

## **African American Female Subjectivity: Reading Postcolonialism In Toni Morrison's *The Bluest Eye***

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### **Abstract**

This article examines the subjectivity of the African American female in Toni Morrison's *The Bluest Eye*. It aims to verify that the subjectivity of the African American female in fiction is somewhat relative. It attempts to answer the following questions: What are the reasons behind the fluctuation of subjectivity in the character of African American women? How does the postcolonialism literary theory help in understanding the subjectivity that echoes this class of women? This article comes to the following findings: The subjectivity of the African American black female has been influenced by their black complexion, gender, discrimination, family, school and community. Not all of these women have been influenced passively by the aforementioned elements. The African American women have been exploited in a male dominated society, where white people are the final authority and arbiter of the social status of women. An African American woman seems to have been suffering since birth. The color of her complexion is the cause of her misery. Illiteracy, beggary, depression and sexual harassment are tied to her very existence. Morrison has succeeded in delivering a clear message relating to the black woman's subjectivity; she enhances the concept of emancipation of soul and thought among the black community, besides the concept of women's rights.

*Keywords:* African American female, Black woman, Postcolonialism. Subjectivity.

### **African American Female Subjectivity: Reading Postcolonialism in Toni Morrison's *The Bluest Eye***

The subjectivity of the black female in Morrison's *The Bluest Eye* is not psychic energy; it is part of her character as a human being. There are many perspectives of subjectivity that differ from one woman to another (Kaivola, 1993; Shu, 2001), because there is no standard to determine the degrees of suitability. Many people claim they are proud of having subjectivity, but in fact, they adjust it to suit the demands of their characters and their community. This article will clarify the subjectivity of the African American black women in Toni Morrison's *The Bluest Eye* according to the thought of postcolonial theorists.

In reality, some black women in *The Bluest Eye* could not manage to perform even simple matters without being directed or getting directions and having orders imposed on them by external powers. Their subjugation to the authority of white people or black men cannot be justified out of the two discriminating terms: superiority and inferiority. In his *Orientalism*, Edward Said tackles the use of the jargons 'European superiority' and 'Oriental backwardness' among western people. Euro-centric universalism takes for granted both the superiority of what is European or western, and the inferiority of what is not (1979, p.7).

A mother has a unique relationship with her child since its creation in the womb. As a result, the child has been fed by subjective feeling since his or her stay in the womb. In this way, subjectivity is inherited or acquired by the child, and the role of the family and community, hence, is to monitor and promote the process of forming this subjectivity. In *The Bluest Eye*, Pecola Breedlove and Pauline Breedlove are two characters who seek for their identity through others, while Claudia and Frieda have their own full subjectivity under calm and close family relationships. *The Bluest Eye* presents the story of three black families "first Geraldine's (a counterfeit of the idealized white family)... [then] the MacTeers and at the bottom [of the social order] the Breed loves" (Ogunyemi, 1977, p.113). These families live in London and Ohio, shortly before World War I. The MacTeer family has interactive vision among its members. They struggle to survive and fight this hostile reality. They do not succumb to the bitter treatment by the white community where the position of black people is precarious. This is unlike the Breedloves family who suffers from family violence, with its members becoming victims, malefactors, and perpetrators. The Geraldine is a black family. This family pays attention to false appearance in order to live the life of a white family. This imitation reflects the hollowness of their characters.

Pecola Breedlove, for example, is a poor, powerless and homeless black girl. She endures the mockery of her mates, the degradation of her gender and colored complexion, witnesses the violence in her family, while being exposed to the mercilessness or pitilessness of her parents. She sheds tears over her irrevocable situation. In the introduction to her *Violence and the Family*, J. P. Martin introduces the reader to a dangerous place that may threaten the lives of children, "The home can be a dangerous place, particularly for women and children" (1978,p.1). Pecola's home is the source of her anguish and the loss of her subjectivity in the world of stinginess. Her home is the real terror in her life. This black home witnesses the physical force, the incest, the abuse of children, verbal assault, ostracism and constraint. There is a brutal and cruel relationship dominating the lovely and merciful sphere that should be among them. "The only

living thing in the Breedloves' house was the coal stove, which lived independently of everything and everyone" (Morrison, 1970, p.33).

Wife battering is the weapon of the escapist father who uses force to gratify his brutal instinct. Pecola becomes witness to the act of her mother being beaten by her father repeatedly. Pecola's parents' struggle is dark and brutal formalism. They do it whenever they need to prove their malice and grudge against each other. The account of Mr. Cholly's drunken battering of his wife, Pauline, describes the inferior status of mothers in black society. Bulling on women assures the deep struggle of gender in the mind of masculinity. Children who witness the abuse of their mother will often suffer low self-esteem, depression, and have feeling of weakness (Rosenbaum & O'Leary, 1981). Such children will seek escape in sex, drugs and alcohol. Furthermore, they may choose isolation, suicide, or running away, as Sammy does when he sees his mother being abused.

Pecola endures the violence of her parents against her, and her rape by her father. She wishes to imitate her brother by running away, or by throwing herself into the fray. However, she feels unable, because of her weakness as an ugly black female. She finds solace in her prayer. She implores God to "please make me disappear" (Morrison, 1970, p. 39). Indeed, her being a child, being black, and being a girl is a condition of being powerless.

Mr. Cholly resorts to violence against his family, because he wants to restore his lost honor, respect and subjectivity, caused by his financial and social stress. The social stress theory emphasizes the role of stress in the violent husband, "The theory suggests that when he is unable to economically support his wife, and maintain control, he may turn to misogyny, substance abuse, and crime as ways to express masculinity" (Stallone, 1984, p.300). The lack of equivalent power, between Cholly and his wife, leads them to conflict. Each of them desires to control the other, and behaves as master of the castle. Thus, they resort to violence to restore their lost subjectivity, but in the wrong way.

Pauline's efforts, to hold her family together, do not bring any fruitful results, because of her husband's abuse. As a result, she surrenders to the desperation, and she is unable to carry out her duties as a mother and a wife. In fact, she abandons her holy role in building the family, which God gave her. Unfortunately, poor Pecola suffers from a pitiless mother and the absence of a wise father. These conditions impact Pecola's subjectivity. She cannot express her female subjectivity without considering her parents' welfare and concerns since one of them can provide a certain sort of emotion, but the other cannot.

All the responsibilities abandoned by the parents will influence Pecola's gender identity, because a girl develops her gender identity from observing all the women around her. Her mind will subsequently form a schema based on what she sees. The most important woman in a girl's life with regards to the formation of her gender identity is her mother. However, Pecola loses her identity because of her careless mother and merciless father who never thinks of her as a daughter. On the contrary, her father sees her through the angle of incest. The failures of Pecola's parents fire back on their neglecting father. Cholly is abandoned by his father Samson Fuller. Moreover, Fuller does not admit that Cholly is his son, and he dismisses him, saying "something is wrong with your head? Who told you to come after me?" (Morrison, 1970, p. 123). Cholly discovers that he does not remember his mother's name or that she died in labor. In fact, Cholly

does not have the passion to be a parent. In spite of his inability to be compassionate to his daughter, he is able to be affectionate towards his aunt. He received his passion from his aunt 'Mrs. Jimmy', who raised him. However, she is the only woman whom he respects, because he received more care and compassion from her. She lavishes attention upon him. In fact, she is the only woman whom he does not cause any harm. Therefore, her death is painful to him. Cholly's wife, Pauline, did not have a better situation than her husband. She lives a miserable life. During her childhood, she is injured by a rusty nail. This incident resulted in her becoming permanently disabled with a lame foot. This incident causes her to lose confidence in her ability to interact with people. Her lame foot contributes to her feeling of helplessness and ugliness, all feelings that provoke her to look for compensations in the world of white people, where a life of luxury and welfare are available. She resorts to imagination and movies to compensate for her bitter reality. She realizes that her black color will destroy her life. Therefore, she resorts to working as a servant in the homes of white people. Her position challenges her instinct as a mother. She prefers to satisfy her white master's girl than her own daughter, blaming her daughter because she harms the white girl without intending to. She realizes that by her rejection of her daughter, she will be able to face the life of misery and deprivation. Pauline finds haven, hope, life, and meaning as a servant to the rich white families where no starvation and poverty threatens her existence. Pauline fails to share her life of fantasy with her own daughter in particular and her family in general by living through the white world and rejecting the black world. Michael Rayn justifies Cholly's carelessness towards his family "Because he did not experience a kind of care that would have instilled a coherent and consistent sense of self and of self-worth in him that would allow him to control his impulse, action" (2007, p.184).

Though Cholly's and Pauline's subjectivity are usurped by their family and the white racists, they treat their daughter in an abusive, oppressive manner. They fail to recognize that this practice is essentially a form of physical and social violence. As a mother, Pauline devotes her sacrifices and emotions to her daughter and her husband, but this consecration needs sustained economic support and a stream of affection that need to be extended for a long time. Being deprived of the economic and affective needs causes Pauline to behave like her husband, and makes her abandon her duty towards her family. Indeed, there is a pressing need to provide mothers with the opportunity to be good mothers. Mr. Cholly puts pressure on Pauline to work after Pecola's birth. He does not understand the special bond between the mother and the child, and does all in his power to weaken and destroy the essential mother-daughter bond. He does not want to be the family's sole bread winner. Therefore, she could not impersonate the character of the father and mother at the same time. This personification does not suit her female character. She fails in this role as a father in the condition of an absent father. Because of this frustration, she leaves her role, and lets her children swim alone in the swamp of sexual and dehumanizing exploitation.

The absence of the influence of the mother in the life and consciousness of Pecola destroys Breedloves' family, in general, and Pecola, in particular. Pecola's parents ignore their responsibility towards their children. Moreover, they add many obstacles and road blocks to their children's lives. They blow out all the candles of subjectivity that could shine through their course of life. In fact, Pecola's subjectivity was born dead, like the seeds of marigolds that were planted deeply in the yielding earth by Claudia and Frieda, friends of Pecola. Her subjectivity does not find the fertile land to flourish and thrive. Pecola's home is barren, since her parents

abandon their responsibility and affection towards their own poor children. Pauline finds meaning not in her own family, but in romantic movies and in her work caring for a well-to-do white family. Mr. Cholly finds his subjectivity in his drinking and domestic abuse. He resorts to them to prove his existence. He is extremely abusive, verbally, to his wife. He has even served jail sentences. He makes her life a living hell.

In studying Pecola and her mother's case, we see that they are influenced by the lifestyle of the white community. They want to imitate them and neglect their identity, because they are deprived of their independent subjectivity. They hate their existence and expect to find happiness in other ways, because they believe that subjectivity is found in the characteristics of white people. These women have struggled for a long time to be accepted as human beings in this supremacist society. Morrison illustrates this goal when Pecola poses a strange question that perplexes Claudia "How do you do that? I mean, how do you get somebody to love you?" (Morrison, 1970, p. 29). She realizes that by acquiring love from another person, she will find her lost identity and existence. She believes that it is possible to own identity by love. Unfortunately, her great efforts to implant the seeds of love in people's hearts have not found the lowest degrees of expected success. She realizes that the reason for her loss of subjectivity is due to her ugliness. By having blue eyes and a white complexion, she will acquire the happiness and the love of others. She turns to the things that belong to the white community to find the meaning of beauty. Consequently, she seizes any opportunity to contemplate the beauty of things in pictures, dolls and etc. She likes to talk about how cute Shirley Temple is. She gazes fondly at the picture of Shirley-Temple's face on the cup of milk, "We knew she was fond of the Shirley Temple cup and took every opportunity to drink milk out of it just to handle and see sweet Shirley's face"(Morrison, 1970, p.22). In addition to the Shirley Temple cup, Pecola goes to the candy store and buys the candy that is wrapped in the picture of little Mary Janes, for whom the candy is named, and by having the blue-eyed baby doll. She thinks by having this kind of candy and the blue-eyed doll, she owns all the beauty elements 'white skin and blue eyes'. Therefore she resorts to praying, for a whole year, to become beautiful like white girls. She concentrates all of her thoughts, feelings and interests on owning them, and considers them the first basic need in her life. In fact, she believes that her non-existence refers to the bereavement of having the same biological features that the white girls have, since the standard of beauty in this community should fit that of the white race. However, the salvation of the mind and the soul of Pecola from these concepts will need critical surgical operations, where the percentage of success of the operation is low.

Pecola inherits her genes of dealing with things from her mother, because both of them are in desperate situations where they have been dehumanized. They indulge in things that do not have the ability to express their identity. Besides, black women also suffer from loneliness. They experience a powerful surge of emptiness and isolation, finding it hard to form human contact. Their feelings of loneliness have started since their childhood. The physical absence of the meaningful people around them causes the loneliness. They are convinced that something is wrong with them, so they do not find friends who would understand them. To avoid social rejection, they do not attempt to interact with other people. The result will lead to feelings of emptiness, which may lead to a state of clinical depression. The chronic loneliness has an affective influence on them. It links with their depression and their social isolation. This loneliness may destroy the person and lead him or her to madness. Pecola does not endure

loneliness and the low self-esteem that destroy her subjectivity and transfer to the unconsciousness. Even Pauline's loneliness does not come from a vacuum. The racism and the hard situation that results from poverty and motor disability pave the way to the descent into psychological isolation. She feels loneliness in her childhood because of the disregard of the surrounding people.

Why she alone of all the children had no nickname, why there were no funny jokes and anecdotes about funny things she had done; why no one ever remarked on her food preferences... Her general feeling of separateness and unworthiness she blamed on her foot. (Morrison, 1970, p. 88)

Morrison introduces two types of mothers: Pecola and her mother on the one hand, and Mrs. MacTeer and her daughters, Claudia and Frieda, on the other. Disappearance is the desperate dream of Pecola, because she does not find any meaning in her existence. Ignorance of her existence has effaced her subjectivity. Pecola's total self-subjection to victimization and her surrender to the tyranny of the family and the outside world blackballed her from the space of subjectivity. Thus, her fleeing from the bitter situation does not mean she will not continue to suffer setbacks as far as her identity as a woman is concerned. On the contrary, the more she evades confronting the obscenities of life, the more her character will be subjected to degradation and debasement. Pecola is never loved by her parents, because she is not seen by them. Her invisibility causes her to lose her feeling of self. She is invisible to her mother, Pauline, so her mother does not see her beauty. Her mother isolates her from seeing herself in the mirror of beauty, causing her to lose self-confidence since the moment of her birth, "But I knew she was ugly. Head full of pretty hair, but Lord she was ugly" (Morrison, 1970, p100). She hates her baby for many reasons: her ugliness, her father, a desperate and melancholy life, the poverty and the inability to provide her with a suitable life. All these reasons prevent Mrs. Breedlove from giving her love and mercy to her own daughter. She does not like to hear the best word in the life of any mother 'mammy'. This mother has not nursed her children with maternal affections; she nurses them with self-contempt. The mother becomes the major participant in the young girl's denial of self and life. Pecola's relationship with her mother does not resemble a mother-daughter relationship. The natural relation between the mother and her daughter can be very close, but in case of Pecola and her mother, they are far apart, not just physically, but emotionally. Their relationship is fueled by monotony, black draught, and musing. The normal picture that determines the relationship between mother and her daughter is built on strengthening of the bond of maternal affection, which is a relationship that usually occurs in the womb and will continue through the life. A mother always tries to avoid critical points with her daughter that she encounters during the course of her life. She does not want her daughter to commit the same mistakes. A daughter represents her mother's character. In fact, she is a mirror image of her mother. She gives her mother a feeling of affiliation, and a feeling of love. Mother, in return, tries to help her daughter passes adolescence with fewer difficulties. She tries to sustain her communication with her daughter, so an understanding of relationship will facilitate the difficulties between them. Both of them try to keep in touch with each other, and build the confidence, frankness, honesty and a respectable relationship. They should understand the subjectivity of each other, take an interest in each other's' issues, and feel an intimately close relationship.

The second type of mother that appears in *The Bluest Eye* is Mrs. MacTeer. In spite of all the obstacles that the black families face, Mrs. MacTeer has avoided the dysfunctions of the Breedloves. The overcoming of this results from the cooperation between the parents to develop their current situation. Claudia's mother makes sacrifices for her family. Her efforts share in her husband's intention of constructing a family model, and avoiding destruction, while raising their children. Those children, Claudia and Frieda, have good and strong characters. She takes care of her daughters. When Claudia is sick, her mother takes wonderful care of her. She feels outraged by her daughter's sickness, "My mother's anger humiliates me; her words chafe my cheeks, and I am crying. I do not know that she is not angry at me, but sickness" (Morrison, 1970, p.14). She knows tiny things about her daughters. She holds her family together. She is the reason for life, and she is the source of comfort. All the neighbors and the government know that MacTeer's is a good family, so the local governor chooses this family to receive displaced Pecola, "The country had placed her in our house for a few days until they could decide what to do, or, more precisely, until the family was reunited. We were to be nice to her and not fight" (Morrison, 1970, p.17).

Through all the lines of this novel, the lovely condition, and the atmosphere of love and affection fill the MacTeer's house. The house's atmosphere is a very fun place for the children and its occupants. It becomes a home and gathering of happiness, peace and politeness. These parents realize the risks that their children face if they grow up in a home full of hatred and venom, that characters will be easily offended and quick-tempered.

Mrs. MacTeer always pays attention to her daughters, while Mrs. Breedloves 'Pauline' does not try to indulge herself in her daughter's issues. She neglects her daughter. The impact of the mother's neglect on her daughter has appeared clearly since her early childhood. The effect of this neglect is harmful and possibly long-lasting for the victim. Its impact can become more severe with age and physical, intellectual, and social development, as she grows, and passes the critical stages in her life: childhood and adolescence. The negligent mother fails to provide adequate food, clothing, shelter, supervision or medical care for her daughter. On the other hand, MacTeer's parents are actually aware of the fact that raising a child is a demanding responsibility, but at the same time a very pleasant and satisfying task parents can undertake. Their knowledge of how to raise their children usually comes from their own culture, background and family. The parents have the most influential role in forming the personalities of their daughters. Claudia and her daughter have shown great respect, kindness, honesty, friendship, generosity and confidence to their parents. In fact, such kinds of parents do not want their children to be rude or aggressive, so they prevent them from witnessing the scenes of violence at home. They always tell and show their children how much they love them, as well as provide them with the constant support they need to become confident and happy.

It is worth mentioning that both the children and the parents like to be listened to, the parents expect their children to obey their orders and abide by the limitations they set for them; also the children prefer to express their thoughts and to have the chance to fulfill their needs. Morrison presents two incidents: one relates to Pecola and the other to Claudia and Frieda. Pecola used to visit three whores. She tries to find her respect with them, "three whores lived in the apartment above the Breedloves' storefront: China, Poland, and Miss Marie. Pecola loved them, visited them, and ran their errands. They, in return, did not despise her" (Morrison, 1970, p. 43). She resorts to them in hope that she finds a replacement for her mother. However, she

does not find the embrace of motherhood that can listen to her and feel the pulse of her heart. It is illogical to find a mother who never advises or orients her daughter; a girl who is under the age of consent. In fact, her mother has not exerted any sort of control over her daughter's behavior. The loss of her mother's care leaves Pecola without the guidance necessary to grow up to be a happy and responsible girl. Her mother does not use her role as a mother to protect and nurture her daughter. She does not ask her daughter the routine questions that are usually asked by a mother like: Where are you? Who is your friend? Why are you late? Her daughter is exposed to a lot of abuse from her mates, the priest, the teachers, and the grocery. The consequences of her mother's negligence have had a hazardous impact on Pecola's behavior, and on her subjectivity. Pauline is just not interested in her daughter.

It must be kept in mind that subjectivity and loneliness are contradictory, because they do not have similar characteristics. Furthermore, loneliness decreases feeling of subjectivity, when the person feels that his character is exposed to the internal and external threat of being isolated for matters beyond his capacity. He confronts, in this case, several possibilities: these depend on his character. Perhaps he faces his inevitable death, suicide, or madness. In this case, his personal qualities do not prompt him to the level that he can defend himself in front of community's challengers. Pecola and her mother represent this sort of self-defeating personalities. They face the threat of the community and the threat of the members of their family. In fact, the absence of understanding and consistency in the ideas, attitudes and opinions among family members create a sort of disharmony and contradiction. On the other hand, there is the MacTeer family, who face the arrogance and racism of the community that threatens them. This threat promotes the harmony and consensus among them. In other words, the threat of the community unites and strengthens them. They form a solid front against the racist community.

On the other hand, Mr. and Mrs. MacTeer have shared power equally; they do not resort to conflict. They take care of their children and make great good efforts to produce a close family with outstanding and strong daughters. Claudia and Frieda do not conceal anything from their parents. They have an intimate relationship with them. When Frieda is sexually abused by Mr. Henry, she tells her mother who, in turn, tells the father who decides to kill Mr. Henry: "I told Mama, and she told Daddy, ... and Dad shot at him, and Mr. Henry jumped out of his shoes and kept on running in his socks"(Morrison,1970, p. 80).

This incident indicates how Frieda's father has devoted himself to protecting his family, and he is ready to do anything to ensure their protection. He works day and night in the steel mill in order to provide a decent living for his family. He always orients and teaches his daughters to do the correct things. In addition, he acts as the head of his family. He works to unify his family against the inherent viciousness of poverty. He provides his wife the opportunity to mother their children.

The impact of Claudia's father on his daughter is very effective and useful, so they acquire self-esteem and subjectivity. The result of seeing how their parents treat each other creates a pattern or a blueprint for them to follow. The parents have shown their love and respect to their daughters. They devote special attention to the children by developing a profound esteem for their personal dignity and a great respect and generous concern for their rights. They understand the dangers that hide behind the marginalization of their children in the society and

family. Claudia and her sister Frieda are lucky, because they find the acceptance and the understanding they need, so they acquire a better outlook to their personality. They have not harvested the negative effects like Pecola. In fact, these effects enhance the personality and the subjectivity of the two sisters; therefore, they do not search for their subjectivity; it is implanted in their personalities. Anyway, their strong female subjectivity has not destroyed their life, but enhanced their ability to lead a happy life. On the other hand, Pecola has the worst luck of all the characters of the novel. She is rejected by her classmates, teachers, and her fellows, "The ugliness that made her ignored or despised at school by teachers and classmates alike. She was the only member of her class who sat alone at a double desk" (Morrison, 1970, p. 39). Besides that, she is rejected by her parents who do not care about the psychological effects of community rejection that has plagued her. These rejections have driven Pecola to insanity. Actually, Pecola views herself always as an ostracized girl, and the inherent feeling of ugliness heightens her desire for further separation. However, she finds solace in her separation in spite of her marginalization. The people do not attempt to find a way to help Pecola's search for subjectivity. On the contrary, they exploit her needs to gratify their lust, arrogance and their brutal excessive needs. Community violence shares in destroying and blurring Pecola's subjectivity.

Those people do not follow the identity of Sigmund Freud. Their greed and selfishness have exceeded all the lines of taboo in destroying the life of black women. This community ignores the ego where the pleasure meets reality and the child begins to learn to balance the various drives for the sake of self-preservation. The restless and melancholy life traps the black women. Studying the community attitude of black people, the white parents do not miss the chance to implant the seeds of racism and arrogance in the minds of their children. In the early stage of childhood, the children acquire and imitate the people around them. They adopt and imitate the words, deeds and behaviors of their peers, parents and other people. Morrison illustrates the innate instinct in the mind and the heart of the people towards others; this instinct is built on the complexion factor. The white people have distinguished and isolated themselves from others, and put up principles and criteria that create differences between the colored people and the Negro. Said also points to the concepts of "us" and "them" as they are depicted in the minds of the colonizers. They believe "they" deserved to be ruled by "us" (1993, p. xiii). These were taught by Mrs. Geraldine to her children, Louis and Junior. She does not like to see her children play with the nigger kids, "White people were neat and quiet; niggers were dirty and loud"(Morrison, 1970, p.71). This kind of rearing and teaching will definitely affect the behavior and actions of a child. These behaviors will be intrinsic to the child's behavior, and it will be difficult to get rid of them in the future, "More and more junior bullying girls. It was easy making them screams and run. How he laughed when they fell down and their bloomers showed. When they got up their faces red and crinkled, it made him feel good"(Morrison, 1970,p. 72). Mrs. Geraldine always believes that her son is correct, but in fact, he is lying. He kills the cat and accuses Pecola. As a result, she dismisses Pecola and insults her: "you nasty little black bitch. Get out of my house"(Morrison,1970, p. 75). Surely, these few words have the ability to increase Pecola's abandonment and isolation to the state of what sociologists name Borderline Personality Disorder which means emotionally unstable personality disorder. The psychological factor is one of the causes of this Borderline Personality Disorder. Sick children may be exposed to traumatic experiences in their childhood, such as physical or sexual abuse, verbal abuses, or emotional neglect. Besides the psychological factor, there is the social factor, such as the societal support and emotional security. On the contrary, if the society and parents do not meet the special needs

of children, the latter will be victims of serious impulsiveness and emotional instability. Mrs. Geraldine, a white lady, makes a frantic effort to isolate the African American people, and she puts her colored children in the ivory tower. This isolation, hateful racism, irresponsible actions and disrespecting of African Americans are imprinted in the mind of Mrs. Geraldine and passed to her children. As a result, they produce violence that engenders the encouragement of terror, and deepens the hatred and animosity in the hearts of both the colored and African American people. The African American people in this case have a poor outlook on the future. However, the ethnic conflict between the two groups of society poses a risk to the individual as well as society especially in the field of security, economy, policy and society. The social siege which encircles the necks of the African American prevents them from using or benefiting from their rights. Morrison says that in Lake Shore Park, "Black people were not allowed in the park"(Morrison, 1970 ,p. 84).

Racists look to the black people in merciless vision where there is no space for affection and mercy. They would not help the poor black people, because they are, according to them, not human beings. It is known that the relation between the patient and the doctor has a sort of mercy and pity in spite of all forms of discrimination. Pauline has a severe experience with the white doctor when she gives birth. She hears the dialogue between the old doctor and the young ones "when he got to me he said now these women you do not have any trouble with. They deliver right away and with no pain. Just like horses"(Morrison, 1970, p. 99). They do not show interest in Pauline's thoughts, ideas, fears, and concerns. They ignore her need of reassuring words; she needs to know that she will be safe. At the same time, those doctors said reassuring words to the white woman. All of these cruel feelings towards the black patients will not help or participate in the formation process of their subjectivity.

Subjectivity describes our sense and feeling of being in the world. This being should be subjected to some standards that define the forming of the standard subjectivity. A personal identification is not a number or an identification card that gives the person his legal rights or proves his name and nationality. The wanted subjectivity is intangible in some regards, and tangible in others, as the building of subjectivity is exposed to the influences of the family and the community, such as norms, the economic, political, or psychic pressures, and the community background. This subjectivity is circumscribed by all of the previous influences. No one can deny the effect of pain on the subjectivity of the little girl. This experience is crucial and dangerous to her life. It generates the feeling of disability especially if she does not find the cues of help from her parents. Therefore, the feeling of inferiority, internalized oppression and shame will inhabit her life, besides the sting of racial discrimination. In spite of her believing that her lameness is an act of God, Pauline feels ashamed. This feeling is imposed on her by her community who defines 'disability' as a deficiency, disadvantage, and limiting impairment. This feeling has reached epidemic proportions in the thought of a disabled black little girl. The inferiority complex is also found in her daughter, where she experiences the ugliness of her appearance. Both of them have not experienced the disability pride in the deaf community. All of these experiences decrease the feeling of subjectivity and the sense of presence because of the shortage of family and community support. The experience of childhood needs the care and the interest of the parents to pass the serious hurdles of beings a disabled child, and the mother or caregiver is a key process in subjectivity formation. This depends on the mental features of the caregiver that can absorb and understand the little girl's problem. The subjectivity of the black

women is varied from one family to another, for instance, Pecola and her mother, do not meet their basic needs, while Claudia and Frieda have their subjectivity, and they are proud of it.

It is true that in a racial society, women's rights are raped by the supremacists and by the patriarchal authority, but their tireless attempts to build their and their children's subjectivity have produced remarkable results. However, the results cannot be generalized to all black women, because there are successful outcomes such as the MacTeer family who overcomes the expected and unexpected difficulties. Morrison adorns the invisibility of the black women in the dress of ignorance, backwardness and sex. Black women don the mantle of subjectivity. They convince themselves of being unworthy, because of their negative feeling about their complexion which fills them with ugliness and sadness. They try to adjust themselves within this vein, but their subjectivity rejects it. Indeed, this sort of vein will prevent them from the process of forming their own subjectivity. This mantle conceals what they cannot change, because it is the work of God. Skin color is not evidence that these women do not deserve the human rights that are discussed in all international forums. The mirror has a profound meaning in the psyche of women. It is one of the stages that determine the identity and the subjectivity of the infant girl. In the mirror, she can see her "I" and can distinguish herself. Pecola resorts to the mirror to find her reality, and subjectivity. Lancan, in his psychoanalytic theory, considers the mirror as a stage that establishes the ego. This stage starts at six months and last until eighteen months (1977, p.1). Pecola is eleven years old. Similarities between the baby and Pecola exist despite the differences in ages "Long hours she sat looking in the mirror, trying to discover the secret of the ugliness" (Morrison, 1970, p. 33).

### Conclusion

In conclusion, the subjectivity of the African American women is not a mirage. It is present in each woman, but the form and content differ from one woman to another. It is not important if the other can see it, or they intend to ignore it, the subjectivity is an internal feeling of credibility and reliability. It is one of the human rights that are acquired through the course of life. So, the people seek to build and survive for the sake of subjectivity. To be, or not to be: that is the question.

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