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And when she saw him, she was afraid, and said, What manner of salutation is this that thou bringest me? For thou hast found favour with God.
41 And, behold, thou shalt conceive in thy womb, and bring forth a son, and shall call his name JESUS.
42 He shall be great, and shall be called the son of the Highest; and the Lord shall give unto him the throne of his father David.
43 And he shall reign over the house of Jacob for ever; and of his kingdom there shall be no end.
44 Then said Mary unto the angel, How shall this be, seeing I know not a man?
45 And the angel answered and said unto her, The Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee: therefore also that which shall be called the Son of God.
46 And, behold, thy cousin Elisabeth, she hath also conceived a son in her old age; and this is the sixth month with her, who was called barren.
47 For with God nothing shall be impossible.
48 And Mary said, Behold the handmaid of the Lord; be it unto me according to thy word.
49 And the angel departed from her.
50 And Mary arose in those days, and went into the hill country with haste, into a city of Juda;
51 And entered into the house of Zachari-as, and saluted Elisabeth.
52 And it came to pass, that, when Elisabeth heard the salutation of Mary, the babe leaped in her womb; and Elisabeth was filled with the Holy Ghost; and Elisabeth said, Blessed art thou among women, and blessed is the fruit of thy womb.
53 And whence is this to me, that the salutation sounded in mine ears, that the babe leaped in my womb for joy?
54 And blessed is she that believed: for there shall be a performance of those things which were told her from the Lord.
55 And Mary said, My soul doth magnify the Lord,
56 And my spirit hath rejoiced in God
57 For he hath regarded me as he spake by the mouth of his servants, which have been prophets:
58 And we should be saved from the hands of our enemies, and from the mouth of all that hate us:
59 For he hath shewed great mercy unto us, and he hath remembered his covenant which he sware unto our fathers, saying,
60 I will send my angel before thee, and he shall prepare thy way before thee:
61 And he shall come to thee, and he shall take thee, and thou shalt come into the house of the Lord, and thou shalt dwell with him, and thou shalt be called the Holy Ghost.
62 And thou shalt be circumcised the eighth day, and thou shalt be called Zachari-as.
63 And thou shalt have signs and wonders with thee, and thou shalt be feared of many.
64 And thou shalt have dominion upon the belly of Jacob, and thou shalt tread upon the serpent, and thou shalt be called the Son of God.
65 And thou shalt be called the Holy Ghost, and thou shalt be called the Son of God.
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About the Journal

Bulletin of Advanced English Studies is an academic journal published by Refaad. Due to the fact that English has become an international language for different reasons, this journal has been established to fulfill the needs of such topics. Arab countries are considered as a Foreign Learners of English language, so this journal wishes to increase the number of value research on EFL, ESL learners, and native speakers of English language. This journal has a clear vision about the importance of research in the field of English language and literature and through this journal we hope to establish a forum of professional discussion to promote the development of links between the researchers.

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About the Issue

The Editorial Board of Bulletin of advanced English Studies is pleased to put into its readers the 1st issue of the volume 5, September 2020. The subjects are related to the literature field. On the publisher side, the parties varied from different countries like Palestine, Bangladesh, and India.

The Editorial Board of Bulletin of advanced English Studies is keen to continue its policy of seeking to remain a leading journal at the local and regional level, and to be classified among the most famous global rules.

The Editorial Board of the Journal of Bulletin of advanced English Studies wants its readers to interact with it through its website and e-mail by giving their comments and presenting their suggestions, which they believe can have a good impact on the development and upgrading of the journal.

Chief-Editor

Dr. Ibrahim F. Huwari



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Role of Women and Environment in Temsula Ao's *Laburnum for My Head*

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Abstract: Women and environment play significant role in Temsula Ao's *Laburnum for My Head* (2009). Women empowerment relates to giving women more power over their own life and the circumstances they are facing with. Empowering women is to empower them to break the traditional picture of perfect womanhood where patriarchy dominates and women get all the bad things in their life. Women through their self-assertion contribute greatly towards women empowerment. It is this self-assertion of women that forms the core of Temsula Ao's collection of short stories entitled *Laburnum for My Head*, and this paper. Writers of literature has always been lured and urged by their physical and biological environment to manifest the beauties of nature in their creative endeavour. Temsula Ao's *Laburnum for My Head* showcases the correlation between literature and the physical and biological aspects of nature. This paper relates Ao's stance on women and environment in *Laburnum for My Head* by placing the stories in such diverse setting as ecology, environment, non-human animal, violence, bloodshed, marriage, motherhood, animal rights etc.

Keywords: women empowerment; self-assertion; ecology; non-human animal; motherhood.

Introduction:

Temsula Ao is an eminent author who belongs to the Indian state of Nagaland. A retired professor of English at North Eastern Hill University, Shillong, India, she has worked as chairman of Nagaland State Women's Commission. The Government of India conferred upon her the Padma Shri in 2007 and the Sahitya Akademi Award in 2013. Besides five books of poetry, she has authored two collections of short stories. Her collection of short stories entitled *Laburnum for My Head* was published in the year 2009.

No human development can be possible without harmonizing the relationship among plants, animals and man. Temsula Ao, through her stories, establishes the need to protect nature, as well as recognize the significance of women in society. The present paper relates the significance of women's development (feminism) and environment through Temsula Ao's collection of short stories entitled *Laburnum for My Head*, (2009).

Feminism's main concern is with the representation in literature of the problem of inequality of women in society and their amelioration. Feminism becomes significant as it urges for women's culture, it desires for the self-assertion, autonomy and free will of women. Self-assertion of women enhances their confidence as they express their opinion freely. Elaine Showalter in her essay, "Feminist Criticism in the Wilderness", affirms that the "hypotheses of women's culture have been developed over the last decade ...in order to get away from masculine

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systems, hierarchies, and values to get at the primary and self-defined nature of female cultural experience." (Lodge, 321).

Women through their self-assertion are empowered to do something positive in their life. The title story of Tamsula Ao's *Laburnum for My Head*, provides a glimpse into the life and character of such a woman named Lentina. Lentina yearned for some laburnum bushes in her garden. The laburnum tree is known for its yellow flower. Lentina wanted these yellow flowers as for her these flowers denoted womanliness: "The way the laburnum flowers hung their heads earthward appealed to her because she attributed humility to the gesture." (Ao, 2). So, she decided to grow these flowers in her own garden. In spite of her best effort to grow the laburnum trees in her garden, she failed to do so due to one reason or the other. This made her crave more intensely for the yellow laburnum flowers whenever she saw them on highways and in gardens. Her family members began to speak about her passionate obsession for laburnum which made her feel deeply upset. She did not like their apparent unconcern for natural environment around them:

She could not understand their concern and was inwardly hurt by their seeming insensitivity to beauty around them. But she never gave up her hope of having a full-grown laburnum tree in her garden someday. (Ao, 3).

When Lentina's husband died, her family members decided to bury him in the village graveyard as per the established custom. Lentina decided to accompany her husband on his last journey. Normally, women did not take part in the last rites at the graveyard. So, being a woman, it was quite a bold decision on the part of Lentina. While in the graveyard she looked at the stones set up at the grave of dead people. She thought about man's vain attempt to disobey/challenge death by inscribing names on the stones set up at the gravesites. She knew that these gravestones would neither bring the dead people back to life nor would give them immortality. The gravestones were the result of useless attempts made by the people to maintain the memory of their dead relatives. This they did by constructing huge structures in memory of their relatives. While doing so, these people competed against each other in terms of the size and style of the gravestones as the author says: "This consecrated ground has thus become choked with the specimens of human conceit." (Ao, 1).

Therefore, Lentina decided that no headstones would be planted at her grave when she died. Instead, she would have laburnum tree planted on her grave as the author says, "...all she had craved for was a spot to be buried where a laburnum tree would bloom every May." (Ao, 11). The laburnum tree would remain on her grave forever. Nature in the form of laburnum tree would abide there. It would outshine all the conceited structures raised in marble and granite. Lentina wished to grow a laburnum tree on her gravesite in her lifetime. She wanted to ensure that the tree blossomed before she was dead as she says:

I do not wish to be buried among the ridiculous stone monuments of the big cemetery. I need a place where there will be nothing but beautiful trees over my grave. (Ao, 7).

Lentina's love for nature is reflected in her desire to grow laburnum trees on her grave. She seems to reject the idea of placing artificial headstones on human graves as it symbolizes human conceit and pretentiousness. Her action calls for a change in our perception towards our environment and ecology. Lori Gruen observes:

It is immediately important that we each change our own perspectives and those of society from death-oriented to life-oriented - from a linear, fragmented, and detached mindset to a more direct, holistic appreciation of subjective knowing. (Gruen, 61).

The second story of Tamsula Ao's *Laburnum for My Head* is 'Death of a Hunter'. 'Death of a Hunter' relates the interaction between nature/environment and human being and its repercussion on them. The story on the surface level narrates the life and hunting habit of a hunter named Imchanok. However, 'Death of a Hunter' is much more than that. Nature pours down its fury in the form of wild animals such as elephant, monkey and wild boar, wreaking havoc in the life of Imchanok and his fellow villagers. These wild animals were so vicious in nature that they destroyed the agricultural land of the villagers particularly the rice paddies of the village. First it was the elephant playing the role of a villain as it devastated several acres of farmland and people's houses, killing so many people. Imchanok along with his hunter friends shot the elephant. As the elephant lay dying, Imchanok looked into its unmoving eye that was devoid of any flash and shine. It appeared to him as if the elephant was moaning as he tried to have a peep in its small, round and bright eyes. The dying elephant was trying to communicate him some point which he failed to grasp as the author proclaims:

He would wonder forever because he thought he saw tears in those beady eyes and something else: it was as though the dying animal were trying to convey some message to his destroyer which remained frozen in time; this was to haunt Imchanok for a very long time. (Ao, 23).

Normally Imchanok used to have a sense of triumph whenever he killed a wild animal. But this time he failed to get pleasure though he had successfully eliminated the elephant. The reason could perhaps be that he did not like himself to be held responsible/guilty for killing those beautiful creatures of nature as he questions his own action: 'But why did it have to be he who was placed, in this particular instance, at the centre of the eternal contest between man and animal for dominion over the land?' (Ao, 23).

Imchanok's uneasiness after killing the wild animals resurfaced for the second time when he killed a monkey. The monkey had not only eaten and spoiled the grain but scared Imchanok's family members. Just when he was about to shoot the monkey, the animal had raised its arms as if it wanted to surrender. But the renowned hunter shot through its heart and the monkey collapsed instantly. On seeing the dead body of the monkey, the hunter became increasingly violent and forceful in his behavior which made his family members feel uneasy. Imchanok even decided not to use the grain from the hut where the monkey was killed. He did not consider it right to use the grain that was tainted with the blood of a monkey. He even abandoned the hut where the monkey was killed. For many years, Imchanok's mind was haunted by the sight of the same monkey which had once begged before him for mercy.

Imchanok's disdain for hunting finally came to the full after he had killed a big, wild boar. Strange things started happening in the life of the hunter after the killing of the boar. Imchanok started suffering from severe pain though previously he had never been seriously ill. He stopped coming out of his room and would often cry out at night. The picture of the wild boar haunted him in his sleep making him fearful. He even refused to eat. Finally, his wife suggested that they should visit the exact place in the forest where he had killed the boar. There they should ask for mercy from the animal so that the frightening nights of Imchanok could end.

Both Imchanok and his wife went to the forest. On the way he entered into a river to drink water. As he tried to take the river water in his hand he caught hold of the boar's teeth and showed it to his wife. Then he pointed towards the nearby bushes where soft black hair rested in the midst of the bones of an extremely large animal. He went near the place from where he had shot the big board. There he involved himself in a peculiar kind of activity as he ripped apart a bunch of his hair and propelled it towards the forest that had become the greatest source of worry for him. After performing all this ritual, Imchanok felt as if he was filled with a new energy. When he thought about himself as a hunter, his former feeling of satisfaction derived from his achievements vanished and he was filled with humiliation, distress and repentance as the author says, "... his earlier sense of pride about his skill and reputation as a famous hunter, would be replaced by shame and regret." (Ao, 31). From that day onwards Imchanok left the hunting profession as he dismantled his own gun and buried it inside the ground. Here the title of the story, 'Death of a Hunter', signifies not the physical death of a hunter but the end of his hunting activities for the sake of protecting non-human animals.

In the story, 'Death of a Hunter', we witness traces of patriarchy as man tries to have control over animals and nature. The consequence of power relations between man, animals and nature is clearly evident in the story. Man tries to remove the 'animal residue' that lies within him through his subjugation of nature and brutality towards animals. Marilyn French says that:

Patriarchy is an ideology founded on the assumption that man is distinct from animal and superior to it ... The reason for man's existence is to shed all animal residue and realize fully his 'divine' nature, the part that seems unlike any part owned by animals-mind, spirit, or control. (French, 341).

The role of woman becomes significant in the next story titled, 'Three Women'. As the title suggests, 'Three Women' is a story about three women – Martha, Medemla and Lipoktula. These women, on the one hand, are poles apart from each other while on the other are related to each other through a strange connection that surpasses simple biological bonding. Martha is the adopted daughter of Medemla and granddaughter of Lipoktula. Recalling her past life, Lipoktula says that while she was leading a married life with her husband, she was once raped by a person of her own village named Merensashi. When Merensashi raped her, she tried to dodge him off as she says, "I did try to ward him off but he was like an enraged bull and his passion was brutal." (Ao, 57). However, Lipoktula did not scream or resist too much. She was unaware of the grave moral wrong that she was committing in having sex with a person other than her husband. After the act, she actually realized what had really happened. She was filled with a sense of immorality, shame and guilt as she says, "I sat in the water for a long time as though to wash away the sense of shame and guilt now overtaking me." (Ao, 57).

Lipoktula did not reveal this secret to anybody except her mother who criticized her for being so weak. Here, the author seems to be deeply concerned with the significance of morality in the life of the people in general and its role in literature in particular. In her seminal essay, "Literature and Morality" Shashi Deshpande remarks: "Morality in literature, therefore comes from the author, basically from the philosophy of the author which is the foundation of all that s/he creates." (Deshpande, 116). Subsequently, Lipoktula became pregnant with the child of a man who was not her husband. Even then she decided to give birth to the baby and Medemla was born. This conduct of Lipoktula speaks about the courage and perseverance of a woman who in the midst of suffering and despair is ready to bring her child in this world. According to Beth Zeleny, "As giver and nurturer and endurer of life, woman participates in the cycle of life as seed, then seedling, which ultimately becomes part of the soil that supports future seed" (Zeleny, 1997).

Medemla grew up to work as a staff nurse in a government hospital. She was unaware of the fact that Merensashi was her biological father. She expected to marry Imsutemjen, son of Merensashi, with whom she was engaged for a long time. However, Imsutemjen's father, Merensashi declined to marry his son to Medemla as Medemla happened to be the half-sister of Imsutemjen. If a marriage had materialized between Medemla and Imsutemjen it would have been an incestuous relationship as Medemla's mother, Lipoktula, says, "I had to think long and hard about the terrifying spectre of an incestuous marriage." (Ao, 58). As Medemla did not know the reason

behind Imsutemjen's rejection of her marriage proposal, she felt betrayed and rejected as she says, "I still cannot describe the feeling of rejection and betrayal that seemed to incinerate me, reducing me to nothingness." (Ao, 52). She suffered for no fault of hers. It was totally the fault of her mother, Lipoktula, and her biological father, Merensashi who's illicit liasoning long time back had created this precarious situation for Medemla as her mother says: "I realized that my dark secret had at last raised its ugly head and was about to destroy two families and along with it, my daughter's happiness." (Ao, 57). Medemla felt so dejected after this unfortunate incident that she decided to remain single throughout her life.

Once, a woman came for delivery of her child at the hospital where Medemla was working as a staff nurse. The woman died soon after the birth of her child. When the dead woman's husband came to know that his newly born child was a girl, he totally changed his behaviour. He showed violent temper and uncontrollable anger towards the nurses and the hospital. He even criticised God for giving him a girl child instead of a boy which was his heart's desire. The author describes his violent behavior in the following words: "He stood up in a rage and railed against the nurses, the hospital and above all against a cruel God who had denied him a son." (Ao, 53). The man refused to take the baby to his house. Instead, he handed his baby girl over to the hospital staff and said: "What will I do with another girl? Do whatever you want; I don't want to see her ever, she who has killed my wife." (Ao, 53). The father even held his newly born baby girl responsible for the death of his wife. All this proves the frustration of a male dominated society at the failure to get a male heir. Jenis Birkeland rightly identifies it as:

[T]he polarization of masculine and feminine archetypes and the elevation of the so-called masculine traits and values. Attributes defined as feminine (nurturing, caring, or accommodating) are seen as disadvantages, while those defined as masculine (competitive, dominating, or calculating) are encouraged. (Birkeland, 24).

The baby girl that was disowned and left over by her father at the hospital was named Martha by the hospital nurse. Medemla who was working as a nurse in the same hospital felt attracted towards the little girl, Martha, right from the moment of her birth as she says, "It was as if some unseen hand was forging a bond between my lonely self and this abandoned child." (Ao, 53). Martha was of dark complexion with thick curly hair as her biological mother belonged to a community of tea tribes in Assam whereas Medemla belonged to the Ao-Naga tribe of Nagaland. The genetic and cultural difference between the two really posed a problem for Medemla as she was contemplating on adopting the child. Even that could not deter her but only strengthened her desire to keep the child with her. Racial, genetic and cultural differences were of no value to a woman like Medemla when it came to helping an impoverished child. Medemla had struggled throughout her life to achieve wholeness, completeness and authentic self-hood.

Medemla approached the nursing superintendent of the hospital for permission to adopt Martha. The superintendent told her to first resign from her job and then only she would be able to adopt the child. Indirectly, the superintendent tried to prevent Medemla from adopting the child as Medemla says, "...these people who always taught us about loving the unfortunate, ugly and sick people of the world seemed to disapprove of my wish to adopt an unfortunate child. But I would not give up..." (Ao, 54). Medemla was too resolute to surrender. She left her job for the sake of the little girl. She adopted Martha and took her to her parent's house in Nagaland as Clara Nubile examines: "Indian women keep on struggling against the burden of tradition, against the legacy of the past and the orthodoxy of patriarchal system." (Clara, 271).

Medemla's parents accepted the little child for the sake of their daughter's happiness. As Martha grew up and went to school, her classmates provoked her by saying that her hair was different from theirs, that she didn't belong to their village and that Medemla and Lipoktula were not her real mother and grandmother. Such remarks from her classmates and friends only added to the anger and confusion of Martha as she started questioning her real identity:

If this woman was not my grandmother and her daughter was not my real mother, whom did I have to call my own? Where did I belong and who were my people? And how did I become my mother's daughter and this old woman's granddaughter? (Ao, 50).

Martha's introspection increased her fear. She felt distressed at the fact that she was different from her mother and her grandmother. Her mind began to dread with the idea of her being sent off to the place where she actually was claimed to be a native of. However, she did not want to leave this village where she had lived with her mother and grandmother since her childhood. She felt emotionally bonded with this village, its people, its language, its aura and everything associated with it. She says,

I did not want to be sent away, I wanted to be in this village, with all the familiar faces, speaking the same language, going to the same school and doing everything together...I belonged with them and that I was not in any way different from them. (Ao, 51).

Martha fell in love with a boy of the same village. She became pregnant with the child of that boy before she could be married of. This enraged her mother, Medemla. Actually, Medemla had never fallen in love with any man in her life as she had remained unmarried throughout her life. She never underwent the urge that attracts a man and a woman and brings them closer together because she never considered any other man's proposal with the intention of establishing matrimonial relationship. Therefore, she failed to understand the effort, commitment and passion that was needed when two people fell in love with each other as was the case with her daughter. Martha says,

...how could one describe the responses of a woman's body to the touch of a man she loved to such a person as my mother, who had never felt the demanding power of such love? And harder still, convince her that once you have tasted love like that, there was no stopping? (Ao, 59-60).

'Flight' is a story that totally hinges upon the interaction between man and his natural surrounding and more particularly between a boy and a caterpillar. The story highlights the origin and growth of the larva of a butterfly and his subsequent imprisonment by human beings purely for their pleasure and luxury. The caterpillar, while narrating its evolution, says that it developed gradually from the small tiny part of a seed left by a moving mother. With the passing of time, its body became longer in form and green in colour. Many people looked at him and made different types of comment and finally a boy named Johnny found him beautiful and decided to imprison him in his shoebox. Describing the beauty of the caterpillar, Johnny says, "Wow, look at him, isn't he beautiful? Mother, can I keep him? Please- I'll put him in a shoebox in my room, he won't disturb anybody," (Ao, 81). For Johnny it was not just a caterpillar. He began to call it 'dragon'.

As Johnny was preparing to imprison the caterpillar in the shoebox, the insect felt as if somebody was forcibly carrying it to another world. The caterpillar says, "I felt as though I was being transported to another world... Suddenly I was being lifted and lowered into some dark place." (Ao, 81). So, the beauty of the caterpillar became the source of curse for him as it got him imprisoned in a shoebox. Inside the shoebox, there was total darkness. Previously, the caterpillar used to enjoy unlimited space and bright sunshine. But the moment, he was put inside the lid, he started struggling. He started getting light and darkness at irregular interval. In his initial days inside the shoebox, the interval between light and darkness was uniform but as days passed by it became non-uniform and relatively great in extent. There were times when he had to spend days in the absence of light. In short, his life became hell inside the box.

Johnny and his family inflicted pain upon the caterpillar purely for the purpose of pleasure and happiness. They treated this small creature as an object that lacked any feeling. They detached themselves from the caterpillar by treating it at par with other non-human elements. This detachment of animals from human being either for pleasure or for scientific experimentation performed upon lab animals justifies their exploitation by man as Lori Gruen says, "Conceiving of an experimental subject as an inferior, "subhuman" other – as a "specimen" meant to serve – lightens the burden of justifying the infliction of pain and death." (Gruen, 66).

Once, a woman came to Johnny's room. Johnny's father opened the lid of the box to let the woman see the butterfly. As the woman looked at the butterfly, she "stifled a heart-rending sob." (Ao, 82). The woman felt suffocated and almost stopped reacting as she glanced at the pitiable condition of the poor creature. However, it was ironical to see Johnny's father becoming unhappy as he watched the woman's reaction. The old man opined that there was nothing to worry about the butterfly as "He does not feel the pain now." (Ao, 82). It shows the insensitivity of human being towards animals who are part of our natural environment as Peter Barry says, "nature really exists, out there beyond ourselves, actually present as an entity which affects us, and which we can affect, perhaps fatally, if we mistreat it." (Barry, 252).

The butterfly was suffering at the hand of Johnny and his father. It was all because of the callous mental attitude of the father-son duo that the butterfly had become a captive in their hands. To pass time had become a painful affair for the butterfly after they had imprisoned him inside the shoebox. His body was undergoing unusual, unfamiliar and difficult experience. He felt as if he was being crushed under the weight of some unforeseen power. He was no longer his previous self as he says, "Time became a blur for me. Strange sensations were taking place in my body. I felt bogged down by some alien weight and was no longer the same being..." (Ao, 82). Drastic change had happened in his physical and mental make-up since he was kept as a captive in the darkness of the shoebox. He was unable to relax and was full of anxiety. He wished for freedom that he used to enjoy in the initial phase of his life. The butterfly says, "I began to feel restless and longed for the open spaces of my earlier life." (Ao, 82).

After many days had passed away, Johnny asked his sister to open the lid of the shoebox as he wanted to see the butterfly. As his sister opened the lid, Johnny looked closer at the butterfly. He was filled with revulsion. He was unable to believe his own eyes because the sight before him was in contrast to his expectation. The butterfly no longer looked the same creature that he had once put inside the shoebox as Johnny says, "Beautiful? Dragon, what happened to you? You look ugly." (Ao, 83). Though Johnny was disturbed to see the deteriorating condition of the butterfly but he himself was responsible for it. Finding the lid open, the butterfly moved its wings up and down and came out of the container which had really served as a 'dark prison' for him for so many days. Once out of the container, the butterfly was able to feel the 'bright and airy' atmosphere. Further, he was ready to move on into a free area, "the space that was away from the reach of Johnny's world". (Ao, 83). The butterfly's struggle for identity and freedom had finally bore fruit. He had freed himself from the human world that was treacherous, deceitful and agonizing. He had finally succeeded in his lingering and agonizing aspiration for redefinition of the self. It had led him to the right perspective as his soul proclaims: "Fly, you are your own universe now, fly to your destiny." (Ao, 83).

Some of the roles of women in Temsula Ao's stories are similar to each other while some others are different. Lentina's role in the story, 'Laburnum for My Head', chiefly revolves around her concern for preserving nature by planting laburnum trees around her grave and her apparent disdain for artificial and unnatural decorations in the form of gravestones placed by humans near their graves. Lentina has the same love and care for nature and the natural world as the woman in Johnny's room has for the butterfly.

The roles of Martha, Medemla, and Lipoktula in the story, 'Three Women', are different from Lentina's role in the story, 'Laburnum for My Head'. Martha is committed to her love life with her would be husband and becomes pregnant even before marriage whereas her mother has never tasted love and has remained unmarried throughout her life. Martha, Medemla, and Lipoktula are concerned about their familial relationship and share a very close bond with each other. Medemla is not the biological mother of Martha but even then, the two share a close bond with each other. Lipoktula is raped by a man of her village and consequently becomes pregnant with his child. She decides to give birth to their child and ultimately becomes a proud parent of Medemla. Lipoktula's experience of parenting her daughter Medemla is different from Medemla's experience of raising her daughter Martha.

There are certain similarities between the roles of women in Temsula Ao's stories and that of other writers of Indian English fiction. In Temsula Ao's book, Lipoktula commits a grave moral wrong when she undergoes sexual experience with a man other than her husband. She is filled with guilt and grief. Similarly, Devi in Shashi Deshpande's novel, *In the Country of Deceit* (2008), is aware of the serious moral wrong that she commits in having physical union with a man named Ashok who is already married to another woman. She loves and sleeps with a married man as she says, '... I thought of what I had done, I thought, why I had done this? I knew it was wrong; nothing could make it no wrong' (Deshpande, 2016: 114). Devi held herself guilty of adultery as she exclaims: 'I now realized that adultery remains adultery...it is always riddled with guilt and fear, constantly swinging between euphoria and despair.' (Deshpande, 2016: 120). Devayani was torn and broken within her heart as she held herself responsible to a great extent for the immoral relationship that she was having with Ashok. She knew that her relationship with Ashok was based on deceit and immorality. She had lost her peace of mind because of this relationship. It had put a question mark on the very sanctity of such social institutions as marriage and family.

Differences also emerge in the conduct of women in different novels of Indian English writers. On the one hand, Martha in Temsula Ao's story "Three Women", loves and marries a boy of her village, on the other hand, Gimur in Mamang Dai's novel *The Black Hill* (2014) decides to love and marry a boy named Kajinsha who belonged to a different tribe and whose village was located hundreds of miles away from her village. Even though Gimur's community did not permit inter-tribe marriage but she was brave enough to break the rules of her community as she says: 'I will go beyond. When the chance comes for a life beyond, what other choice is there for anyone but to take it?' (Dai,49).

Conclusion:

After analyzing these four stories it can be concluded that both women and environment play crucial role in enriching the human civilization. Women plant trees at their graves instead of gravestones as they try to protect ecology and environment through their love of nature. In that way they carve a niche for themselves in this male dominated patriarchal world. Further, they play the role of beloved and mother and are capable of raising and protecting their children in the face of extreme difficulty. Temsula Ao's stories redefine women identity and enable a peep into women's world from a woman's viewpoint. The stories tell us that non-human animals form an indispensable component of our biological environment/ecosystem. The non-human animals feel threatened and endangered due to adverse human activities. They, in turn, badly affect the life-cycle of humans. Man needs to stop the hunting and torture of non-human animals in order to sustain the ecosystem/environment. Only a sustained and conserved environment will be able to nourish human life in this world.

Bio:

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Exile and Expatriation in Jabra's (1974) "In the Deserts of Exile" and Wright's (1951) "I Choose Exile"

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Abstract: This study compares and stylistically analyzes the theme of exile in Jabra's (1974) "In the Deserts of Exile" and Wright's (1951) "I Choose Exile". It aims to show the different representations of exile in a Palestinian and an American work through discussing four sub-themes present in both works. Among these are the motives of exile and the meaning of different places and colors that are perceived differently in accordance with each writer's setting; all these factors make exile involuntary for Jabra but voluntary for Wright. The study, also, employs Edward Said's contrapuntal, postcolonial, and space and place theories.

Keywords: *Involuntary exile; expatriation; postcolonial literature; Edward Said.*

Introduction:

Some studies (Qabaha 2018, Paramenter 1994) have given a special attention to the theme of exile for its great effects and consequences on different peoples and nations. Therefore, exile as a theme is embodied in many literary works by writers who lived that experience whether they are forced to it or they choose it by their own will. Those who are forced to leave their homeland are called exiles, but those who choose their alien homeland are expatriates. Said (2000) sheds light on the main difference between them; he argues that "exile originated in the age-old practice of banishment. Once banished, the exile lives an anomalous and miserable life, with the stigma of being an outsider. Expatriates voluntarily live in an alien country, usually for personal or social reasons (p. 25)". Therefore, Fabre said that (1993, 44) maintains, shall "move beyond insularity and provincialism and see several literatures and cultures, contrapuntally" so that such differences would be clearly highlighted. The authors of this article see that the two texts, Jabra's "In the Deserts of Exile" and Wright's "I Choose Exile" can be read as autobiographical representations of their authors.

The writers of these works are of different origins. Jabra is a Palestinian author, poet, novelist, painter, translator and literary critic who was born in Bethlehem in 1920. Not yet thirty, he was forced to leave to Iraq following the events of 1948, the year of Al-Nakba or "the catastrophe"; it is an event in which "the Wandering Palestinian having replaced the Wandering Jew". It is ironical that the new wanderers should be driven into the wilderness by the old wanderers themselves" Jabra (1979, 6). Those Israelis who come from a desert drive out many Palestinians into deserts. Therefore, Jabra, a Palestinian forced to leave his home in 1948, expresses, in his writings, subjects of loss, exile, and longing for his homeland as reflected in his poem "In the Deserts of Exile".

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With respect to Wright, he was born in 1908 in a plantation in Mississippi. He is an African-American author of, sometimes, controversial novels, short stories, poems, and non-fiction. Much of his literature concerns racial themes, especially those related to the plight of African Americans who suffered discrimination and violence in the South and the North during the late 19th to mid-20th centuries. Racism against the blacks' life in America has its part on Wright, and he eventually moved to Paris in 1946. Thus, he becomes a permanent American expatriate and that experience is well reflected in his essay "I Choose Exile". The authors of this study choose to compare between these texts in particular because "many discussions of expatriation – not to mention a substantial number of expatriates themselves – have overlooked this distinction [between exile and expatriation, and tended to apply the experiences and emotions associated with exile, expulsion from one's homeland, the pathos of homelessness, unquenchable nostalgia – to a phenomenon that has very different coordinates and a very different repertoire of affect" (Winnett 2012, 45).

In this paper, examining Jabra's and Wright's conditions as reflected in their works, "In the Deserts of Exile" and "I Choose Exile", respectively, shows the clear difference between what is involuntary exile and expatriation; these conditions are examined through Said's (1993) ideas of counterpoint, postcolonial, and space and place theories.

Literature Review:

Some studies such as (Qabha 2018, Fabre 1993) have discussed the theme of 'exile' in Jabra's (1974) poem "In the Desert of Exile" and Wright's (1951) essay "I Choose Exile" separately, but never together, which is what this paper aim to do. A few studies such as (Suleiman 1984, Hayward 2001) are conducted on Jabra's work and scholars talk about the motive behind writing such a poem and the significance of the symbol of desert as used in his work. For example, Suleiman (1984) says that Jabra is one of the Palestinians who, after 1948, see themselves as aliens in the countries in which they settled after they had got exiled from their homeland, Palestine. Suleiman says that although Jabra does not suffer materially or live in a refugee camp, he cannot hide that feeling of being exiled; thus, this is clearly reflected in his works as seen in "In the Deserts of Exile"; it is one of the works in which Jabra sees life outside Palestine as a miserable life in the desert where everyone's exiled eyes, as Jabra (1974) says, are filled with "dust and rime". Hayward (2001) also points out that Jabra in his poem feels nostalgia for his lost "green land" as he describes it in his poem in contrast to the deserted land of exile.

With respect to the symbol of desert, Hayward (ibid.) sees desert as an unprotected space marked by loss, destruction, and exile. She gives Jabra's "In the Deserts of Exile" as an example among many works in Arabic in which this image is employed reflecting Jabra's own feeling of loss. In addition, Schulz & Hammer (2003, 43) describe the desert as "a place of death, not of life." They say that even though life is impossible there; this is the space of the Palestinian exile reflecting how much suffering and pain Palestinians face; they give Jabra's work as an example in which such a symbol is employed. Parmenter (1994, 14) also talks about the desert as a symbol of "al- ghurba" (expatriation). She says that for Palestinians, the desert is a "nonplace in which exile exits," and that "exile's thoughts revolve around the land and life left behind" since the desert symbolizes death and want. Parmenter (ibid: 16) says that unlike the Palestinian landscape, which is full of beautiful and fertile images, the desert as an exile is seen as "a space outside place and time which is also empty of both memory and hope."

Wright's "I choose exile" has also been the concern of a number of critics; they mainly comment on Wright's motives for writing this work and the issues of racism and discrimination discussed through it. Firstly, Wright's motives for writing this text are asserted in Fabre's (1993) argument that Wright wants to warn the American people against the illness of their nation. Fabre also asserts that Paris is Wright's best choice because its encounter with the Nazi occupation makes it possible for its people to recognize and appreciate the ability to call for change. Keith (2013) also comments on Wright's work and regards it as a result of the experience of self-exile which he encounters in his homeland.

Secondly, regarding racism and discrimination in Wright's work, McCall (1969) states that Wright forces Americans to come face to face with the question of being black in America and what this experience leaves in the soul of African Americans. He also asserts that Wright's ability to show the world his experience with racism and discrimination is what gives him the creative power to produce great literature such as the work at hand.

Critical Methodology:

This study uses three critical theories to analyze Jabra's "In the Desert of Exile" and Wright's "I choose exile". These are contrapuntal, postcolonial, and space and place theories.

First, the contrapuntal theory is founded and first established by Edward Said (1993, p.43) who mentions it while defining comparative literature as "a field whose origin and purpose is to move beyond insularity and provincialism and to see several cultures and literatures together, contrapuntally, [...], the [...] aim of comparative literature [was] to get a perspective beyond one's own nation to see some sort of whole." It is, thus, the sense in which we bring two literatures, along with their cultural, historical, and biographical contexts, and look at them 'contrapuntally.' A contrapuntal reading is required in order "to see [the] connection between coronation rituals, [...], that is [to] be able to think through and interpret together experiences that are discrepant, each with its

particular agenda and pace of development, its own internal formation" (ibid,32).

The second theory, space and place, holds different definitions of each term on its own, and provides a distinction between them. Space is considered as "the [...] sense of having an address, and [place] is about living at that address; sometimes this distinction is pushed further to separate physical place from the phenomenal space in which place is located" (Agnew, 2011, p.318). Thus, we can conclude that place is included within the space dimension, which is more general.

The third theory is post-colonialism. In order to get to post-colonialism, we need to have a quick look at colonialism itself. Said reckons (1993, p.36) that "colonialism", [...] is almost always a consequence of imperialism, [which] is the implanting of settlements on distant territory." Postcolonialism specifically deals with authors and people who live after periods of colonialism, and who always "retrospectively reflected on colonialism [...] to understand the difficulties of the present in newly independent states" (ibid, 45). These theories are used in the analysis of the two texts to highlight the distinction between exile and expatriation.

Discussion:

Involuntary Exile in Jabra's "In the Deserts of Exile"

The title of Jabra's poem "In the Deserts of Exile" reveals a lot. It likens exile to a desert; thus, the desert is a key symbol in this poem. The definition of exile and its consequences, especially on Palestinians can be seen through examining the symbol of the desert employed in this poem and in some other Arab writings like Kanafani's (1962) "Men in the Sun", Chedid's (1995) "Landscapes", and Abd Al-Sabour's (1992) "Fragments of a common tale".

Jabra says that war has "unfolded the desert before us [the Palestinians]." Exile as described in this poem reflects literal and figurative meaning of the word desert as employed by the above-mentioned writers. Merriam-Webster's Collegiate Dictionary (2017) defines the word desert as an "arid land [...] devoid of life"; it is a "desolate or forbidding area" which implies that it is devoid of warmth, comfort, and hope and is a place of sorrow affected by separation from a loved one; for Palestinians, it is Palestine. The desert is also not friendly, and it has a frightening or threatening appearance. This is exactly what features Jabra's involuntary exile.

Talking about the desert, Jabra mentions the "red thorns", "frost", "dust", "Rocky Mountains", "hunger", and "ceaseless wandering". Every concept of these carries certain significance. For example, thorns represent sorrow, pain, and hardship. They are red, and that reflects how much violence and danger exiles are exposed to; these red thorns, as Jabra says, "bent over corpses left as prey for falcon and crow." The color red could also stand for the exiles' anger since they are away from their homeland, and they are not able to do anything for their love. Jabra says "what then, what are we doing with our love? When our eyes and our mouth are full of frost and dust?" Dust stands for decay and lifelessness, so the exiles are unable to see any glimpse of hope since dust fills their eyes as they keep moving in the desert. Frost is also associated with hardships or death. "Death laughed when it saw/ among the entrails of beasts/ the ribs of men, /and through the guffaws of bullets/ It went dancing a joyous dance/ on the heads of weeping women," Jabra says. All these hard conditions stand against them as strong as the rocks of mountains are. Hence, exile is not just a condition of "terminal loss"; it is "like death but without death's ultimate mercy" Said (2000, 76).

Therefore, the desert as a symbol is seen as an unprotected space. It is a dangerous place marked by fear, loss, and exile. Apparently, the desert is a sign of absence and no life. Hebdige (1993, 33) says that the desert as a metaphor is "the place at the end of the world where all meanings and values blow away [...] the place where nothing grows." Thus, there are "valleys writhing in hunger" as Jabra mentions. Both valleys and mountains are mentioned in Jabra's poem, and they represent that there is a kind of continuous moving that leaves exiles unsettled. For Jabra, wandering in a desert is aimless as it offers no chance for any better conditions. He says that they keep "wandering" "among the thorns of the desert, /wandering in Rocky Mountains" "in the tumult of cities beyond deserts and seas" with their "eyes full of dust/ that never clears in our ceaseless wandering."

The symbol of desert referring to death or exile is well represented in other literary works. Kanafani (1962), in his novella "Men in the Sun", talks about three Palestinian males who want to leave their homeland seeking work and better opportunities in Kuwait. They have to pass a road through a desert in which they tremble because of its coldness at night and because of the fear and the exhaustion that invade them along with the desert's heat that finally leads to their death. "He could not tell exactly whether he was trembling because of the desert cold, or from fear, or the exhaustion" (ibid. 34). Kanafani creates many images describing their way and journey of suffering through the desert. "I wonder if life would have been kinder than it is now pointless, pointless. The desert was everywhere" (ibid. 31).

Chedid (1995, 12) also uses similar images describing the harshness of the desert in her poem "Landscapes". She says "I speak of Desert without repose/ Carved by relentless winds/ Torn up from its bowels/ Blinded by sands unsheltered solitary/ Yellow as death/ Wrinkled like parchment Face turned to the sun."

These images indicate the isolation that Man suffers from to the extent that he feels he is away from his community and from himself. "Being "alone" means more than being physically alone, as in a desert. It means a separation from all signs of life" Hayward (2001, 20).

Jabra, in his poem, feels nostalgic to his idealized Palestine, and he starts describing its fertility and prosperity. "March adorns its hills"; he mentions March which is the month of a coming spring and the birth of flowers which wrap mountains and hills with the greenery and prosperity that extend to April and May. "April bursts open in its plains/ with flowers and bride- like blossoms". In these months of repose, exiled Palestinians used to set and sing with feelings of peace and calmness embracing them among their own land, trees, and ripe fields. "May is our rustic song/ which we sing at noon, / in the blue shadows, /among the olive-trees of our valleys/ and in the ripeness of the fields," Jabra says.

Jabra then recalls all the memories and moments he had in his country before he was forced to leave. He remembers his childhood and the landscape of his homeland: "O land of ours where our childhood passed/ like dreams in the shade of the orange-grove," Jabra says. Thus, he is physically in the exile (space), but mentally, he still lives in his homeland Palestine (place). "Place" is identified as "an exemplary kind of place where people feel a sense of attachment and rootedness" Cresswell (2004, 9). Regarding Jabra, his "place" is his homeland Palestine where he feels warm and attached. On the other hand, Relph (1976) defines place lessness (space) as the absence of significance, and this is what Jabra suffers from when he is in the unprotected space of the desert which represents his exile.

Jabra then complains to his lost land about the bitterness of exile where there are many rocks and difficulties. He complains how miserable life has become for all Palestinians wandering from one place to another and having to tread on the thorns which grow in the desert. "Remember us now wandering/ Among the thorns of the desert," Jabra cries.

He contrasts all these features of the beautiful landscape of Palestine with the deserted landscape of exile which is as Parmenter (1994, 15) says "empty of both memory and hope." Jabra describes the catastrophe of Palestinians who were forced to leave their homeland in 1948 to escape being killed. He says:

They crushed the flowers on the hills around us, destroyed the houses over our heads,
Scattered our torn remains,

Then unfolded the desert before us, with valleys writhing in hunger

And blue shadows shattered into red thorns

Bent over corpses left as prey for falcon and crow.

This shift from homeland into exile creates a shift in the significance of some colors; it is a shift from positive shades into negative ones. For example, the color red is a color of extremes. It could be a symbol of love and freedom. Palestinians who live in Palestine still hope that spring will not be far behind winter's decay. On the other hand, for exiled Palestinians, it is hard to see this red anymore since their "eyes are full of dust," so the desert's red may stand for anger and bloodshed which in turn brings death. It is not that they do not love their love, but it is their ability to do anything for it. "Only the dust hisses in our face. / What then, what are we doing with our love? When our eyes and our mouth are full of frost and dust?" Jabra complains. This hopeless situation manages to occupy the exiles due to the total absence of the green. "They crushed the flowers on the hills around us," Jabra cries.

Spring in literature usually symbolizes love, hope, youth and growth; thus, symbols from this season often reflect themes of rebirth and renewal; Jabra uses these symbols when he talks about being in Palestine as if he, as a Palestinian living in Palestine, says, "now I know that Spring will come again, / Perhaps to-morrow: however late I've patience/ After this night following on such a day" (Thomas, n.d). Therefore, Jabra describes the Palestinian spring using colorful images. He says, "Our Palestine, green land of ours; / Its flowers as if embroidered of women's gowns;/March adorn sits hills/ With the jewel-like peony and narcissus ;/April bursts openinists plains/ With flowers and bride-like blossoms." Although spring comes every year, it never grows war and the human condition" Hayward (2001, 12). Thus, Jabra becomes hopeless in exile to the extent that he says "my future is a desert/ and my blood [is] its mirage of sand" Adonis (1984, 13).

In Palestine, the exiles used to sing "at noon, / In the blue shadows, / Among the olive trees of our valley/ And in the ripeness of the fields" as Jabrs says. "They sang loudly songs of loyalty where their voices reach the pure blueness" where control and borders have no power" Abulhawa (2015, 20). The sky is there too, in the desert, but what it is not is purity. The dust filling the exiles' eyes blocks those 'blue shadows' from their sight rendering into "red thorns". It is not that they cannot see clearly now, but it is that they cannot see at all; and no, it is not because those thorns pierce their eyes, but it is because their "eyes and mouth are full of frost" now. The frost is cold, and how cold death is! No, not even this; they are left without burials. The harsh truth is that those lovely homeland birds have now turned into predatory creatures "in the deserts of exile". "And blue shadows shattered into red thorns/ Bent over corpses left as prey for falcon and crow," Jabra says.

Voluntary Exile in Wright's "I Choose Exile"

Wright's choice of the title's syntactic structure is very intriguing. The idea of using the first person "I" gives him subjectivity. He is showing us explicitly that he is the one that comes with the decision of moving; he is the one that performs this action, and he is not, in any way, influenced by others. This decision is not imposed on him for he decides to take that course of action. The action of going into exile is an active action that most likely is still occurring. Using the verb "choose" gives us the idea of having options. He has the option to go to France, to exile,

or maybe to any country he wants and the option to stay in his native land, America, but he chooses to move. In the dictionary, the usage of the verb "choose" with an object illustrates a desire or a want; thus, he is implicitly telling us that this choice is his desire. It is what his heart wants. Therefore, an analysis of the title's syntactic structure shows that Wright's exile is a voluntary one. He is leaving by his choice to a place of his choice to look for a better life of his choice and with the choice of going back to his native home still on the table. This voluntary departure from home is defined as expatriation, so Wright is an expatriate.

As Wright's essay can be considered as an autobiographical work, it can serve as a representation of his experience in the American society as an individual and consequently a representation of certain aspects of the American expatriation experience. Wright starts his essay by saying:

I am a native-born American Negro. The first 38 years of my life are spent exclusively on the soil of my native land. But, at the moment of this writing, I live in voluntary exile in France and I like it.

This reflects Wright's attitude towards his native land which reflects part of culture and perhaps structure of the American society in the early 20th century.

This argument leads us back to Wright's life in America as he describes it from Paris. In his essay, Wright starts by narrating the story which initially spurred in him the desire to leave America; it is the story where he intends to purchase "the house of his dreams" but the owner

would not sell it to him because he is a "Negro". As appears clearly in the text, Wright perceives such actions as a violation of the American values of equality and justice, which are, supposedly, essential values of the American consciousness and a part of its constitution, "We hold these truths to be self-evident: that all men are created equal" (US 1776).

Discrimination and racism are rooted in American culture as a result of the many years of slavery; societies generally are characterized by an orientation to the past, with a predominant role for custom and habit (Hall, Neitz, & Battani, 2003), and racism is part of the American habit. Wright refers to acts of racism in many situations in his memoir such as the house owner's refusal to sell him the house in New England and the government's refusal to accept his passport. The American culture in which discrimination evolves is very influential for Wright, and most of his works reflect that. In his famous novel "Black Boy", Wright expresses his inability to understand American racism as he says: "I was not leaving the south to forget the south, but so that someday I might understand it".

Wright chooses to move to Paris; the city of Paris is an interesting choice for his expatriation for many reasons. Paris is always a popular destination among American intellectuals for it is known to be 'the city of light' in the sense that it provides them with the freedom they need. Wright chooses a space with great diversity from home. Unlike his homeland, Paris is a place which accepts and contains people of all races; this appears clearly in the story he tells about a French woman who is married to a black man. Paris is also different in the fact that it provides Wright with modern non-traditional space which he desires; this reflects Wright's belonging to a culture of the new. To Wright, Paris is a "city of light" unlike the American cities of darkness and traditionalism. The accepting nature of the people in Paris is a great factor that emphasizes the comfortable state of exile which Wright feels and chooses. Also, Paris is the gathering spot for American expatriates as Wright; therefore, it has some connections with the roots from which he voluntarily detaches himself. The community of the American expatriates in Paris is very large and influential that Wright has the chance to maintain channels of communication with his American contemporaries. Furthermore, it is a bohemian place where people like Wright are capable of demanding their freedom from the constraints of the American tradition; Paris is a rebellion against the limitations of American culture. According to the previously mentioned theory of place and space, Wright moves from the American space to which he does not belong to the French to which he does; Paris is the "place" which allows Wright to feel at home.

Wright's tone throughout the essay is rather positive. Nevertheless, expressions of negative feelings appear when Wright speaks of his native land as he connects it with concepts as "distrust", "violence", "lack of freedom", and "segregation". By contrast, Wright speaks of his exile in a tone of joy which reflects the spirit of an expatriate; he uses expressions as "freedom", "social confidence", and "equality". This positive position towards exile serves as an evident of Wright's satisfaction with his situation.

Wright in "I Choose Exile" starts by saying, "I am a Negro" which gives a hint to the importance of the skin color within his essay; Negro (which means black in Spanish) refers to all people of black skin in a degrading manner unless it is used by a Negro to describe another Negro, (who knows how this becomes acceptable). But as the word in this text refers to the whole nation of African-American, the term "white Americans" refers to their significant others, the other color, white! Unlike the French, the American culture uses colors as a base for racism, discrimination, and stereotypical thinking towards African-Americans.

Wright's essay, in its whole, seems to emphasize strongly the racial discrimination, which is expressed in different spots all over it, and "the crushing burden of anxiety [...] felt as a blackman in America" Epitropoulos & Roudometof (1998, 67). The author never denies that racial discrimination is one of the reasons of being an expatriate. The color of his skin turns his body into a moving cage to his freedom-seeking soul which makes life unbearable. One of the difficulties of having a black skin is "the risk of being branded as Un-American" which is easily imposed on any Negro on that matter. As a black intellect, his chances of having a label upon him are higher than any other normal Negro; "the more [he] climb[ed] up the social ladder had only caused him to confront racial problems on a larger scale" Hine & McCluskey, (2012, 40), for he is feared due to "the fact that [he] wants the right

to hold, without fear of punitive measures, an opinion with which[his] neighbor does not agree"; the neighbor in this context could represent the white American man. He also wants "the right to travel wherever and whenever [he] please[s] [...] the right to express publicly [his] distrust of "collective wisdom" of the people, the right to exercise [his] conscience and intelligence". Thus, we can say that all that an American of African origin aspires to is just mere basic rights that the American federal administration claims to be its sacred values; it calls nations all over the world to embrace them when it in itself fails to fulfill them for its people; this is ironic. Wright has "realized he would never enjoy all his rights as an American citizen" (Hine & McCluskey (2012, 42).

The choices of Negroes are to be made carefully and thoughtfully, for nothing is easier than to label a Negro "guilty". One of the examples on this is when Wright talks about the narrator's longing to live in the "rolling landscape", the rural life. Wright tells us how the city life allows the Negroes to assimilate through a "semi-anonymity" identity. Yet, he "harbors a yearning for a landscape" which "wisely behoove[d] [him] to choose with care, for [...] most American landscapes have been robbed of [their] innocence." As a Negro, his options of moving to the countryside are limited, for "to go south, then, was unthinkable" while the West Coast had not intrigued the interest of Wright making him wonder "Where, then, could a Negro go?" The answer is the place where the abolitionists emerged, that is New England!

The American culture has played a role to cause one "to be conscious of one's racial identity"; thus, it has also played a major role in forming the identity of American Negro though "a complex set of tension-charged responses which, in self-defense" make sure to keep the Negro "alive in him at all times." It has played the role of making the "white racial climate" the "normal thing in the life of an American Negro that he should not be to upset about." Such truth and racial discrimination cause Wright to be fed up with America and to choose to "leave the land of [his] birth, [his] home, [his] relatives, [his] friends" to "defeat the culture that shaped [him]" and go to France, a land free of racial segregation. However, we should always keep in mind Wright's point of view on racism mentioned in his book "The Color Curtain: A Report on Bandung Conference". He says, "the only way to eliminate racism is to eliminate imperialism. The structure of imperialism means racism; the two are one thing. Racism is an instrument of the West" (Wright, 1956).

Another major theme that is discussed in Wright's work, "I Choose Exile" is freedom. The whole essay can be said to talk about freedom in the sense of what Wright believes it is. Within this essay, he admits to us that the reason behind his choice to be expatriated and to move from America is the longing for Freedom; he says, "I live in exile because I love freedom." We can assume that this 'love' for freedom is due to his desire to escape from "racial discrimination" for "he's a Negro and feels better in France.

Conclusion:

This paper differentiates between exile and expatriation through studying two representative works of each concept: Jabra's "In the Deserts of Exile" and Wright's "I Choose Exile"; it also employs Edward Said's contrapuntal, postcolonial, and space and place theories. The authors of this article show with ample examples that exile is involuntary and expatriation is voluntary. These examples are related to the motives of exile, each writer's perception of freedom, places, and colors based on their exile's circumstance.

For Jabra, occupation is what leads him to exile while the main reason behind Wright's expatriation is the many shapes of racism. Jabra suffers from occupation which began in 1948 forcing many Palestinians to leave their country. Regarding Wright, racism against the blacks in America generates the desire inside him to leave and seek a better life.

To be forced to leave your country, the place where you are born, have grown up, and live, is a far cry from freedom and choice. Jabra faces bitterness and loss in exile, so the concept of freedom for him means fulfilling his dream of returning from exile and staying in his homeland, Palestine. For Wright, he finds his freedom in exile where he chooses to live. Thus, Paris is associated with freedom and for him to be free is to choose where to live where one can obtain their rights.

Apparently, one does not choose to go to a place that lacks life; this is evidence that Jabra as a Palestinian is forced to leave to the desert which represents his exile while Wright feels happy to move to the city, and it is not any city; it is Paris, the city of lights. According to Jabra, he mentions how harsh exile is by describing its conditions symbolized by the desert. For example, he refers to the "red thorns" and the "dust" which reflect pain, sorrow, and lifelessness. On the other hand, the life Wright finds as an expatriate satisfies him with the freedom he wants. Therefore, Paris as an exile is a state of comfort for Wright.

Exile changes Jabra's life into a miserable one, unlike Wright, whose life becomes better. Thus, what Jabra sees in exile is negative while all what Wright sees there is positive. For example, Wright in Paris does not see the negative meanings of the color black anymore; all those negative meanings that are associated with Negroes, crime, guilt and racial discrimination in America fade away as he becomes an expatriate.

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The Blue Eyes vs Untrue Ideas: A Postcolonial Critique of Pecola's Persistence to Fit in the White American Society in *The Bluest Eye*

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Abstract: Set in Ohio, the north side of America, the tone in *The Bluest Eye* features post-colonial treatment to its central character, Pecola Breedlove. This paper discusses how she experiences a sense of being completely ruined after she is raped by her father, and her quest for the blue eyes meets merely untrue ideas. The plot, as described in the paper, provides a post-colonial background of two racial conflicts regarding the blackness, and the white beauty in America. This paper critically draws on the idea of physical whiteness as being the only American standard of beauty while Pecola's physical ugliness draws on how black people get seriously marginalized for their blackness of their own bodies. The storyline progresses to show how Pecola's tragedy becomes the central theme regarding the issue of seeing, and of being seen. The paper presents a binary opposite through the portrayal of black Pecola on one side, and Mary Janes, or Shirley Temple on the other. Consequently, the conflicts meet hardly any positive solution. Pecola receives exactly the behavior that the black slaves were used to receive from the whites in the past. From the historical perspective, The United States experienced inequality between the whites, and the blacks at that time when Morrison wrote this novel. She saw that the black race got segregated from the whites in the case of superiority. Racial tension also influenced the children in the schools, where the black ones were ridiculed there. However, the acceptance of the fair skin, actually, tormented black people both psychologically, and left a scar on them like Pecola Breedlove experiences.

Keywords: *The Bluest Eye; Toni Morrison; Post-colonialism; White Supremacy; Blackness; Trauma; Death.*

Introduction:

"This soil is bad for certain kinds of flowers. Certain seeds it will not nurture, certain fruit it will not bear, and when the land kills of its own volition, we acquiesce and say the victim had no right to live. We are wrong, of course, but it doesn't matter. It's too late.

At least on the edge of my town, among the garbage and the sunflowers of my town, it's much, much, much too late."

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- **Toni Morrison, *The Bluest Eye***

The Bluest Eye, published in 1970, is Toni Morrison's first novel. Morrison set the whole story in Lorain, Ohio, which is her hometown, where she used to spend her girlhood. The main character, Pecola Breedlove, is a twelve-year-old girl, who dies for blue eyes living in a poor black family with an unconcerned mother, a rude father, and a brother, who always runs away from home. Pecola suffers from family abuse, moreover, even the teacher and other kids in the school tease her all the time because of her ugly appearance. She is eager for her eyes to turn blue so that she may be as beautiful as light-skinned girls, and be loved by other people. However, her desire for blue eyes and white beauty guides her life to a painful end instead of helping her escape from the miserable life, which finally drives her insane, and sends her to irrevocable tragic fate.

The problem that deepens Pecola's tragedy, as presented in the paper, is due to two causes - the white cultural pressure; especially the internalized white aesthetic and black people's self-denial. The former cause is due to the internal key reason, while the later one directly brings Pecola to harm, and finally destroys her. *The Bluest Eye* deals with a prominent theme - the issue of beauty. In this novel, Morrison challenges the traditional western standard of beauty, which is responsible for Pecola's tragedy. Pecola's unhappy life and the tough situation that she cannot receive love from other people are mistakenly attributed to her appearance of being a young black girl manifesting a sense of being invaded that she can never change. The symbol of the bluest eye stands for not only Pecola's wish, but also all black people's desire of being whiter in the novel. Pecola's tragedy reflects on a serious issue of the African American group - especially African American women- for their passive acting in response to the oppression of white aesthetics, and, by extension of white cultural norm in other words. Morrison does not draw a positive picture about this. On the contrary, she "focuses on the damage that the black woman characters suffer through the construction of femininity in a radicalised society" (Jill L, 1998, p. 37). Being the major sufferer among the black woman characters in this novel, Pecola is sent to a tragic fate by her family, and by all the other people around her society. However, this paper will critique how Pecola's persistence for having the blue eye reflects on the black people's tragic living in the then postcolonial society of America. In this regard, a postcolonial approach is taken into consideration to show how the blue eyes reflecting the only beauty standard results in the untrue ideas that Pecola fails to understand utterly.

- **White Cultural Pressure**

In this novel, Morrison focuses on issues coming from the white cultural pressure that widely impacts black people. This story was set in the 1940s, which has been nearly 100 years since Abraham Lincoln abolished slavery from the United States in 1865 ("The House Joint Resolution", 1865). Legislations provide black people with equal rights. However, the pressure that white culture imposes on black people has not completely vanished yet. Having been considered as the dominating culture for hundreds of years, the white culture dominates black people for only their being black in skin. It has been the social reality that "The black man wants to be white. The white man slaves to reach a human level" (Fanon, 2000, p. 9). In *The Bluest Eye*, the white cultural pressure - especially pressure from the white aesthetics' part - is the first cause for Pecola's tragedy.

Pecola's desire for blue eyes starts from her painful experience at both home, and school because of her ugly appearance. In this novel, black people accept the traditional white aesthetic that sets the beauty standard of women's light skin, and the blue eyes. Thus, the judgment of considering Pecola's face being ugly is, actually, guided by the white aesthetic, which has been internalized even in black group. Claudia, the main narrator of the novel, an independent, and strong-minded young black girl, summarizes the standard of beauty from children's angle, as "...all the world had agreed that a blue-eyed, yellow-haired, pink-skinned doll was what every girl child treasured" (Morrison, 1994, p. 20). The doll is more than an object for the girl children, but the standards of beauty trammel black people's aesthetic. According to this standard, Pecola can hardly be beautiful. In terms of physical appearance, these standards can hardly be fulfilled by black women. Thus, Pecola, in this novel, is considered as "ugly" by everybody, and then it makes her mistakenly think that if she turns her eyes blue, she will be beautiful, be loved, and her life will miraculously get better. She prays to God every night. As Paul C. Taylor argues, in Pecola's pursuit of beauty, "the experience of a black woman ... differs from the experiences of ... Jewish and Irish women" (Taylor, 1999, p. 20).

This is vividly seen in Pecola's relentlessly striving to conform western ideals of beauty. She decides to buy Mary Janes candy for whom the candy is named, and every wrapper of the candy. Once she owns clumps of dandelions, she feels "owning them made her part of the world, and the world a part of her" (Morrison, 1994, p. 50). However, after she is ignored by Mr. Yacobowski in the store, she loses her love to dandelions, because they are ugly in other people's eyes, and the only beautiful thing is Mary Jane candy. She imagines as long as she eats these candies, she can be a beautiful girl like Mary Jane. The dandelions, and Mary Jane candy being a symbol of Pecola's own standard of beauty, it is relevant that they stand for the dominant white aesthetic.

Pecola's own thoughts are repressed by the white culture, as well as by the white standards of America. She eats the candy on the one hand, while her self-awareness is devoured by the white culture, and the white system of value on the other. Gurleen Grewal has put his opinion that "the hegemonizing force of an ideology ([focused by] the supremacy of the bluest eye)" by which a dominant culture reproduces [its] hierarchical power structure[s]" (Grewal, 1998, p. 24). In fact, Pecola is not the only person loses the self-awareness in the black community. As a consequence, the white aesthetic is unconsciously being internalized by black people. According to Madhu Dubey's

argument in her *Black Women Novelists and the National Aesthetic*, [t]he presence that defines black feminine characters in the novel as deficient is represented not by the black man but the white woman. Each expression of black feminine desire, whether Pecola's longing for blue eyes, Frieda's love of Shirley Temple, Claudia's hatred of white dolls, Maureen's adoration of Betty Garble, or Pauline's of Jean Harlow, takes the white woman as its object (Dubey, 1994, p. 39-40).

To demonstrate such internalized white aesthetic in the black community, Morrison mentions several white actresses, and depicts how children receive influences from them. Mr. Henry, the middle-aged man, who once rented a room from Claudia's parents, calls Claudia and Frieda "Greta Garb" (Morrison, 1994, p. 16) and "Ginger Rogers" (Morrison, 1994, p. 16) as a compliment, and they like to be called this way because these two actresses are symbols of ideal beauty. Young girls like Pecola worship Shirley Temple, the blue-eyed girl, who perfectly represents western beauty of children. When Pecola drinks milk, it takes her a long time just because she "gazed fondly at the silhouette of Shirley Temple's dimpled face" on her cup (Morrison, 1994, p. 19). She uses the blue-and-white Shirley Temple cup, whenever she gets any chance, so that she can enjoy the time looking at Shirley Temple's beautiful face. Even to children, the white aesthetic is internalized, and in the roots in the minds of black people.

Such kind of internalization not only destroys Pecola, but also changes all the black people's minds in the novel in a tragic way. According to the words from Saphead Church, who tricks Pecola into believing that she receives blue eyes, De Gatinneau's hypothesis is mentioned in *The Bluest Eye*, "all civilizations derive from the white race, that none can exist without its help, and that a society is great and brilliant only so far as it preserves the blood of the noble group that created it"

(Morrison, 1994, p. 168). This hypothesis suggests an unfair racial hierarchy, which labels the white group as a noble group, while the black group is marked as ignoble. As the dominant culture, and the basis of social norms for over hundreds of years, white culture is so powerful that black people can hardly reject it.

From Morrison's characterization, the main black skinned characters in *The Bluest Eye* are presented being very different to the white culture, and, thereby, identified, hierarchically, in three particular families, as Chikwenye Ogunyemi argues that they are "first Geraldine's (a counterfeit of the idealized white family), ... [then] the MacTeers and at the bottom [of the social order], the Breedloves" (Ogunyemi, 1977, p. 113). As the storyline goes deep, on the surface, black people are understood to share equal physical rights as white people do, which embodies as they are no longer slaves, but, literally, they have to serve white people by performing arduous physical labors. However, they still have to obey all the white social norms, but suffer from unequal treatment of being spiritual slaves of white culture. Having created with dark skin, Pecola, Pauline, Geraldine, and the likes are all found thirsty for getting alike Shirley Temple, or Merry Janes, as Donald B. Gibson believes that they sense of being marginalized by the "cultural icons portraying physical beauty: movies, billboards, magazines, books, newspapers, window signs, dolls, and drinking cups" (Gibson, 1989, p. 20).

Pecola's mother, Mrs. Breedlove, who plays an important role in Pecola's tragedy, is a typical example of victims of the white cultural pressure among black people. Mrs. Breedlove moves north with her husband, and all her dreams about future when she is still "young, loving, and full of energy" (Morrison, 1994, p. 116). She thought that after they move north, her husband would find a better job, and then she could be a happy wife, and their house would be delightful. However, she was wrong. All she has is just a drunk husband, and her loneliness. She cannot fit in the white group in north, and feels "I didn't even has a cat to talk to" (Morrison, 1994, p. 117). In that way, she is trapped by the reality that she marries a man without fortune, who cannot offer her a rich and pleasing life.

Later, she realizes the only way for her to enjoy life is going to the movies. She finds her dreams again from movies, and receives the idea of physical beauty from those movies too. After she experiences the delight of the movie, she feels as "It was really a simple pleasure, but she learned all there was to love and all there was to hate" (Morrison, 1994, p. 122). More unrealistic dreams are motivated, and these dreams blur her scale of judging the world. She begins to seek things such as romance, physical beauty, wealth, which a poor black family can never fulfill. In a word, what she wants is everything that only a rich white family can obtain. Since then, Mrs. Breedlove worships white people, and, consequently, her system of value is twisted as a result.

Just as Pecola does, Mrs. Breedlove wears ugliness as a mask as well, to do it "for support of a role she frequently imagined was hers- martyrdom" (Morrison, 1994, p. 39). She denies things that belong to her in real even including Pecola, her own daughter. She treats her family indifferently, while she loves the white family she works for. She sees her experience of working for the Fisher family as beauty, which is "for herself, a private world, and never introduced it into her storefront, or to her children" (Morrison, 1994, p. 128), and she feels "all the meaningfulness of her life was in her work" (Morrison, 1994, p. 128). The Fisher family offers all what she learns from the movies, and properly fulfills her dream of a happy rich family. So that she chooses to give her love to the Fisher family rather than to her own family, and children. Her act provides Pecola a sense of neglect, and not being loved, which is responsible for Pecola's tragedy as well. Once when Pecola knocks down the pan of cobbler by accident, she abuses Pecola by calling her "crazy fool" (Morrison, 2007, p. 109). At the same moment, she tries her best to comfort the crying girl of the Fisher family by calling her "baby".

As a mother, Mrs. Breedlove never offers Pecola any concern or love, but gives her blame, and hurts instead. When she is discriminated by the white group, she projects her humiliation on discriminating her daughter. Indeed, her mistreatment to her daughter images her reflection of frustration that she receives from the white group. In that way, Mrs. Breedlove is destroyed by the white culture, and, ultimately, destroys her own daughter's life too. If it is

scrutinized, a sense of racial superiority is so strong an aspect delineated in the novel that even the black women start showing hierarchy among their own races. In particular, Pecola's mother's maltreatment to her own daughter is a vivid example of her relentless trying to confront to the whites' ideals, and their beauties. To cover her own dark skin, and save herself from humiliation, she abuses Pecola, and projects frustration on her, what Taylor argues it happens owing to:

[o]ne of the cornerstones of the modern West has been the hierarchical valuation of human types along racial lines. ... The most prominent type of racialised ranking represents blackness as a condition to be despised, and most tokens of this type extend this attitude to cover the physical features that are central to the description of black identity. (Taylor, 1999, p. 16)

Black Community's Self-denial According to Frantz Fanon, "The black man wants to be white" (Fanon, 2000, p. 56), and "every colonized people...finds itself face to face with the language of the civilizing nation; that is, with the culture of the mother country...He becomes whiter as he renounces his blackness" (Fanon, 2000, p. 18). In the black community that Pecola lives in, they worship white culture. They believe that the less black they are, the whiter they will be. In that case, they choose to deny, and abandon their own black culture, in order to receive civilization from the white society. This is the second cause for Pecola's tragedy after the whole black society's self-denial, and their acts of renouncing their blackness.

The whole black group plays a role, which is weaker to the white group, and which is undeniable. Meanwhile, when black people make an effort to fit in the American society, they need to abandon some of their traditions in order to be accepted by white culture, while they also need to find a scapegoat to carry the mask of ugliness, which they have been given by the white group. Claudia, on the other hand, rebukes the black community for they suffer from the inferiority complex, and take pride to walk with the whites ignoring their own community. Pecola also becomes a scapegoat to this sentiment of her own community's sense of inferiority. Jan Furman also believes that once they are able to put their masks of blackness, and ugliness off, they can truly be as equal as the white people.

Within the black community, skin color becomes a standard for people to judge each other, the same as Ania Loomba states, "today, skin colour has become the privileged marker of races" (Loomba, 2002, p. 105). The lighter skin color is, the powerful that person is. Thus, a boundary line is drawn between colored, and black. Colored people look down upon black people, conversely black people respect, and envy colored people. The black community is repressed by white people, and they "live their own unnatural lives under the gaze of the dominant culture" (Bryce Bjork, 1994, p. 53) on the one hand, while they repress weaker ones within their own community to make themselves "whiter". In *the Bluest Eye*, Maureen, and Geraldine represent the colored group, while Pecola stands for the scapegoat for the whole black group.

Pecola is always the weaker one within the black community, which makes herself the perfect one to be the scapegoat for the whole black group. She is the only one sitting alone in the class; nobody shares the double desk with her. Both teachers and classmates do not like her that shows that they try to ignore her by even avoiding mentioning her name. They do so when they have to, or want to make fun of any her in the class. These people look down upon Pecola, and treat her in a terrible way because they want to find the sense of superiority. Just as Bryce Bjork claims in his book, *The Novels of Toni Morrison: the search for self and place within the community*, that "Contrasting themselves with Pecola, they embolden their own worth, deny the incongruity and inauthenticity of their own lives" (Bryce Bjork, 1994, p. 53). They impose their pain of being neglected on Pecola, make her isolated, and then they feel relieved. Once there is someone even feels more pain than they do, they feel better because they are not the worst one. In a sense, Pecola carries the deepest hurt from the black community of hers.

A sharp contrast is set in this novel when Maureen, a light-skinned girl from a rich family, who is completely different from Pecola, shows up in the school. After Maureen first arrives at the school, "She enchanted the entire school" (Morrison, 1994, p. 62). In the novel, black people adore light-skinned people like Maureen, because they want to be the same - "whiter". Maureen represents things these black people chase, including not only the light-skin, but also wealth. The former part is unchangeable, but they can still shape the latter because "While colour is taken to be the prime signifier of racial identity, the latter is actually shaped by perceptions religious, ethnic, linguistic, national, sexual and class differences" (Loomba, 2002 p. 105). They want to become "whiter" when they cannot change the physical factors, the only thing they can do is to deny what they used to have, and shape their own identities by their own actions. They do not really care about their black descendants, and culture, and they feel ashamed of them instead. They cannot change the physical appearance, but they still have the choice to make themselves closer to the dominating white culture, in the way of self-denial.

Even if the white women, and the black women are similar in terms of a physical body, and sentiment, Morrison shows how, despite of those similarities, the whites are identified as the gendered body, while the blacks are identified as the subjected body. Verily, realizing Pecola's worst experience from the white community, and her own community, her ugly face, and physical status make herself a body, devoid of white feminine ideals, generating a body, which to Sandra Lee Bartky is "a practiced and subjected" body, that is a body on which an inferior status has been inscribed. A woman's face must be made up, that is to say, made over, and so must her body" (Bartky, 1989, p. 71).

Geraldine is the typical person, illustrating black people's self-denial. As a light-skinned lady, she lives her life like the white people's way, and wishes to clean her black descend out. She does not allow her son to meet, or play with any black child, as she thinks that they are dirty, and rude. She tries her best to keep her son with a perfect

outward appearance, "He was always brushed, bathed, oiled, and shod" (Morrison, 1994, p. 86). On the surface, she does all these things for her son's sake. Nevertheless, her real purpose is to get rid of anything that can be related to black culture, which is to say, she does all these things for herself. She does not really "talk to him, soothe him, or indulge him in kissing bouts" (Morrison 86), and her son Junior, is just a tool for her to show how different she is from other black women.

To some extent, Geraldine focuses too much on cleaning her black descend out, which makes her live in her own world, and cut real connection with other people. She loses her maternal instinct, and her ability of communicating with her son. She transfers her love to the cat, and shows more concern about the cat than about her own son. In contrast, her son, Junior transfers his anger to the cat. He abuses the cat, and spends "some happy moments watching it suffer" (Morrison, 1994, p. 86). Besides, he also enjoys teasing black girls such as Pecola, who he considers ugly. Later on, when Geraldine comes back home, she sees Pecola in her house. The moment she looks at Pecola with her eyes, she sees her own reflection on this little black girl as well as the reflection of her own black descend. She sees Pecola's dirty, and torn dress, plaits, muddy shoes, soiled socks and so on, which make her feel as "she had seen this little girl all of her life" (Morrison, 2007, p. 91). It's a mirror image that she does not accept. She kicks Pecola out of her house, not just because she thinks Pecola kills her favorite cat by mistake, but also because she is not able to face up to her.

Pecola reminds her of the truth that she always tries to cover - the truth that she is also originally from the black group. This makes her feel terrified. She abuses Pecola as "nasty little black bitch" (Morrison, 1994, p. 92). Afterwards, when she kicks Pecola out in a rude way, she strengthens her feeling of superiority again. The black community's self-denial plays the role of helping the white culture create Pecola's tragedy. When Pecola needs help, nobody lends her a helping hand. All they do to her is only using her as the scapegoat for all what they suffer from being black. White people need black people's privation, and ugliness to foil their poverty, and happiness, and then stronger black people need weaker black people to provide them with a feeling of superiority within their own community. This unfair treatment brings Pecola dual pressure, and results in her ultimate tragedy.

Conclusion:

With Pecola's tragedy being a prime theme in this novel, Morrison depicts the cruel image of black people's life, to show the serious issue of black people's loss in the white dominated world of postcolonial society in America. In this novel, black people wear masks of ugliness for different reasons. To some extent, their masks of ugliness not only come from the white group, but also been worn by the black people themselves. In the white dominated world, they are not confident, both in their black identities, and culture; so, they become confused, and get lost in the mirage of blue eyes.

Pecola's tragedy is not the only production of white cultural pressure, or black community's self-denial. As a matter of fact, all people in the black group, no matter how light-skinned, or black they are, suffer from that. All black people want to be treated equally as same as white people, while they can hardly reach the same living conditions, and social status that the white people have. They can never really get the same treatment, and receive real respect from the white people.

The only way for them to change their recent tough living condition to a better one is to fit in the white society, to become "whiter" so that they can take off the mask of ugliness and blackness in that case, and then live happy lives as white people do.

The black culture appears as weak culture, and so, they choose to give it up, and accept the strong culture, the white culture. They want to rebuild their identities, so that the first thing they can do is to remove their black identities all up. In order to get access to the white world, they passively accept all what the white society offers them, and abandon their own black culture, and system of value for change. However, the diversity of cultures gives them barriers because of the stress on cross-cultural interactions. They can hardly give up their own culture completely, and then accept a new one in a short time. As a negative consequence, once the black people abandon their own culture, they can give up many other important things such as descend, identity, subjectivity, self-esteem and so on. Whenever they watch the world, or judge anything, they do not do it from the black people's angle any more, but in the white people's way. In that case, they get themselves lost in the white dominated world. Being lost in the white culture, they can hardly find the right way to construct their subjectivity, and their identities that are finally twisted as a consequence.

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