

# The Presentation of Negro Women in the Fictional Works of Toni Morrison

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## Abstract

This research paper investigates how Toni Morrison, one of the most prominent voices of African-American literature, represents the complex and multifaceted aspects of Negro Women. Toni Morrison in her portrayal of Negro women challenges the traditional and often stereotypical portrayals prevalent in literature. The paper analyzes how her characters embody cultural resilience, historical suffering and spiritual strength. Through her novels such as *The Bluest Eye*, *Sula*, *Beloved*, *Song of Solomon* and *Tar Baby*, Morrison offers a nuanced depiction of Black womanhood, not as a monolith, but as a diverse spectrum shaped by personal, ancestral and communal experiences. Morrison reimagines the roles of Black women in American history and literature, granting them narrative centrality and symbolic depth.

**Key-Words: Portrayal, Morrison, strength, Womanhood, multifaceted.**

Toni Morrison, an African-American author, grew up in a household where the distinctiveness of black cultured life was richly lived and affirmed. According to Morrison, her father was traumatized by his experiences of racism and had hated the whites. So, Morrison was basically brought up in a racist household where the grandparents and parents had inducted into her their contempt for white people. She was taught that resistance, excellence and integrity were very much a part of their rich African past. Morrison's literary works portray a deep concern on the lives and voices of African-American Women. She presents the trauma of black life and universalizes oppression, where blacks torment blacks, whites oppress blacks, and women are against women. The picture of the black life that emerges from Morrison's novels is indeed harrowing. Her depiction of black life is not merely as a history of struggle, but also of an extra-ordinary creativity, resistance and joy. In her fictional world, women are not merely portrayed as subjects or victims, but they act as carriers of cultural memory and are the agents of symbolic creation.

Toni Morrison has been projecting feminine consciousness, although, she claims that in her writings she has never directly conducted a gender oriented project.

"I write without gender focus. I don't dislike the writing of women who write for and quite about women exclusively, because some of it is quite powerful and quite beautiful. I just don't do it myself because it is narrowing."

On the other hand, Morrison claims to have a special view of the world because of gender.

"I am valuable as a writer because I am a woman; because women, it seems to me have some special knowledge about certain things."

The African American women have been consistently marginalized and systematically exploited resulting in the oppression of their emotional, psychological, political, intellectual, social, artistic and economic freedom. Contrarily, men have perpetually enforced themselves through the patriarchal decree to ensure that they empower the women.

In America, the black women have confronted dehumanization and exploitation at all levels – social, religious, ethnic. The American black woman was forced to accept the perpetuation of white social imperialism, sexism, black patriarchy and classicism right through the harrowing times of slavery down to the contemporary capitalist ethos. As Staples avers, "the sexuality of the black female has been shaped by a number of factors – the African past, experience of slavery, racist oppression and economic exploitation."

The African-American women's consciousness is evolved out of the culture she belongs to for the culture she has acquired, questions her own marginalization, dehumanization and exploitation. Her consciousness is continuous and evolving and her identity accordingly forged.

The Afro-American fiction in the early seventies represents the most crucial phase where the black community itself possess a major threat to the survival and development of women. The language of this fiction thus, becomes a language of protest. Toni Morrison, Alice

Walker, Gaj Jones and Toni Cade Bambara all expose sexism and sexist violence in their own communities. In the works of Toni Morrison, one finds a stress that not only the white society must change, but also the attitude of black community towards women must be revealed and revised.

Cultures define the role of women through their own conduct books. Most of these books have been written by men whether it be *Manu Smriti*, *Perfecting Woman* or *Rouseen's Emile*. Shakespeare in *Hamlet* goes on to comment: 'Frailty thy name is woman'. In fact, the male writers present their own point of view and thoughts about women based on their personal life experiences and impressions.

From times immemorial, Black women, in real life, have been struggling very hard to survive and find a firm footing for themselves. Life for them was never smooth. The truth of Gerda Lerner's statement, is, therefore, irrefutable when she says,

"belonging as they do to two groups which have been treated as inferiors by American society-blacks and women (black women), have been doubly invisible. Their records lie buried, unread, infrequently noticed and even more seldom interpreted."

The Black women writers exposed their trauma through their writings and eventually, these writers received recognition and acclaim they so rightly deserved. Morrison makes the silent speak, the inarticulate and repressed, explode and articulate. Her novels being tales of the dispossessed and disillusioned feminine black voice, portray the self's struggle for freedom of speech and expression in an incarcerating condition. Her focus is on the diversity of black sensibilities, horrors of slavery, models of expression and independent thinking. Professor Anniah Gowda maintains:

"Her feminist attitude is fierce but her language is poetic. It has a worldly and sometimes satiric purpose. She acts against the myths that dignify black women by taking away their initiative."

Woman to Morrison is a creative force and not a burden of continuity. She, a disgruntled self, is at war with the patriarchal societal forces. Toni Morrison novels are women centered and the self becomes the concern. She endeavors to create a concordant Afro-American female identity. She claims: "I had to bear witness to what was not for this person, this female, this black did not exist centre self." Morrison's female protagonists are from a black culture and they are all marginalized and exploited by the white community. Toni Morrison has consistently articulated her sensitivity to the interiority of the complexity of adverse black women's lives.

In Morrison's fictional World the black women's strength is celebrated, the values and beliefs stem from the desire to correct the wrongs that have been historically leveled against black women. Morrison, a brilliant and enlightened black woman, portrays in her novels the hearts and minds of the black women, who are oppressed in a triple way-being women, being poor and being black. Her literary project is deeply concerned with reclaiming the lives and voices of African American women. She states in *The Site of Memory*:

"I wanted to carve out a world, a place, where a Black woman could be seen, in full, in her terms."

In *The Bluest Eye*, Pecola, a young Black girl, desires blue eyes for she inhabits and believes in her illusory world of beauty, love and acceptance that to be beautiful is to possess blue eyes, blond hair and white skin. Daily she used to wish and pray: "Pretty eyes, Pretty blue eyes.....each night, without fail, she prayed for blue eyes. Fervently, for a year, she had prayed. Although somewhat discouraged, she was not without hope. To have something as wonderful as that happen would take a long, long time" Pecola is consumed by white beauty ideals, a symptom the larger systemic racism that devalues Blackness, particularly Black femininity. Morrison illustrates how Black girls are socialized into self-hatred through media, family and community:

"It had occurred to Pecola some time ago that if her eyes.....were different, that is to say, beautiful, she herself would be different."

Pecola's desire for blue eyes is associated with her search for the American myth of beauty as self-virtue. Pecola's seeking for blue eyes is symbolic of her need to "get somebody to

love...." her and therefore accept her. Morrison, with astonishing skill reveals the disrupted emotions resulting from "living in a world where white standards and goals are presented to Black as uniquely important and, at the same time, impossible for them to achieve."

Pecola becomes the scapegoat of her community's disavowed pain and internalized shame. She is abused, raped by her father and driven into madness. Patric Bryce Bjork sums up the reason of Pecola's suffering:

"Pecola is victimized by the community's hierarchy of color and caste. It is, of course founded upon the white model for beauty...within the socio historical content of black oppression appearance have always been tantamount to gaining approval from the dominant groups, however illusory those appearance or approvals may be consequently, those who are able to mimic white social codes may hope to move socially and economically in both the black and white world, and this idea serves to determine class order or as Claudia says, those children who are most white are prized by parents and alike, which is in accordance with this wholly internalized 20<sup>th</sup> century and caste mindset."

Morrison presents Pecola as a haunting symbol of innocence destroyed by systemic forces. Through Claudia's reflective narration, Toni Morrison also demonstrates that the process of healing and resistance lies in witnessing, remembering and retelling the suppressed stories of black girls.

In *Beloved*, Sethe is emblematic of the enslaved Black woman who reclaims agency over her body and her children – even through unspeakable choices. Sethe's act of infanticide becomes a harrowing metaphor for the impossibility of Black motherhood under slavery. Morrison uses this act to explore the complexities of maternal love under extreme duress: 'It was absolutely the right thing to do, but she had no right to do it.'

Denver, who grows up in the haunted house, represents the new generation that seeks to step beyond the inherited trauma. Her eventual decision to leave and seek help from the community marks a turning point in the narrative-slowing how younger Black women can forge paths towards healing, education and collective care.

Together, Sethe and Denver illustrate a dual portrait of Negro womanhood as both are bearers of historical trauma and harbinger of future hope.

Sula is one of Toni Morrison's most transgressive characters. She represents a deliberate refusal of the roles assigned to Black women: she rejects marriage, motherhood and domesticity. Her sexual freedom and emotional detachment scandalize her community, but Sula's existence as presented by Morrison is an existential challenge.

"Her distance from people, the solitude she chose, made her powerful."

As a result of Sula's defiance she dies isolated and misunderstood-though her very presence disrupts the moral fabric of her town, forcing others to confront their own constrained choices. Sula's alienation is not romanticized but is presented as a vital assertion of Black female subjectivity.

In *Song of Solomon*, Toni Morrison represents Pilate Dead, with no novel and no formal education, as the most spiritual and archetypal Negro woman. Following no societal conventions, Pilate becomes a preserver of memory, music and heritage. She raises her daughter and niece with love and strength, offering the Milkman an alternative path to manhood grounded in oral tradition and ancestral Wisdom. She was a tall black woman, standing at the edge of the porch, hands on her hips, singing.

Pilate's entire life is an embodiment of diasporic survival and she serves as a counterpoint to materialism and patriarchy. At the end of the novel, her death is deeply symbolic, suggesting the loss of communal roots and spiritual guidance.

In Toni Morrison work *Tar Baby*, Jadine is a well-educated, light-skinned black woman raised by a wealthy white family. Her story explores the tension between assimilation and cultural authenticity. While she enjoys material success and social privilege, she struggles with identity and connection to her cultural roots. "She had been schooled to think the dark was for closeness, but closeness meant hot, tight, stifling."

Jadine's ambivalence towards traditional roles and her estrangement from Black community reflect Morrison's concern with how class and colorism complicate the presentation of the

Negro woman. In contrast, Son and Therese represent Black women more rooted in ancestral identity. Morrison, thus critiques both the disconnection of the elite and the romanticization of the primitive.

Toni Morrison, in her fictional work, foregrounds how race, gender, class and historical trauma intersect in shaping the lives of Black women. The characters often face double marginalization – from the white society as well as from within their own communities, but still, they go on to endure, resist and redefine themselves.

Morrison's Black women are not just passive symbols – they are narrators, rebels, mothers, saints and seekers. They pen down their lives in defiance of dominant scripts. Barbara Christian notes:

"Morrison's women do not only survive, they also serve as cultural creators."

Toni Morrison presents the Black women as multifaceted figures of depth, contradiction and agency. Her portrayals transcend stereotypes to reveal the psychological, cultural and political realities of Black womanhood in America. By giving voice to the silenced and complexity to the simplified, Morrison rewrites the literary history through the lens of a Black feminist imagination.

Morrison's Black women are neither victims nor saints – they are human, mythic and enduring. Through their portrayal, Toni Morrison opens space for story telling, healing and cultural transformation. Her fiction presents the Black women not only in their domestic and reproductive spheres but also in their cultural, emotional and imaginative domains.

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