is faced with formidable tasks of adaptation ... Unable to care for or protect herself, she must compensate for the failures of adult care and protection with the only means at her disposal, an immature system of psychological defenses (quoted by Rodriguez 12).

Concerning the children's responses to their parents' fights, Sammy, a teenage boy could flee home several times or get involved in his parents' rage. However, Pecola, a much younger girl, is unable to escape such toxic environment for she is so attached and subordinate to her parents. According to Herman, this is due to the fact that children are so vulnerable and dependent to their parents and family for their basic needs. In case of domestic violence, this condition of dependency held the victim captive to this aggressive milieu (Rodriguez 13). Morrison describes Pecola's struggle to cope with the abuse:

Pecola, on the other hand, restricted by youth and sex, experimented with methods of endurance. Though the methods varied, the pain was as consistent as it was deep. She struggled between an overwhelming desire that one would kill the other, and a profound wish that she herself could die (43).

Pecola, in her way to endure pain, applies one of the defense mechanisms. Seeking to cope with the trauma, the conscious mind tends to dissociate itself emotionally from the physical world. "‘Please God,’ she whispered into the palm of her hand. ‘Please make me disappear.’ She squeezed her eye shut. Little parts of her body faded away" (Morrison 45)

Dissociation as a psychological defense mechanism happened when Pecola was traumatized; she was unable to stand against the abuse. She tried to withdraw from reality, when she prayed to disappear. In fact, Freud, in his *On Narcissism* argued that the fading away of the subject's body illustrates the beginning of her psychotic disconnection and retreat from the physical and social worlds. He further adds that this psychosis is manifested when the subject's psychological world is destroyed and reformed through an imaginary fantasy (quoted in Samuels 110). Indeed, Pecola's mental and psychological state is so damaged, by the end of the novel, that she gets into complete dissociation, hallucinating about her delusional possession of blue eyes.

A great deal of the domestic violence that Pecola bore rests upon Pauline's shoulders. Pauline is a singular character; she came from a fragmented family, herself neglected and abused by her parents. Pauline's lame foot caused her to feel ugly, her failed marriage with Cholly, the loss of her tooth, her inability to assimilate with the

white community and beauty, made Pauline to feel more lonely and alienated. She transferred her self-hatred to her daughter, in fact she cast and projected on Pecola her own ugliness the day she was born: “Eyes all soft and wet. A cross between a puppy and a dying man. But I knowed she was ugly. Head full of pretty hair, but Lord she was ugly” (Morrison 124). Strikingly, Pauline felt ashamed of her own breed. Many psychologists emphasize how crucial the look of the mother is to develop a self-concept and subjectivity for the child (quoted in Miner18).

Furthermore, when rejecting her own daughter, Pauline denied Pecola the basic emotional psychological need that is to feel and recognize love. That is why Pecola asked the Mactears “how do you get somebody to love you?” (32). She also asked the three prostitutes about how to be loved “How come they [boyfriends] all love you?”(53). Because Pecola’s model of love is the constant quarrel of her parents, she wonders a lot on love. She eventually believed it to be “Choking sounds [Cholly] and silence [Pauline]” (57). The fact that Pecola asked such intimate questions to strangers and not to her mother proves that Pecola is emotionally abused. Claudia said “Adults do not talk to us—they give us directions. They issue orders without providing information” (Morrison 10). “We didn’t initiate talk with grown-ups; we answered their questions” (Morrison 23).This illustrates how mother-daughter relationship is built on hostility and negligence.

Working for the Fishers, Pauline shows affection to the youngest daughter while depriving her kids from her mere attention. Instead, she instilled a culture of fear on the minds of her kids:

Them she bent toward respectability, and in so doing taught them fear: fear of being clumsy, fear of being like their father, fear of not being loved by God, fear of madness like Cholly’s mother’s. Into her son she beat a loud desire to run away, and into her daughter she beat a fear of growing up, fear of other people, fear of life (128).

Pauline turns to God, not as a religious, but sadly as a self-righteous person. In feeding Cholly’s sins she gratified her self-righteous ego, to feel alright about herself. She admitted “If Cholly had stopped drinking, she would never have forgiven Jesus.

She needed Cholly's sins desperately..... the wilder and more irresponsible he became, the more splendid she and her task became" (42).

Pauline did not only hold Cholly "like a crown of thorns", she also held her "children like a cross" (127). She was aware of the problems and terror manifested at home due to her alcoholic, abusive, husband. Yet, instead of taking actions to protect her children, she chose to breed those problems by playing the victim to feel good about herself at the expense of Pecola's health. Pauline failed tragically as a mother. The singularity of Pauline is unconventional in mythic narratives.

2.2.2. Demeter and Persephone Myth: The Mother Archetype:

Archetypal criticism is a form of analysis based on the identification and study of recurring symbolic and mythic patterns. Based on Jung's psychology, this criticism relies on the idea that the entire range of human consciousness shares an inherited and common set of universal myths, beliefs, and symbols (Chirila 41-42).

The Greek myth of Demeter and Persephone reflects the ideal mother-daughter bond. *The Hymn of Demeter* belongs to the corpus of the *Homeric Hymns*². One day Persephone was playing in the meadow with her friend, gathering flowers. Persephone is an innocent young girl who is on the verge of womanhood, is suddenly abducted and later raped (quoted in Lincoln 223). The earth begins to shake and is wide open; the young maiden is snatched from the world by Hades the god of the dead, living in the abyss of the underworld (quoted in Lincoln 225). Persephone was so frightened that she screamed and cried to her father Zeus and her friends but no one heard her as her father Zeus planned the abduction (line3) with his brother Hades (lines 18-21) (quoted in Lincoln 225). Persephone turned to her mother for help but it was too late. When Demeter heard the news, she was enraged, she wept, cried, and she flew over the land

² *Homeric Hymns*: Collection of thirty-three hexameter hymns to Greek deities, its name is attributed to their writer, Homer who is thought to be the composer of *the Iliad* and *Odyssey*. The hymns are of different gods and subjects, among them is Demeter (Faulkner).

and the sea like a bird, for nine days, searching for her daughter. Persephone was nowhere to be found (lines 38 -50) (quoted in Lincoln 226). Demeter the goddess of the earth who makes everything green and fertile turns everything in nature into dry and dead, never wants to eat or drink till she finds her daughter. Eventually, Zeus persuades his brother to bring Persephone to her mother. Hades fed Persephone the pomegranate seeds. Though Demeter is reconciled with her mother, she has to spend one third of each year in the underworld. Finally nature gets richer and greener again (quoted in Lincoln 233); celebrating the death and rebirth of seasons.

This myth reflects fruitful insights into human consciousness and history. In fact, based on the Jungian mode of analysis, the mother archetype stands out in the character of Demeter. As the narrative tells the harsh breakup of the daughter from her mother, Persephone only thought of her mother as the most competent savior when abducted. Whereas Demeter, consumed by anger and grief of the possible loss of her daughter, gave up on her duties as a goddess of earth and growth. These reactions represent the intimacy of the mother-daughter relationship. In Jung's and Kerenyi's *Essays on a Science of Mythology* (1969), Jung stated that "We could . . . say that every mother contains her daughter in herself and every daughter her mother, and that every woman extends backwards into her mother and forwards into her daughter" (quoted in Makowski 74).

Their relationship also extracts another truth about feminine consciousness: according to Jung, the mother archetype plays a critical function concerning the unconscious development of the individual (quoted in Makowski 73). The mother figure represents love, nourishment and protection. Tragically, it could also represent pain and distress for the child. Thus, the mother archetype, according to Jung's psychology, may have two opposing aspects; the good mother as in Demeter's story, and the bad mother (quoted in Makowski 73) as in Pauline's character.

As matter of fact, the myth of the good mother has inspired many writers to write literary works that appeal to the all-loving mother figure; whereas Morrison's *The Bluest Eye* represents Pauline in radical contrast to Demeter.

A redundant and critical significance in Demeter and Persephone myth likewise in psychology is that, according to Nancy Chodorow, a girl's gender identity stems from her intimate attachment as well as her identification with her mother (quoted in Servodidio 12). The mother's look is of crucial importance to the child's personality development according to Lacan as well.

2.2.3. The Gaze of the Other:

The title of the novel reveals a striking issue about the African American society and the characters of the story in particular. *The Bluest*, with such excessive degree of color, exposes the authority of the white community and the influence of the white beauty over the powerlessness of blacks. The eye may allude to the destructive white gaze; the unusual singularity of the noun "eye" is homophonic with the "I" that refers to the plight of the main character's identity formation (Surányi 11). Thus the issue presented is of an ontological nature: how Pecola's self-perception is defined and restricted by the dominant whites along with the fake conception of beauty that determines her desire to be approved.

Psychoanalysts like Winnicott stress that the process of identity includes vision and appearance; how one sees himself and how he is seen (quoted in Miner 15). The novel illustrates how the gaze of the other disrupts the self-image of Pecola. On her way to buy Mary Jane candy, Pecola indulges herself in watching the beautiful Dandelions: "These and other inanimate things she saw and experienced. They were real to her. She knew them.... She owned the crack ... she owned the clump of dandelions.... And owning them made her part of the world, and the world part of her" (47-48).

Pecola's visions of the Dandelions made her enthusiastic, she relates to the beauty of the flowers. This positive interaction between the view and the viewer enables her to integrate with the world. However when the candy shop owner, Mr. Yacobowski refused to acknowledge her presence, her existence as well as her perception of the

world fall into distrust and suspect. “Somewhere between retina and object, between vision and view, his eyes draw back, hesitate, and hover. At some fixed point in time and space he senses that he need not waste the effort of a glance. He does not see her, because for him there is nothing to see” (48).

Pecola does not know how to react to such denial and shame. “she looks up at him and sees the vacuum where curiosity ought to lodge. And something more” (48). Consequently, on her way back home she rejected the beauty in the Dandelions: “Dandelions. A dart of affection leaps out from her to them. But they do not look at her and do not send love back. She thinks “They are ugly. They are weeds”” (59).

The racial judgment and denial of Pecola made her change her opinion of the flowers, the world and herself. Mr. Yacobowski contributes to the distortion of her visual perception. For Lacan, the process of identity formation is about othering (quoted in Çıraklı 51). Pecola’s character is based on her relationship with the first other that she met, that is her mother.

The real order is characterized by need; at early age of his life the child is inseparable from his mother as he relies on her for love and nourishment. Unfortunately, it is not the case for Pecola Breedlove. A child enters into existence with complete attachment and dependency on his mother. Ever since Pecola birth, Pauline casts a look of disgust on her daughter, for being ugly. Instead of breeding love Pauline breeds self-hatred into her daughter. Pecola’s self-abnegation and alienation is further reinforced when Pauline provided her full attention and care for the Fishers’ daughter and not to hers. After splitting the pie, Mrs. Breedlove instills into Pecola’s mind a sense of inferiority, disdain and love which is socially and racially constructed. From this humiliation, Pecola learns that she is unworthy of love.

Even when Cholly raped Pecola, “lying on the kitchen floor under a heavy quilt” she could not make sense of “the face of her mother looming over her” (Morrison 163). Pauline distrusts Pecola, putting the blame on her. The child, in the real order, is supposed to be oblivious to differences, driven by need. Lacan stated that the child has

to go through the mirror stage and later the symbolic order, only if he breaks from his mother:

The ego is constructed through imaginary percepts and narcissistic fantasies, and it remains blind to its determination by the drives, the unconscious, and its placement and construction in/by language. Before language assigns us an “I,” we possess no sense of self [...] It is through the child’s original symbiotic relationship with the mother that he/she develops a false narcissistic sense of unity. The child assumes the mother is himself, and his primary desire is for her desire (of him) (quoted in Rambo 16-17).

Yet Pauline fails to help Pecola’s move to the other stage. Instead of need and object of desire, Pecola’s real order is characterized by a complete gap, absence of love and nourishment. Self-loathing takes place.

The imaginary order is characterized by demands. Due to her previous state of loss and void, Pecola demands love and recognition. When her parents were fighting, Pecola prayed for God to make her disappear. She made her limbs fade but never her eyes, for they hold everything; the abuse, the hatred and her ugliness. Pecola sat in front of the mirror to discover the secret of the ugliness that made everyone hate her.

When Pecola looks in the mirror she identifies herself as being ugly, the mirror stage offers Pecola a chance to create her own ego or her ideal self, yet it is built on misrecognition. Instead of having a sense of her internal identity, Pecola lost herself in the reflection of the mirror. Being cut up in this state of lack, she demands or yearns to the previous stage of supposedly wholeness with her mother. That is why Pecola prays to have blue eyes. It occurs to Pecola that if her eyes were beautiful, her parents will treat her differently, exhibiting love.

Pretty eyes. Pretty blue eyes. Big blue pretty eyes. Run, Jip, run. Jip runs, Alice runs. Alice has blue eyes. Jerry has blue eyes. Jerry runs. Alice runs. They run with their blue eyes. Four blue eyes. Four pretty blue eyes. Blue-sky eyes. Blue-like Mrs. Forrest’s blue blouse eyes. Morning-glory-blue-eyes. Alice-and-Jerry-blue-storybook-eyes (46).

Yet “Only a miracle could relieve her” (46). For as Lacan points out “the human individual fixes upon himself an image that alienates him from himself” (quoted in Ellmann 17). The ego strives to become whole as Pecola prays to have blue eyes to be

loved. But it is only a fantasy as the outcome of this misidentification is self-estrangement that alienates Pecola later in the novel.

Lacan said that “le désir de l'homme, c'est le désir de l'Autre” (quoted in Fink 248), translated as: man's desire is the desire for the other. Where there is a lack there is a desire. In state of lack, the subject turns to desire what the other desires: thus, desiring recognition from the other. Pecola turned to fill the void with the imaginary identification of beauty industry icon Shirley Temple. She wants to drink “some milk in a blue-and-white Shirley Temple cup. She was a long time with the milk, and gazed fondly at the silhouette of Shirley Temple's dimpled face” (19).

According to Lacan, “the object is the cause of desire of that which is lacking” (quoted in Poorali 35). Pecola's identification of Shirley Temple as object of desire to drink milk from the cup signifies her Lack of love. Her desire is first for her mother, as this latter is emotionally absent from Pecola's life, the desire is not in the image of the mother's breast which is filled with milk but in the image of Shirley Temple in the cup which is filled with milk. Hence, Shirley Temple functions as a maternal image that can provide milk for Pecola who eventually hallucinates about having ecstasy. However this fails to gratify Pecola's need for love.

The desire moves from one signifier to another. Pecola found another object of identification, the Mary Jane candy. She went to buy Mary Jane candy because for her “To eat the candy is [to] love Mary Jane. Be Mary Jane” (50). The white standard of beauty had a serious influence on Black people. In wanting to be Mary Jane, Pecola's desire is an unconscious desire to be the other, to be white, and to be recognized, yet the desire is never satisfied. To a larger degree, Pecola got trapped in this imaginary web that the white community mirrored.

The difference between the self and the other is not just psychological but it is also cultural and social constricted. These Beauty items serve as a mirror of the white society that dictates that a blue eyed, yellow-haired girl is pretty and accordingly Pecola is ugly. Pecola fails to move into the next order, because she never found

herself in those items, but most importantly, because Cholly never exercised his symbolic function of breaking the incestuous bond. He committed incest.

2.3 Incest Trauma

Morrison made incest one of the central themes in the novel. She represents the incest as the turning point of the story, not to mention the psychological climax of the Breedlove family, specifically Pecola, by giving her reader a glimpse of what happened prior to and after the rape. According to Lynn Orilla Scott,

The novel represents father–daughter incest as a consequence of the disempowerment of the black male, who because of racism is not able to fulfill the role of father. Morrison uses the incest story not to indict patriarchy, but to expose a system of racial othering in which the father is as much a victim as the daughter (97).

Apparently, Cholly has serious problems which contributed to his unusual behavior.

2.3.1 Repressed Desires and Feelings of Cholly:

Indeed Cholly has his own share of abuse and trauma. *The Bluest Eye* presents a disturbing account of Cholly's life. Aunt Jimmy provided much care and attention to Cholly while his mother left him. But what was of great impact on his personality is the absence of a role model and paternal love from his infancy.

Considering Cholly's reflection on the nature of God while watching a man smashing a watermelon in celebration:

He wondered if God looked like that. No. God was a nice old white man, with long white hair, flowing white beard, and little blue eyes It must be the devil who looks like that—holding the world in his hands, ready to dash it to the ground and spill the red guts so niggers could eat the sweet, warm insides. If the devil did look like that, Cholly preferred him. He never felt anything thinking about God, but just the idea of the devil excited him (134).

Cholly's perception of God can be drawn from his own development as a child without a father (quoted in Rodriguez 16). The father holds a symbolic function, as an authoritative figure. Freud considers the father as a “protector....and god-like to be

idealized by his child” (quoted in Jones 45). Cholly never knew his father, that is why he had a confused image about God. It is clearly known in psychoanalysis that the absence or the loss of the father harm the psychological development of the child (quoted in Rodriguez 16-17). This can be understood through his undeniable dysfunctional fatherhood in the novel.

While initiating his first sexual intercourse with Darlene, Cholly was caught by white hunters, humiliated and told to “make it good” (148). In this state of heightened trauma and vulnerability, Cholly displaced his hatred and anger toward Darlene; “He hated her... he hated her so much” (148). Cholly coped with this trauma by casting the hatred toward Darlene, instead of directing it toward the white men and himself for being totally helpless:

Sullen, irritable, he cultivated his hatred of Darlene. Never did he once consider directing his hatred toward the hunters. Such an emotion would have destroyed him. They were big, white, armed men. He was small, black, helpless. His subconscious knew what his conscious mind did not guess – that hating them would have consumed him, burned him up like a piece of soft coal ... The loathing that galloped through him made him tremble. There was no one to talk to (150-151).

Having no one to talk to led to exaggeration and repression of the hatred and shame he felt. After the death of his aunt, Cholly decided to look for his father. Anxiety filled the meeting as Cholly starts sweating and stammering. Cholly is eventually defeated for his father told him to “get the fuck outta [his] face!”(156), then “his bowels suddenly opened up, and before he could realize what he knew, liquid stools were running down his legs” (157). Being rejected, humiliated and shocked, Cholly could no longer hold himself and repress this trauma or the previous abuse that he already curbed, so he gave away to anxiety and alienation.

Cholly became a free man, not autonomously but as a man who has nothing to lose. As he found his daughter washing dishes at the sink, Cholly was overwhelmed with guilt, pity and love; he wondered why does she have to look so helpless? In fact Cholly associates this scene with his memories of his own failure with Darlene, and so his conception of Pecola is just as of himself as a child filled with misery, that made Cholly violent. Cholly was driven to the edge when he saw his daughter imitating

Pauline, rubbing her foot against her calf: “it was such a small gesture, but it filled him then with a wondering softness” (162). Cholly then got on his knees to rape his daughter:

The confused mixture of his memories of Pauline and the doing of a wild and forbidden thing excited him. . . . His soul seemed to slip down to his guts and fly out into her, and the gigantic thrust he made into her then provoked the only sound she made—a hollow suck of air in the back of her throat. Like the rapid loss of air from a circus balloon (162-163).

Concerning Pecola’s reaction to the rape, she was unconscious and voiceless; “She was lying on the kitchen floor under a heavy quilt, trying to connect the pain between her legs with the face of her mother looming over her” (163). Pecola had no recollection of her father raping her. This according to Herman is a defense mechanism,

When a person is completely powerless, and any form of resistance is futile, she may go into a state of surrender. The system of self-defense shuts down entirely. The helpless person escapes from her own situation not by action in the real world but rather by altering her state of consciousness (quoted in Rodriguez 21).

During this traumatic experience, Pecola was completely detached and dissociated. As for the rapist, according to Freud’s theory of the “unconscious”, one can draw a psychoanalytic conclusion that the act of incest was driven from Cholly’s unconscious mind that held all the untreated traumas, humiliation, guilt, and sexual drives that he had to repress (quoted in Hayes 11). Being abused, ridiculed, unloved and traumatized, Cholly projected his entire trauma into his daughter. Morrison stated that Cholly was so free and dysfunctional for himself and his family.

The pieces of Cholly’s life could become coherent only in the head of a musician. . . . Only a musician would sense, know, without even knowing that he knew, that Cholly was free. Dangerously free. Free to

feel whatever he felt—fear, guilt, shame, love, grief, pity. Free to be tender or violent (159).

The rape is also connected to the myth of Demeter and Persephone.

2.3.2 The Myth of Demeter and Persephone:

Through the narrative of abuse, rape, and madness, *The Bluest Eye* bears resemblance to the myth of Demeter and Persephone. The myth echoes motherhood and female power in the face of rape. Morrison, with the aid of the ancient archetypes in the myth, explored trauma and subjectivity. There are three different versions of the Persephone myth to study Pecola's plight.

According to *Homer*, the God of the underworld abducts "trim-ankled daughter" of Persephone. Morrison sets Pecola's gesture with her ankle to be the reason behind Cholly's sexual arousal (quoted in Miner 12). Demeter responded cruelly to the abduction and rape of her daughter. She turned all the land to a barren waste, "The soil did not yield a single seed" (quoted in Miner 13). It is echoed in the waste in *The Bluest Eye* for Claudia reports that "Quiet as it's kept, there were no marigolds in the fall of 1941" (5). The earth refused to grow because Pecola was raped.

The myth also mirrors a good example of motherhood in the mother archetype of Demeter. Pauline Breedlove, emotionally dead, is the inverted Demeter who could not nurture or protect her daughter before and after the rape. Elizabeth T. Hayes in *Images of Persephone: Feminist Readings in Western Literature* (1994) calls Pauline "ironic Demeter," because she is an example of a failed Demeter (quoted in Harper 68).

James Frazer, in *The Golden Bough*, provides another narrative of the myth. The maiden Persephone was gathering "roses and lilies, crocuses and violets, hyacinths and narcissuses in a lush meadow" (quoted in Miner 13) a scene that matches Pecola gazing into yellow dandelions. Frazer closed the myth of Persephone stating that the god of the underworld restored Persephone to her mother but she had to spend one third of each year in the underworld, because the lord of the dead gave his mistress the

seed of a pomegranate to eat. Likewise, Cholly “had dropped his seed” (6) into Pecola, confirming she will never restore her previous state (quoted in Miner 14).

Phyllis Chesler focused on female experiences when revising the myth. She recited an incident which is not shared by Homer and Frazer, that of Persephone menstruating:

One morning Persephone menstruated. That afternoon, Demeter’s daughters gathered flowers to celebrate the loveliness of the event. A chariot thundered, then clattered into their midst. It was Hades, the middle aged god of death, come to rape Persephone, come to carry her off to be his queen, to sit beside him in the realm of non-being below the earth, come to commit the first act of violence earth’s children had ever known.... and that in shame and sorrow childhood ends, and that nothing remains the same (quoted in Miner 14).

Morrison also shares the story of Pecola’s first menstruation, making sure that she moved from girlhood to womanhood. Both Chesler and Morrison emphasized the identity of the rapist, as this passage is made by the father.

Cholly who is traumatized by his own ugliness and blackness can be associated with Hades, god of the darkness. Moreover, through the house of the Breedlove that marks deprivation: “there were no memories on any of those pieces” (36), with the coal stove being the only living thing at the house. The forsaken home with its coal stove is placed as the underworld with the abusive Cholly as Hades (Harper 81). Unlike Persephone who called her father and mother, Pecola remained silent forever.

Apparently, the story of Persephone and Pecola converge in some points; both of them are maidens who are violated by males, and suffered abuse and loss. They diverge, nevertheless in other cases like motherhood and resurrection. By telling a story of traumatized characters while mythologizing it, Morrison implied feminine ways of healing (Harper 74); bringing into life the old tradition of telling stories to extract lessons and truth from them.

When Persephone was abducted, her father Zeus was not there to do his parental duty which is to protect her. Likewise Cholly was completely absent from the life of Pecola, he could not fulfill his symbolic function. Instead, somebody else has to do it for him.

2.3.3 The Name of the Father:

The only person that makes Pecola enter the symbolic order is her father. He should put an end to the oedipal stage, instead he rapes his daughter. It is likely that Cholly's incestuous rape is triggered by previous sexual trauma. Moreover, when Cholly approached Pecola he identified with her: her broken condition reflects his own helplessness; "He wanted to break her neck" (161). This desire to break her neck is actually his own desire to erase his own existence, because Pecola represents his failure as father (Samuels 116).

However, Cholly is able to overcome his past traumas; his humiliation and offense of his own race and sexuality is mastered the moment he rapes his daughter. In other words, Cholly is just another victim of the other's desire; his rape of Pecola is a way to overcome the white men insulting his masculinity and destroying his self-love (Samuels 117).

Cholly fails to exercise his symbolic function; he is deprived of the phallic power, as he is psychologically castrated by the white other (Poorali 44). Since Cholly cannot afford to play his parental role, as he was always absent from home, he is not good enough to push Pecola through the oedipal stage. Instead Sophead Church takes his place. He is what Lacan called "the Name of the Father"; not a biological father but a symbolic one that can perform the law of the father when the real father is absent or dead. Sophead Church appears to be a psychic reader, when Pecola asked him to grant her blue eyes, he could not. This powerlessness according to Lacan is lack of phallus power, and his frustration pushed him to play the role of god (Poorali 45). In a letter Sophead Church addresses God, lamenting: "I gave her those blue eyes she wanted... I did what you did not, couldn't, would not do: I look at the ugly little black girl, and I loved her, I played you" (181-182).

In granting Pecola her desire: fictional blue eyes only she can see, giving her a sense of selfhood and recognition, Sophead Church validated Pecola in the Imaginary Order rather than letting her slide to the Symbolic one (Poorali 46). That causes her breakdown.

2.4 Post Trauma:

The post traumatic stage is the aftermath of the psychological atrocities that Pecola suffered from. It is about analyzing the psychotic and mental resolution of her psychic and physical integrity but at the cost of mental breakdown and the delusion of having Blue Eyes.

2.4.1 Post-Traumatic Stress Disorder:

The constant abuse and violence Pecola was subjected to, cost her sanity and her bodily integrity. Judith Herman states in her *Trauma and Recovery* that

Traumatic reactions occur when action is of no avail. When neither resistance nor escape is possible, the human system of self-defense becomes overwhelmed and disorganized. Each component of the ordinary response to danger, having lost its utility, tends to persist in an altered and exaggerated state long after the actual danger is over (quoted in Zaleski et al. 378).

In other words, post-traumatic stress disorder symptoms are not generated because of the weakness to stand against danger but because of the individual's futility of helping himself out. These responses serve to protect the individual and to reconcile the self when the danger is already over.

In the post-traumatic state of Pecola, she fell into dissociative state. Owing to her vulnerability and the incest that evokes extreme terror and helplessness, her consciousness cannot integrate the gravity of the trauma into her system. This dissociative symptom is a defense mechanism that her mind creates to cope with the reality of the abuse.

In "Summer", the reader encounters Pecola talking to a fictional friend about the possession and the joy of her new blue eyes. It is her self being split, the chronic

trauma and dissociation led Pecola to have a fragmented thought process. Herman said that under the most extreme conditions of severe violence, children begin to form separated personality (quoted in Rodriguez 22).

Indeed, the split of Pecola's character into two conversing selves illustrates that Pecola's response to the overwhelming danger is the two opposing psychological states of "*intrusion and constriction*" (quoted in Maxwell 23). Intrusion is the reliving of the events with the same vividness (Zaleski et al 379). Pecola comments on Cholly coming at her "That was horrible, wasn't it?" (201). Constriction is a state of numbness (Zaleski et al 379). Pecola said that her father "didn't do anything [to her]" (199). She surely remembers but without any feelings.

Traumatized Pecola, according to Herman "may experience intense emotion but without clear memory of the event, or may remember everything in detail but without emotion" (quoted in Bouson 127). Pecola is struggling between denying and asserting the sexual assault.

The post-traumatic stress disorder symptoms that Pecola manifested mark her poor coping strategies against severe trauma. Quiet as it kept, Pecola withdrew into dissociated milieu in which she was driven into psychosis as she was rejected by her own family and community.

Writing to contemporary audience about modern issues, while referring to ancient mythology, raises many questions in readers and critics.

2.4.2 On the Use of Persephone and Demeter Myth:

Morrison surely studied classics and mythology to integrate the myth of Demeter and Persephone in her fiction. Using archetypal criticism this section aims to highlight the significance of archetypes and the connotations of symbols, and images by means of interaction of these two works.

Morrison includes a myth of female goddess to make her readers question rape and its psychological effects, female subjectivity, and motherhood. Indeed, one of the main

issues in the novel is the mother archetype; the portrayal of Pecola's mother is psychologically drastic. The mother-daughter bond is unbreakable in the mythic narrative, for Demeter, unlike Pauline, was the only person to rescue Persephone. When Persephone got abducted, her mother did not eat or bathe for six days. In fact Demeter is the goddess of the earth, in charge of fertility and fruitfulness, yet the novel breaks the cycle of nature. The soil rejected the seeds that Claudia and Frieda plant, because Pecola was violated, impregnated, and crazed. Morrison represents the earth as untrustworthy, wretched, and infertile (Demetrakopoulos 64).

In the same vein, Morrison represents the earth as unproductive when changing the seasonal cycle; the Greek myth starts in spring time with Persephone picking flowers while the novel is set first in autumn that evokes decay and desolation. This alteration, according to Hayes is "a sign that this text will turn upside down" (quoted in Walters 107). It denotes that the order in this world is disrupted, the abduction and the rape of Persephone made Demeter set wrath on earth. Likewise, abuse and tyranny made the earth fail to nurture life. The disruption is also presented by the coming of Maureen Peal into town. Morrison described her as the "disrupter of" winter, adding warmth to the coldness of the season, "There was a hint of spring in her slow green eyes, something summery in her complexion, and a rich autumn ripeness in her walk" (62). The green color symbolizes ripeness, her green eyes and white skin that Pecola desires are associated with life that is completely against the chaotic beaten Black people (Walters 107).

The Greek myth is undeniably concerned with female agency against oppression. Persephone was abducted and raped by the lord of the underworld because of her gender inferiority. Fortunately she was saved by her mother. Elizabeth Hayes asserts, in *Images of Persephone* (1994), that the myth of Demeter and Persephone is:

Vitally concerned with the politics of power: how the marginalized gain a voice within a social system, how women achieve strong, positive identities in a culture that wants to define them only as objects of male ownership (quoted in Harper 74).

Morrison voices the subjugation of the female goddesses by telling the story of a Black girl who is victimized by her father's incest. The novel articulates how violence continues to inflict women.

Furthermore, one of the motifs that recurred in the two stories is the "death–rebirth" theme or archetype (quoted in Walters 108). Each time Persephone has to go down to the underworld, and then go up to earth, she undergoes a death and a rebirth of herself. In hell she is the bride of Hades, queen of the underworld. When on earth, she is the daughter of Demeter. However, each time Pecola gets humiliated, abused and later traumatized, she experiences an emotional death. Pecola's surroundings are hellish; she tries to find a refuge, a life when desiring white beauty items. Nevertheless, the last scene of the novel illustrates that, unlike Persephone who got rescued by her mother, Pecola is not resurrected from the underworld she has been alienated to.

In *The Bluest Eye*, the mother fails to help her daughter, the soil fails to foster, and Pecola fails to define and to resurrect herself. Truthfully, Pecola is loved by no one, blamed by everyone for her own victimization. In fusing the contemporary with mythic narrative, Morrison presents Pecola as the victim in a tragic version of the myth. In doing so, Morrison approves that the myth of Demeter and Persephone does not fit to match with the black female experience (Harper 88). Pecola's mental breakdown and hallucinating disorder is also the result of othering herself and objectifying the other.

2.4.3 Schizophrenia:

Pecola's bad self-image generates anxiety and self-loathing. Her desire for blue eyes is the desire of the other, a desire to be accepted, loved, and secured. This desire is cast by the gaze of the other.

In the final scene, Morrison describes the effects of being held captive to the ruling other. In complete mental breakdown, Pecola keeps asking her split self if her eyes are the bluest eyes or not. As a result, Pecola is living in a schizophrenic realm; she lost the connection with the real world.

The schizophrenic, indeed, is one who, unable to organize, has no stable sense of identity, times or memory, and experiences isolated, disconnected, discontinuous material signifiers which fail to link up into coherent sequence. There is no persistence of “I” and “Me” overtime, only a differentiated vision of the world in the present (quoted in Poorali 46).

Schizophrenia is a chronic mental disorder in which a person cannot distinguish between real and unreal experiences. Its symptoms include delusions, hallucinations and problems with memory (Psychiatry.org). In the case of Pecola, her schizophrenic behavior is the result of the clash between her self-perception and the social perception (Çıraklı 60). That is to say, the tension between her person as she condemned herself to be ugly, and the white dominant other, as it is perceived to be the norm. Looking for the self through the eyes of the other is what drove Pecola to lose her mental stability.

Tragically, because Cholly failed to introduce the law of the father, Pecola did not learn to give in her mirrored self. She was not able to step out of the imaginary to determine her selfhood in the symbolic. However, wholeness is unattainable for Lacan, as he confirmed:

We are constitutively split from ourselves and ... we can never possibly attain wholeness in the world of objects. That is a delusion of the ego. What we can learn is to accept frustration and to come to acknowledge the lack that defines our being (quoted in Rambo 17).

Instead of accepting her Blackness, Pecola desires blue eyes to fulfill her lack. Her wish was never accomplished as her wholeness was never attained. Pecola sunk into psychotic delusion.

2.5 Conclusion:

Reading through the abuse that Pecola underwent, applying psychoanalytical and mythical criticism, helps the reader to draw the conclusion that the post-trauma stress disorder is attributed to the domestic abuse she received at an early age. Moreover, studying mythology and archetypal criticism stresses the importance of using archetypes and symbols that are found in *The Bluest Eye* to deduce the secret behind such fusion of Demeter and Persephone myth and *The Bluest Eye*, besides extracting

the truth inherited in the collective unconscious. Lastly, Schizophrenia is the result of Pecola's misperception of herself; othering herself and objectifying the other by desiring to be white.

General Conclusion

The aim of this study is to psychoanalyze Pecola Breedlove. Pecola is the main character in *The Bluest eye*, written by postmodern writer Toni Morrison. Pecola is the victim of different kinds of abuse and distress. Psychoanalytical criticism is a school of criticism which encompasses both psychoanalysis, which is a field of psychology that studies the unconscious mind to better understand the human personality, and literature which is an artistic way to express one's self and one's fantasies. This research work was executed applying Freudian, Jungian, and Lacanian approach, to better understand the trauma that occurred to Pecola.

The first chapter conveys the theoretical aspects of the research. This chapter is concerned mainly with psychoanalysis and literature. It provides a definition of the psychoanalytical literary criticism, with conception of the main illustration along with distinction of Freudian, Jung, and Lacanian approaches. Moreover it centers on the primary work on which the research is done, *The Bluest Eye*, with a biographical account of Morrison associated with the movement that she belongs to, in addition to the summary, and characters of the novel.

The second chapter is devoted to the practical part where Pecola is psychoanalyzed. This chapter is divided into three sections: before, during and after the trauma, to investigate the abuse that occurred before, and the incest, and to consider the outcome of this constant abuse on the life of Pecola. Each section is analyzed according to Freudian, Jungian, and Lacanian approaches.

Analyzing the unconscious processing of Pecola indicates that her dissociation, with her desire for blue eyes, and post-traumatic stress disorder (PTSD) was the result of undergoing domestic violence. This domestic abuse includes her parents' fights, her mother's negligence and her father's incest.

The Jungian approach enables the reader to draw an analogy between the Greek myth of Demeter and Persephone. This analysis is also about finding archetypes and symbols to extract their significance and their influence from the collective

unconscious. Thanks to mythological and archetypal criticism, *The Bluest Eye* resembles the myth of Greek Goddess Demeter, concerning female agency, rape and loss. They also oppose each other in questioning motherhood, resurrection. This vivifying of the myth by means of the novel, and the opposing of both works, signifies that the myth cannot match the life of a Black female.

Finally, the Lacanian approach investigates the subjectivity of Pecola by the process of moving through the real, imaginary and symbolic orders. Furthermore, it explores how Pecola could not achieve a persona because of the absence of her parents and the great influence of the white beauty that led her to develop a schizophrenic behavior.

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الملخص

هذا العمل يهدف الى دراسة الصدمة النفسية التي يتناولها النص الادبي. يسعى البحث الى تحليل الاذى الذي تعرضت له الشخصية الرئيسية : بكولا بريدلوف في رواية طوني مورسون العين الاكثر زرقة، وذلك باستخدام النقد النفسي من خلال التطرق الى ثلاث مناهج نفسية الخاصة بسيغموند فرويد، كارل يونغ، و جاك لكان.

Résumé:

Ce travail a l'objectif d'étudier le traumatisme psychologique traité par la littérature. Cette recherche analyse l'abus subi par Pecola Breedlove ; le personnage principal de L'œil le plus Bleu. Cette étude est réalisée par l'application de critique psychanalytique ; celle de Sigmund Freud, Carl Jung, et Jacques Lacan.

Summary:

This work aims to investigate trauma in literature. More specifically, this research study seeks to psychoanalyze the abuse that Pecola Breedlove had to suffer from; Pecola is the main character in Toni Morrison's *The Bluest Eye*, applying psychoanalytical criticism theory; that of Sigmund Freud, Carl Jung, and Jacques Lacan.