APPENDIX -I

Conclusion

The feminist analysis of the selected works of Toni Morrison and Alice Walker looks upon *The Bluest Eye*, *Beloved* and *The Color Purple* as a black radical response to aesthetic/cultural perversion, slavery and black male cruelty respectively. It brings to light the systems of domination, devised by the white establishment, to have hegemony over the blacks in America. The black feminist perspective on the three texts reveals that black women are subjected to racial white domination as members of the black community. At the same time, they are maltreated within the black community itself because of their gender. In this perspective, the doubly trapped female protagonists i.e. Pecola, Sethe and Celie are taken as models of feminist analysis.

The colonisation of Pecola's mind creates her deadly fascination for a pair of blue eyes which brings about her derangement and destruction. Sethe's committing infanticide to spare her child the terror of slavery, the visitations of the ghost of the slaughtered child, the stirring of black rage and the identification of the racial enemy prepare the ground for her gaining wholeness and fulfilment. Celie's empowerment, through radicalization and creativity, paves the way for the success of her quest for identity and history.

The black feminist analysis of the problematic of three female protagonists reiterates that stirring of rage, internalization of black aesthetic values, exploration of black heritage and affirmation of ethnic identity empower black women to counter racial, sexual and patriarchal oppression. Sethe's identifying the racial enemy, Celie's transformation and Claudia's self-confidence are expressions of their empowerment.
The study of Pauline's cultural uprootedness, Pecola's alienation from racial heritage and Geraldine's aping the white throw into saliency their meek submission to the dictates of the white. It is also demonstrated that Pecola's want of rage and lack of exposure to black aesthetic values precipitate the process of her self-annihilation.

The black feminist study of the three texts emphasizes that the black paradigm of God evolves as a form of resistance to white supremacy in the context of the realization that the Christological model of God fails to offer an explanation of black suffering and servility. Paul D. experiences the inadequacy of Christianity in the Church cellar. His encounter with Stamp Paid outside the Church makes him aware of the relevance of traditional African wisdom for countering white terror. Pecola, ardently prays for blue eyes but God does not answer her prayers. Disenchanted with the God of whites, she seeks the help of Soaphead Church who defrauds her by making her believe that she has acquired the blue eyes which no one but she can see. The portrait of the anglicised Jesus, overseeing her intraracial humiliation, also symbolises the failure of the whiteman's God to mitigate Pecola's suffering. Her mother's coming into the fold of Christianity in the north and snapping ties with African religious traditions leads to Pecola's total alienation from black heritage. It results in the violation of her mind which proves to be as destructive as the violation of her body by the father.

Celie, realising that the white/Christian God cannot end her victimisation, gives up writing letters to Him. Her perceiving God as white male and rich contextualizes her pagan/pantheistic vision that is rooted in the African religious traditions. Shug's concept of God is also viewed as a substitute of the sanitized God of the white. Similarly Cholly looks upon the elevating image of the father of a black family, raising a water
walon over his head and smashing it or the ground, as an alternative to the anglicized Jesus.

Besides highlighting the inadequacy of Christianity for the racially oppressed blacks, the feminist study of the three texts offers a critique of power relations between the privileged white class and the dispossessed blacks, the slaves and the slave-masters and the black males and black females. The interplay of power relations climaxes in Pecola’s phantasmal fulfilment of the fantastic wish for blue eyes and her subsequent madness; Sethe’s identification of the racial enemy and the resultant self-realization; Celie’s sensuous and spiritual bonding with Shrug and her self-discovery; Sofia’s liberation from domestic bondage and Eleanor Jane’s baby-sitting for Sofia, implying a reversal of roles.

The power relations between the whites and the blacks and black males and black females are best represented by the figuration of rape in The Bluest Eye, Beloved and The Color Purple. The black feminist analysis reveals that black male violence against black women in the domestic space is a symptomatic expression of the emasculation and psychological castration of the blacks by the whites. Their essential powerlessness, social impotence and insubstantiality are regarded as the root cause of black male abuse of black females. Pecola’s incestuous rape by her father is studied as his disoriented response to racist oppression and victimization. Other black transgressors of Pecola’s personhood i.e. Pauline, black schoolboys, Geraldine, Louis Junior, Maureen and Soaphead Church have turned oppressors and abusers because of racial oppression and humiliation. Fonso’s and Albert’s sexist brutality against Celie also represents a psycho-sexual phenomenon that has its origin in racist exploitation and oppression.
The black feminist analysis of the institutionalisation of rape shows that it is based on the racist assumption that slave owners and white men, wielding economic power, have an indisputable right over the bodies of black women. It is an explicit expression of the slave owners' presumed property rights over female slaves. In addition to this, rape is also wielded as a weapon to break black women's will to resist racial oppression. Paul D's seduction by Beloved is also a variation on the theme of rape. The sexual violence, perpetrated by the demon lover, is a reenactment of institutionalized rape, under slavery. The resultant pregnancy of Beloved represents the commodification of the fertility of slave women and multiplication of human beings as the property of the slave masters.

The committing of infanticide by Sethe in Beloved is also studied as a manifestation of the institutionalized rape. Sethe kills her child to spare her the sexual abuse by the slave masters and their overseers who regard rape as an assertion of their economic mastery and control over the bodies of female slaves. They are exploited as breeders to ensure the regular supply of slave labour force for perpetuation of the system of slavery. In the given situation, infanticide turns out to be Sethe's only avenue of resistance to institutionalised rape. Taken in its totality, the sexual violence against women is explained as a corollary of politico-economic and socio-cultural hegemony of slave masters over female slaves.

Paul D. is subjected to fellation by the white prison guards in Georgia. As they assert their authority in homo-sexual terms, the fellation becomes a counterpart of flogging. The punishment, meted out to Paul D., constitutes the point of convergence of racism and sexism and defines the power relations between the white guards and the black prisoners.
The black feminist analysis of the *The Bluest Eye*, *Beloved* and *The Color Purple* theorizes power relations between the whites and the blacks and the shaping of black subjectivity and identity during slavery and the neo slavery period. The power relations are studied in the broad context of the man-made phenomenon of racism, sustained by the acquired behavior of a dominant group of people towards another physically dissimilar group. It is based on the myth that white skin color represents racial superiority and whiteness is synonymous with beauty and virtue. The fiction, forming part of the racist ideology, brings forth the system by which the white meta ethnicity exercises hegemonic control over the lives of the blacks in America.

At this level, the feminist study comes across as an examination of the two phases of colonialism. In the first phase, colonialism operates through a structure of ownership of blacks which constitutes the basis of slavery. In the second, colonialism oppresses the blacks with the help of an ideology. The racist ideology of neo-colonialism creates the apparatuses for the imposition of the white capitalist and supremacist cultural and aesthetic ethos on the sensibility of the blacks.

In the overall perspective of colonial and neo-colonial politics, the feminist analysis unmask the power structures that engineer racial oppression and cultural perversion. It deconstructs whiteness and blackness with a view to destabilizing the two as biological categories and projecting them as cultural constructs. The redefined perspective on the mediating concepts reveals that personal is political, sexual is racial and the private is public in the feminist discourse on Pecola’s and Sethe’s search for authentic existence in *The Bluest Eye* and *Beloved* and Celie’s quest for identity and history in *The Color Purple*. 