



BİNGÖL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI

**THE STORY OF A VICTIM:
A PSYCHOANALYTIC VIEW OF RACISM WITHIN THE
SCOPE OF WOMEN AND CHILDREN THEMES IN “*THE
BLUEST EYE*” AND “*A MERCY*” BY TONI MORRISON**

Seçil ERKOL

YÜKSEK LİSANS TEZİ

Danışman
Dr. Öğr. Üyesi Özlem ULUCAN

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DECLARATION

I declare that all information in this master's thesis "The Story Of A Victim: A Psychoanalytic View Of Racism Within The Scope Of Women's and Children's Themes in *"The Bluest Eye"* and *"A Mercy"* by Toni Morrison" has been obtained and presented in accordance with academic procedures and ethical principles.

I also understand that the provision of incorrect information may have legal consequences.

17/08/2020

İmza

Seçil ERKOL

BİNGÖL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE

Seçil ERKOL tarafından hazırlanan “The Story Of A Victim: A Psychoanalytic View Of Racism Within The Scope Of Women And Children Themes In “*The Bluest Eye*” And “*A Mercy*” By Toni Morrison” başlıklı bu çalışma, [Savunma Sınavı Tarihi] tarihinde yapılan tez savunma sınavı sonucunda [oybirliği/oy çokluğuyla] başarılı bulunarak jürimiz tarafından *İngiliz Dili ve Edebiyatı* Anabilim Dalı’nda Yüksek Lisans tezi olarak kabul edilmiştir.

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Doç. Dr. Yaşar BAŞ
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Bingöl Üniversitesi Sosyal Bilimler Enstitüsü Yüksek Lisans Tez Özeti

Tezin Başlığı : Bir Kurbanın Hikayesi: Toni Morrison’ın “<i>En Mavi Göz</i>” Ve “<i>Merhamet</i>” Adlı Eserlerinde Irkçılığın Kadın Ve Çocuk Temaları Çerçevesinde Psikanalitik Bir İncelemesi
Tezin Yazarı : Seçil ERKOL
Danışman : Dr. Öğr. Üyesi Özlem ULUCAN
Anabilim Dalı: İngiliz Dili ve Edebiyatı
Bilim Dalı : İngiliz Kültürü ve Edebiyatı
Kabul Tarihi :/....../2020
Sayfa Sayısı :
<p>Güzellik nedir? Neden bir şeyi güzel buluruz? İnsanlar bazen birşeyden hoşlanırlar ve bu bilinçaltı duygu toplumun normlarından kaynaklanır. Eğer durum böyleyse; toplumun algılarımızı belirlediğini söyleyebilir miyiz? Bununla bağlantılı olarak, bir kavram tarafından zihnimizde yaratılan imge aslında toplumun bizi içselleştirmeye zorladığı yapay bir algıdan fazlası değildir. Başka bir ifadeyle, güzellik kavramı veya etiketi genel algının bir ürünüdür ya da sadece bir zihin oyunudur. Eserlerin temalarını çarpıcı, sıra dışı, kimsenin bahsetmeye cesaret edemediği sahnelerle donatarak, Morrison eserleri aracılığıyla bizi toplum normlarının insani boyutları hakkında sorgulamaya teşvik ediyor ve psikolojimizin derinliklerinde bir yolculuğa davet ediyor. Her iki eserinde de ana karakterlerin kimlik bunalımını derin psikolojik travmalar takip ediyor ve yaşama direncinin kaybıyla sonuçlanıyor. Bu çalışma Toni Morrison’ın “En Mavi Göz” ve “Merhamet” adlı eserlerindeki Afro-Amerikan kadın ve çocuk temalarını ilgili çalışma alanındaki önde gelen şahsiyetlerin teori ve fikirlerinden yararlanarak psikanalitik bakış açısıyla analiz etmeyi ve kıyaslamayı amaçlamaktadır.</p>
Anahtar Kelimeler: Morrison, psikanalitik, kimlik, ırkçılık, <i>En Mavi Göz</i> , <i>Merhamet</i>

Bingol University Institute of Social Sciences Abstract of Master's Thesis

Title of the Thesis: The Story of a Victim: A Psychoanalytic View of Racism Within the Scope of Women and Children Themes in “<i>The Bluest Eye</i>” and “<i>A Mercy</i>” by Toni Morrison	
Author	: Seçil ERKOL
Supervisor	: Assist. Prof. Dr. Özlem ULUCAN
Department	: English Language and Literature
Sub-field	: English Culture and Literature
Date	:/....../2020
<p>What is beauty? Why do we find something beautiful? Sometimes people love something but this unconscious feeling stems from the norms of their society. If this is the case, can we claim that society determines our perceptions? Correspondingly, an image that is created by a notion in our minds is nothing more than an artificial perception that society has forced us to internalise. In other words, we can say that the notion of beauty is the product of general perception or just a mind game. Through her work, Morrison forces us to question ourselves about the humanistic dimensions of societal norms by adorning her themes with stunning, extraordinary scenes, which nobody dares to question and invites us on a journey through the depths of our psychology. In both novels, the main character suffers an identity crisis following deep psychological trauma resulting in the loss of vital resistance. This study aims to analyse and compare Afro-American women and children themes in “<i>The Bluest Eye</i>” and “<i>A Mercy</i>” by Toni Morrison from a psychoanalytic perspective using the theories and ideas of leading figures in related fields of study.</p>	
Key Words: Morrison, psychoanalytic, identity, racism, <i>The Bluest Eye</i> , <i>A Mercy</i>	

1. INTRODUCTION

1.1. Statement of the Problem

In almost all literary works, intentionally or unconsciously, authors put hidden messages in the texts. If this happens intentionally, it means that the author is sending a message to the reader, but if it is unconscious it can be the sign of a good or bad experience in the author's life. A life lesson, a traumatic experience, or an inspiring event in the author's past are examples of the unconscious messages of writers.

As readers, we tend to make correlations between the author's biography and his literary work. To this end, psychoanalytic criticism helps us analyse the probable effects of the author's life on his work. Likewise, the milieu or epoch the author lives in can be examined and evaluated from the psychoanalytic perspective. A work of literature does not only reflect the psychology of the author but also reveals the psychology of society in the period or environment in which the book was written. Therefore, interpreting literature from a psychoanalytic perspective also means revealing the reality or hidden meaning of the author's voice as well as the consciousness of the society or period he lived in.

1.2. Aim of the Study

This study aims to analyse Toni Morrison's *The Bluest Eye* and *A Mercy* from a psychoanalytic perspective by giving some concrete examples from the theories of leading figures in this field of study.

To see the big picture and to make a detailed analysis, it would be best to handle related theorists and their theories in psychoanalysis. In this way, we aim to clarify the psychoanalytic interpretation by bridging the links between examples in the novels and related theories.

1.3. Assumptions of the Study

This thesis attempts to interpret and analyse Morrison's anti-racist and feminist perspective in the light of psychoanalysis. To construct strong hypotheses and theory-based concepts, the study is supplemented by related theories and details of their founders. While reading a literary work, readers often wonder about the author's life and attempt to build a bridge between author's past and the book. At this point, we come to understand that readers tend to look at books from a psychoanalytic perspective. This study can be a guide for those readers.

1.4. Limitations of the Study

Like most studies, this thesis has some limitations. Above all, there is an obvious time limitation according to legal procedures and certain rules. Additionally, this study is confined to only two of the author's books. For a better psychoanalytic criticism, the other works of Morrison should also be examined in detail. Obviously, this would take a very long time, which is why the above-mentioned books were chosen for this analysis. On the other hand, investigating a literary work from one perspective may restrict our vision. As explained, this research only contains psychoanalytic criticism of two novels while there are many other literary theories.

2. THE AUTHOR'S LIFE FROM PSYCHOANALYTIC PERSPECTIVE

Toni Morrison, nee Chloe Anthony Wofford, (born February eighteen, 1931, Lorain, Ohio - died August five, 2019, Bronx, New York), was an American writer noted for her exploration of the black experience (particularly that of black females). She won the Nobel Prize for Literature in 1993. Morrison was raised in a home in the Midwest that possessed a rigorous love of and appreciation for black society. Storytelling, songs, and folk tales were a profoundly formative part of her childhood. She attended Howard (B.A., 1953) and Cornell (M.A., 1955). After teaching at Texas Southern for two years, she was a lecturer at Howard from 1957 to 1964. In 1965 Morrison became a fiction editor at Random House, where she worked for several years. In 1984 she started teaching at the State University of New York at Albany. She left in 1989 to join Princeton and retired in 2006.

Morrison's first book, *The Bluest Eye* (1970), is a novel of initiation related to a victimised adolescent black female who is obsessed by the white Anglo-Saxon criteria of beauty and elegance and longs to have eyes that are blue. In 1973 a second novel, *Sula*, was published. It examines (among many other issues) the characteristics of friendship and the expectations of conformity within a town. *Song of Solomon* (1977) tells of a male in search of his identity and brought Morrison to national attention. *Tar Baby* (1981), set on a Caribbean island, explores conflicts of race, education, and sex.

The critically acclaimed *Beloved* (1987), which received the Pulitzer Prize for fiction, is based on the true story of a runaway slave who, on her recapture, kills her infant daughter to free her from a lifetime of slavery. A movie adaptation of the novel was released in 1998 starring Oprah Winfrey. Additionally, Morrison published the libretto for Margaret Garner (2005), an opera about the story that inspired *Beloved*.

Released in 1992, *Jazz* is a story of violence set in New York City's Harlem during the 1920s. Subsequent novels are *Paradise* (1998), a richly detailed portrait of a black utopian society in *Love*, and *Oklahoma* (2003), a complicated family story, which exposes the assorted facets of attraction and its ostensible opposite. *A Mercy* (2008) deals with slavery in 17th century America. In the redemptive *Home* (2012), a traumatised Korean War veteran encounters racism after returning home and later

overcomes apathy to rescue his sister. In *God Help The Child* (2015), Morrison chronicled the ramifications of neglect and child abuse through the tale of a black girl with dark skin who is born to light skinned parents.

A work of criticism, *Playing in the Dark* was released in 1992. Many of Morrison's essays and speeches were collected in *What Moves at the Margin: Selected Nonfiction* (2008). She and her son, Slade Morrison, wrote a selection of children's publications, *Who's Got Game?* She additionally penned *Remember* (2004) chronicling the hardships of black students during the integration of the American public school system. Targeted at children, it utilises archival pictures juxtaposed with captions speculating on their meaning. For those efforts, Morrison received the Coretta Scott King Award in 2005. The main theme of Morrison's novels is the black American experience; in an unjust world, her figures struggle to find themselves and their cultural identity. The use of fantasy, her sinuous poetic style, and her abundant interweaving of the mythic give her stories power and feeling. In 2010 Morrison was created an officer of the French Legion of Honour. Two years later she was given the U.S. Presidential Medal of Freedom. (Encyclopaedia Britannica, 2020).

Toni Morrison, the Nobel laureate in literature whose bestselling work explored black identity in America - and particularly the frequently crushing experience of black females - through luminous, incantatory prose resembling that of no other writer in English, died on Monday in the Bronx. She was eighty-eight.

Ms. Morrison animated simple facts in her prose, which rings with the cadences of black oral tradition. Her plots are nonlinear and dreamlike, spooling forwards and backwards in period as though the characters bring the whole mass of history to bear on over every act. Throughout her work, components such as these coalesce around her abiding problem with slavery and its legacy. In her fiction, the past is usually manifested in the harrowing present - a planet of alcoholism, rape, murder and incest, recounted in unflinching detail.

Ms. Morrison's singular strategy in narrative is apparent in her first novel, *The Bluest Eye*, written in stolen moments between her day job as a book editor and her life as the single mother of two young sons. Published in 1970, it is narrated by Claudia McTeer, a black female in Ohio, who with her sister, Frieda, is the product of a tough

but loving home. The novel's doomed heroine is their good friend Pecola Breedlove, who at eleven and growing up in an America inundated with pictures of Shirley Temple and Jane and Dick, thinks she's unattractive and prays for the one thing she's certain will protect her, eyes that are blue.

In a drunken, savagely misguided effort to teach Pecola that she is attractive, her father rapes her, making her pregnant. An outcast equally to the local community and within her own fractured family, Pecola descends into madness, believing that she has eyes that are blue at last.

In 1958, Morrison married Harold Morrison, an architect from Jamaica. They divorced in 1964. In an interview, Ms. Morrison seldom spoke of the marriage, although she intimated that her husband had wanted a standard 1950s wife - and that, she certainly could not be. After her divorce, Ms. Morrison moved with her sons to Syracuse, where she became an editor with the book division of Random House. A stranger in the community, she found herself achingly lonely. In the gaps between motherhood and work, she started turning her short story into *The Bluest Eye*.

Are Morrison's novels autobiographical? To figure that out, Morrison's past and even the house she lived in tell a lot. No. 2245 Elyria Avenue in Lorain, Ohio, is a two-storey frame home surrounded by look-alikes. The small front porch is littered with the discards of former tenants: a banged up bike wheel, a clear plastic patio seat, and a garden hose. The majority of its windows are boarded up. Behind the home, which is painted lettuce green, there is a weedy patch covered in rusting automobile parts. Seventy-two years ago, the novelist Toni Morrison was created here, in this little manufacturing city twenty-five miles west of Cleveland. The air is redolent of nearby Lake Erie and new-mown grass. From Morrison's birthplace it is a few miles to Broadway, where there is a pizzeria, a bar with sagging seating and a store selling dilapidated secondhand furniture. This is the construction Morrison imagined when she described the home of the condemned Breedlove family unit in her first novel, *The Bluest Eye*. There is an abandoned department store on the southeast corner of Broadway and Thirty Fifth Street in Lorain, Ohio, she wrote. It does not recede into the leaden sky, nor harmonise with the grey frame houses or the dark-black telephone poles around it. Instead, it foists itself on the eye of the passerby in a fashion that is both

melancholy and irritating. Visitors to this small town wonder why it has not been torn down, while residents just look away whenever they pass it. Morrison's family members - the Woffords – lived in six different apartments during her childhood. One home was set on fire by the landlord when the Woffords could not pay the rent - four bucks a month. During those times, Toni, one of four children (two of her brothers are now dead), was known as Chloe Ardelia. Her parents, Ramah and George, like the Breedloves had initially been from the South. Set in Lorain at the conclusion of the Depression, *The Bluest Eye* is probably the most autobiographical of Morrison's novels. In it, she focuses on the lives of young black girls - maybe the least likely, least commercial stories one might tell at the moment. Morrison positioned white society at the periphery. Black life was at the centre, and black females were at the centre of that. Morrison was not sentimental about the black community. Cholly Breedlove rapes his child Pecola because he can – it is one of the few powers he has (How dare she not like him? he thinks. Had she no feeling at all? What was he meant to do about this? What could his calloused hands do to help make her smile?). A group of children pick on her as her misfortune worsens (All of us - all who knew her - felt very wholesome after we had rid ourselves of her. We were very beautiful when we stood astride her ugliness) and three whores are her only source of tenderness (Pecola enjoyed their company, visited them, and ran errands for them. They, in turn, did not despise her) (Als, 2003).

Although Toni Morrison's work is not autobiographical, she fondly alludes to her past, stating, “I'm from the Midwest so I've a specific passion for it. My beginnings are usually there... Regardless of what I write, I start there... It is the matrix for me... Ohio also provides an escape from stereotyped black colour adjustments. It's neither plantation nor ghetto” (Holden, 2010, p. 332).

Reading her literature, one realises that, for Morrison, literary criticism was additionally an art, the essay an additional vehicle to convey her political and moral insights. Her skills as a writer of nonfiction are as powerful as those of her fiction. For her, both the novel and the essay are able to undo the individuation foisted upon us by contemporary society. They are able to touch us and remind us of our common humanity.

3. THE LEADING PSYCHOANALYSTS AND THEORIES

3.1. Psychoanalysis

As a product of psychoanalytic theory, psychoanalysis, or depth psychology, which stresses unconscious mental situations, is used to heal psychosis. The history of psychoanalysis dates from the 1890s when Austrian psychiatrist Sigmund Freud began his clinical practice on neurotic disorders under hypnosis with physiologist Josef Breuer. According to Freud and Breuer, patients were sometimes reluctant to speak even though they were free to discuss any subject. They noted that most of this reluctance stemmed from unwanted or disturbing sexual experiences. Consequently, Freud's hypothesis shows that repressed sexual energy (the libido) causes psychological defence mechanisms. Fear, guilt, and shame leading to aggression and hatred were accepted as a part of the anxiety that results (Thornton, n.d.).

Thanks to Freud's free-association technique, the science of psychology gained numerous expressions including dream interpretation, slip of the tongue, forgetfulness, and errors of everyday life. Exploring these phenomena led Freud to seek the structure of personality, or the dimensions of the psyche. This is divided into id, ego, and superego. Id forms our unconscious, basically symbolising animal instincts and acting to help us survive. Ego drives conscious behaviour and maintains a balance between ego and superego. Superego interprets the rules of society and the moral values that we are required to follow as part of that society. From Freud's perspective, inevitable conflicts between the dimensions of the psyche are somehow repressed but cause anxiety. Consequently, individuals develop defence mechanisms to escape that anxiety. If these mechanisms prevent them from living a normal life, they become pathological cases (Jay, 2019).

3.2. Psychoanalysis and Literature

Since the creation of psychoanalysis, it has shared many facets with literature and there are powerful links between the two disciplines. Literary criticism has always been the best tool to discuss and analyse them. As an effective mediator, literary criticism bonds the links between literature and psychoanalysis. Viewed from the multi-disciplinary perspective, psychoanalysis and literature can benefit from each other in various ways. While psychoanalysis explains some concepts through examples in literature, literary criticism often benefits from psychoanalysis in clarifying literature in a more detailed way (Douglas & Malt-Douglas, 2019).

What Freud explored was using psychoanalysis as an instructive tool to provide a refined version of literature. He recognised that there is considerable similarity between the behaviour of mental patients and the artist's desire for ideal beauty (Michaud, 2009, p. 230). Intrinsically, the idea of a connection between literature and psychoanalysis was first posited by Freud who said that the creative mind is closely related to the unconscious part of the mind that coordinates fantasies and artificial existence. Unconscious acts correspond to literature's main source, the imagination. Freud's studies also assert that the child's world of fantasy and childhood myths - in other words early literature – that grown-ups have treasured throughout history resemble each other and share some mutual points. Initially, Freud believed that the success of literary works such as Oedipus or Hamlet stemmed from the psychic condition of the characters and the common mentality that humanity has experienced. Later, he deduced that literary talent was much more important than the psychic conditions of the characters and that fascination with the work did not depend on psychoanalysis. Also, he believed that the unconscious of the author and that of the reader are connected to each other through the neuroses they share. However, he revealed his genius by combining the theories and the work of artists (Kurzweil & Phillips, 1983, p.25).

Psychoanalysis and literature. These two intertwined disciplines create a combination that allows readers to absorb literature from a psychoanalytic perspective and to view psychoanalysis through a literary eye. This bilateral pragmatic relationship can be regarded as a two-sided illuminator. At this point, literary criticism allows us to

recognise and analyse the concepts hidden behind the text. If we read from a psychoanalytic perspective, we should look for concepts concerning the Oedipus complex, family affairs, or passages relating to death or sexuality, which may reflect the narrator's unconscious (Vine, 2005, p. 3).

Since the characters in literature are not real, analysing literature from a psychoanalytic perspective makes no sense to some critics. Even if it does make sense, what we analyse is more than just the characters. The unconscious interpretation lies behind their behaviour, which can be a reflection of real people and of the narrator. Unconsciously, the text might include some elements of the author's the psyche.

At this point, a question arises: Did the author put this psychoanalytic concept into the text intentionally? What if the author knows nothing of Freud or his theories? To clarify, it might be better to separate the notions that make this more complicated. Freud explore human behaviours that have existed for ages. In other words, he simply interpreted the possible causes of certain behavioural patterns based on his theories and named them. All these behaviours have existed since the dawn of humanity. Freud explained them by classifying, describing and giving examples of the actions and reactions caused by intermingled emotions. Since an author is part of society and a social creature requiring interactive relationships, it is virtually impossible for him not to be influenced by his environment. Indeed, as social beings we reflect our environment in all our actions, including writing. So, can we say that authors are influenced by their environment and reflect their experiences in what they write? If so, every piece of literature can be analysed from a psychoanalytic perspective. In fact, not just literature but every kind of art can be viewed from a psychoanalytic perspective since artists are influenced by the society whether consciously or not. Therefore, the works are somehow the products of the unconscious. Thus, psychoanalytic criticism can be used to interpret any products created by the human mind. As for literature, novels, poems, dramas, fiction and nonfiction can be interpreted in two ways: The author's unconscious and through the unconscious of the characters (somehow reflecting the author). The same approach can be used for other kinds of art such as movies, songs or visual arts that are the refined outcome of the artist's unconscious (Tyson, 2006, p. 35).

3.3. Sigmund Freud and Freudian Psychoanalysis

Regarded as the father of psychoanalysis, Sigmund Freud was a physiologist and doctor in addition to his well known role as a psychanalyst. Working with his partner Joseph Breuer, Freud posited the theory that psychology is the hidden gate to the complex systems of the mind. Freud created terms such as structure of the the psyche, unconscious, repression and transference. These concepts can be regarded as the very beginning of psychoanalysis. All modern psychology stems from the basic theories of Freud's initial findings. The methods and related concepts that Freud used to treat mental disease influenced many later areas of science. Although he made enormous contributions to the field of psychology, Freud suggested that psychonalysis would always remain the most controversial part of psychology (Thornton, 2019).

3.3.1. Freudian Psychology

Most of Freud's work revolved around the unconscious, to which all our acts are subordinate. His major contribution to the field of psychology was to reveal the function of the unconscious and how it influences our minds. In a process subsequently dubbed repression, we hide our undesired experiences, unbearable traumas and ignored realities so that they are dismissed by the conscious and buried in the unconscious. Another term invented by Freud, sublimation, is the transformation of the repressed into something noble or dominant such as religion or rigid rules of society. Undoubtedly, the crucial point of Freud's theory was the division of the psyche into id, ego and superego, which can better be defined as consciousness, conscience and unconscious. Almost all concepts and ideas are somehow concerned with sexuality, especially during infancy. One of Freud's most significant and controversial theories is the Oedipus complex, named after the work of Sophocles in Greek mythology. As in the case of King Oedipus, the male infant desires to usurp his father and replace him as the sexual partner of his mother. Today's Freudians believe that the majority of conflicts between generations stem from an Oedipal complex. Correspondingly, sibling rivalry probably has a sub-text relating to appreciation shown by parents. One of Freud's best known theories is that of

the libido that controls the life force originating from sexual energy. According to this theory, Eros symbolises the life instinct while Thanatos personifies death (Freudian Psychology, 2019).

3.3.2. The Structure of the Psyche

All our intentional or unintentional actions are coordinated by the psyche. Reactions, approaches and behaviour long thought to be independent actually lie in the unconscious. To analyse the reasons for these actions, we should first look for the roots of the unconscious, or extract our psyche. His many innovations obviously explain why Freud is a significant figure in this field of study. His concepts and theories not only investigate the nature of the human psyche but also clarify the environment in which the psyche is shaped. Freud divides the structure of the human psyche into three parts: id, ego and superego. To fully understand human behaviours and their consequences, each part must be analysed separately. Id drives our animal instincts. To clarify, id fulfills our bodily needs and primitive impulses such as sexuality and violence. Composing the roots of the psyche, id was attributed to the energy of the mind by Freud since our entire personality is subordinated by this power. According to Freud, id works on the basis of the pleasure principle that absorbs the absolute energy of the psyche, the libido. Accepted as the second or balancer layer of the the psyche, ego separates the real world and the imagination. In other words, ego is a mediator between id and superego or our inner voice balancing animal instincts and societal rules. Ego symbolises wit and the senses. While making us obey society's rules and respect common issues to a degree, ego suppresses the violent part of the id enough for us to be a part of society. The superego incorporates the values and morals of society - ruling, oppressing, managing and judging - and keeps us strictly within the rules. Family boundaries, religious requirements and restrictions, written laws or moral rules are coordinated by the superego. Personality internalises and creates a self-controlling system as a result of exposure throughout the development of personality. Even if the oppressive power is removed, the developed superego mechanism continues to work. Intrinsically, the superego and id have always been in a conflict. Animal instincts and fantasies are

prohibited by the ruling and idealistic superego. Ego keeps them in balance and finds a reasonable remedy for this contradiction (Siegfried, 2014, p. 2).

3.3.3. Defence Mechanisms

Defence mechanisms are fundamental parts of Freud's theories. As a contribution to the basic theory, Freud's daughter Anna Freud enlarged the concept of defence mechanisms by diversifying them. Ego defences have since been expanded by other psychoanalysts. Simply put, defence mechanisms protect us from the fear, anxiety and upheaval caused by negative ideas, memories or emotions. Defence mechanisms are developed by our psychology to escape bad feelings such as guilt, anxiety or sorrow created by the superego or id. Among defense mechanisms, transference can be defined as the redirection of the anger felt towards parents in the past to the psychoanalyst, the evoker of this unwanted emotion, in the present. Similarly, projection describes disowning the negative traits of our personality and accepting them as a part of others. Another term, screen memory, prevents individuals from thinking about depressing memories by replacing them with happier ones. Others can be described as denial, displacement, projection, rationalisation, reaction formation, regression, repression, and sublimation. All these are regarded as examples of defense mechanisms that protect our mental health. Commonly known as a Freudian slip, parapraxis is a defense mechanism that reveals a repressed memory or word as a slip of the tongue or slip of the pen when the hidden unconscious finds a gap and infiltrates through unintentional actions or words. Ego defence is a perfectly normal reaction or system that every healthy mind can develop. Otherwise, mental illness, psychological problems or anxiety may appear (McLeod, 2019).

3.3.4. Pleasure-Pain Principle

According to Freud, individuals tend to seek pleasure to escape from pain. Freud first used the pleasure principle to describe the pattern of behaviour in which our brains build up this mechanism to prevent a psychological negativity. During infancy, the id

plays a dominant role in our personality. As time passes, ego and superego replace id. Even if ego or superego placate id, the pleasure principle stays the same in the depths of the psyche in a primitive and animalistic state. In early childhood, the human brain strives to pursue momentary pleasures. Without thinking or evaluating, children simply avoid pain and seek gratification. As individuals grow, they develop awareness of when and how pleasure can be felt. They can also postpone pleasure or totally cancel it if conditions require. A child gradually learns the do's and don'ts of life because of the reality principle. However, when pleasure is not fulfilled anxiety or stress may appear (Pleasure-Pain Principle, 2015).

3.3.5. The Interpretation of Dreams

In addition to outstanding work in psychology and psychoanalysis, Freud also described the roots of our dreams in his book *The Interpretation of Dreams*. Dreamwork, or the interpretation of dreams, analyses symbols of what matters to us in daily life. In other words, dreams could be called the speech of the mind. Our minds visualise the desires or problems of daily life and disguise them as dreams. This kind of representation is divided into two parts, displacement and condensation. In displacement, a word or image is disguised in different shapes or words. That is to say, our brains associate similar sounds or images to use in dreams. Condensation causes us to dream of one notion as a symbol of several people or events. Like implicit expressions in literature, dreams use symbols or metaphors to mask or disguise something else. Thus, dreams need to be interpreted or to have some refined messages attributed to them (Barry, 1995, pp. 96-97). Although most dreams hinge upon the sexuality that is mostly repressed in the depths of our psyche, the rest symbolise a variety of fears including death or punishment, which we tend to hide. Dreams can be regarded as the repressed voice of the psyche, with the symbols standing for the unspoken words of the unconscious. That is why we need the interpretation of dreams. Through dreams, we benefit from psychological or mental relief, just as water escapes through an open sluice gate (McAndrew, 2018).

3.3.6. Psychosexual Stages of Development

Personality is constituted by the experiences of infancy, especially those related to the perception and procedure that our brains develop as a reaction to these experiences and this builds our personality. On the road to adulthood, every individual must pass through stages and any problems or difficulties that arise in these stages can result in mental disorder or psychological dysfunction. Freud's theory asserts that an individual who has problems in the transition period to adulthood will probably suffer from psychological disease. He described the stages of development as oral, anal, phallic, latency and genital. Within the process of personality development, a traumatic event may have ramifications throughout one's life. Consequently, coping with problems in this critical period is crucial in shaping a healthy mind and psychology (The Freudian Theory of Personality, n.d.).

3.4. Carl Jung and Jungian Psychology

Based on the studies of Carl Jung, Jungian psychoanalysis basically centres on the roots of a disease rather than concerning itself with the symptoms. Introducing his therapy at the beginning of the twentieth century, Swiss psychiatrist Jung posited that all our suppressed or hidden experiences and memories that merge with inherited unconscious (later named collective conscious by Jung) dramatically affect our mental balance by violating the boundaries between conscious and unconscious. To clarify, an individual must cope with internal psychological conflicts by associating with the deep source of problems and possible solutions in order to be "self", or a part of the whole in social life. Successful treatment is only possible if the patient attends every session and works intensely. Otherwise, the problem remains unsolved and re-emerges (Jungian Therapy, 2019).

2.4.1. Personal Unconscious

Not unlike Freudian theory, Jungian psychoanalysis investigates the personal unconscious as the vault of hidden, suppressed, ignored and forgotten things retained from experiences. Personal unconscious is composed of the unique reflections of experiences or unequally signified notions, or the opposite of collective unconscious, which is formed by universal archetypes. In accordance with Freud's preconscious, repressed elements can be recovered on condition that they are not located in the deep subconscious. According to Jung, in order to be "self" personal unconscious should act in conformity with conscious awareness even if the personal unconscious embodies complications (American Psychological Association, 2019).

3.4.2. Collective Unconscious

The term collective unconscious or objective psyche was first used by Jung. The theory is based on the concept that the unconscious partly comprises hereditary knowledge refined through the experience of our ancestors and this cannot be gained by personal experience. Viewed from the point of Jungian doctrines, entire belief systems and deep rooted instincts such as cultural codes, sexuality, living, and dying are embraced by the collective unconscious (Fritscher, 2019).

3.5. Alfred Adler and the Inferiority Complex

Adler's Personality Theory shares similarities with the personality theory of Freud, who Alfred Adler followed as a pioneer, but differs because of the distinctive traits Adler modified. Adler's theory suggests that, apart from the theory he invented, it is impossible to find a certain or absolute theory that can be used with everybody since everyone is different. Initially, Adler disagreed with Freud's doctrine that the vital energy of humanity is sex. Instead, Adler asserted that one's fundamental internal trigger is to cope with inferiority feelings. Feelings of inferiority exist from the moment of birth. Throughout his entire upbringing, a human feels that he cannot achieve anything

on his own since he needs the constant care of his family. The main point of Adler's theory is the basic drive of humanity to improve behaviour, to cope with whatever makes them feel inferior and to achieve superiority. Reaching perfection and superiority have always been humanity's main triggers. An individual overwhelmed by pressure that makes him feel inferior in any period of his life will tend to develop an inferiority complex. Like gradual paralysis, one exposed to feelings of inferiority gets weaker each day under the suppressive psychological power, resulting in the loss of the drive for life energy or being superior (Idaho Society of Individual Psychology, n.d.).

3.6. Jean Laplanche and the Seduction Theory

Expanding on Freud's early theories, Laplanche's modified General Theory of Seduction posits that the development of the unconscious, the part of the psyche that includes repression, during infancy is mostly shaped by undesired, shameful images resulting from molestation by a parent or other adult. This theory has some interrelating responses after the act of seduction. The temporal aspect briefly suggests the conversion of perceptions of traumatic experiences over time. Because associating elements or memories are interwoven in the unconscious, the brain cannot comprehend and treats these as two separate notions. Experiencing a similar event revitalises the first one. Therefore, these memories become pathogenic and traumatic. All assaults committed after the first are perceived as a part of memory and normalised. That is, the ego is left unprotected and deprived of self-defence (General Theory of Seduction, 2019).

Correspondingly, Laplanche's interpretation of Freud's seduction theory suggests that his early works are based on the concept that the attitude of adults towards external life and their psychic situation is directly related to molestation during infancy. That is, sexual experiences during childhood reflect themselves in adulthood (Laplanche, 2001).

4. A REVIEW OF AFRICAN AMERICAN CRITICISM

History has witnessed many catastrophic and traumatic events but the experiences of the African people are accepted as some of the most shameful. Beginning with their forced migration from Africa to America, the sufferings of African people continued in the form of slavery and the unimaginable miseries of racism in the modern world. Even if today's world does not accept the bare facts, thanks to literature and history the reality cannot remain hidden. At this crucial point, African American Criticism depicts the road to real experiences using the voices of Frantz Fanon, William Edward Burghardt Du Bois, Malcolm Little, Frederick Douglass, Edward Said, Homi K. Bhabha, Aimé Césaire and other outstanding supporters of human rights.

Regarded as one of the initiators of anti-racist movements, Booker T. Washington has aimed to gain the right to vote for Black Folk. Because he was aware that voting was the first and crucial step for having an identity in USA. He became the voice of African Americans who couldn't ask for their own rights. Afterwards, he influenced and encouraged some powerful figures such as Martin Luther King Jr. and Malcolm X -Little- who demanded civil rights for African Americans. Even if some differences appear in the approaches, all struggles were for gaining their rights (Washington, 2012, p.24).

This study- as both of the Morrison's novels require- mostly deals with the internalized racism. This notion firstly is appeared from the acceptance of racism, which often results from the racial stereotypes of Anglo-Saxon beauty. Towards the end of the twentieth century, African Americans found the antidote by accepting the idea that black is beautiful. In addition to changing perceptions of beauty, this helped reveal the internalised racism they had suffered psychologically. Even though the struggle of black people has made strides, African Americans still bear the scars of history. In broad terms, internalised racism stems from the perception of white superiority and the idea that white is beautiful imposed on the minds of African Americans by racist cultures. The sufferers from internalised racism feel that they are worthless, ugly and insignificant because they are not white. Moreover, they believe that if they looked more like whites,

they would become more valuable in society so they desperately desire to be white. Morrison's masterpiece, *The Bluest Eye*, tells the story of a little girl who suffers dreadfully from internalised racism. Internalised racism frequently results in intraracial racism that typically describes discrimination in black society against individuals with darker skin or more obviously African traits. The trend is illustrated in *The Bluest Eye* when Pecola is picked on by other black children for having dark skin, while the light-skinned Maureen Peal is regarded by the very same black youngsters as being better than them. Even though the economic adversity and public marginalisation caused by institutionalised racism are recognised, internalised racism and intraracial racism illustrate the devastating mental events that can cause the fragmented personality accompanying double consciousness (Tyson, 2006, pp. 357).

Interestingly enough, the theories which support racism have often been argued that the Negro race is not only markedly distinguishable from other races but inferior to them as well. Contemporary science has proven absolutely that there is no evidence for this presumption. The claimed inferiority cannot rest on colour, for that is "due to the consolidated influences of many elements of earth operating via biological processes". "No matter how marked the contrasts might be, there is simply no corresponding impact on anatomical framework discoverable". So, looks are conditions of the environment brought about by temperature, exposure, moisture and the like. The skeleton provides absolutely no distinctly racial evidence of deviation. Commonly discussed theory about Prognathism that presents lots of specific elements needed to be considered as a specific of race, is accepted as a racist approach, as well. Differences in physical dimensions do not reveal the Negro to be a more primitive evolutionary type. Relative ethnology today affords "no help towards the perspective and that views within the so-called reduced races of humanity a change phase from beast to man" (Du Bois, 2018, p. 63).

As mentioned before, because of the many kinds of racism that African Americans have had to contend with, it is no surprise that many African Americans encounter what W. E. B. DuBois initially discussed in *The Souls of Black Folk* (1903) as double vision or double consciousness. This is the feeling of belonging to two opposing cultures: the African society, with its African origins a unique history on American soil, and the European society imposed by white Anglo-Saxon American culture. For most

black Americans, this means experiencing people from one culture at home and those from another in a white-dominated public arena, such as the school or workplace. This two-fold consciousness often entails speaking two different languages. The language of black households frequently contains Black Vernacular English (BVE, also known as Ebonics or African American Vernacular English). This typically meets the grammatical requirements of mainstream English but is dismissed by many whites and African Americans as substandard or incorrect English as opposed to being accepted as a dialect (Tyson, 2006, pp. 361-362).

As we all know, racism was started by England via the colonialisation. The colonialist ideology, which is inherently Eurocentric, became a pervasive force in the education system started in British colonies to inculcate British traditions in the indigenous population and so forestall rebellion. It is hard to rebel against a system when an individual has been programmed to believe in it for decades. The master plan was highly effective in that colonised people did not resist colonial subjugation since they had been taught to believe in British superiority and, consequently, their own inferiority. Many indigenous people attempted to shape the behaviour, speech, dress, and way of life of their colonisers. Postcolonial critics describe this trend as mimicry. It reveals the desire of colonised people to be accepted by adopting the traditions of the colonisers and the shame of their being programmed to believe that their own culture is inferior. Postcolonial theorists frequently explain colonialism as creating a two-sided consciousness or a double perspective where the world is split between two antagonistic cultures: those of colonisers and those of the indigenous society. Double consciousness typically created unstable personal feelings that were heightened by the forced migration from an outlying area to town in search of employment that colonialisation often triggered. (Forced migration, both in pursuit of work - including indentured servitude - or as an outcome of enslavement, scattered more and more individuals around the world. Huge populations of their descendants have stayed in the diaspora while other has been dispersed throughout their original homeland.) This sensation of being lost between countries, of belonging to neither, of finding oneself caught in a psycho-rational limbo, results not simply from a single mental disorder but from the damage of cultural displacement. It is described by Homi Bhabha(1994) among others as ‘unhomeliness’.

Becoming "unhomed" is not the same as being homeless. Being unhomed is the feeling of not being at home in your own home because you are not at home within yourself. - ğŕi (Tyson, 2006, p. 421).

In order to understand the case in literature, we need to browse other postcolonial interpretations of literary texts. Homi Bhabha (1994) provided a fantastic illustration of the worldwide orientation of much postcolonial criticism when he created a completely new method of evaluating literature, not within terminology of national traditions as it usually analysed, but as something without national borders. For instance, Bhabha implies that national literature could be analysed according to the various historical upheavals that countries have experienced such as slavery, revolution, civil war, political mass murder, oppressive military regimes, loss of cultural identity and the like. Perhaps national literature should be viewed through the prism of how nations present themselves in a favourable light. Or maybe we should evaluate national literature not through events but through people across cultural borders, instead of within them, like migrants, political refugees, and colonised peoples. "The benefit of this study," Bhabha states, "would neither be the sovereignty of national countries, nor the universalism of human society, but a concentration on the unspoken, unrepresented pasts which haunt the historic present" (p. 20). That is, we can learn what national literature tells us about the private experience of individuals whose past has been dismissed - the disenfranchised, the marginalised, the unhomed – such as those in the work of African American author Toni Morrison (Tyson, 2006, p. 428).

Frantz Fanon is accepted as the initiator of postcolonial criticism with his work *The Wretched on the Earth*, which was released in French in 1961. As well as voicing what might be called cultural resistance to France's African empire, Fanon argued that the first stage in colonised individuals discovering an identity and a voice is reclaiming their own past. For hundreds of years, the European colonising influence would have devalued the nation's past, regarding the precolonial era as a pre-civilised limbo and historical void. Children, both white and black, would have been trained to believe that progress, culture, and history began with the appearance of the Europeans. If the first step towards a postcolonial viewpoint is reclaiming one's personal past, the second

should be eroding the colonialist ideology and recovering what had previously been devalued (Barry, 1995, p. 193).

The decolonisation of language is depicted through the experiences of colonised cultures in *Decolonising the Mind* by Ngũgĩ Wa Thiong'o. According to the Ngũgĩ (1986), colonial powers enslaved the minds of African people in many ways but mostly through language. Colonised people will never be free until they express themselves in their own language instead of that of the colonisers. Debasing the language of the colonised is the first step in the invasion of minds. After that, speaking the coloniser's language becomes obligatory. Even if this obligation is abolished much later, the minds of the colonised still work in the colonial language. The colonised have lost the ability to choose the language they speak (p. 86). Given the current world situation, it is impossible to return to the precolonial mindset. Even if the era of empire is over, neocolonisation has taken its place. This neocolonial domination prohibits the minds of colonised people from thinking independently, in other words their brains are enslaved (Guerin et al., 2011, p. 361).

Fanon (1967) simply visualises the systematic process of dehumanization and slavery. This inferiority complex basically stems from economical situation and social conditions as well as the internalized or accepted inferiority because of the skin colour. So, what is the outcome of this mind-slavery process? After all the attempts to gain their freedom or identity, the grandchildren of once-slaves have come to understand that whole struggle is in vain. They are forced to accept the idea of 'it's all my fault' to survive in that white world. (Fanon, 1967, p. 31).

Fanon (1967) warns his nation about the oppressive powers, which captivate and control the minds and souls of black folk. At this point, he underlines what is much more important than anything is the recognition of himself as a black male identity instead of accepting himself as an inborn slave or subjugated person. That is, the only way to exist is to accept and realize himself as a Black individual instead of rejecting his reality and pretending that he is a white American (Fanon, 1967, p. 115). As a Negro in American society, one has to develop double conscious, which requires living in two different characters; one is pretended and the other one is being yourself. The only way of existing in such society for an African American is to ignore or even deny the real

identity and acting according to the dominant culture. Obviously this double conscious has some psychopathological consequences as well as allowing the Black people to be a part of the society. They are indirectly supposed to think and feel in two separated ways, double way of life, double worlds, double words, double tasks, double requirements and expectations. All these dualities and binary oppositions split the souls and minds of the black people causing them to suffer from double personality or technically, Dissociative Identity Disorder (DuBois, 2007, p. 136).

DuBois (2007) identifies the Negro as a kind of ignored boy that is created with a veil, and then gifted (!) with second sight through this American world, a community that produces in him absolutely no genuine self-consciousness, but simply allows him to view himself through the revelation of various other planets. It is a distinct feeling, this particular double consciousness, this particular feeling of constantly looking at oneself through the eyes of others, of measuring one's soul by the tape of a planet which seems on inside amused pity and contempt. One actually thinks that his self is double, an American and a Negro, double souls, double feelings, double unreconciled strivings, double warring ideals within a single body, whose strength alone stops it from being torn asunder. The historical past of the American Negro could be the history of this strife, this particular longing to achieve self-conscious manhood, to merge his double self into a truer and better person. Within this merging he wants neither of his earlier selves to be forfeited. He would not Africanise America, because America has great knowledge to impart to the planet (including Africa). He would not whiten his Negro soul inside a flood of white Anglo-Saxon Americanisms, because his Negro bloodstream has value. He basically wants to help and make it easy for black individuals to become equally a Negro as well as a part of the society they live in, without being cursed or excluded from the society or without getting the doors of opportunity shut on their face, in other words they just want to be themselves without paying any kind of penalty (pp. 8-9).

The double consciousness theories of DuBois and Fanon share common points. However, there are some technical differences. Firstly DuBois introduced the term in 1903 with his eminent work *The Souls of Black Folk*. His theory was mainly on the idea that all Afro-Americans suffer from the identity crisis, which means that: "They feel neither a Negro, nor a white American." On the other hand, Fanon slightly differentiated

the meaning of this term. This term can be adapted to all colonized folks or countries, as Fanon asserts (Black, 2007, pp. 393-4).

At the beginning of his book, *White Skins, Black Masks*, Fanon (1986) declares that the book is a medical analysis, which will psychoanalyse not just race but different facets of the colonial experience such as black-white relations (p. 9). The primary emphasis of his psychoanalytic attentions will be the juxtaposition of black and white races within the context of colonisation. He suggests that the white coloniser and the black colonised represent a massive psycho-existential complex, with many damaging mental consequences (p. 12). These consequences are recognisable not just in the aspirations of the colonised but also in their psyches. The colonised, in many ways, believe themselves to be white Anglo-Saxons. Within the psychoanalytic concept, Fanon (1967) explores the underlying motivation encouraging the dreams, the personalities and the actions of the colonised, and also seeks their basic desires. “What does the black male want?” he asks echoing Freud’s famous question: “What does a female want?” He responds, “The black male really wants to be white” (p. 9). Fanon explores the ramifications of wanting to be white through language, sexuality, behaviour and dreams. In each area, he discovers the desire to embrace white culture and language, the wish to have a white sexual partner, the dream of transforming into a white Anglo-Saxon, the steps of skin whitening, hair straightening and so forth. It is this essential wish and its impact on identity and pathology and the conflict that results that form the focus of Fanon’s studies. Throughout, he is alluding to the fact that the skin is black but the mask is white. Significantly, there is a form of scapegoating in internalised racism. Fanon suggests that this victimising process is the mechanism of projection as an approach to staying away from guilt. In psychoanalysis, projection is the process where precise facets of a person or maybe some desires or dreams are placed with someone or something else. The inference here is that this is how the individual can avoid confronting discomforting facts about himself. This is a mechanism that Fanon uses in his analysis of racism too. He is completely conscious of the unconventional reason at the base of this argument: hating one’s victims reflects the shame one feels for the injustices as well as violence one has inflicted on them! This is but one psychoanalytic interpretation of racism: racial hatred arises to cope with thoughts of shame that emerge

from acts of violence, oppression or injustice perpetuated on a specific racial group (Hook, 2004, p. 120). Generally, there appears to be an issue, although this explanation seems tautological as it utilises racism to describe racism. It may explain how racism escalates, exactly how racism itself results in more racial violence, but exactly where does all this start? This particular theory does not provide a solution to what came before racism, or what sentiment led to racism. Here, Fanon once again agrees with Freud, whose theory was that sexuality is the origin of the majority of neurotic symptoms. (In psychoanalytic discourse, a warning sign is an irrational step that conflicts between the importance of exhibiting a repressed need and the wish to continue to keep the wish repressed). Fanon subsequently directs his attention to the characteristics of sexuality contained in racism. This might appear to be an unproductive line of enquiry as we might feel intuitively that racism need have absolutely nothing whatsoever to do with sexuality or sexual appeal. Sexual appeal would, in reality, appear to be the reverse of prejudicial hatred, which characterises racism! (Hook, 2004, p. 121).

Part of Fanon's evaluation of colonial encounters attempts to recognise the importance of European or white racism, and the level and pervasiveness of irrational hatred and fear that whites feel towards black men and women. Why is it, asks Fanon (1986), that in Europe black is the colour of evil? (p. 188). Why is it that the black male represents the undesirable aspects of character? Fanon simply explains this racist effect with the Jungian collective subconscious theory. Briefly this theory supports the idea that our subconscious, created by archetypes, inborn symbols and common patterns, is the product of common perception and it is transmitted through the generations (p. 198). The idea of collective unconsciousness would appear to explain how racism can move without conscious thought or be passed down genetically to most whites. Nevertheless, just as with his application of Freudian principles, Fanon once again finds it important to change some of Jung's fundamental concepts. This is why, along with Jung's pronounced Eurocentricity, Fanon finds much of Jungian principle distasteful. A particular problem of Fanon here is Jung's suggestion that the basic needs of some racial groups are connected in a genetically susceptible manner with blackness (Hook, 2004, p. 124).

Fanon ironically states that the blackness or whiteness is only buried in one's soul or character. Living in a racist society as a black person means that his blackness is generally associated with sin, immorality and ugliness. So he says that he is aware of the real whiteness is hidden in his soul (Fanon, 1986, p. 192). In some way Fanon (1986) realizes that he tries to label at least a part of himself as being white. Because whiteness unconsciously means morality, beauty and all the positive or optimistic notions. That's why almost all the black people experience that kind of pathological juxtaposition and he stresses: "Negro life an ambiguity that's extraordinarily neurotic" (Hook, 2004, p. 127). Particularly crucial right here is Fanon's explanation about the problem of a white American brainwashed psychology of black woman or man, which really wants to be white (Hook, 2004, p. 136).

To evaluate the case from women authors' perspective, one can observe that African American female writers often feature a selection of recurring literary methods. For instance, black female writers often make use of a black female as the narrator in a novel. When third person narration is used, the point-of-view individual (the person through whose eyes we view the story) is often a black girl or woman. To highlight the value of interactions between black females, the narrative is often framed as a conversation (a genuine discussion, one dreamed of by the protagonist, or one that happens through letters) between two black girls or women. To evoke the world of the black female, the use of imagery related to her household activities is also an often-used literary strategy. For instance, imagery linked to the kitchen and other domestic locations where activities such as quilting, canning, running the vegetable garden, farm tasks, and passing down cultural heritage and family history to children. Or perhaps the realm of black females might be evoked by imagery related to her appearance, like clothes, cosmetics, skin colouring, hairstyles, and the like. Most of the literary work we have talked about highlights the struggle of black women to assert their own identity. The purpose of this identity might be to benefit the race, the community or the family. Or it might concentrate on the protagonist's own desires, needs, and abilities, as is the case in numerous fashionable literary texts. No matter how it develops, the complicated mental, community, and financial characteristics of black women's self-definition occupy a crucial place in this writing. Obviously, the special perspectives of African

American criticism can also provide us with insights into how black American writers affect literature. In *Playing Within The Dark: Whiteness And The Literary Imagination*, Toni Morrison (1993) provides an extremely rich method of analysing white mainstream literature from an African American viewpoint. She discloses how white American writers construct, for their own purposes, what she refers to as the Africanist profile within American history. Morrison utilises the term Africanist as "a phrase for the connotative and denotative blackness which African individuals came to indicate along with the whole variety of perspectives, readings, assumptions, and also mis-readings which accompany Eurocentric learning regarding the people" (pp. 6-7). In a nutshell, Africanism, within Morrison's definition of the term, is a white conception (or, more correctly, misconception) of African as well as African American individuals on which white experts have projected their own fears, desires, needs, and conflicts.

Morrison's position on the literary dimensions of colonisation is supported by Booker(1995) in his critical analysis arguing that the literary world is dominated by European or American influences that create an English-dominated literary world (p. 150). The ruling power of white culture on literature generally depicts the Black people degraded and underestimated in stereotyped characters and predetermined traits, set by white popular white culture. Doing so, dominant white literature supports racism subconsciously, as Tyson (2006) asserts (pp. 390-391).

5. ANALYSIS OF A *MERCY* AND *THE BLUEST EYE* WITHIN THE SCOPE OF PSYCHOANALYTIC CRITICISM

Throughout history, Africans have suffered at the hands of many imperial powers both physically and psychologically. Even if today's world tries to deny the truth by compensating for the shameful memories of what was done to these people, the efforts seem unrealistic since the seeds of racism still bloom in countries where anti-racist regulations apply. Toni Morrison is a powerful voice for these oppressed people as she reflects their painful experiences and holds a mirror to their society. In doing so, she leads us to question the world and humanity as she steps beyond the bounds of literature. This study examines Morrison's works "*The Bluest Eye*" and "*A Mercy*" from the aspects of women and children in colonial and post-colonial cultures and the societies they lived in. Set in seventeenth century colonial America, "*A Mercy*" reveals the cruelty of slavery and what it was like to be an Afro-American or Native American woman or child in such conditions. "*The Bluest Eye*" tells a story from the viewpoint of a small Afro-American girl many years after the first novel but the pain, sorrow and tragic experiences of these people have not changed. In *A Mercy*, Morrison uses these marginalised voices in a didactic narrative of the probable results of the selfish individualism that exists in every aspect of society. In the context of the story, Morrison creates strong images showing the boundaries of gender, nation, and race and in so doing she pictures the historical milieu within the main story. The novel tells the story of the black slave, Florens, and how she is bought by a gentleman, Jacob Vaark. The sale of this little girl supposedly comes about because of the debts of her slaveholder. However, by the end of the book the reader understands that Florens' mother has protected her from sexual abuse by the slaveholder by choosing to have her sold (Babb, 2011, p. 148).

The Bluest Eye covers the depression era in Lorain, Ohio and is the catastrophic story of a little African American girl who is overwhelmed by the ideals of white American beauty. The desire for blue eyes becomes the main inspiration of the author, Toni Morrison, one of the most powerful African American voices thanks to the

powerful words intertwined with stunning scenes in her masterpieces. Subject to degradation simply because she is black, the novel's protagonist, Pecola Breedlove, longs for blue eyes so that she can be accepted into the society in which her race is humiliated. The events are shaped around her mental stability as she loses her sanity in the hopeless pursuit of her obsession, to have blue eyes, and thus possess the beauty imposed by popular white American culture. According to the author, the identity crisis caused by racism is the most crucial problem of African Americans. While Morrison concentrates on racism in her novel, she also emphasises the other problems relating to black people. The acceptance by blacks of their own degradation combined with their suppression by the whites conflicts with the protagonist's longing for white beauty and denial of the truth (Sumana, 1998, p.7).

Cultural bias, white dominance and self-awareness are the main themes of the books. In both novels the black characters feel that they are insignificant, not worthy of consideration and worthless because the media impose this idea to create an artificial perception. Mass communication tools such as radio, TV, newspapers, magazines, and films constantly show white images and this correspondingly causes the idealisation of white beauty in the minds of African Americans. White standards of beauty unconsciously affect black people. As determined by external factors including social norms, whites are regarded as beautiful, which results in the perception that blacks are ugly. This unspoken but internalised perception causes African Americans to hate themselves. Morrison describes this as racial self-loathing (Mujahid, 2015, p. 57).

All the suffering that appears in different guises stems from slavery. Slavery corrodes love between black men and women, fractures families and destroys the dreams of mothers for their children. Slavery removed men from the concept of fatherhood. Unwittingly cut off from half of humanity, fathers were not used to caring for their children and felt no obligations towards their women. Gradually, fathers' emotional lives were altered and they were unable to return to their way of life before slavery. Unable to confront his white oppressor, the black male takes out his failure and frustration on his partner. Thus the black woman becomes a slave's slave and the master-slave relationship enters the domestic arena (Panda & Sethi, 2017, p. 103). Toni Morrison is extremely talented in applying psychoanalysis mixed with the miserable experiences of the society

in which she grew up. While concentrating on the suffering of the central character, she depicts other characters from their own perspective according to their environment and past. Her use of psychoanalytic materials draws the attention of readers to the split personalities of African American people (Osagie, 1994, p. 425).

Morrison is deeply concerned with the themes of oppressed and subjugated women and children in her novels. Even if the circumstances or eras are different, the souls and bodies are similarly corrupted in both novels as seen in the examples of Pecola, Claudia and Florens. The men, whatever their role, slaveholder, master, husband, or father, take advantage of these innocent souls cruelly. In both novels, two victimized children are forced to keep their silent to the violence. In addition to suffering famine, racism, poverty, subjugation and colonisation black people also experience sexual and physical abuse. Furthermore, society tends to be deaf and blind to these women and children. Morrison draws attention to these tragic lives and forces us to face the unspoken, shameful stories of humanity by giving voices to oppressed figures like Pecola and Florens. Consolidating these hidden truths, Morrison stands against the injustice of the social gender system and how it remains largely the same despite the changing times. Underlining the problems of African American women and children, Morrison deserves the plaudits of the many critics who have praised her work (Roye, 2012, p. 224).

5.1. The Depths of a Little Girl's Psychology: *The Bluest Eye*

In all her novels, Toni Morrison uses the motifs of dreams and dreaming to depict the lives of African American people in a realistic manner. She uses the same motifs to foreshadow violence and suggest the moral complexity that underlines those who commit violent acts. She tries to reflect the tension of fleeing the past and taking flight towards the future in the selected novels. In her work, the dream is used to counter violence and give it context. In her first novel, *The Bluest Eye*, the female protagonist, Pecola, dreams of having blue eyes. Her dream is that all—African Americans and Whites, love her. She thought that—“if those eyes of hers were different ... she herself would be different.... If she looked different, beautiful, maybe Cholly would be different,

and Mrs. Breedlove too” (Morrison, 1970, p. 34). So, “each night, without fail, she prayed for blue eyes” (p. 35). After her rape by her father, Cholly, she completely withdraws into a dream world, where she talks to her imaginary friend, believing that she has got the blue eyes. Pauline has her own dream of becoming a valued servant of the white Fisher family and becoming more like white women. Cholly used to dream of becoming a powerful man who could take revenge on whites. Through dreams, all the major characters tried to meet the desires they could not fulfill in reality (Kesur, 2019, p. 820). Thus, Toni Morrison uses the motifs of dreams and dreaming to present the traumatic conditions of African Americans. She also tries to reawaken memories of the past in her readers so that they can feel a connection to the hidden realities of past culture. Her works reflect the dreams of traumatised people. The motifs of dreams and dreaming explore the psychological landscape of the African American community. Her subtle use of these motifs lays bare the entire social journey of African Americans, their selfhood, and the never-ending white hegemony in socio-cultural and overall identity matters. Morrison retells the history of her culture and searches for a way to move forward from the past through her work (Kesur, 2019, p. 823).

Structurally, “*The Bluest Eye*” consists of four parts: autumn, winter, spring and summer. Using each season as a section, Morrison indirectly underlines the psychological changes of the little girl as they deteriorate. The novel begins in autumn by relating events about to happen and finishes with summer when the little girl gives birth as a result of rape by her own father. The novel is not only a successful example of the anti-racist category but also a female *bildungsroman*. The book centres on the protagonist, Pecola Breedlove, a small child obsessed with the idea of possessing the blue eyes that she believes will bring her beauty, respect and happiness. The desire for blue eyes of a little black girl symbolises the conflicts of cultural perception between Anglo Americans and Afro Americans. The book unflinchingly holds a mirror to the people of these cultures and reveals their psychological depths. The desire for blue eyes reflects the yearning of black people for unattainable American ideals (Mujahid, 2015, p. 58).

It is interesting that Toni Morrison has written an epilogue for *The Bluest Eye* almost twenty years after the publication date. She describes a conversation with a childhood classmate about having blue eyes: “My friend said she wanted blue eyes. I got mad at her instead. Until that moment I had seen the pretty, the lovely, the nice, the ugly, and although I had certainly used the word beautiful, I had never experienced its shock”. Morrison welcomes the reader with an opening paragraph that is repeated three times in the book. But each time the spaces between the words get narrower. This repeated passage represents three different families from three different social classes. The gaps between the words symbolise these positions. For instance, the first paragraph written with double spacing reflects the comfortable, rich and happy American family of Dick and Jane. The second describes the MacTeer family that is trying to survive against the severe suppression of racism. The last has no spacing and depicts the cruel world of the lower classes; they have no room to take a breath just as the words have no spacing (Mujahid, 2015, p. 58).

Pecola’s family is a good example of self-hatred and marginalisation. The self-hatred indirectly reflects on Pecola finally causing her to turn into a victim of racist society. What she wants from her family is nothing more than the compassion that every child deserves. Since her parents never experienced being cared for and loved by their families or accepted by the society they are excluded from, they cannot provide a nurturing home atmosphere for their children. Consequently, the Breedlove family has been lost in the unseen, unwanted edges of society and alienated from their own identity due to the suppression of their race. They inevitably engendered their child’s traumatic experiences because of their insoluble approach to their own destiny. They gave up. The parents are unable to offer a life of security and a real identity in a world in which they are ignored and dismissed. They are left like puppets; they have bodies without souls and this leads them to feel self-hatred. This self-hatred is internalised and then transforms into rage which is taken out on one’s own people. Ultimately, Pecola’s own father rapes her and causes her pregnancy (Mujahid, 2015, p. 60).

This rape can be evaluated from many different perspectives. Morrison provides us with the narratives of each character to analyse in detail. Remember the history and childhood of her father. The white man’s scorn during his first sexual encounter may

have caused Cholly to misperceive sexuality or increased his self-hatred to such an extent that he rapes his own daughter. In fact, he rapes not only his daughter but also his history, his race and every disgusting and humiliating memory related to his blackness. Pecola becomes the scapegoat of her parents' discontent. They are incapable of protecting her from the restricting, suppressing phenomena of race, sex and class. Though Pecola yearns for love, they are incapable of providing affection or a nurturing environment because they themselves have never had them. Their lack of self-esteem prevents them from having a sense of worth (Mujahid, 2015, p. 61).

The Bluest Eye deals with sensitive issues such as how the lives of black people are damaged by the influence of white standards and values, exposing how blacks are victimised within the framework of racist society. From Pecola's viewpoint one can understand that blue eyes and white skin are beautiful. By observing the society around her she is made to believe that if she possesses blue eyes like the whites, she too will be loved and accepted by both blacks and whites. In this sense of inferiority, blacks lose confidence and are carried away by the dictates of white people eventually developing the strong conviction that they are ugly and unworthy (Mujahid, 2015, p. 61).

In Pecola, one finds an example of the conditions of a black child in a white world. Pecola's fate is that of all black children in the world. The hopes and desires of black children are restricted from the beginning. They have not been given the chance to live happily. As they have no role models, to fulfil their desires they seek comfort in the imitation of white standards, or those of the ruling class. As for Pauline, starved of beauty, love, recognition and security, she embarks on a quest for identity. She feels the need to appear different from the rest of the society in order to grab their attention. In her ongoing search for identity and happiness, she learns what exactly she must sacrifice. The movies help her to differentiate herself from others in the community. As Toni Morrison puts it: "In equating physical beauty with virtue, she stripped her mind, bound it, and collected self-contempt by the heap. She was never able, after her education in the movies, to look at a face and not assign it some category in the scale of absolute beauty, and the scale was one she absorbed in full from the silver screen (Mujahid, 2015, p. 63).

Furthermore, the mirror images are important in establishing a person's ego and greatly depend on several external objects. Lacan (2014) notes that the process of identifying one's self starts at the so-called mirror stage and ends when the oedipal crisis is resolved. Essentially, one progresses from real to imagery to symbolic. In many cases, the child starts at the real stage where there is a sense of self. This later develops into an imaginary state where the child starts to learn about language and begins to establish the identity and the 'I' ideal. These two stages further evolve to become the symbolic stage where a person has matured enough to comprehend language and the role it plays in creating the desires to be the "ideal I" (p. 199). The image of self must first be established before the individual is recognised. That is, a person must first see himself before he can identify himself. It is sad to note that Pecola never left the imagery stage for the symbolic stage. Lacan (2014) asserts that as children change from one stage to another, they rely mostly on the love of their mothers and attachment to their fathers to help them exit the imagery stage (p. 120). In the novel, Pecola's mother had very poor relationships that ultimately led to the development of negative self-identity. It is true that Pecola never referred to her mother as 'mum' but always as 'Mrs. Breedlove'. This highlights the fact that there is a complete lack of the "mother" figure in the protagonist's psychic life. Mrs. Breedlove never loved her daughter, so much so that after her birth she referred to her as ugly. At all stages of infancy, children need to be loved and shown affection in order for them to establish a sense of self (Eddine, 2018, p. 26).

Pecola has a pseudo-identity, which refers to the identity that she never has. As Ulucan & Kayıntu (2018) state, the identification of the terms "self and other" plays a crucial role in constituting the identity. Correlatively, the notion of other contrasts and unveils self by revealing the differences (p. 177). In Pecola's case, not being able to accept her own identity and struggling to create a pretend world result in the fracturing of her psyche and a life full of psychological trauma. Structured on psychological trauma, the identity of Pecola led to her tragic end. Through Pecola, Morrison emphasises the psychic distress caused by the social oppression of minority communities experienced in the form of sexism and racism. In the novel, Pecola is presented as the negative result of racial self-loathing (Kohzadi et al., 2011, p. 25). Moreover, little

Pecola is harassed by the black boys in the neighbourhood because of the dark colour of her skin. This paradoxical situation bears examination. The boys harass her for being black but they are black as well. So, as readers, we come to understand that what they mock or ridicule is not just Pecola but also themselves for being black. Their rage and fury turn into self-hatred, a situation they accept largely because of the hegemony of white people (Mujahid, 2015, p. 59).

The injured black psyche imprisoned in a world dominated by the whites is the strongest theme in Toni Morrison's novels. She shows us how black people feel psychologically injured and how their wounded psyche works on their behaviour in diverse ways. Pecola goes mad, Cholly rapes Pecola. The injured appear in various forms of madness, anarchy, lawlessness and destructiveness (Mujahid, 2015, p. 64).

Throughout the book, readers understand that Pecola's mother and father suffered hardships during their childhood both psychologically and economically. Pecola's mother, Pauline Breedlove, lives in an imagined world. She does not like her life and wants a different existence. As a cleaner in white people's houses, she desperately admires their lifestyle. She feels more confident and happier when she cleans their houses; she feels that she lives like white people. As for Pecola's father Cholly, his past is full of suffering, grief and loneliness. His mother and father left him when he was a baby, so his aunt brought him up. But this did not last long because of his aunt's early death. Though Cholly struggles to reunite with his father after the death of his aunt, his father ignores him. When he decided to marry Pauline, he regarded the marriage as an escape from the reality of his life. Since he had nobody to share his life, he impulsively decided on marriage. After the marriage, he lost interest and it seemed that he was just living to be drunk and escape reality. The most dramatic and catastrophic scene happens one day when he was drunk as usual. He sees his small daughter looking sad while washing dishes at home and does not know how to react. Everything is confused in his drunken head and corrupted soul. Overwhelmed by complicated feelings like tenderness, guilt, shame and self-hatred he rapes his own daughter, leaving her pregnant. Patriarchy, male domination or whatever society names it, this part of the book is well depicted through the act itself and conversations

surrounding it. Seeing her daughter lying on the kitchen floor, Pauline asks her what happened but shockingly does not believe her explanation and hits her. In a hopeless position, the little girl asks Soaphead Church for blue eyes. As a white, so-called religious character, Soaphead Church toys with her and makes her kill the dog he does not like. Ironically, “the blacks become a toy for white men’s joy” (Fanon, 1967, p. 108).

Pecola’s two friends, The MacTeer sisters, learn that Pecola is pregnant by her father but want the baby to be born anyway. They make a totem for the baby and using money they have saved for a bicycle they buy marigold seeds. The totem decides: if the seeds bloom, the baby will live. If not it will die. The baby is premature and dies. After the rape, Cholly runs away but dies in the workplace. Alienated from everybody, little Pecola goes mad convinced that she finally has *The Bluest Eye*. Subsequently, Pecola suffers marginalisation, alienation, identity crisis and incest trauma that deteriorate because of the phallogocentric culture she is raised in (Maleki & Haj’jari, 2015, p. 72).

As mentioned in the early paragraphs, self-hatred affects black people so critically that the characters in the novel seem to accept that even God ignores them. Claudia, the narrator of the book, expresses her feelings with these words: “It was as though some mysterious all-knowing master had given each one a cloak of ugliness to wear, and they had each accepted it without question. The master had said, “You are ugly people.” They looked about themselves and saw nothing to contradict the statement” (Morrison, 1970, p. 39). Although Pecola desires to change her appearance and her life, she cannot change fate, she cannot change her eyes; what she changed was only her viewpoint. Pecola is still Pecola. The people around her still scorn and humiliate her. Mother nature adds to her pain by preventing the marigold seeds from blooming to imply that this corrupt world cruelly destroys a little girl’s dreams and future. In the book, marigolds symbolise the black race. As the narrator says, Marigolds are everywhere, unimportant, unwanted, ordinary. Like black people.

Life has given Pecola so many painful experiences and so deprived her of much needed love from her family that she in turn cannot love. Since she has never known any kind of love, care or compassion she poses the question: “How do you do that? I mean,

how do you get somebody to love you?” (Morrison, 1970, p. 33). Unfortunately, her question is left unanswered because in her world nobody is loved. Since parents have no experience of being loved or feeling worthy, they cannot pass on such feelings to their children. Pecola becomes a scapegoat both psychologically and physically. Deprived of love, care and compassion, instead she experiences racism, hunger and incest. These she has to struggle with as an innocent child (Maleki & Haj’jari, 2015, p. 76).

According to Maleki and Haj’jari (2015), the epicentre of the novel is the rape scene. Pecola is abused and left pregnant by her father. This incident devastates her self-worth and ruins her psychological health. At the same time, the experience eroded Cholly’s ability to be a father. Pecola has been destroyed in her own home, her only place of shelter. As expressed in the novel, this monstrous and abnormal act derives from the suppressive and biased approach of the society the father lives in. What society does to him he in turn inflicts on his family, violence in all its forms: physical, sexual, and psychological. Interestingly, this fury and rage transforms into pity, tenderness and love when he rapes his daughter (p. 77).

Internalised racism, the trauma that Pecola suffered from, is well depicted in *Black Skin, White Masks* (2008) Fanon deals with the unspoken problems of society, from the inferiority complex to white subjugation, and holds a mirror to today’s white dominance of the world by depicting real events and associating them with major theories and approaches in psychology. As Fanon (2008) states: “The approach of African Americans to whites and even blacks acts as proof of pathological symptoms led by the severe execution of all kinds of colonialism. Revenge and fury against the whites are replaced by their own race due to the internalised consciousness of being inferior” (p. 43).

One of the most shocking incidents in the novel is the behaviour of the white man who sells Pecola Mary Jane candies when she comes to his shop with money she has saved hard for. Although he sees her, Mr. Yakobowsky pretends that she does not exist. This is probably the worst psychological event a human could ever experience, the feeling of being nobody. Losing self-respect and self-confidence leads Pecola to insanity with the lines: “Somewhere between retina and object, between vision and view, his eyes draw back, hesitate and hover. At some fixed point of 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” (Morrison, 1970, p. 47).

On the other hand, we can say that Black people suffer at the hands of both whites and blacks. Blacks suffer not only from inter-racism but also from intra-racism. All her teachers and schoolmates scorn her because of her dark skin, even though they are black too. They should cling together instead of mocking each other (Maleki & Haj’jari, 2015, p. 78).

In the novel there is a foil to underline Pecola’s position and her attitude, the narrator, Claudia. She resists racism and takes a stand against society’s perceptions. Racist ideas are totally shaped by artificial values and perceptions. Claudia rebels against these so-called invisible rules of society. Claudia breaks off the head of a doll because of feelings of resentment towards those standards of beauty. The scene can be taken as a reflection of Freud’s (1963) theory that individuals unconsciously internalise words and accept them as real (p. 147). Reviewing the scene with that theory in mind, Claudia does not actually break off the doll’s head, she symbolically demolishes society’s perception that white is beautiful and black is ugly (Khan, 2014, p. 25).

Left desperate without the blue eyes she so desires, Pecola begins to question her very existence: “‘Please God’, she whispered into the palm of her hand. ‘Please make me disappear.’ She squeezed her eyes shut. Little parts of her body faded away” (Morrison, 1970, p. 45). At this point, she is on the edge of existential withdrawal (Khan, 2014, p. 26). According to Freud (1963), in this case the individual’s psychology is devastated and this causes fragmentation of his inner world and the first level of psychosis (p. 47). Likewise, at first Pecola doesn’t accept her black identity and then becomes obsessed with having blue eyes. Combined with the social and financial difficulties of Pecola’s family, her psychosis will eventually alienate her from her family (Khan, 2014, p. 26).

Since African-Americans cannot find a place in the white perception of beauty, they start a psychological game by attacking one another through humiliation and scorn. They lessen their own self-hatred by scorning the likes of the Breedloves just because they are a little blacker or poorer than they are. Calling Pecola ugly makes them feel beautiful. Morrison explains that this degradation is like climbing out of a hole by stepping on others (Khan, 2014, p. 26). Self-hatred can be seen in different characters

and in different circumstances in the novel. Pecola's mother's preference for her white master's kitchen and child over her own daughter who is black, dirty, and ugly obviously shows her blind adoration of the white life style and white people. For the sake of the standards of white beauty that she cannot meet, Pecola's mother is willing to set aside her own daughter. She does not care that part of Pecola's body is badly burnt by hot juice. For her, Pecola's body does not mean anything, it is just a dirty black body that reminds her of her own blackness that she despises and tries to avoid. Thus, Pecola loses self-esteem because her body is not considered valuable in the eyes of her own mother. Thus, it can be said that on the level of physical existence, Pecola suffers from unfair treatment due to her physical condition and appearance that do not meet the criteria of beauty adored by the people around her (Asmarani, 2016, p. 183).

Self hatred goes back in the novel. Before Pecola's case, we need to understand what her family experienced. That is we need to dig to the roots to reveal their psychological background in order to understand the reason why they act so. Reviewing Cholly's psychology with a different perspective we find that it has been greatly affected by past experiences. At the very beginning of the novel, the scene where Pecola's father was caught by two white men while he was having sex in the bushes with a black girl can be described as the reason for his attitude towards sex. The men force him to continue the sex act, which made him disgusted with himself and sex itself. His perception of sex was shaped wrongly. Thus the rape and abuse stem from a degenerate sexual psychology dating from his early life. The sexual mechanism in his psychology is so abnormal that he could bring himself to abuse his own daughter. Shockingly, in the sex scene he ended up hating the girl he had sex with instead of the two white men. The hatred transformed into black hate or self-hatred. All the values in Cholly's mind were displaced at that point. Just like Soaphead Church, good and evil, values and norms became displaced causing psychopathological problems stemming from his experiencing of sex in abnormal situations (Khan, 2014, p. 27).

According to Khan (2014), Cholly raped his daughter to develop a defence mechanism against suppression and racism. On the other hand, to Cholly Pecola looked like her mother, which could be another another reason for the abuse. Cholly's unconscious works on the principle of removing the traumas by committing reverse

actions. In other words, he uses abnormal sexual acts to deceive his psychology or conscious. As for Pecola's mother, Pauline has a distinct psychology that includes masochistic tendencies. She believes that she can reach a higher spiritual plane by sacrificing herself to the difficulties of life and the cruelty of her husband (p. 27). As the author says:

“If Cholly had stopped drinking, she would never have forgiven Jesus. She needed Cholly's sins desperately. The lower he sank, the wilder and more irresponsible he became, the more splendid she and her task became” (Morrison, 1970, p. 42).

The author depicts sadomasochistic figures and how these dynamic characters change as time passes. Penetrating the deep psychologies of characters, Morrison creates such a framework that anyone exposed to racism and colonialism instinctively develops a defence mechanism to avoid pain. The mechanism acts with the principles of bidirectionality and contrastiveness, which means that the sufferer of pain (discrimination, racism, colonialism or slavery) deflects it in revenge on another person so as to delete the bad memories destroying his character. The characters Toni Morrison created can be regarded as evidence of the theory. The perverted psychology of Pecola's father, the attitude of neighbourhood children towards Pecola or the scorn of Pecola's mother can be counted as parts of this defence mechanism. At this point, readers witness Morrison's genius for creating realistic characters in a fictionalised work, how she renders the victims of internalised racism and turns once innocents into perverted and psychotic monsters (Khan, 2014, p. 28). This psychological harassment causes a fragmentation of the self and a loss of true identity. In this sense, slavery splits a person into a fragmented and wrecked figure, sometimes non-human and certainly different from a normal human (Panda & Sethi, 2017, p. 102).

Failing to erase her perspective, Pecola then tries to strengthen it by adopting the community's perspective, especially concerning its adoration of everything that belongs to its criteria of beauty. In her naivete and desperation, Pecola concludes that she will be accepted by the community that has so far spurned her only if she possesses some elements of beauty. She decided that the part of her body that must be beautiful is her eyes — if her eyes were different, that is to say, beautiful, she herself would be different ... “Each night, without fail, she prayed for blue eyes” (Morrison, 1970, p. 40). She

thinks that having beautiful, blue eyes will lead to the happy and free life denied her so far. Naively, Pecola assumes that beautiful, blue eyes will enable her to see all things beautifully, including herself. In other words, beautiful, blue eyes are the answer to becoming beautiful and belonging to the world of worthy people (Asmarani, 2016, p. 183).

Her deep involvement in her imaginary world makes her lose contact with reality. She shuts herself off from the outside world, leaving her alone in her imaginary one. Finally, in her own created world, Pecola is also abandoned by her sole imaginary friend who becomes tired of their only topic of conversation, namely the imaginary blue eyes of Pecola:

“Im not going to play with you anymore.

Oh. Don't leave me.

Yes. I am.

Why. Are you mad at me?

Yes.

Because my eyes aren't blue enough? Because I don't have the bluest eyes? No. Because you're acting silly... “ (Morrison, 1970, p. 158).

While telling a little girl's story, Toni Morrison underlines the effects of colonialism and slavery through the thoughts of a small child in her book *The Bluest Eye*. Viewed from Pecola's perspective, this cultural hegemony corrupted the identity of black people and left severe scars in their minds and psychologies. The identities of black people are squeezed between western American culture and their inherited black ethnicity. Incapable of resembling the idealised American figure, blacks were left desperate to find who they are (Edis, 2019, p. 95). Similar examples can be seen in many colonised societies. Afro Americans have spent their lives trying in vain to find a real identity. In *The Wretched of the Earth*, Fanon (1963) describes such cases as psychotic reactions to the colonisation process. Deracinated and disidentified, black people could not emulate the idealised identity, despised their current identity and so were totally deprived of the consciousness of whoness (p. 182).

As we have seen, the focus of *The Bluest Eye* is centred on Claudia's

consciousness. However, Morrison's depiction of Cholly warrants special attention because, given Morrison's sketch of his life, it would have been easier (and certainly more politically expedient) to exonerate or, at least, partially excuse Cholly for the rape of his daughter. However, in the closing pages of the book, in a monologue by the now clearly deranged Pecola, we learn that Cholly has tried to rape his daughter more than once (Portalez, 1986, p. 496).

The Bluest Eye consists of four main chapters, autumn, winter, spring and summer. Obviously, it is understood that the arrangement of the book implies that Pecola's tragic destiny begins with the fall as a symbol of unfortunate and sad events and finishes with summer with the child's incestuous pregnancy and the death of the baby. As the narrator of the book, Claudia welcomes the reader with an opening paragraph in which she links the marigold seeds and Pecola's baby. 'The seeds shrivelled and died, her baby too.' Symbolism is used throughout the book in images from nature that cause the reader to discern events as if solving a puzzle. The author separates the novel into seasons and in so doing builds up events in accordance with the timeline. While every chapter is seemingly distinct, they act together in harmony. In the novel, each character has a different role in support of the main plot but every character underlines the protagonist by showing mutual traits of insanity like Pecola. Throughout the book, the reader meets the characters one by one and eventually comes to understand that each character has his own life story and suffers from madness because of his tragic life experience (Cristian, 1993, p. 62).

Replete with symbols and motifs, *The Bluest Eye* introduces the Dick and Jane family at the very beginning in order to contrast them with the Breedloves and to act as a foil. The parents in the Dick and Jane family are happy and live a prosperous life. On the other hand, the Breedlove family struggles to survive in a storefront house deprived of the features that make one human, physically and psychologically. In some respects, the cold-hearted and loveless Geraldine represents the cat and, ironically, Soaphead Church symbolises the dog. The Dick and Jane family illustrates the dominant idealised white American culture with its blue eyes that are so significant and precious to Pecola.

Crucial symbols in the book, the marigold seeds represent the desperate desire of Pecola to have blue eyes while the narrator Claudia equates the blooming of the marigold seeds with the chances of Pecola's baby surviving (Grewal, 1997, p. 118).

The novel dramatically instantiates this bodily manipulation through Pecola's breakdown when she obtains blue eyes, albeit only in her own mind. In this way, Pecola correlates the signals from her environment with the signs of blackness in her body. *The Bluest Eye* carefully narrates Pecola's continual inability to control her environment, and in the case of her rape, how it accesses her body. Because there is no way for her to manifest her will pervasively (rather than locally, as she does with objects), she shifts into an imaginary world where she controls her physical blackness, her language, and her speech (Williams, 2018, p. 93).

This also facilitates Claudia's recognition of the insidiousness of commercialised whiteness and its ideals of beauty that she takes up in her asides. Pecola's divergent characteristics point to the social problems and sometimes the social remedies that *The Bluest Eye* investigates. Put another way, Pecola's manifestation of physical, social, and psychological symptoms tracks the progression of a socio-political illness, "the demonisation of an entire race" to its conclusion: her breakdown. But neither her fragility nor her breakdown symbolises the social illness—they simply make the invisible visible (Williams, 2018, p. 95).

"Quiet as it's kept, there were no marigolds in the fall of 1941. We thought, at the time, that is was because Pecola was having her father's baby that the marigolds did not grow" (Morrison, 1970, p. 5). Morrison was unquestionably alert to how critics and maybe her publicist would react to incest-based literature. So precisely why would she focus on incest as the emblematic issue of the Breedloves, when there are many other appalling socially prohibited activities in the novel? It's simply because Morrison may be the very first writer who expose audience to all kinds of realities in life, even unwanted cases. By permitting the audience a look at Pecola's psyche, at her parents and her distressing and shameful upbringing, Morrison tries to exhibit exactly how modern society and her home town are just as much to blame for the situation that led to Pecola's

rape as her mother and father. This particular thesis strives to show exactly how Morrison brought attention to a hidden secret, said to have a huge number of victims, as well as show how society's disempowerment of individuals (whether actual or imagined) allowed the continuation of distressing activities inside some homes, frequently lasting for decades, and just how incest is easily the most damaging of all the taboos in a family unit (Hayes, 2015, p. 3).

Cholly Breedlove, who is alienated from the society throughout his life, lost control of himself and he began to ignore all those he was nearest to. However, he never took out his frustrations on the whites that ridiculed him, perhaps because he had to keep moving forward in the modern society that he believed he needed. He took no responsibility for his actions. His independence deemed him unrestrained, allowing him to perform unspeakable acts with little or no remorse. This is partly because Cholly had absolutely no proper parental control or guidance. His poor upbringing is why he was completely dysfunctional as a father. Because he never encountered the limits of normal behaviour that a child should learn from his parents, Cholly does not understand how to appreciate his family. He never discovered how to react or take care of them in their time of need. As Hayes (2015) conveys, Dorothy Willner's essay "Incest and Incest taboos" released in 1983, is perhaps among the very first criticisms concentrating on the incestuous rape in *The Bluest Eye*. By using psychoanalytical theories based on the research of Sigmund Freud and Levi Strauss, Willner proposes that incest is prohibited to decrease the upheaval and psychic interruption that such sexual activity causes children (p. 7).

Essentially, Cholly Breedlove is not just a male abandoned by his parents. Modern society turned its back on him too. The only real females in his life were his daughter and his wife. This aligns with most articles related to *The Bluest Eye* that deal with the disempowerment of African Americans and misplaced opinions of attractiveness in African American society. Incapable of communicating or giving comfort to others, Cholly's only option on seeing the dejected posture of his daughter was to show affection through sex. As terrible as this might seem, there is a sizable

amount of research that rationalises Cholly's behaviour. Despite the fact that Morrison has frequently been accused of shifting the blame from Cholly, she is simply exposing the incidents in his life that contributed to his actions. For example, one could relate Cholly's actions, his thoughts, or perhaps his momentary enthusiasm for Pecola to Freud's principle of the "unconscious" that he termed the repository of repressed wants, memories, feelings, and instinctual drives linked to violence and sexuality. In that case, it is evident that since Cholly had no normal home life as a child and lived outside regular society for nearly all his formative years, he never discovered how to control the needs that are normally repressed when stirred between an adult male and female (Hayes, 2015, p. 11).

Consequently, a male with no real home, friends, or religion and separated from regular society will be incapable of knowing how this particular sexual action with his daughter will be regarded as taboo. Who would hold him responsible? As he in no way really understood the situation, he probably thought that he was showing his daughter love and kindness. That is the reason he desired to "mate with her tenderly however the pain wouldn't hold." This is because of all the untreated shocks to the system inflicted on him. Cholly Breedlove was definitely abandoned, ridiculed, emasculated, unloved and unnurtured for the majority of his life. Without treatment he developed a bad type of independence that is well clarified by this passage in *The Bluest Eye*: (Hayes, 2015, p. 13).

The pieces of Cholly's life could only become coherent in the head of a musician. Only a musician would sense, know, without even knowing what 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, to whistle or weep. Free to sleep in a doorway or between the sheets of a singing woman. Free to take a job, free to leave it. Cholly was truly free. Abandoned on a junk heap by his mother, rejected for a crap game by his father, there was nothing more to lose. He was alone with his own perceptions and appetites, and they alone interested him (Morrison, 1970, pp. 159-160).

These observations appear to affect incestuous fathers who are actual physical degenerates, serious psychological defectives or persistent alcoholics with no sense of

shame or ability to behave normally. Additionally, there are fathers with irregular personas in whom incest is just a single outward sign of a number of other sexual issues, and the incapacity to feel shame is an issue of character. The examples selected are of people far more inside regular criteria with regard to moral and social values, work adaptation, intellectual achievement, and so on. Within males, shame clearly exists, although it is usually repressed or denied (Cormier et al., 1962, p. 207).

To some view of Freudian theory, the reason why incestuous fathers' attempts stem from the race of domination desire between the males in a family, that is between the father and the sons. Then, how can we reconcile our material with Freud's theory? There is one telling example in that incestuous fathers are often possessive of their daughters while rejecting their sons. Additionally, they have a tendency to be extremely authoritarian husbands and fathers. The domination and possessiveness become more marked once the incestuous connection has begun. By coercion, they make their daughters prisoners. Additionally, they attempt to separate the sons from the wife and daughters. With this type of familial dynamic, the sons inevitably end up being hostile and resentful of the father. In several of our cases it was the boy who disclosed the incest, and sometimes a boy has attempted incest himself, at the father's urging. Here we see the struggle between the child and the father discussed by Freud, perhaps allegorically, to describe how the incest taboo originated (Cormier et al., 1962, p. 212). In the research of Cormier, Sangowicz and Kennedy (1962), father/daughter incest is restricted to males who are usually non-criminal or sexually deviant. Here, incest will be analysed primarily through the psychopathology of the father. The father seeks to discover in his daughter the young wife of his early years. Without conscious thought, as a male he was searching for a mother replacement in the female he was courting. We confront a paradox that inside the incestuous father there is a child attempting to get back to its mother (p. 216).

As mentioned before, for Freud and Jung dreams are the vehicles of the unconscious wishes and fears of the dreamer. In real life situations, the conscious suppresses desires that are socially unacceptable. These are deposited in the

subconscious and resolved by finding release in dreams. Thus, the dreamer lives out his suppressed desires in the patterns of dreams and dreaming. Dream language is densely symbolic and after proper analysis leads to identification of desires that are socially unacceptable (Kesur, 2019, p. 819).

After all these traumatic events, Pecola's insanity gets deeper and more complicated with her desperate struggle to gain blue eyes and the love of society. All the people in her world have rejected and marginalised her. After the rape, she yearns for blue eyes more than ever since she needs them to seem worthy to people. After completing the tasks Soaphead gave her she is convinced that her wish will be fulfilled. Every cell in her brain can think of nothing other than having blue eyes. Finally, she does have blue eyes thanks to hallucinations in the mirror. But the more she looks in the mirror the more insane she becomes. Finally, her hallucinations bring an imagined friend and she will talk to nobody else. Pecola feels beautiful and worthy but also lonely and sad (Maleki & Haj'jari, 2015, p. 72).

Literature and criticism condition the argument necessary for a basic comprehension of the triggers and influences that result in so many women and children succumbing to incestuous rape. Literature that tried to understand but never apportioned a great deal of blame to perpetrators of rape has been explored to find closure for events that have actually happened. By examining long-range mental problems such as post-traumatic stress disorder that continue due to untreated shocks to the system, this thesis will look at the consequences of generational damage and the dysfunctional Breedlove family by exploring the numerous complex disputes in their lives. It is hoped that this dialogue will be a springboard to research into the occurrence of incest in African American towns and suppression of the subject (Hayes, 2015, p. 5).

Black children are the most helpless victims of all, subject to abuse by white and black adults. Morrison clearly establishes that the behaviour of Cholly and Pauline is a result of their mistreatment by a racist society, but also portrays the behaviour as inexcusable. By the end of the novel, the rejection and abuse of her parents and the hostility of society have taken their toll on Pecola, producing a human being who is 'so

sad to see.’ Morrison shows what can happen to a person who is alienated from positive black traditions. Pecola’s yearning for the white standard of beauty of blue eyes is an eternal need for she is unaware that she is just not built that way.

Morrison has made brilliant use of the literary devices of irony and symbolism. The naming of characters like Breedlove reflects irony. In this shabby home there is no breeding of love. Instead, they breed contempt, self-loathing, violence, and bitterness. Each chapter is ironically named after a season. The characters and circumstances, however, defy normal seasonal conditions. Her symbolism makes extensive use of the Dick and Jane series of books. Homes, blue eyes, marigolds, the outdoors and so on are all symbolically portrayed. Dick and Jane symbolise a happy, beautiful home with a supportive family. As against this, the Breedloves live in a shabby decaying apartment with no emotional bonding and only unhappiness. The blue eyes represent self-hate and racial contempt. Marigolds represent hope and the continuing cycle of life. For Freida and Claudia MacTeer, the marigolds represent their hopes for Pecola’s unborn baby. Morrison uses the term ‘outdoors’ to symbolise homelessness and community separation. Pecola has come to equate “I” with “eye”. Here Toni Morrison’s use of the singular “eye” in her title is by no means accidental. *The Bluest Eye* can be a play on “the bluest I”, the gloomy ego, the black man feeling very blue from the psychological bombardment he is exposed to from early life. The novel, then, is the blue enunciating the pain of the black man in America and an attempt to grapple with the pain, which is sometimes existential. The superlative “bluest” implies that other groups are “blue” and “bluer” – and, of course, the black race is the “bluest” (Bloom, 2007, p. 114).

By structuring the novel brilliantly Morrison succeeds in raising issues about racism as the legacy of slavery. As for the concept of beauty, she questions the statement – ‘Beauty is in the eye of beholder’. It has become a standard made by society for society. But the interpretation of beauty changes as it is no longer a person’s opinion but that of society as a whole. Society failed to establish the demarcation lines of beauty and thus beauty became established as ‘white’ only. Critics argue that from the earliest days of slave trafficking, blacks perceived themselves and their community as ugly compared

to what they saw in European society. Morrison therefore entreats black Americans to detach themselves from the Eurocentric standard of beauty and the emotional tension it creates. The ultimate act of unfaithfulness and betrayal that finally pushes Pecola over the edge comes when her father, Cholly, rapes her. According to some social psychologists, frustration is the only, or at least the most important, reason for aggression. Others believe that it is simply one of many factors that lead to aggression. Some psychological studies have proved that frustration sometime produces aggression because of a basic link between negative feelings and aggressive behaviour. In the case of Cholly, frustration is manifested in the form of sexual aggression because when he was sixteen, two white hunters caught him having his first sexual encounter with a country girl named Darlene. They forced him to repeat the act while they watched. This humiliation under the gaze of the two racist whites caused Cholly to hate the black girl. As Morrison writes, “Cholly, moving faster, looked at Darlene. He hated her. He almost wished he could do it - hard, long, and painfully, he hated her so much. The flashlight wormed its way into his guts and turned the sweet taste of muscadine into rotten fetid bile” (p. 146). Because of self-hatred, self-rejection takes place. The black characters in the novel emulate the white value system by hating their natural blackness and their black culture. Geraldine serves as the best example in this regard. Despite being a coloured woman, she maintains distance from the entire black community. This kind of behaviour is the outcome of her dejection and anger.

5.2. Psychopathology of The Oppressed: *A Mercy*

Morrison’s *A Mercy* qualifies as a parody of the colonial American experience for Native Americans, black Africans, and black Americans, with demonic imagery of their gradual genocide and enslavement emphasizing the hell on earth they suffered after the arrival of the Europeans. First, the narrative chronicles the early peopling of the colonies in the seventeenth century with European settlers and indentured servants (displacing Native Americans), and with African and Caribbean slaves and free Negroes. Second, *A Mercy* abounds with scenes of maternal loss and sacrifice, death and betrayal, and biblical symbolism. As demonic parody, *A Mercy* mirrors the world the slaveholders

made, politically and economically, in Virginia and Maryland, places of early English settlement and the terrible transformation of slavery (Moore, 2011, p. 4).

In most of her novels, Morrison deals with issues relating to family as a whole and the psychological predicaments and obsessional or deviant behaviour patterns that any member of the family can experience during hard times, such as slavery or the colonial epoch. In *A Mercy* she offers a dilemma of slavery. Florence's mother determines her daughter's fate by choosing to have her sold to save her from rape by the slaveholder (Morgenstern, 2014, p. 17).

In *A Mercy*, Morrison presents the psychic damage inflicted by slavery as a series of failed messages between slave mother and daughter. Reflecting the historical reality that slave children were separated from their parents and parents from their children—a daily occurrence in a system that circulated humans according to the price they could bring at market—Florens is separated from her mother at the age of eight, when she is sold to Jacob Vaark. What haunts Florens through the next eight years are her mother's words that initiated the sale: "Take the girl ... my daughter" (p. 7).

Florens cannot comprehend all the dimensions of this message. She understands only that her mother does not want her. In a kind of coda, the mother explains in the final chapter that she sent her daughter away to protect her from the sexual degradation that would have been her lot had she remained with her mother on the original plantation. Her narrative is addressed to Florens, and it would have conveyed information crucial to Florens's psychic development and well-being—the information that her mother loves her. But Florens can never receive her mother's message; it is irremediably blocked by the forced separations of slavery (Wyatt, 2012, p. 128).

In *A Mercy*, Florens' final words in the novel are for her mother: "I will keep one sadness. That all this time I cannot know what my mother is telling me. Nor can she know what I am wanting to tell her" (p. 161). That Florens' one sadness is about her mother may well come as a surprise to the reader who has been following her narrative's trajectory of desire—a trajectory familiar, after all, to readers of romance: a quest for the absent lover leading to a joyous reunion that turns tragically to death. One might expect Florens to feel sad that she has lost the lover who was everything to her, or to feel sad that she has killed (or maimed) him. Instead, the narrative returns inexorably to the

theme of the message, the parental message that cannot be received. This repetition without resolution, like the haunting repetitions of the mother figure straining to tell but failing to speak, powerfully makes the case that the separations forced by slavery are irreparable. Without her mother to teach her essential lessons, Florens cannot learn; she can only repeat (Wyatt, 2012, p. 146).

Morrison gives historical insight into the types of colonial service that Europeans of the underclass experienced, thereby illuminating parallels between their servitude and enslavement. Rebekka's limited gender "prospects" are to become a "servant, prostitute or wife", the third often a fusion of the first two. She becomes Jacob's wife because it means her father does not have to pay her passage to America and is not required to supply a dowry. In short, Rebekka's father sells her to an unknown man in a faraway land who will reimburse him for any expenses incurred in handling her. On her "middle passage" voyage to America she meets in the dark hold of steerage "next to the animal stalls" (Morrison, 2008, p. 81) other women whose new world futures rest in the hands of men who will demand physical labour and sex from them (Jennings, 2009, p. 647).

Subsequently, after all the suppressive marginalisation of society, individuals progress to a defence mechanism as Anna Freud discussed (1946). Ego restriction is a self defence mechanism developed by individuals to elude pain. Surprisingly, it is not regarded as a pathological neurosis but accepted as a process of the ego progress and so deemed quite normal. However, it is a valid description for the early stages of ego development since renunciation of certain features shaping the character cannot be tolerated. Otherwise, withdrawals after the build-up of personality has been completed can result in fragmented or multiple personality disorders with catastrophic results (p. 111).

In other words, the withdrawal mechanism allows individuals to escape what annoys them psychologically by removing it from their minds. They totally delete everything that reminds them of stressful events and feelings. To cope with bad memories they pretend they do not exist. But social life and their environment may make this impossible since they can be reminders of bad memories. As a result, affected

people separate themselves from normal social life, something that very quickly causes alienation. Moreover, they keep away from anything that reminds them of traumatic events including television, radio, books, photographs etc. Thus this defence mechanism prepares them for a slow, lonely end (New World Encyclopedia, 2018).

The nearest theoretical articulation of Morrison's literary therapy of parental symptoms can be discovered in Laplanche's psychoanalytic writings. Laplanche reinterpreted Sigmund Freud's seduction principle, which Freud putatively abandoned in 1897 on the basis of psychoanalysis, allowing him to articulate the primacy of additional for that structural growth as well as sustenance of all of the topic. Laplanche argues that every kid is lured by the enigmatic messages of the parents of theirs, mail messages which stay opaque towards the moms and dads as well: "The primal arena communicates communications. It's traumatising just since it proffers, in fact imposes the enigmas of its, and they compromise the spectacle dealt with towards the kid. I definitely do not have any wish to generate an accounting of the messages.... A idea of exclusion is practically natural within the scenario itself" (Laplanche, 1999, pp.170-711).

Each and every subject, Laplanche insists, is going to continue orbiting around the particular traumatic and encrypted signification. Laplanche constitutes a situation for what he refers as the 'reality on the message' which is crucially being distinguished as a result of both psychological truth and material truth. So we have the reality of message, which Laplanche has written as the reality of interaction (Laplanche, 1999, p.169). The messages, which Florens' mother conveys, are quite indefinite and incoherent for a little girl. For instance she expresses that cannot recognise who is her daughter's father with those words: "I do not understand who is your father. It has been way too black to get any kind of feeling.... Generally, there absolutely no protection" (Morrison, 2008, p. 163). She also needs to determine whether or not to allow her child to escape slavery through death. Like many enslaved females, Florens' mother may have selected death as the considerably more merciful solution. The task that Morrison's fulfills is trying to depict the hard experience of mothering as well as remaining as a strong mother by saving her daughter from violence of racial subjection (Morgenstern, 2014, p. 13). At the end of the book, the readers' minds are left obscure about whether Florens gets the

message or not. Laplanchean psychoanalytic principle stresses the constitutive feature of miscommunication towards the subject matter (Morgenstern, 2014, p. 15). Even if *A Mercy* is favorable to a psychoanalytic reading through, it's constantly on the threshold of articulating one that is extra psychical or even extra psychoanalytic. But there are particular types of psychoanalysis, which might be of the majority of worth to us as literary audience.

In *A Mercy*, Florens's mother decides to give away her daughter in exchange for the debt of the slaveholder to Jacob Vaark, a wealthy farm owner, but actually she tries to save her daughter from the sexual abuse of D'ortega, slave trader. Since Florens is a little child, she cannot understand her mother's intention of doing this and why she chooses Florens instead of her baby brother. So she feels lonely, remediless and abandoned by her mother (Morrison, 2008, pp. 6-9). The main character Florens, who is left deprived of mother's love and care, needs to belong to someone. She chooses Blacksmith but she doesn't know how to love or trust someone, so they can have any kind of relationship. The catastrophe, naturally, is the fact that Florens's mom attempts to preserve her daughter from sexual abuse but as a result of this abandonment Florens doesn't figure out how to get around friendships or even figure out how to have confidence in herself (Putnam, 2011, pp. 31-36).

A Mercy offers a conceptualisation of slavery as a destructive system based on dehumanization, "thingification" and exploitation. Rather than highlighting the therapeutic energy of black solidarity, love, interracial cooperation, creative work and literacy within the lifetime of the servant protagonist Florens, Morrison deals with the complicated design of intra-black violence, sheds light on the supreme breakdown associated with a multiracial set of uprooted females and directs the reader's attention to the boundaries of black self-invention in the early colonial period. Concentrating on grief and loss as the determining aspects of the black (slave) way of life, *A Mercy* participates in a conversation about Afro pessimism around the significance of (anti) blackness (Nehl, 2016, p. 57).

At the centre of *A Mercy*, the viewer is presented with the ideas of sixteen-year-old Rebekka, a lower-class white female in seventeenth century London. Through her parents, Rebekka is to be married to Jacob Vaark, an Anglo-Dutch trader, who has recently inherited some land in the American colonies but requires a wife in order to take possession. Being a "mail-order bride", Rebekka faces an unsure future. Morrison cleverly uses the stream-of-consciousness method to spotlight the precariousness of Rebekka's circumstance and her nervous frame of mind. While *A Mercy* explores the misogynistic dynamics of the seventeenth century "mail-order bride system," the novel additionally implies that America holds the promise of the new generation for Rebekka. She can leave behind a city brimming with poverty and crime (London in the Restoration) and a family that has started to treat her with indifference and contempt (Nehl, 2016, p. 58).

Morrison's representation of a transatlantic adventure from Europe to America by a variety of (forced) female migrants directs our attention to one of the novel's main concerns: Marked by a polyphony of voices, an assortment of narrative perspectives, *A Mercy* explores the idea of human bondage and especially the plight of lower class females within the patriarchal Atlantic community of the seventeenth century. While Morrison hardly ever loses sight of the potential for female opposition, her novel depicts a lifestyle in which lower class white females are exploited and exchanged. By concentrating on this inhuman swapping of females, *A Mercy* broadens the genre of neo slave narratives that generally focuses on black heritage. It deals with the horrors of the Middle Passage and the plight and chattel slavery of poor European migrants in the late seventeenth century by conflating the experiences of African slaves, on the one hand, and lower class white females and indentured servants on the other (Nehl, 2016, p. 60).

What Aimé Césaire (1972) describes as "thingification" is used in a passage that reminds us of the inhuman and degrading treatment of slaves at slave auctions: "Afraid to touch her, the Puritans tell Florens to remove all her clothes and begin to look at her privates, her teeth, and her feet ". Between Florens and the white men and women, there is, to use Césaire's terms, "no human communication, but associations of submission"

(Morrison, 2008, p. 36). Based on racial prejudice and ignorance, the Puritans regard Florens as a thing, an item, "looking distantly at her with no recognition" (p. 186). Concentrating on the devaluation and objectification of blackness in a white dominated society, the Puritan village evokes the slave sector, i.e., the fate of generations to come of African Americans viewed as chattels in a racist country. It anticipates a culture in which the principles of slavery and racism are directly intertwined and blackness is equated with inferiority. Crucially, *A Mercy* not only directs the reader's interest to dehumanisation and exclusion, but in a passage that echoes alienation and it sheds light on the devastating mental consequences of being sold on Florens:

Inside I am shrinking. I know I am not the same. I am losing something with every step I take. I can feel the drain. Something precious is leaving me. I am a thing apart. I am a weak calf abandoned by the herd, a turtle without shell, a minion with no telltale signs but darkness I am born in. Is that what my mother knows? Why she chooses to live without me? Is this me dying alone? (Morrison, pp. 189-190).

On the other hand, the letter to Florens from her mother, an important symbol of the hardships of black womanhood as well as motherhood under slavery, attempts to explain her behavior on D'Ortega's farm. Once a free woman in Africa, Florens's mother is enslaved as the result of a dispute between African tribal leaders. Moved to the coastline, she is acquired by white slave traders and delivered to the "New World" where she becomes the target of rape. Whereas *Beloved* describes the near impossibility of surviving the Middle Passage (a slave ship), *A Mercy* comes with a brief narrative of the dreadful trip across the Atlantic Ocean, concentrating on sad accounts of slaves who, having lost all hope, resort to suicide. To depict the barbarity of the transatlantic slave trade, Morrison presents the Middle Passage as a determining factor in the life of Florens' mother, an experience that haunts her for the rest of her life (Nehl, 2016, p. 65).

After recounting the horrors of life aboard the slave ship and her sexual abuse in Barbados and Maryland, Morrison has Florens' fate improve when Jacob arrives on D'Ortega's plantation. The Maryland farm illustrates the precariousness of a black female's life under slavery. Florens' sees that there is no chance of safeguarding her daughter from the violence of slavery. Selling Florens may be the only way to rescue her

from the hands of the slave owner D'Ortega, the sole opportunity to rescue her from rape on the plantation. Because she views Jacob as a man of relative integrity and kindness, she wants him to purchase Florens. As in *Beloved* and Christianse's *Unconfessed*, *A Mercy* explores the dilemma facing a slave mother in a culture where enslaved children are at risk of attack, rape, and even murder. The next passage captures Florens' mother's moral dilemma: (Nehl, 2016, p. 75).

One particular opportunity, I believed. There's simply no safeguard but there's a distinction. You stood there in those shoes and the taller male laughed and stated he will get me to cancel the debt. I just knew Senhor wouldn't permit it. As I watched the taller man, who was looking at you I said; help me, take my daughter. I knelt just before him. Wishing for a miracle. He stated indeed. It wasn't magic. Bestowed by God. It absolutely was a mercy provided by a human (Morrison, 2008, p. 272-273).

To describe the way the black colored man's being "subject" is actually proven, Fanon appropriates Lacan's (1949) idea of "mirror stage," that presents an essential element of the framework of subjectivity, which describes the procedure of identification development via the ego (pp. 75-82). Lacan elucidates that, if an infant considers the own image of its entirety within the mirror, it's as opposed to a real, but uncoordinated, entire body. So as to fix the dilemma, the infant might find itself together with the picture, as well as this main identification together with the version is the thing that forms the ego. The idea of mirror phase is actually the most crucial phase within the pre Oedipal lifetime of this kid, in addition to a more basic dynamic of this introjection of pictures that might do straight into adult way of life, identified with the register on the imaginary. Fanon stretches this essential framework of an individual's identification to the mechanism of the black man's identification, on the foundation of ego development, by indicating that:

"[...] one can no further doubt that the real Other for the white man is and will continue to be the black man. And conversely, only for the white man, the other is perceived on the level of body image, absolutely the not-self – that is, the unidentifiable, the unassimilable. For the black man, as we have shown, historical realities come into the picture. 'The subject's recognition of his image in the mirror', Lacan says, 'is a phenomenon that is doubly significant for the analysis of this stage [...] the phenomenon [...] shows in convincing fashion the tendencies that currently

constitute reality for the subject; the mirror stage [...] affords a good symbol of reality: of its affective value, illusory, like the image, and of its structure, as it reflects the human form [...]" (Fanon, 1967, p. 161).

In fact, occupying a privileged position politically and financially within the colonial context, the coloniser is the only agent who can operate what Lacan calls "symbolic order" – that is, owing to an ideological dominance, the coloniser can define how the colonised individual "imagines" his identity, and how he perceives the world. Although the black man – as the Other of the body image – constitutes the white man's subjectivity interactively, the differences between the black man and the white man are reduced to the biological/physical level by the ideology the white man projects onto the symbolic order. This biological/physical reduction marks the margin of the white man's "subject," so that it allows the white man to drive the black man out of "normality." As an unidentifiable figure in the "white symbolic," the black man can only recognise himself in an outcast/inferior existence, so that he has to accept all values implanted by this "white symbolic" if he is eager to be, what society defines as, "a man." Therefore, only if the black man wears a white mask can he become a "real" man in the ideology dominated by white consciousness (Hsieh, n.d., p. 6).

6. CONCLUSION

The study of the two novels shows that Toni Morrison offers a realistic view of tragic events and her fiction reflects the echoes of protest against the miserable condition of black people, especially women. In her first novel, *The Bluest Eye*, she exposed the racist oppression of black women. In her second, *A Mercy*, the novelist rails against gender bias and racial issues.

As in *The Bluest Eye*, being inferior, unworthy, insignificant, worthless, in other words being a 'nobody' is so internalised by blacks that they scorn themselves. Even if actual, physical colonialism has gone, the souls of African Americans remain invaded. Despite modern laws and human rights, they know in their hearts that they are the sons of former slaves.

Divining the hidden depths of human psychology in her work, Morrison offers the reader an overall perspective intertwined with a detailed map of the psychological past. In her novels, the author illustrates how racism can lead to pathological problems such as internalised racism following self-hatred and leave permanent scars on the souls of blacks. As for this racial insight, black people need to prove themselves. Deprived of their identity, the rage and fury of these blacks transform into humiliation and abuse of the weak.

Morrison's exploration of how the black race has perpetuated hatred and violence against itself is truly illuminating. Stressing white aesthetic perception and white prejudice as the roots of self-hatred, Morrison makes it clear that from her perspective African American suffering is partially a result of self-contempt. White Anglo-Saxon standardisation gradually causes blacks to deny their identities leading to feelings of self-hatred that result in intra-racism. The violence accumulated in their souls, which was created by white hegemony, returns in the form of self-hatred.

Morrison wants us to believe in even more general terms: in humanity itself. Our inability to do so - to envision a long-term strategy for the human race - is actually proof, she fears, of a bigger failure in our present culture. We do not know what to do to guarantee any sort of longevity. To have such an attitude toward the later we will require

a typical mission, several cultural pattern of vigor with what to fill up the empty stretches of time to occur - in a nutshell, we will need humanism. It is going to require, she concludes, worrying about the quality of man life, not merely its power.

After all our reading and observations, we realise that even if the descriptors have changed over time and a nod given to human rights according to the requirements of the modern world, slavery remains. Colonialism is disguised as the globalisation process. Slavery is not removed, replaced. Brains and souls are still enslaved today. What is happening now is a repeat of history. Under the guise of globalisation, a popular common culture is offered that forces individuals to internalise and causes them to feel inferior. Today's globalisation process, which has its roots in colonialism, is surviving through common popular language and culture overwhelming humanity and its perceptions through fashion, art, language, and all the mass media tools that global powers coordinate.

All in all, what will never change is the fact that in wars and invasions and other human calamities it is the women and children who suffer most. As Morrison (2008) says in *A Mercy*: "To be female in this place is to be an open wound that cannot heal. Even if scars form, the festering is ever below" (p. 163). They have been, raped, murdered, humiliated, abused, sold, and exposed to all kinds of violence. They were smashed under the history of 'mankind. They are the forgotten, the ignored and the disregarded. They are forced to forget and to hate their 'whoness', their own identity.

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İngilizce	KPDS (.....) ÜDS (....) TOEFL (....) EILTS (....)
...	YÖKDİL (96,25)

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