

## *Musical Rhetoric and Feminism in Morrison's The Bluest Eye*

Yousra SERIR <sup>1,\*</sup>, Wassila MOURO <sup>2</sup>, Ilhem SERIR-MORTAD <sup>3</sup>

<sup>1</sup> Department of English Language, Faculty of Foreign Languages, Tlemcen University, Algeria

<sup>2</sup> Department of English Language, Faculty of Foreign Languages, Tlemcen University, Algeria

<sup>3</sup> Department of English Language, Faculty of Foreign Languages, Tlemcen University, Algeria

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### Abstract:

literary critics have long viewed feminism in the novel using feminist's lens. This research paper turns instead to focus on the musical rhetoric of Morrison 's The Bluest Eye. Linking feminism to rhetorics contributes to revisit the novel and examine socio-cultural contexts in which events take place within characters from the fictional world overlapped in the reality of the black life. It targets to authenticate the fact that literature can never be a separate entity from other disciplines to activate the readers' mind about factual phenomena of the present time, rooted in the past and still ongoing for the future. Morrison's Bildungsroman The Bluest Eye (1970) is a text written under real incidents meant to be taught for the white and black audience, expressed through the polyrhythmic plot to back up the aesthetics of the structure and the beauty of the word. The paper's objective is also to ascertain, Barthes's certification that texts are writerly especially for visualizing the power of narrative and structure, by digging in-depth concepts in the text to rewording the fictional world in reality. Using the novel as a direct material is the research tool to back up data analysis. Shaping the white dominant culture as 'the other', describing the black minority as the calamitous community, stating lamentable termination for psychotic characters in the novel, are among the main research findings.

**Keywords:** Feminism; rhetoric; The Bluest Eye; the blues music; women characters

### ملخص:

تنصب أغلب الدراسات النقدية لأدب المرأة الى تحليله من ناحية الحركة النسوية. فجاءت هذه الورقة البحثية إلى التركيز على الخطاب الموسيقي الخاص برواية موريسون "العين الزرقاء" وعلى ربط النسوية بالبلاغة في دراسة السياقات الاجتماعية والثقافية التي تحدث فيها الأحداث داخل شخصيات من العالم الخيالي متداخلة في واقع الحياة لمجتمع السود. إنه يهدف إلى التحقق من أن الأدب لا يمكن أن يكون كياناً منفصلاً عن التخصصات الأخرى لتفعيل عقول القراء حول الظواهر الواقعية في الوقت الحاضر ، والتي ترسخت في الماضي ولا تزال مستمرة في المستقبل. رواية الكاتبة الإفروأمريكية طوني موريسون المعنونة "العين الزرقاء" (1970) عبارة عن نص مكتوب في إطار حوادث حقيقية يُقصد بها التعرف على الواقع المعيش الذي يجب أن يُدرّس للقراء البيض والسود ؛ تنصف الرواية بإيقاع متعدد لدعم جماليات بنية وجمال الكلمة. يهدف البحث أيضاً إلى التأكد من تصريح الناقد رونالد بارث بأن النصوص مكتوبة خاصة لتصور قوة السرد والهيكل ، وذلك بتأمل مفاهيم متعمقة في النص لإعادة صياغة العالم الخيالي في الواقع. استخدام الرواية هو أداة بحث لجمع وتحليل المادة. من بين أهم ما توصل إليه البحث أن الثقافة المهيمنة لمجتمع البيض هي التي يجب اعتبارها على أنها "الأخر" ، وأن معظم شخصيات الأقلية السوداء في الرواية تؤول إلى إنهاء مؤسف في الرواية.

الكلمات المفتاحية: النسوية ؛ الخطابة؛ رواية "العين الزرقاء" ؛ موسيقى البلوز ؛ شخصيات النساء

\* Corresponding author: Yousra SERIR, e-mail: [yokalin\\_sun@hotmail.fr](mailto:yokalin_sun@hotmail.fr) .

## 1- Introduction

This study explores the work of literature as an area of research for diverse disciplines of art and Rhetoric. It determines the extent to which Feminism in Afro American literature is sought in different perspectives particularly with Morrison's novel *The Bluest Eye*. Toni Morrison is a professor, poetess, editor, and a novelist whose novel *The Bluest Eye* attracts global attention and memorial success after long being rejected, and banned from most educational institutions for its daring issues seemingly taboo at that time. The Nobel and Pulitzer Prize-winning novelist explores the black female pitiful and disastrous position as a case in point for all her novels. Thus, this research focuses on the main research problem of which rhetoric did Morrison adopt to reflect feminist aspects in her rhythmic novel about the fatal opposition of blacks as an inferior group and the white as the dominant community. Henceforth, other research questions come to ponder the following:

- to which extent the strength of musical rhetoric in the novel reflects the depth of African American cultural background?

- How is feminism exercised in the novel through its characters?
- How do both musical rhetoric and feminism join to construct the narrative content of the novel?

Thus, hypotheses are exposed respectively to develop and verify the following:

- Musical rhetoric, which pervades in the novel to echo the pain of female characters and feminism, is theoretically induced to focus on a woman position alienated by manifold means of persecution as gender segregation, sexism, rape, and racism.
- Music is a call to respond to African American values usually strangled by the dominant white pressure.
- Feminism is expressed through male and female characters to show vainly life of the miserable black community. It also mirrors psychotic behaviours practiced rudely and awkwardly.

Many research works shed light upon the aesthetics of music and feminist aspects which are the nutshell of *The Bluest Eye*, a novel which is interwoven about factual male/ female characters interrelated and extra related in a climate full of clashes. Cat, Moses (1999) in "The Blues Aesthetics in Toni Morrison's *The Bluest Eye*", and, Jackson and Richardson, (2007) in *African American Rhetorics: interdisciplinary perspectives* are focal studies about this research theme. However, the study is accordingly made to view the novel differently, with new insights, focusing on music as a tool to bring back reassurance, and aid

to conceptualize everyday life of persons enchanting songs to exteriorize injury and get consoled. Plus the feminist part of the novel that considers the female different drives, inducement, temptation, and other spurs contributing to the brainwash of characters.

## 1-1 Rhetoric

There are many recent studies on Rhetoric and Feminism in *The Bluest Eye* like Meng Qingmei, (2015) in «On Black Women's Identity Building in *The Bluest Eye* and *Sula*», and Middleton, David L., (2016), in «Toni Morrison's fiction: contemporary criticism» where rhetoric is exposed in *The Bluest Eye*, as the texture used by Morrison to pour the malaise the Black women from a side and expose the richness of Afro American heritage on the other side. Initially, Rhetoric is synonymously linked to persuasion as the art a novelist maintains to transfer data in a way blending amusement in fiction with earthly factual events doomed to censure or liberate a society in case. When literature can help develop traumatic incidents to be scrutinized, other disciplines like psychology, pathology, human development can intervene to suggest remedial assessment to those unreliable capricious issues. Linguistics, with all the concerns it engenders, delegates a host of contribution to assess and interpret both act and action usually activated to draw response and reaction, sometimes revolt, towards a piece of art resumed in a text deconstructed to build up minds more aware, more considerate to the character already borrowed from real life. Rhetoric resumes the techniques woven dramatically and artistically from the author to prompt the reader to connect with the text emotionally and rationally, in contexts diverged politically, socially, historically and economically. In this vein, the critic James Phelan (1988) thinks that there are five ways of approaching the novel and he views rhetoric as a substantial fifth element assuring that a literary text is analyzed, in addition to the mimetic and historical approach, “as an autotelic object (the objective), as an expression – and revelation- of its author's psychology or experience (the expressive or biographical), as a communication to an audience (rhetorical or reader-response)” (p. 63). Rhetoric just matches the author's better perspectives of a situation with the reader's background and attitudes. Lodge (1980), rather, relates rhetoric to a discourse which refers to “analyzing the surface structure of narrative texts to show how the linguistic mediation of a story determines its meaning and effect” (p. 8) An accommodation of style and values in the province of art, shaped together to make an argument understandable. As much the latter is strong as much it widens the authors' prospects to correct a fallacy or set a good sense or settle a law and more importantly, in the case of the black community, raise awareness about the abandoned, the stereotyped, the

misjudged, and the incriminated, subjected to the accusation with no lawyer to defend nor authority to fairly judge. Aristotle introduces rhetoric as:

*A counterpart of Dialectic; for both have to do with matters that are in a manner within the cognizance of all men and not confined to any special science. Hence all men in a manner have a share of both; for all, up to a certain point, endeavour to criticize or uphold an argument, to defend themselves or to accuse. (Aristotle, 1877, p 1.1).*

Former philosophers like, Gorgias, Plato, and Isocrates introduce rhetoric as an art of persuasion while Aristotle goes further to put it as dialectic with elements of syllogism\enthymeme, induction\example, an audience and a purpose asserting the art of inquiry, argument and persuasion. Rhetoric as much it can be difficult to introduce, it hangs over simplicity when it is defined as a theoretical analysis of language. Thus, concepts, usually considered as keywords in the text, require being deciphered to approach the novelist vision nearer and deeper. Thus, rhetoric is the archaic art of argumentation relevantly assured through movements and literary traditions to transport the author's message for readership.

## 1-2 Feminism is a French Origin

The term firstly references to French term "féminisme" which goes back to 19th century French discourse, after the political agitation of the 1830s. "Invention of the word feminism has long been attributed to Charles Fourier (1772-1837)" (Offen (1988a) p.45). Other sources like Paul Robert's Dictionnaire alphabetique et analogique de la langue française attribute the etymology of the word feminism to the utopian socialist, as called by Marx, Fourier with the year as exact as 1837. It indicates both women's rights blended with the suffragettes' movements. Also, in (1964) the "Nouveau dictionnaire etymologique et historique" Larousse also confirms same epistemological notions for the term "feminism" as defined in Robert's dictionary

Feminism was debated to be conceptualized by black novelists who were considered as womanists to build up a separate niche from feminists whose first attempts rejected the black contribution from their sphere. The concept thus connotes the woman emancipation to assimilate individual autonomy and freedom and goes in parallel with Fourier's (1876) mottoes that "Liberty, unless enjoyed by all, is unreal and illusory. Whenever the free action of the Passions is restricted to a small minority, there is only oppression" (p. 76). Human nature deserves to settle social order where both the rich and the poor share their rights in the most natural way enjoying all contentment and social satisfaction. Thusly, the meaning of the word in its global sense refers to political activism held by

women for women. Being originated in France, the word feminism combines the French word “la femme” for “woman” plus “ism” to attribute political reference. Jaggar (1983) confirms that:

*Feminism was originally a French word...when the word “feminism” was introduced into the United States in the early 20th century, however, it was used to refer only to one particular group of women’s rights advocates... now “feminism” is commonly used to refer to all those who seek, no matter on what grounds, to end women’s subordination. (p. 5)*

Madame Therese Defarge in Dickens’s *Tale of Two Cities* is the villain who pursues a legitimized rage for revenge against the Evrémondés. She is the tricoteuse who observes the guillotine at work through her knitting; sitting, witnessing public decapitations during the French Revolution. So feminism was limited with women as passive spectators for the action of the lever raised by men. However, feminism took a broader sense in the course of the same revolution, like the marching of Parisian women in October 1789. This implies that feminism is a transformation of radical ideas towards reform. Thenceforth, “If words and concepts they convey can be said to be dangerous, then “feminism” and “feminist” must be dangerous word, representing dangerous concepts” (Offen (1988b) p. 119). Not infrequently the concept of feminism suggests complex insinuations and stands debated, as for what it duplicates when the topic is about women to relate to anti-men or, exclusively, reinforce women concerns.

### 1-3 *The Bluest Eye* Synopsis and Criticism

The north was the refuge of slaves from the south to establish a better life. This setting is represented in the novel through Lorain, Ohio, by the end of the Great Depression, where Pecola Breedlove, after her house was burnt unconsciously by her heavy drunkard father, goes to live with the Macteer family composed of parents and their lovely daughters nine-year-old Claudia, who will narrate parts of the novel, and her 10-year-old sister Frieda. Pecola is the heroine of the novel portrayed as bad looking, hard-featured and uninviting to look at which causes the society denial to her. Pecola’s father Cholly and mother Pauline always keep fighting physically and verbally. Her mother goes to work for the white family called the Fisher, from whom she vainly compares her life to feel again that she is a miserable wife in love. Mostly monstrous and aggressive way of living repulses into ill behaviours tragically resumed in Cholly rape of his daughter Pecola left pregnant with a dead baby. Accordingly, Dickerson (1983) asserts that:



*With its worship of whiteness, maleness and power and its high validation of the land, wealth and acquisitions, with its hatred and exclusion of blackness and its fierce disdain of femaleness, frailty and want. Western Society has warped black fatherhood [and motherhood] and consequently sacrificed the children. (p. 123)*

Finally, Pecola's dream of blue eyes which supports her so much leads her to schizophrenia. The white standards of beauty like golden curls, rosy cheeks, and blue eyes were criteria for identity that were out of contact for the black. These standards were out of reach for the black and this stirs Morrison to visualize the dream of blue eyes for an ugly black child that drives her to mental illness; to teach her community that they are different and they have to stick to their black identity. De Weever (1991) explains such clash between the two groups:

*The racism inherent in both ideals destroys those who strive to achieve them, and the inner destruction expresses itself in the form of striving for the ideal. The standard of beauty that exalts the blond woman is everywhere in American society. The black woman is thus, by definition, excluded from the beautiful" (p. 97).*

There were many narratives in the time of Morrison who tackled the post hard living of the Great Depression, but she was unique to report the incidents in an exceptional true expression that has marked the agenda of American history and African American fiction. She criticizes the political by focusing on American stream ideology, the woman by presenting different types among them, the children by varying between the happiest to the less among them, the family from harsh to affectionate, plus other hotly debated issues. This thematic amalgamation makes of *The Bluest Eye* a repulsive reaction mostly ethnically, politically and socially to the white xenophobic, entrepreneurial and chauvinist subjection. This is why Morrison's characters:

*Exist in a world defined by its blackness and by the surrounding white society that both violates and denies it. The destructive effect of the white society can take the form of outright physical violence, but oppression in Morrison's world is more often psychic violence. She rarely depicts white characters, for the brutality here isles a single act than the systematic denial of the reality of black lives. (Davis, 1990, p. 07)*

Morrison strives to write for reflecting the real position of the black usually hidden by the white media and often dismissed from less courageous writers of the time. Morrison, indeed, describes racist attitudes in her novel to echo the whole world that a human being would never remain slave because of his colour.

## 1-4 Call and Response Pattern

Morrison's childhood nurtured on a strong black culture rich in a host of folkloric elements like storytelling, riddles, music, and the blues; this enables her to flourish her rhetoric with aesthetical power. Morrison endeavours to decenter Eurocentrism by filtering African American folklore anew through reversion, inversion and subversion which help to blur folklore in literature representing local memories richly shaping Morrison's ambitiousness. This fosters Morrison to communicate in a popular way to cover that part of black knowledge often marginalized and alienated. Morrison is a bearer of African tradition and a supporter of her grandparent's heritage so rich and nice evolving hardly in a community where the superior is the white oppressor.

The chapters in the novel are arranged in a musical way calling and responding to manifold references; to memories, acts of past revived in the present, places so antique but wished to be removed, people loving and hating each other. In a conversation, by Thomas LeClair in 1981, "The Language Must Not Sweat" with Morrison: *The Bluest Eye* becomes more visible at the outset of her venture "to do what the music did for the blacks, what we used to be able to do with each other in private in that civilization that existed underneath the white civilization" (Morrison, 1981, p26). The reader is invited to be strongly connected to call and response patterns to fill blank spaces intentionally left by Morrison who states in an interview to Claudia Tate (1983) that "The reader supplies the emotions. The reader supplies even some of the color, some of the sound. My language has to have holes and spaces so that the reader can come into it"(Tate, 1983: p. 164). Morrison uses musical rhetoric as an indispensable element represented through the pattern of call and response which stems from the West African ethnic communities, to join the reader with the characters and contemplate together African memories declared linguistically in speeches; and figuratively through textual narrative structure no matter for her to agree or disagree, but her goal was to gain feedback and an appeal mostly aesthetical.

## 1-5 Musical Rhetoric via the Blues in *The Bluest Eye*

The Blues is an Afro American song to incite the characters' remembrance, nostalgia, and other cultural values:

*Fiction written under the influence of music naturally aspires to imitate musical structures and tends to emphasize the sound and the rhythmic patterns of language. [...] pushing the conventional semantic and syntactic patterns to express the unsayable of the emotional and spiritual experiences. (Simawe, 2000, p. XXIII).*

Every black character sounds a blues song echoing a typical experience, and this is aesthetically interwoven in the novel through Claudia's mother singing the Blues to her daughter. The black self-expression was performed through the blues lyrics but not just in music since the black themselves were labeled the blues people, and this singularizes the rhetorical groundwork of *The Bluest Eye* where Morrison calls for theorizing the black experience.

Musical rhetoric is a strategy used by Morrison to mirror a micro Afro American society transparently to reflect those sublime literary sounds inspired from African American pop culture transmitted orally from mouth to ear to decode the enigma of a target culture for the white world usually attacked and scorned, "rhetorical stances are informed by and express certain ideological stances. Bakhtin (1981) is one scholar who has argued convincingly that the historical, ideological, and sociological context that one associates with literacy and language use influences meaning" (Jackson, 2007, p. 167). Indeed music in the novel fosters its educational perspectives for reading and oral comprehension. All the aesthetics and the poetics are there in well-balanced words and themes within the music that an oral performer can decode; interpreting the beauty that echoes an oral pep culture, typically black, overlapped with American to give birth to a new aspect of Afro American heritage. Also, pidginizing original African dialects with English helps the appearance of Black English which developed to have its grammar, wording, and vocabulary. This is why, reading *The Bluest Eye* fosters this language, mastered by Morrison, to be coined as African American pidgin.

Morrison language is typically musical expressed through the mother, the singer, in MacTeer family, black but happy, whose daughters Claudia and Frieda reflect black female aspects. She uses the device of typical rhetoric so enchanting and rhythmic to instruct and teach. She deals with words to denote a message exactly like the musician does with the notes. Music in the novel helps best comprehend the characters to the extreme; their moments of pleasure, their senses, minds and emotions are conversed through the song. Frieda and Claudia Macteer, whose mother usually sings 'St. Louis Blues', are taught music fantastically where "sound meets sound, shimmies and retires" (TBE, 15). This mother often chants in circles of friends repeating blissfully musical words that the two sisters happily imitate and learn from these songs and themes stories about life experience; they joyfully listen to laughter and entertainment that these moments offer. Music, as it grants pleasurable time, is a way for the singing characters to endure hardships and surmount the challenging problem a black person tiresomely passes through. Every society problem repercussions on them



like racism, sexism, identity, autonomy, low self-esteem and loss of self-confidence. Music comes to back up intense cultural knowledge possessed by the black and a means of expression of the unspeakable in action. Claudia the narrator expresses it in the novel when citing her mother's singing occasion when she says: "if my mother was in a singing mood, it wasn't so bad. She would sing about hard times, bad times, and somebody-done-gone- and- left- me- times" (TBE, 25). Claudia thus is charged to compose "the narrative's emotional content" by telling Pecola's story, "with empowerment by situating Claudia's narrative voice within African American oral traditions and blues aesthetics. I posit Claudia as the narrative's blues subject, its Bluest "I" and representative blues figure" (Cat, 1999, p. 623 )The song is a tool of comfort to feel better; it is remedial of malaise, ameliorative of low instances, curative of injuries and agonies; music in The Bluest Eye is, thus, therapeutic.

### 1-6 Feminism in the Novel

Feminism is well visualized through female and male characters in The Bluest Eye via black and white interrelationships that reflect the interior of the self and the psyche of the person. However, the heroine of the novel Pecola Breedlove is the case in point that Morrison ventures to show for the world how much childhood is injured from manifold sources. Pecola, the child, the black and the ugly, hated by her mother, raped by her father, dehumanized by the whole society; and this leads her to wish blue eyes so that her physical problem would be resolved. The childish innocent blue eyes dream keeps Pecola Breedlove appeased and reassured during all humiliating moments till driving her to madness. Women are portrayed as deprived, no identity, no autonomy, and victimized because of racism, class oppression and sexism. Feminism in The Bluest Eye is expressed via tormented and violent tyrannical male acts against womanhood. Denied when loving, Oppressed when married is the status of black women in the novel which makes of them harsh mothers and obstinate wives who transfer their agony on their children using physical and wording assault. Pauline-Pecola relationship does not fulfill the mother-daughter norms. Pauline is harsh, indifferent and a beating mother, hating Pecola for not being beautiful as she wished her once in her womb. Pettis (1987) justifies this behaviour as an issue of the dominant white culture:

*Pauline's aggressiveness would seem to distinguish significantly between her response to violence and Pecola's passivity, but in response to the psychological violence perpetrated on black women by the dominant culture, Pauline, like Pecola, practices passivity rather than resistance and succumbs to a fantasy of reality. (p. 28)*

Morrison supports the fact that happiness if attained is illegal since only performed by the prostitutes in the novel. The only happy Black women are the fallen ones: China, Poland, and Miss Marie also known as Maginot Line, who live in an apartment upstairs the Breedlove, exercise authority over men through sexuality and seduction. Bayerman (1990) thinks that the whores “are also primary folk figures in the novel. Even their names - Poland, China, and Maginot Line - suggest larger than-life characters” (p. 60). Morrison meant by the whores’ enjoyment that the woman turns to an object of a man’s prey to fulfill pleasure. Plotting some of her characters as prostitutes was artistically mechanized by the author to describe a phenomenon widespread in the time; Samuels and Hudson-Weems (1988) claim, for the description of the prostitutes, that:

*In spite of their unconventionality (...) Poland, China, and Miss Marie live lives that appear more fulfilling than those of Geraldine, Mrs. MacTeer, or certainly Mrs. Breedlove, a surname that could have been given to them ...[The prostitutes remain] unyielding to the point of insubordination and conceit (p. 20).*

Morrison views those tyrannical subjections in the black community as motifs of denial which create a deteriorated social class where sex practice is a major theme for the oppression system. Feminism in the novel helps the reader revisit the novel through its main female characters, who are fractured in their interior and defeated in their bodies; this leads to madness and other drastic outcomes.

## 2- Method

### 2-1 Research Design

The research is mainly guided in the literature highlighting, more precisely, critical insights in the novel. In such a way, this research is mainly qualitative in which data is qualified from idiosyncratic scrutiny; plus critical assessments of subject specialists who approach the novel from diverse spheres of interest. This research is categorized as literary criticism, guided under the title of Musical Rhetoric and Feminism in Morrison’s *The Bluest Eye*, to read, analyze and interpret our attitudes and other academic sources shaping different manifestations towards the story in the novel. Accordingly, a literary critical approach is used to focus the musical rhetorical devices and decipher the feminist aspects in the novel.

### 2-2 Research Procedure

This paper firstly relies on the following steps:

- Definitions are firstly used to set notions about the main keywords which are important concepts to identify the future research statements.
- Rhetoric is a concept that will be theorized.
- Feminism will be detailed to identify it as a concept in use and how etymological insights can help its elucidation
- A synopsis plus other critical insights about the novel are exposed
- Re-examination of the aforementioned concepts practically, as used by Morrison in different parts in the novel.
- For the short review above, a set of listed findings emerge.

## **2-3 Research Tool and Data Collection**

The Bluest Eye whose setting is located in Ohio after the Great Depression by 1941 is selected to be the sample novel used as a primary source to answer the main research questions, verify the hypotheses about the research focused themes as regards to the blues songs, female black characters' relationship, and female white- black characters connections. Then, reach the research purposes with reference concerning rhetorical strategies: music and Feminism to both gain familiarity with the story in its broadest perspectives, and accentuate the research themes related to both rhetorical music and feminism in the sample novel. Besides, the researchers in this paper are data collectors, data analysts, data interpreters and result reporters.

## **3 Results and Discussion**

Toni Morrison shapes The Bluest Eye in a community afflicted by the plague of terrifying viruses biting the characters morally and bodily, «He hated her. He almost wished he could do it – hard, long, and painfully, he hated her so much. (TBE, 52). The woman is either a seducer or a victim of sexual assault «Three women are leaning out of two windows. They see the long clean neck of a new young boy and call to him. He goes to where they are....They give him lemonade in a Mason jar. As he drinks, their eyes float up to him through the bottom of the jar....They give him back his manhood, which he takes aimlessly. (TBE, 82). In all cases, the woman is oppressed by a hegemonic white society, “There is a difference between being put out and being put outdoors. If you are put out, you go somewhere else; if you are outdoors, there is no place to go. The distinction was subtle but final....Knowing that there was such a thing as outdoors bred in us a hunger for property, for ownership.” (TBE, 19) At the same time, Morrison endeavors to represent the black despite fatal persecution, as a rich owner of strong folkloric heritage that reflects their own identity, recurrently, music that is an icon of power and comfort. On that account, the researchers in

this study joined music to rhetoric and feminism to approach the novel differently to revisit it as a model of a new wave, and as a recall to Afro American popular culture stemming from Africa.

Ergo, musical rhetoric is mainly inspired by ethical oral traditions used in the novel to reflect ways that render comfort even in their living horrific circumstances, to confirm the first hypothesis. Thus, African American values, though squeezed by the dominant group, were called to respond retrospectively to life with all its ups and downs; and this validates the second hypothesis. It is worth discussing that feminism discloses motivating facts revealed by the behaviour of all characters as concerned with their contact with each other, for both gender male and female. It also focuses on the ideals of true womanhood that are not sourced from the white beauty and Pecola Breedlove dream to have blue eyes deluded her to lose her self-esteem, self-consciousness and ends by schizophrenia. Accordingly, the third hypothesis is certified confirming the bodily and mental oppression endured by female and male characters ending in abhorrent culmination.

The present research paper confirms the following findings:

- *The Bluest Eye* is the division of a black world surrounded by the white oppression resulting in a psychic brutality
- Musical rhetoric as theorised by Simawe 2000, is convincingly applied by Morrison to shape black cultural heritage used as a therapy for injured demeaned characters.
- The novel is a correction of the fallacy that the white woman is civilized while the black is barbarous
- The novel is an attempt to represent a new feminist criticism as explained by Offen a 1988, inviting the reading audience to alter notions about the degraded portrait of the black as a slave
- The female black woman is a victim mainly examined through Pecola Breedlove who is the representative variable of cruel maltreatment of the whole society extending from parents to outsiders
- `rape, repression and deteriorated female condition are thematically highlighted by Morrison to raise awareness about the miserable black life going worse by adopting white standards as a mode de vie thought to be the refuge but in fact, it only leads to madness

#### 4- Conclusion

In this research, both feminism and rhetoric are, after being sought theoretically, viewed practically from Morrison's *The Bluest Eye*. The first research problem stated before focuses on the richness of Afro American cultural heritage in the novel and how musical rhetoric contributes to its richness. Indeed Morrison succeeds to implement motifs of musical rhetoric to show the abundance of Black culture.

The second research problem was related to feminism which thoroughly was exercised in the novel through the development of Pecola from an embryo to a woman through different phases of her life. Other female characters are included to introduce different idealistic views about womanhood in the novel.

The last research question aims to join musical rhetoric and feminism to construct the narrative content of the novel. The rhetoric in the novel covers moody characters enslaved, enraged, but also, docile and calm, differed from early creation as an embryo to a child, teenager, adult and old. Segregated and split into social clashes but also twisted in interior struggles with the selves. The rhetoric in the novel resumes a language of distinct pitches so magnetic to attract careless eyewitness about the black; voiced enough to reverberate Pecola's tears for her delivery of a mortal baby, the product of an interbreeding relation. The rhetoric of music shapes the sounds in the novel through call and response pattern and the blues often repeated by black female characters in the novel. The use of music in *The Bluest Eye* renders the novel polyrhythmic and this is what constitutes the overall structure of the narrative in the novel. The rhythms are inspired from Black American music which expresses cultural knowledge.

However, we acknowledge that there are substantial arguments among researchers as to analyze the use of musical rhetoric by Morrison in both linguistic and symbolic manner, the uses of call and response pattern to view ideological, political and cultural aspects in the novel, plus, psychologically interpreted analysis of female subjectivity and sexual violence which all together were the limitations in this scope of research. As suggestions for further investigations, we invite supplementary research works to be sought to explore deeper the topic of musical rhetoric in the Afro-American heritage as plotted in *The Bluest Eye*. Also, we suggest fostering feminist literary criticism as an approach that highlights both female and male characters and not only women.



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