



**WOMEN'S OPPRESSION AND SLAVERY IN
TONI MORRISON'S *THE BLUEST EYE* AND
DORIS LESSING'S *THE GRASS IS SINGING***

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WOMEN'S OPPRESSION AND SLAVERY IN TONI MORRISON'S *THE BLUEST EYE* AND DORIS LESSING'S *THE GRASS IS SINGING*

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THESIS APPROVAL PAGE

I certify that in my opinion, the thesis submitted by Esraa Zaalaa Aasi AL-SULAIMANI titled “WOMEN’S OPPRESSION AND SLAVERY IN TONI MORRISON’S *THE BLUEST EYE* AND DORIS LESSING’S *THE GRASS IS SINGING*” is fully adequate in scope and in quality as a thesis for the degree of Master of Arts

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This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master’s Thesis July, 06, 2022

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The degree of Master of Arts by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

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DECLARATION

I hereby declare that this thesis is the result of my own work. All information included has been obtained and expounded according to the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

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FOREWORD

This study explores women's oppression and slavery in two novels. It examines oppression and slavery as major societal issues and their implications and influence on women in black and white society, in general, and the African-American community in particular. Toni Morrison's *The Bluest Eye* and Doris Lessing's *The Grass is Singing* are two literary masterpieces that deal with oppression, men's domination, and patriarchy. As a result, this thesis is significant since it aids understanding and realizing the theme of oppression, and determining the primary cause of oppression and its effect and influence on both white and black women, psychological, physical, and mental health.

The thesis discusses many topics related to the study's ideas: chapter one is an introduction and one part is concerned with the patriarchal system as the primary cause of women's oppression. The chapter also discusses radical feminism related to oppression. The second part of the chapter is a literature review. Chapter two studies *The Bluest Eye* By Toni Morrison. This chapter explains oppression, racism as a cause of oppression, and women's enslavement in the novel, and the final part is a radical feminist reading of Morrison's *The Bluest Eye*. Chapter three studies *The Grass is Singing* by Doris Lessing. The first part of the chapter analyzes oppression in the novel, racism, and slavery as factors of oppressing, and the second part of the chapter is a radical feminist reading of the novel.

Finally, the thesis concludes that both novels have shared the same themes of oppression. Therefore, oppression, racism, and slavery are discussed in both texts. The former chapter examines African women's suffering, racism, and slavery, white people, and father as oppressors. The later one introduces a white woman who suffers from oppression in her society, family, and finally, an enslaved black person. Because this thesis tackles a complex and interrelated issue about human societies and their evolution, the oppression problem and the content in each chapter of this thesis may overlap or differ.

I wholeheartedly thank my supervisor, Asst. Prof. Dr Nazila Heidarzadegan, who helped me through every step and every phrase I wrote in this thesis, thank you for your outstanding contribution. I also thank my family, particularly the most important woman in my life, my wonderful mother, who provided me with inspiration and vitality whenever I felt weak.

ABSTRACT

This study investigates women's oppression and suffering in two novels, *The Bluest Eye* by Toni Morrison and *The Grass is Singing* by Doris Lessing. Both novels discuss various themes, including racism, slavery and oppression; these concerns constitute the novels' principal themes of racism, and enslavement, which are the significant causes of oppression for the two protagonists in both novels. This study analyzes oppression from a radical feminist point of view. Oppression is a common problem in human cultures, especially with increased race conflicts. Radical feminism sees women's oppression as the main problem and impediment against women's advancement and development. They see society under patriarchal dominance that subordinates women. The researcher analyzes oppression as a problem for women living under a male dominated and patriarchal society that controls them, particularly African-American women. The novels of Toni Morrison's *The Bluest Eye* and Doris Lessing's *The Grass is Singing* share the same themes of oppression, slavery, and racism. Consequently, both novels present one unsolved problem, is oppression. This problem is prevalent in all societies and is considered a mental disorder for the oppressor, which psychologically damages the oppressed. This study explored many factors about oppression in both novels, but the basic one is patriarchy and men's dominance over women.

Keywords: Oppression; Patriarchy; Racism; Slavery; African-American Women

ÖZ

Bu çalışma, Toni Morrison'ın *The Bluest Eye* ve Doris Lessing'in *The Grass is Singing* adlı iki romanında kadınların ezilmesini ve ızdırabını incelemektedir. Her iki romanda ırkçılık, kölelik ve baskı gibi bir çok konuyu tartışıyor. Bu kaygılar, her iki romanda da iki kahraman için baskının önemli nedenleri olan ırkçılık ve kölelik gibi romanın ana temalarını oluşturur. Bu çalışma baskıyı radikal feminist bir bakış açısıyla incelemektedir. Baskı, özellikle artan ırk çatışmaları ile insan kültürlerinde yaygın bir sorundur. Radikal feminizm, kadınların ezilmesini, kadınların ilerleme ve gelişmesinin önündeki temel sorun ve engel olarak görür. Toplumu, kadınları tabi kılan ataerkil egemenlik altında görüyorlar. Araştırmacı baskıyı, onları kontrol eden baskın ve ataerkil bir toplumda yaşayan kadınlar, özellikledeAfrikalı,Amerikalı kadınlar için bir sorun olarak analiz ediyor. Romanlar Toni Morrison'ın *The Bluest Eye* ve Doris Lessing'in *The Grass is Singing* aynı baskı, kölelik ve ırkçılık temalarını paylaşır. Sonuç olarak; her iki roman da çözülmemiş bir sorunu yani baskıdır sunar. Bu sorun tüm toplumlarda yaygındır ve ezen için psikolojik olarak ezilene zarar veren bir ruhsal bozukluk olarak kabul edilir. Bu çalışma, her iki romanda da baskının birçok faktörünü araştırdı. Ancak temel sorunu olan ataerkillik ve erkeklerin kadınlar üzerindeki egemenliğidir öne sürer.

Anahtar Kelimeler: Ötekileştirme; Irkçılık; Kölelik; Siyahlar; Afro-Amerikalılar

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ARŞİV KAYIT BİLGİLERİ

Tezin Adı	Toni Morrison'ın <i>The Bluest Eye</i> ve Doris Lessing'in <i>The Grass is Singing</i> 'inde Kadınların Ezilmesi ve Köleliği
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SUBJECT OF RESEARCH

This study has been conducted to realize women's oppression, and shows that domination is the primary source of oppression. Throughout the history, women suffered from discrimination and intimidation in family and work compared with men. African-American women suffered from slavery, and this ended in oppression. This thesis analyzes Toni Morrison's *The Bluest Eye* and Doris's Lessing *The Grass is Singing* according to radical feminism to reveal the reasons for ethnic female characters' problems in these works.

PURPOSE AND IMPORTANCE OF THE RESEARCH

This study aims to reform women's thoughts and raise their consciences; consequently; each woman can determine her prominence and ability by referring to two novels. It also aims to avoid patriarchal oppression, which controls women's minds for not seeing themselves as independent and influential in society and putting themselves in more prestigious and appropriate positions. Men's domination of culture has meant that women either do not recognize oppression or injustice imposed by men or consider it a nationalistic or cultural habit. Women should be more conscious of their significance and hidden dimensions of men's oppression. Therefore, this thesis addresses the implementation of radical feminism in Doris Lessing's *The Grass is Singing*, and Toni Morrison's *The Bluest Eye* to achieve its purpose by elaborating on the examples from the two literary works.

METHOD OF THE RESEARCH

Radical feminism has been applied to two novels to explain the theme of oppression against women. Radical feminism claimed equal rights in social, gender, and economic aspects for women compared with men. A radical feminist believes that the patriarchal system is the primary source of oppression of women via domination, patriarchy's domination results in women's subordination, according to radical feminism. Radical feminism emphasizes the primary aim to attack and challenge the patriarchal system by raising women's consciousness. This theory has been applied to the two selected novels to show radical aspects in *The Bluest Eye* by Toni Morrison,

and *The Grass is Singing* by Doris Lessing.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

Each of the two novels contains assertive misogynistic behaviour toward women portrayed differently. One of them is oppression, especially rape, and murder. It has caused physical and psychological effects on both protagonists. Oppression is one of the most critical problems in all societies resulting in and forming danger against women. Besides, African-American women also suffered from racism which is considered the main source of their domination and oppression.

The novels discussed in this thesis contain evidence and explicit scenes that show the suffering of women, oppression, slavery, and discrimination against women in their societies, whether on a personal or group level. Therefore, the researcher has studied the problem represented by women who suffer from persecution in Toni Morrison's *The Bluest Eye* and Doris Lessing's *The Grass is Singing*, which allows understanding this issue in detail.

1. INTRODUCTION

Women's oppression stems from misogynistic behaviour against them at work, within the family, or even in society. This study discusses the fundamental source of oppression toward women as a patriarchal society which has limited their freedom by preventing their access to privileged sources and preferences. Women's oppression is a phenomenon which its origins are disputed, but a vast part of humanitarian studies reveals its state. Some societies explicitly ignore or even legislate women's oppression, while others do it implicitly. A range of behaviours across cultures perpetuates women's oppression. Economic hardships, disproportionately accommodating punishments or legal consequences for oppressing women or acting violently against them, the impossibility of adeptly prosecuting perpetrators of oppression or abuse of women, laws that discriminate against women differently from men, and overall sexism among individuals are illustrations of this behaviour (Sarieddine, 2018).

Discrimination against women can lead to oppression, place women in a submissive position, violate essential human rights, and stifle women's equality. Discrimination creates political, social, religious, economic, and cultural obstacles between men and women, resulting in a patriarchal system. It also diminishes women's equality with men, promotes subordination, and creates a sociocultural framework that encourages subordination.

Racism and enslavement can be power sources of oppression against women, particularly African-Americans. Therefore, this study discusses how oppression had subjected women to enslavement in *The Bluest Eye* and *The Grass is Singing*. Racism can be a powerful reason for oppressed women. Generally, racism is a collection of unethical actions in which a specific group of individuals is mistreated tyrannically, their freedom and rights are taken away and dominated by others, simply because they differ in religion or race. Racism against women is a sort of oppression and discrimination; it is one of the most common social problems, resulting in oppression from the oldest to the present. Women who have faced racism will consequently be enslaved as the property belonging to others. African-American women have faced racism and were treated as enslaved women from along history.

Many writers have claimed women's rights and their freedom Toni Morrison and Doris Lessing are among those writers. They have discussed the influence of

slavery and racism on women's oppression. This thesis studies oppression, and its impacts on women in the selected novels, using radical feminism. Both writers have aimed to clarify the aspects and features of oppression in their societies by studying slavery and racism as the main source of oppression against women; the writers explored the influence of oppression on women and how society has dominated women in their novels.

Morrison's novel *The Bluest Eye* narrates African-Americans' suffering, and how society has limited their freedom by dominating and oppressing them, and treating them as enslaved people. Pecola, the novel's protagonist, has been victimized due to her blackness and ugliness. She faced huge oppression from both the white and black society. Her difficulties and inability to deal with that society made her desiring for blue eyes, thinking she would be accepted in unjust society. Her family has failed to save her from the racism which she faced in school, instead of protecting her. Pecola faced oppression without justification; she lived as an enslaved person; and finally, she became homeless. Like Pecola's life, African-American women suffered from oppression due to racism, also they were subjected to enslavement, and oppression. Morrison's novel has explored that suffering. The novel criticizes white nationalism as a societal fact and advocates forming an equal relationship.

Another novel studied in this thesis is Doris Lessing's *The Grass is Singing*. The novel's main aim is to explain the themes of oppression and how racism can be a factor for oppression toward women, for both white and black characters, women's enslavement has been discussed to clarify that oppression has placed the woman character in the novel in enslavement situation. The concept of oppression has dominated the novel; Lessing has aimed to clarify how racism has a powerful influence on individuals' lives and how it dominates and oppresses them. The novel's protagonist, Mary, has been subjected to oppression since her childhood.

She comes from a problematic nature that has a powerful impact on her future choices. Her father oppressed her mother, which had a powerful effect on her unwillingness to get married because she thought that she would be oppressed like her mother if she got married. Therefore, she decided to be an independent woman and have her own free life, but society's structure limited her freedom; she could not be an independent woman. Consequently, Mary married the wrong man, Dick, who also

oppressed her; she did not belong to that society which made her an unpleasant person, and had physical problems that affected her behaviors. She was presented as an oppressor for enslaved people, the problematic nature of both her past and her present made her an oppressor who oppressed the enslaved Moses, who finally killed her, when she was sick and lost her mental stability.

Doris Lessing has written about the personal lives of her characters. She had delved deep into the inner psyche of the individuals who could not escape from their realities and had to face the consequences. Mary, the protagonist in the novel, falls victim to her surrounding conditions. Firstly, she is a victim of the society and then experiences an unpleasant marriage to a farmer, with whom she does not love and feel intimacy with. She has been a victim of isolation since her childhood.

Radical feminism was applied to selected novels in this thesis to clarify and investigate the oppression in Toni Morrison's *The Bluest Eye*, and Doris Lessing's *The Grass is Singing*. Radical feminism had been founded to revolt against patriarchal society and to challenge it. Patriarchy keeps women subordinate in several ways and controls their life. Some radical feminists argued that women would be easily oppressed because they are physically weaker than men (Firestone, 1970, p. 52). Radical feminism has been divided into interconnected parts. It sees disparity as a product of systemic and willful victimization of women by a socially created male hierarchy perpetuated by liberal law rather than a matter of unequally realized rights.

Individuals' freedom and self-determination justice, according to radical feminists, are not only incorrect methods to eradicate gender difference but assist in perpetuating it since they represent ways of being subordinated. To demonstrate this, radical feminists must define and defend a substantiated perspective of women's collective oppression in organizing legal and political reform, to prove that liberal legalism is masculine intrinsically rather than historically. Feminism must develop a woman's perspective that enables it to identify men's control and then struggle against domination in the name of women as a group (Firestone, 1970).

Hence this thesis' core purpose is to study oppression against women in two novels. Many previous studies have examined that topic, but the present study is different because it investigates women's oppression from a radical feminist perspective which is the gap the researcher aims to cover.

1.1. Patriarchy and Women's Subordination

The patriarchal system from ancient to the present time is the main obstacle against women's progress. Although the level of control may differ, the basic principles are still the same that men dominate women. Consequently, it is critical to comprehend that patriarchy keeps women subordinate and dominated. Women are deprived of all the privileges. Frederick Engels' *The Origins of The Family* (2008) provided a significant reason for patriarchy's origins; according to Engels, women's subordination started in the barbarism period and fully developed by the onset of the period of civilization (Engels, 2008, p. 15). According to *Advanced Dictionary*, the word 'subordinate' means "something is less significant than others" or has less authority than others in society or organizations (Hornby, 2003, p. 229).

The term also refers to women's oppression, such as the absence of availability of resources, decision-making, and patriarchal dominance in most societies. It also is related to women's inferior status compared to men; women's subordination is exacerbated by their feelings of powerlessness, sexism, lack of self-confidence, and self-esteem. The term is a core characteristic in all interpersonal dominance systems. Patriarchy keeps women subordinate and powerless in several ways, such as violence, discrimination, exploitation, neglecting, oppression, and offending; all these women suffer in societies and families. Several cases are shown here to reflect a specific type of discrimination and the specific feature of the patriarchal system, such as racism in the distribution of food or housework, or depriving women of the opportunities of education, and forcing them to get married at the age of puberty in some societies. Another example is the absence of mobility and freedom, the men's control over women's bodies, and sexual harassment.

The term patriarchy refers to the men's dominance that is constantly visible around women. In this ideology, men are physically stronger than women; women will be dominated, resulting in their subordination. In her book *Sexual Politics* (1970), Millett explains the patriarchal system and shows how patriarchy influences every part of society, that psychoanalysis is a systematic path in which cultures try to immortalize patriarchy. Simone De Beauvoir indicated that this has always been a man's world; as has been shown, one of the essential issues for women is balancing their productive and reproductive roles. The primary reason women have been oppressed from the

dawn of time has been relegated to household chores and barred from participating in her servitude to the generative function is altering the world (De Beauvoir, 2010, p. 185-186).

Simone De Beauvoir argues that motherhood also makes women riveted to their bodies, giving men the opportunities or possibilities to dominate women (2010, p. 9). Beauvoir's description of women's oppression and domination started from discovering a great woman, Goddess in Susa. It concluded with an ancient philosopher in Greek, Pythagoras, who argued that, "There is a good principle that created order, light, and man and a bad principle that created chaos, darkness, and woman" says Pythagoras (De Beauvoir, 2010, p.104). The existence of women was a big problem in Greek patriarchal society. They complained and considered the massive number of women is a problem.

According to Adrienne Rich, patriarchy is the father's philosophy and political structure in which men decide which role women should or should not play? Women are subverted under men's control everywhere by force, direct coercion, social customs, law, and language traditions. The individual traditional family, which began from the concept of ownership and the ability to have one's inheritance passed on to one's biological heirs, is at the core of patriarchy (Rich, 1986, p. 56).

Rich analyzes patriarchy society by referring to the Jewish society. Some features of patriarchal principles prevail in a Jewish orthodox family where women, by force, mediate with the outside world and earn money for her husband's education. Another feature among upper-class European or Oriental couples is both practitioners hiring a servant for housework and a maid for the children, even if the wives are the head of houses, these features prevail, as much as the mother may serve as a matriarch within her own home. Each woman must prepare her children to learn sexual codes, laws, and religion for the patriarchal system. In the early years of their childhood, the mother is supposed to prepare her children to join the system without any rebellion or male-adjustment and immortalize it throughout their adult lives, even in these early years, where the mother-child relationship may be seen as most private or individual, patriarchy relies on the mother to serve as a conservative force, imprinting level in the orbit of her son by practice and tradition. It has undoubtedly produced representations of the archetype mother that affirm motherhood's conservatism while transforming it

into a source of energy for the revival of men's control (1986, p. 3).

Firestone argues that there has always been a type of biological family present in every culture, resulting in various levels of oppression against women and children (Firestone, 1970, p. 8). Rich, Engels, et al, use historical matriarchies, as an illustration, aiming to demonstrate how authoritarianism, corruption, and sexual oppression began with monogamy. Looking back to that time for an ideal environment is too simple. Simone De Beauvoir is honest with what she wrote in her book "Thus, the triumph of patriarchy was neither an accident nor the result of a violent revolution. From the origins of humanity, their

biological privilege enabled men to affirm themselves alone as sovereign subjects" (2010, p.110-111). Beauvoir's explanation is based on man's vulnerability, not on her conclusive value. All of the natural's disturbing complexities are embodied in woman, and man escapes dominance on her when he frees himself from nature (2010, p. 109).

As a result, the patriarchy's victory was neither coincidental nor the result of a violent revolt; from the early time of humanity, men's biological asset has empowered them to set their position as sovereign and sole subjects. They have not ever relinquished this statue; they once renounced apportion of their independence to women and nature but later reclaimed it (Firestone, 1970, p. 73). Thus, rather than an unexpected patriarchal revolution, women's biological nature accounted for their initial and continued repression. Matriarchy is a step toward patriarchy or man's entire understanding of oneself; he progresses from devotion to nature through women to overcome it. Although, it is clear that women's situation deteriorates appreciably under patriarchy, they never have it acceptable. Despite all the sentimentality, it is not solid to demonstrate that matriarchy has never interpreted the fundamental oppression of women (1970, p.74).

Due to women's capacity for childbearing, all the primitive societies and patriarchy defined women as unique or special creatures. The Romans firstly coined the word 'Family' to characterize a social unit in which man controlled his wife, children, and slaves, according to Roman law. He possessed complete control over them, including the right to life and death. 'Famulus' refers to an indigenous slave. Yet, 'familia' represents the several slaves owned by one man. However, the Romans

were the first who coined the concept of 'family'. They were not the founder of the established organization. The initial patriarchal family was just one of many patriarchal household variants that existed in many civilizations (1970, p.74). The children were other members of a great patriarchal system, not yet important to household life. In each family, the children were nursed by unknown families after that, sent to another stranger household from the age of seven until fourteen –eighteen to perform an apprenticeship to a skillful man, as Firestone state, usually composed of or involving housework services. Consequently, their responsibility was only for the children's essential physical welfare (1970, p. 77).

Firestone continues her argument on class and women's oppression, and children. What child can answer back when some inane aunt falls all over him, or some stranger decides to pat his behind and gurgle baby talk? (1970, p. 90). "What woman can afford to frown when a passing stranger violates her privacy at will? If she responds to him, "Baby, you're, looking good today" with "No better than when I did not know you" (1970, p. 89-90). Firestone describes men's violence toward women and children as 'amazing', yet these men blame both women and children for not being 'sympathetic' and being grumbling makes them uncomfortable for all children or women or even black, the oppressed group must also seem to get the appreciation of their oppression simpering and smiling nevertheless they may have a feeling of hell inside themselves, the smile of the children and women is equivalent to the struggle; it illustrates acquiescence of the victims to their oppression (Firestone, 1970, p. 90).

The Women's Cooperative Guide in the United Kingdom posted a collection of letters written by the manual labourers' wives on their life as mothers and domestic workers in 1915. Women's lives contradicted to the concept of the house as a safe place away from the harsh reality of labour and struggled to the greatest extent possible. With many miscarriages, the typical mother had five to eleven children with multiple miscarriages, most of which occurred due to inadequate diet or lack of medical care. If the working-class women were well-fed, they deprived themselves of saving for the households; these mothers ate leftover food. Depression, anxiety, and physical exhaustion of continuous childbearing are recurring in the posted collection letters, often against their husbands' opposition and principles, many women used drugs to induce abortion, which was generally unsuccessful, and women were blamed for the forthcoming child's illnesses. However, women's illness, exhaustion, and

mental strain are accompanied by an exceptional resiliency, a desire for a compelling sense of injustice (Rich, 1986, p. 50)

Many wrote about women's suffering caused by ignorance, such as the young woman's complete lack of readiness for marriage and pregnancy and about the compassion of a husband demanding sex throughout the pregnancy or directly after giving birth. A man stays away from the woman throughout pregnancy, but she is a victim to a man just as she would be if she is not pregnant. When a woman is not feeling good, she should not say anything because the man has too many ways to punish her if she does not obey his sexual desire (Rich, 1986, p. 51). For example:

I do not blame my husband for this birth. [The writer had had seven children and two miscarriages. He had waited patiently for ten months because I was ill, and thinking the time was safe, I submitted as a duty, knowing there is much unfaithfulness on the husband's part where families are limited. ... It is quite a time this question of maternity was taken up, and we must let the men know we are human beings with ideas and aspire to something higher than to be mere objects on which they can satisfy themselves (case20) (Rich, 1986, p.51).

Women's psychic and physical burden of obligation with kids is beside the weight of the social oppression. There is no possibility of comparing women's oppression with slavery or the perspiration of work because a woman's relationship with her children makes her defenseless in manners that the forced worker does not recognize or know: man can hate or fear his manager, loath the toil, dream of overthrowing or becoming a boss, women with children are prey or victims far more, subversive emotional, and more complex (Rich, 1986, p. 54).

Women's oppression is a result of their subordination, which refers to the social state in which women are compelled to remain under men's control and influence. The process to enforce certain social norms, rituals, and roles works by the socializing process. Men's control and exploitation of women means that men take advantage of the patriarchy; men acquire particular economic benefits from women's subordination. Walby refers to it as, "a patriarchal mode of production" (1990, p. 20). She claims homemakers are the generating class, whereas men have been considered a class of expropriating, men's back-breaking repetitive and does not end; consequently, work is not regarded benefit for women at all, women are dependent on their husbands. Subsequently, patriarchy has a material foundation.

The majority of properties and other economic resources are men's owned. They are passed down from one man to another, usually from fathers to their sons, although the woman has the lawful right to inherit these properties. A variety of ancestral traditions, emotional stresses, societal prohibitions, and outright violence prohibit them from taking possession of them. Personal laws limit them rather than enhance their rights, which is still a disadvantage. As a result, patriarchy's material foundation comprises all the social constructs that empower men to dominate women's work (Walby, 1990, p. 21).

There are two kinds of patriarchy, private and public; the private one is based on domestic production, and it is the basic position of women's depression. The second one is public, which was established fundamentally in public positions as governmental institute and workers. The housework is not stated to formulate patriarchy in public, although it is no longer the chief site. In private form, women's work is expropriated by individual patriarchs in the household; on the contrary, the government also confiscates their work in a public form. If it contrasts with the private form, the primary patriarchal method is oppositional; in the public forum, the direct patriarchal approach is racial and subordinating. Overall, "the state has a systematic bias towards patriarchal interests in its policies and actions" (Walby, 1990, p.21). In a patriarchal system, the different types of oppression could be used to subjugate and control women; for example, men's violence may be regarded as legitimate. Women have routinely been subjected to men's violence.

In sum, radical feminist challenges patriarchy and accuses it as a fundamental problem that dominates them in all society. Women decided to be more aware of their importance and look for justice in society. As a result, women took their steps toward changing and getting rid of patriarchal society's constrictions and laws and its domination by their radical movement in 1970s bell hooks in *Feminist Theory: From Margin to Center* state.

Feminism is the struggle to end sexist oppression. Therefore, it is necessarily a struggle to eradicate the ideology of domination that permeates Western culture on various levels, as well as a commitment to reorganizing society so that the self-development of people can take precedence over imperialism, economic expansion, and material desires (hooks, 1984, p. 24).

Hooks argues that radical feminist aims to challenge the patriarchal system, which is the foundation of discrimination between men and women consequently, oppresses women in culture and economy. She also insisted that women should be more aware of their values and rights in society and determine their position in the right place and equal with men; in a Western society where imperialism dominates all the organizations, they oppress women, culture, and the economy. Raising women's self-confidence could encourage them to revolt against patriarchy, structure, and misogynistic behaviours toward women. These shed light on radical feminism and its contribution to the interception of men's dominated society.

1.2. Radical Feminism and Accusation of Patriarchy

Radical feminism is the ideology that questions the patriarchal foundations of discrimination between men and women, or precisely the social control of women by men. The radical feminist movement sees the patriarchal system as the primary individual rights, advantages, and domination by sex, resulting in the repression of privileged women. The overall goal of radical feminism is to defeat the patriarchal system. Although radical feminists agree with this goal, they differ in two aspects. What system should be followed instead of patriarchy? And what is a perfect society like? In the 1960s, the radical feminism movement began with the second wave of feminism. It sees patriarchy as a historical phenomenon and argues that women have been treated not only as a class but also as oppressed or dominated; the class is the first step for radical feminism philosophy. The theory investigated the association between sexual diversity and sexual discrimination. Women's domination by men is viewed as extending the establishment of social. Women's oppression dominates women's culture and economy and keeps them subordinated. American radical feminist Mitchell states:

Radical feminist recognizes the oppression of women as fundamental political oppression wherein women are categorized as an inferior class based on their sex. Radical feminist aims to organize politically to destroy this sex-class system. As radical feminists, we recognize that we are engaged in a power struggle with men and that the agent of our oppression is a man in so far as he identifies with and carries out the supremacy privileges of the male role (Mitchell, 1971, p. 51).

Radical feminism views gender as a system of oppression over women's sexuality, as a systematic essence of gender guarantees men as source domination. Gender inequality is perhaps the most basic type of oppression according to radical feminists, and it comes before patriarchal societies' economic systems. Radical feminists like Ti-Grace Atkinson, Shulamith Firestone, Carol Hanisch, Nami Wiesstein, Roxann Dunbar, and Judith Brown, as the first radical feminists, named themselves radicals, and their union was called (WLM) in the United States. They raised issues about women's economic oppression and depicted society's class system pointing to the patriarchy as a primary source of women's oppression. Shulamith Firestone depicted the class system in her book *The Dialectic of Sex* that sex class is so deep that it is almost imperceptible. Alternatively, it might seem to be a superficial inequality that can be remedied by a few changes or the complete integration of women as the workforce. but, man, woman, and child's reaction is, "That? Why you can't change that! You must be out of your mind!" (Firestone, 1970, p. 1).

Firestone argued that, radical feminist claimed for profound problems. From the above quotation It is clear that .This courageous reaction, the presumption that feminists argue about altering a basic biological state despite being aware of it, is accurate. Such a significant shift cannot be conveniently put into conventional definitions of thinking, such as 'politic' because these categories are small and radical theory erupts through them. Radical –feminists would choose another term that was more all-encompassing than revolt (1970, p.1).

Radical feminism aims firstly to raise women's consciousness and courage for women's revolutions. Firestone boldly argues that the Yang-Yin separation permeates all history, nature, culture, itself, and modern western forms of discrimination are only recently layered. To increase one's susceptibility to sex discrimination to such an extent causes even more issues than the black militant's newfound understanding of racism; feminists would challenge Western society as a whole and institutions of civilization and nature. Several women give up in desperation, not wanting to see how far it will go; others keep reinforcing and enlarging the wave; their excruciating exposure to gender injustice serves a purpose to eradicate it eventually (1970, p. 2).

Cynthia V. Ward stated that radical feminism aspires to go beyond the criticism

of patriarchal dominance to the creation of a positive view of the state and community. Consequently, radical feminism establishes strong links among its three pillars: the attacks on the patriarchal system, the assumption that liberal legalism has always provided to perpetuate and reinforce the hierarchical structure, and the delineation of a cooperative woman's perspective, which enables women to see and discover liberalism as inherently men essence, as well as to envision solutions for ending gender dominance (1995, p. 871). According to the radical view, women's collective inequality, placed on them by collectively established gender roles that put men at the highest rank in many of life's essential contexts, is directly linked to the need for a non-liberal resolution to dominance (Ward, 1995, p. 871).

Atkinson's radical feminism refers to the fundamental role of the distinction system of gender that the distinction between men and women has been the origin of the role system in which some people work for others, this main division may appropriately be pointed to the man as the oppressor, and he oppresses women. The first political differentiation women were the first political class and the origin of the class system. Although, the source of oppression should be identified and dealt with, in the nature of oppression since men are mainly accountable for the disease's cultivation and dissemination, Atkinson argues that there is question for women who are oppressed, "how is it that, once the temporary susceptibility to disease (aggression) has passed, the patient does not spontaneously recover?" (1996, p.7). Atkinson claims that it seems the victim's latent disorganization is aggravated by the external attack, which flourishes and develops in reaction to, and ended in tandem with the pathology inflicted from outside (Atkinson, 1969).

Atkinson argues that the disorganization of a woman's skills is juxtaposed to a man's disorganization. A dilemma that man chose for spiritual cannibalism to solve. The oppressor' man role' tries to fix his problem at the expenses of others by annihilating their humanity as marginalizing the rationality of the oppressed. While the woman is oppressed, her role is to solve her problem through the self-destruction of her body, or insanity, which gives an oppressor the power or will as the natural response to its counterpart. In contrast to mental escapes, marginalized men can destroy women's consciousness in terms of human self-concern. Still, there is no benefit from it other than the belief that it provides them with metaphysical cannibalism; that is, rationally incarcerated, on the other hand, it may destroy

themselves (1969, p. 7).

Radical feminists argue that the philosophy of compulsory heterosexuality, limitations on the rights to contraceptives and birth control regulation of reproductive technology, even sterilizing, and men's sexual abuse are all used to maintain masculine domination on women's sexuality. Another misogynistic attitude toward women is in historical artifacts using women's bodies and the portrayal of controlling or men's authority as strategies for their sexual arousing.

Women's oppression had been discussed by Modern feminist Ann Oakley, she referred to the technology as a method of oppressing women during pregnancy. She stated, "Technologies alter the relationship between nature and culture, and this is especially true of motherhood, where the overall effect is to control and commodify women's bodies" (Oakley, 1987, p. 119). By using reproductive technologies women will be considered 'only bodies' which makes them easily oppressed; Oakley points out that "we have to do something considering technology's social context and significance, who operates them and controls their use? Who assesses them?" (1987, p. 120).

In the case of reproductive technology victims, nothing has been said about efficacy, protection, or social responsibility (Oakley, 1978, p. 36). As the modern wave of feminism started, the essential issues related explicitly to decidedly intelligent white women, most of whom were economically privileged.

When Radical feminism emerged 1960s at the second wave of feminism and sexual emancipation, it seemed normal at that period to focus on issues concerning woman's body. Contradictory to popular belief, a feminist revolution began with women combusting bras at the contest of Miss America and subsequent photos of women requesting an abortion. Among the first subjects that acted as an impetus for the movement's formation was sexual identity. Women's freedom to select the time and the men they wished to be in sexual relations was the purpose. The sexual abuse of women's bodies has been a feature of radical- social movement The wave' contributed to sexual liberation' bringing women face to face, mainly with an unwanted pregnancy.

The problem of women's free sexual relationships requires access to secure, affordable contraception and abortion before there could be some gender equality in

the matter of free love. Individual women with inequality often had access to each of these protections, but most women did not; sometimes, individual women with class advantages were very embarrassed by undesirable pregnancy to take advantage of their extra straightforward access to liable medical services. The abortion debate drew the attention of media because it posed a serious threat and challenged Christian fundamentalism; it directly contested the idea that women's existence is only for pregnancy and raising children. It named the society's attention to the woman's body in a way that no other problem could. It was a deliberate confrontation with the church. Later, the media frequently overlooked most of the other abortion questions that radical feminists raised (hooks, 2000, p. 25).

The fight against patriarchy and male dominance has been waged single-handedly by female liberation warriors all throughout the world. It is very implausible that radical feminists were the first females to revolt against male dominance given that the earliest humans to inhabit the earth were people of nonwhite origin. Neocolonial thought is what many cultural practices in Western society, which is characterized by white supremacy, capitalism, and patriarchy, are based on. This frame of thought is always preoccupied with the question of who has successfully conquered a region, who has ownership of the territory, and who has the authority to rule. Contemporary feminist politics did not come into being as a radical response to neocolonialism.

When radical feminists in the United States first declared their need for sexual equality, they ignored seeing whether similar movements have taken place in other countries, but they proclaimed themselves liberated and thus in a position to free less powerful sisters, especially third world women. This patriarchal neocolonialism had long been in place to ensure that only liberal-traditional white women would have the exclusive right to be associated with feminism and to keep women of color in the background. white radical women are tend not to identified and portrayed as a fringe freak element . It is no surprise, then, that perhaps the 1990s' 'power feminism' present affluent, heterosexual white women as symbols of well feminist achievement (hooks, 2000, p. 44-45).

The second-wave of feminism had faced several issues with discussing, including oppression, class, gender, and sexism. Many women, especially the white

ones, were not freed from their thoughts regarding sexism, misogyny, and class paternalism less than influenced women in this society. As unenlightened individual feminists discussed global gender oppression and injustice, they conducted a neocolonialism viewpoint. Substantially, radical feminist writing in *Night-Vision: Illuminating War and Class on the Neo-Colonial Terrain* (1998) accentuates that “to not understand neocolonialism is to not fully live in the present” (hooks, 2000, p. 46). As unenlightened individual feminists rejected all aspects of American society, in which they colluded with imperialism, white nationalism, and patriarchy (hooks, 2000, p. 46).

Women’s oppression exists in all social facilities, resulting in several manners. Women are oppressed in several aspects; their liberation is narrow or limited to constructions of society. Men’s domination has invaded women’s life; In all cases of oppression against them, men will see women as property because they are powerless. Radical feminism has emerged from the womb of the troubles that women faced in unequal societies. Therefore, this response helps women calming for their rights and equality between women and men. Radical feminism has raised the social standing of women in their work, home, and family. Many reasons have been addressed in this chapter for women’s revolution toward society, such as discrimination of labour, oppression in family, beating women, sexual harassment, lower salary in comparison to men labour, and cases of miscarriage of women due to the stress in work and home.

Rich, The radical feminist has addressed some women’s cases of miscarriage due to ignorance of their health and hard work for earning money for their children and husbands. Many radical feminists revolted against society’s conditions, claiming equality in gender and social equality. Ann Oakley, the modern radical feminist, in her book *Sex, Gender and Society* (1972) pointed that:

However much we could change the with their biological roles, the direction of change remains a question of choice and of value. It is not enough to point out that the traditionally incontrovertible argument for the sex- differentiated society has had its foundations and make light of the only means by which any partial insight can be obtained into it (1972, p.15).

Oakley argues that sexual discrimination is the reason for women’s oppression (p.15). It is important to mention that the feminist Oakley implied her radical feminism in her work. She is best known for her work *The Men’s Room* (1989). In her novel, she depicts the society and men’s domination and betrayal, oppression, and motherhood.

She argues that women have a natural desire to be mother; therefore, they are easily oppressed.

In some cases, motherhood makes women inevitably oppressed. As in *Beloved* by Toni Morrison, the mother Sethe was subjected to different kinds of oppression because of her motherhood and her extreme love for her children. In other words, Sethe's powerful love for her children made her a victim and subjected to several kinds of psychological and physical abuse and oppression. In several ways, childbearing is a form of slavery for children; hence, being a mother poses a danger to self-possession. Being a woman in *Beloved* is not the same as being a mother. When Paul D asks Sethe to have his kid, she is terrified. Probably the most severe issue is the mother's lack of selflessness. Sethe responds to Paul D's offer, believing that "Needing to be good enough, alert enough, strong enough, that caring again. Having to stay alive just that much longer. O Lord, she thought, deliver me. Unless carefree, motherlove was a killer" (Morrison, 1987, p.132). Sethe's maternal objectivity is prominent, confirming that motherhood takes precedence over slavery; she is prone to enslavement's ravages (Heidarzadegan, 2012).

Women's oppression and men's misogynistic attitudes can be found in *The Bluest Eye* by Toni Morrison and *The Grass is Singing* by Doris Lessing, this thesis investigates these two novels from a radical feminist perspective and illustrates all sides of women's oppression and problems, such as rape, patriarchy, domination, and misogynistic attitudes in two novels. *The Bluest Eye* narrates the story of a poor child called Pecola, who was raped and suffered from racism. *The Grass is Singing* demonstrates a white lady named Mary, looking for pure love and independence. She has been subjected to oppression in her household and sexually harassed, and finally, she had been killed by an enslaved black person. Both protagonists have suffered from the patriarchal system and are oppressed by men differently.

1.3. Literature Review

Life includes many phenomena which unfold with the progress of time. Probably, oppression is among them. This problem is as old as history. Oppression is one of the most common concepts and practices, especially against women, which causes many immediate and future adverse effects that impede women's development

and existence in society. Consequently, the researcher found the importance of conducting a study that follows up and clarifies the oppression against women, along with the presence of many previous studies and research discussing this topic, which may differ entirely or partially from the main objective of this study. In this part, the thesis will discuss previous studies dealing with oppression against women, which will be studied chronologically.

The trend of oppression has been influenced by the radical revolutionary changes of the 1960s in America and emerged within the student movement and civil rights. Through reviews, many studies on women's oppression have been analyzed in several studies, Walby argues that when private property first emerged in society, men aspired to keep their power and wealth and pass it on to their male offspring. Mother-right was abolished to assure this inheritance. Women had to be controlled and restricted, and their sexuality had to be governed and repressed to demonstrate the father's prerogative (Wallby, 1990, p.19).

Working mothers are simply doing what mothers have always done, except for a brief period following World War II, women have spent more time on other tasks than child-rearing and have delegated portions of child upbringing to others throughout history (Thurer, 1994).

Another study examines oppression against women. The study discusses women's health affected by violence. Women's health and well-being are threatened by violence, which has gradually been recognized as a severe public health issue. Homicide is the fourth most common cause of death for women under 45, the major cause of death for African-American women between the ages of 15 to 24, and the major cause of death in the work of all women. There is a large amount of variance in the estimates of the scale of violence committed against women because the type of violence that is being assessed, the manner in which that violence is defined, the composition of the research sample, and the technique that is being used all play a role. Yearly, at least one million women will need emergency medical attention as a result of domestic violence, one million will be stalked, around 500,000 will be sexually attacked or raped, and an estimated two to four million will be physically assaulted by partners, family, acquaintances, or strangers (Kathryn et al, 2003, p. 3).

According to Klein and Rowland, 1996, the basic principle of radical feminist

ideology is that gender oppression results from a patriarchal system of gender supremacy. For radicals, it is also independent of other dominations such as race and class. However, this is not because the patriarchal system does not display varying levels and forms of oppressive severity through the period and cultural events (Klein, & Rowland, p. 11). Another radical feminist's viewpoint of gender, according to Mackinnon (1989), is not about 'differentiation', but about hierarchy. Differences between the sexes may be expressed as gender dynamics, although this is not a relevant problem. Mackinnon is sometimes misconstrued as promoting a biologically determinist viewpoint, yet, it is apparent that she views the concept of gender as a social construct that may be oppressive to some men. Mackinnon claims that men in patriarchal cultures have uneven authority, particularly if perceived as 'incompletely masculine' therefore, men might be 'feminized' and exposed to patriarchal aggression such as rape (Mackinnon, 1989, p. 112).

Toni Morrison is one of the most prominent feminists who depicts patriarchy and women's oppression in her novels. Generally, all her works involve the oppression of African-Americans and their suffering of racism. *The Bluest Eye*, is a novel showing all the black women's suffering. It became a spiritual attachment for Morrison. The whole novel portrays oppression and the experience of African-American and the racism upon them, particularly African-American women. Morrison intends to highlight the significance of feminism by using a tragic end to attract human nature (Zhirui, 2016).

Another critical study established by Bloom, who has discussed alcoholism as a powerful impact in the novel, states that alcoholism develops due to economic and societal pressures. The protagonists' effort to de-stress has importantly formed the individual and familial patterns, though not necessarily to cope with this kind of oppression. Although it is apparent that alcohol impacts and even encourages violent conducted in these areas and mainly influences society's attitudes to families, but it is not alcoholism that causes marital violence and child neglect and abuse, Pecola the protagonist of the novel has been treated oppressively by her father when he was under alcohol. Pecola's mother Mrs. Pauline, was also a victim of oppression caused by her husband Cholly (Bloom, 2007, p. 3).

The entire *The Bluest Eye* involves racism that the Breedlove family has faced

not because they were black people but because they believed they were really ugly and at Claudia's presence, Frieda and her family have been affected by their poverty, not their black skin (Bloom, 2010). *The Bluest Eye* is an exceptionally successful study of racism in twentieth-century America, mainly because of its prominent and key legacies of Western culture. Morrison acknowledges the significance of Western history and art to the African-American experience in America. Morrison's characters are more believable and more moving in a society formed by a complicated and sometimes oppressive cultural heritage (Bloom, 2007, p. 19).

Meshari Alanazi (2017) conducted study about women's identity, stated that, both Pecola and her mother, Pauline, did not place any worth on themselves outside of what society, deemed to be attractive. Because of this, they have always been deemed to have an unattractive appearance, both by themselves and by other people. The Breedlove family is shown by Morrison to be financially as well as emotionally impoverished. Because of their low income, the family has little choice but to live in the storefront. Their impoverishment and self-perception as being ugly stirred up unpleasant emotions within them, which manifested in their interactions with one another. The parents, Pauline and Cholly, are always arguing with one another, but they seem to be oblivious to the fact that their children are around and either take part in the conflict themselves, as is the case with Sammy, or try to avoid it, as is the situation with Pecola. The fact that Pecola and her mother believed that the societal standards of beauty are to be White and to have blue eyes leads the whole family to believe in their own external ugliness, which in turn causes them to internalize it and behave with each other in unattractive ways. Pecola's mother also believes that being White and having blue eyes are the standards of beauty (Alanazi, 2017, p. 45).

Morrison had been familiar with the mantra 'Black Is Beautiful' and the susceptibility to constructed ideals of beauty it demonstrated, although she had no illusions with how profoundly the antithesis message has already integrated into the black psyche and how much effort and understanding it would take to achieve a lasting shift in attitude (Bloom, 2010, p. 17).

Another study analyzed the misogynistic behaviours that the protagonist has faced in Doris Lessing *The Grass is Singing* (Tiwari, 2013). Her father has oppressed her, he also treated her mother aggressively by beating her. These circumstances made

Mary's living status remain unchanged. Her husband Dick is not ready to set up his inadvisable attitude. The residence's amenities and the oppressive loneliness of a busy farmer's wife, combined with the terrible heat, become uncomfortable for Mary. She imitates her mother in her treatment with Dick, so she speaks to him in her mother's voice tone, the voice of a woman who is suffering, to show her suffering (2013, p. 45).

Michele Wender Zak provides a psychological analysis of the novel. In his study *The Grass is Singing: A Little Novel about The Emotions*, he emphasized that Mary Turner, the heroine, has suffered from schizophrenic impoverishment; Mary has a problematic nature withdrawn from her family. Mary's madness and self-inflicted death are as a psychological breakdown as any modern fiction of sensitivity could ever include. However, in this case, the unfortunate disintegration also serves as a focal point for a razor-sharp examination of the situation and quality of women's lives in a colonial culture (1973, p. 482).

Mutekwa and Musanga, conducted study about women and nature according to ecofeminist point of view, they stated, In contrast to ecofeminist metaphysics, which conflates women and nature as victims of hegemonic patriarchal discourses, *The Grass is Singing* conflates blacks and nature in the context of the colonial racial cosmos. This suggests that the freedom of black people and the earth are inextricably linked to one another. This demonstrates that there are shared commonalities between and among systems of dominance, in this case, patriarchy and racism, that need to be fully comprehended to deal with racial, gender successfully, and environmental exploitation. These shared commonalities must be fully understood to successfully deal with racial, gender, and environmental exploitation. White women and black women are placed in distinct positions as a result of the racial mediation of colonial systems. Colonial racial hierarchies assign femininity to those who are dominated, in this case, blacks (both men and women), and masculinity to those who dominate, who are whites in this context. In other words, blacks are expected to play the role of the subjugated 'gendered beings, gendered discourse' (Mutekwa & Musanga, 2013, p. 248).

Finally, by reviewing several studies, it is evident that most of these studies have focused on oppression as a significant problem in society; these studies have been conducted to examine the methods and influence of racism, slavery, and their psychological impact on women; also it is dealt straightforwardly with the effect of

oppression on women, however, many studies conducted that racism and slavery can be a source of power oppression upon women, especially African-American women, their black skin has made them victims in white societies, and they lived as enslaved people due to racism they faced; therefore, racism led them to feel as if they are enslaved people who do not have their freedom rights; consequently they will be easily oppressed.

Women's oppression is an old and present problem, and it is common in most societies; this issue has encouraged the researcher to conduct a study about this problem and its influence on women generally. This thesis discusses oppression from radical feminist view point by analyzing two novels *The Bluest Eye* and *The Grass is Singing* , which are not discussed by the previous studies. Via using radical feminism, it claims women rights and challenges a patriarchal societies that oppresses women.

2. TONI MORRISON'S *THE BLUEST EYE*

This chapter analyses Morrison's *The Bluest Eye*, as her debut novel, to investigate and explain the African-Americans' sufferings throughout history till now African American women have suffered from oppression, racism, and slavery. The second part of this chapter is the radical feminist reading of *The Bluest Eye*, in which patriarchy is an unsolved problem in society, and it is the source of women's oppression.

Morrison was honest about her motivations for writing *The Bluest Eye*, openly. She has claimed that she prefers reading over writing, although during an interview with Claudia Tate, Morrison admitted that she wrote *Beloved* and *The Bluest Eye* because they were the books she wanted to read and could not find, so she decided to write them (Bloom, 2007, p. 17). Morrison's novels respond to societies which treat African-American women in a racist way; her writing had helped African-American women claim their freedom, for equal rights, and treatment compared to white women. In her several works, including *Beloved*, *Sula*, and *The Bluest Eye*, she presents victim women whom racist societies have destroyed.

Her famous novel *Beloved* revolves around a problematic nature which Sethe has experienced. Racism, slavery, and oppression these circumstances made her commit a crime and kill her child, for not seeing her live a life like hers because she knew that her child will never live in peace. The mother's role as a productive person for her children is evident in *Beloved*. Her extreme love and oppression made her lose her mental stability; she thought in an unbalanced way and was confused about choosing either her love for her child or freedom for her.

Morrison wrote *The Bluest Eye* in a different style and about a different suffering. Still, the exact consequences of damage, racism, enslaved women, and oppression are the main points in her novels. Therefore, this chapter analyses Morrison's *The Bluest Eye* to identify the significant reasons for the fate of the protagonist, Pecola, from a radical feminist point of view.

2.1. Oppression

Women's oppression is a prevalent theme in Morrison's novels, especially *The Bluest Eye*. Pecola, an African-American girl of thirteen, has faced all kinds of oppression (Bloom, 2007). Pecola is described as ugly in the story due to her black skin. She suffers from depression, oppression, and domination from both her family and society. The novel opens with the scene of Mr. Breedlove burning down the house, and the family became homeless. Claudia Macteer, the youngest of two Macteer sisters, has two voices in the novel: as a little girl and as an adult. She narrates all the story of her friend's childhood Pecola and her oppression. Claudia is playful, trustworthy, adventurous, humorous, and, most importantly, curious.

After Mr. Cholly has burned the house, Pecola moved to Macteer's house and entered it. In Claudia's words, the Breedlove family has been suddenly homeless and defenseless, and outside the bounds of normal. She remembered how important it was for her as the youngest sister to be without shelter or homeless. She describes it as the true danger of existence and adds:

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. Outdoors was the end of something, an irrevocable, physical fact, defining and complementing our metaphysical condition. Being a minority in both caste and class, we moved about anyway on the hem of life, struggling to consolidate our weaknesses and hang on, or creep singly up into the major folds of the garment (Morrison, 1970, p. 17).

The scene of burning the family's house is essential because it is the starting point for understanding the oppression in the novel. In the Macteer's house, Pecola did not bring anything with her, which illustrates the stark impoverishment of her family (Bloom, 2010, p. 34). In Macteer's house, Pecola is oppressed by Mrs. Macteer when she drinks the milk; Mrs. Macteer blamed Pecola that she was in a case of an indignant rant.

Another aspect of oppression happens in Geraldine's house. Mrs. Geraldine gives all her love and care to her cat. She provides the cat with physical care, depriving her son of intimacy and driving him to cruel attitudes and other aggressive behaviours that lead him to trouble and lonely adolescence. His psychological troubles made him an aggressive child toward all the children in the lower class than him, especially

against a poor Pecola, when he entices her to his house to see his kittens and give her one of them, but suddenly, Junior attacked Pecola and threw the cat on her face with the scene of leaving her frightened and scratched. When she tries to run away, he prevents her by controlling and oppressing her while the cat wholly disfigures her face.

This behaviour is consistent with the fact that , Junior's personality is antisocial personality. Junior's level of frenzied, intense, and overpowering behaviour contact with the fact that he lands the presumably fatal blow on the cat exemplifies the combination of the pathological tendencies in someone with an antisocial personality disorder. The second oppression behavior, Pecola has faced in Ms. Geraldine house is when Ms. Geraldine arrives home. She exclaimed on Pecola's face and named her a black girl, Pecola's case of impoverishment is so looked to Ms. Geraldine with her dirty and torn clothes. She dismissed her from the house (Bloom, 2010, p. 47).

The misogynistic attitudes toward women have dominated the novel, especially sexual harassment. Pecola was sexually harassed by her father and Frieda by Mr. Henry, who sexually harassed her. When he touched her breasts, this scene made Frieda believe that she had now lost her virginity and became a prostitute because she was affected by her mother's talks about women's bodies. In this scene, the father's role has appeared as strong and protective to his children, unlike Pecola's father, Mr. Macteer, when he knows that an older man has harassed his daughter, he snatches the pistol and fires at Mr. Henry, who leaps out of his shoes in terror and escapes in his socks, while people around him were screaming and cursing. Claudia complains, "Oh, shoot, I always miss stuff" (Morrison, 1970, p. 49).

This juxtaposition of the traumas of sexual abuse of children with a near-slapstick routine of physical humor exemplifies Morrison's realist vision's richness and fullness. It also emphasizes that some individuals, like Pecola, have no defenders interested in defending their innocence. While Mr. Breedlove's behaviours such as beating, sexual harassment, and alcohol damage the whole family, his son Sammy decide to avoid his father and leave the house for a better life. Despite their impoverishment, probably Macteer's family is better than Breedlove considering the behaviours and treatment toward their children (2010, p. 49).

Mothers are ignorant toward their little girls in the novel in case of menstruation. While staying with the Macteer family, Pecola's menstruation was a

shock to both Claudia and Frieda. Pecola was very scared, thrilled, and baffled. Their efforts to help Pecola in her new circumstances are carried out in tormented urgency, attracting Rosemary's attention, who was threatened with sedition when she watched the girls bury the bloody cloth of Pecola and try to put a snack in her clothes, cause the crisis of real or pretended alarm directed to Mrs. Macteer, sure to stir up the trouble, she quickly closed any nasty display. Still, she realized the truth during the duration of administering her punishment and immediately became a nourishing mother. The aggressive behaviour of Mrs. Macteer against her daughters is apparent because, throughout the novel, Frieda and Claudia are beaten by their mother.

A chapter named Autumn in *The Bluest Eye* opens with Breedlove family and their problematic nature in the house, the fighting between the parents, and its influence on their children. Cholly Breedlove's alcoholic stench depresses Pecola, and his alcohol consumption renders him nearly useless around the family home. The situation of quarrel between Breedlove parents is cruel and terrible for both Sammy and Pecola. Sammy expresses himself by hurling murderous wrath on Cholly, while Pecola hides under her bed to avoid the sounds of her parents' fighting (Bloom, 2010, p. 38).

Cholly's life was full of sexual harassment and sexual relationship with prostitution and harassed children. When he was a teenager, he went with his cousin Jake, and two ladies, to the countryside; just a few times after Darlene his lover girl and Cholly started their sexual relationship, a group of white racist hunters with guns oppressed Cholly by imitated the sound of their discourteous insults before their eyes. Also, they called him Negro and cultivated his hatred of Darlene. Cholly had never thought of hating the hunters who oppressed him. He would have been destroyed by such anguish since they were huge, armed white men. Cholly was frail, dark, and small; his subconscious was aware of what his conscious mind did not: that disliking them would have suffocated him (Morrison, 1970). Morrison describes Cholly's character she stated:

The pieces of Cholly's life could become coherent only in the head of a musician. . . . Only a musician would sense, know, without even knowing that he knew that Cholly was free. Dangerously free. Free to feel whatever he felt fear, guilt, shame, love, grief, pity. Free to be tender or violent (1970, p. 159).

The awful mix of feelings is violent and tender, which Cholly had felt when he

raped his daughter Pecola. In that situation, her father, a drunker, comes upon her while washing the dishes, a weak body, and a ragged dress. He thinks, “ Why did she have to look so whipped? She was a child—unburdened—why wasn’t she happy?” (Morrison, 1970, p. 161). Cholly is overcome with the emotion of how much his daughter deserves and needs and how unable he is to do anything useful for her. Lynn Orilla Scott writes:

The... incest incident takes place at the end of the chapter recounting the father’s life and is told exclusively through the eyes of the father. The reader sees the father’s deed as the conclusion of his traumatic moments with intimacy and love —traumatic that are strikingly similar to those of his daughter (Bloom, 2010, p. 55).

Pecola’s torturing scene of the rape is violent and stark. She is taken aback, perplexed, powerless, and violated. She is unable to speak and only makes a sound, which she describes as “a hollow suck of air in the back of her throat... like the quick loss of air from a circus balloon” (Morrison, 1970, p. 163). Finally, she collapses and experiences a sharp and unusual agony before passing out. None of the facts Morrison gives to elucidate pity for Cholly’s existence can adequately alleviate the unfairness of the anguish he has inflicted on Pecola.

The scenario has elicited a wide range of conflicting critical opinions. Radical feminist readers were uneasy with Morrison’s method. Still, the author’s motivations for writing had always explicitly been to question such acts of abuse and transgression: where does the responsibility indeed lie? She intended to ‘bear witness’ she sought to clarify, not accuse to blame Furman noted “there are no easy villains to hate; there are no predictable behaviors ” (1996, p. 18).

Morrison’s last central character to have an impact on Pecola’s fate is Soaphead the priest Soaphead, a cinnamon-eyed West Indian, can interpret the words and know the definition of the word misanthrope but lacks the experiences to avoid being one himself, Soaphead, like other self-deluded Morrison characters with perturbed personalities, has taught of seeing his animosity for other persons as righteousness. In reality, he was involved in determining plot development methods. Soaphead’s intention to become a priest failed through, and he now deludes himself into thinking that he prefers pursuing a career with a supposedly significant title, but that needs neither skill nor hard work. He became “advisor, Reader, and Interpreter of Dreams” (2010, p. 56).

Morrison's satirical talent is not fully shown here, Soaphead has thoughtfully given himself the opportunity to see human folly without experiencing it or being harmed by it and to cultivate his fastidiousness by viewing physical deterioration. Soaphead is perplexed by this meticulousness: to whom will he associate? His options have been whittled down to young girls, who are the least 'tainted' (2010, p. 57).

Soaphead came to the United States specifically, to Lorain, Ohio (Morrison, 1970, p. 170). He poses as a minister and opens a dread-focused counselling service "People came to him in dread, whispered in dread, wept and pleaded in dread [and] dread was what he counseled" (Morrison, 1970, p. 172).

Soaphead, for whatever reason, replies to every request regardless of its merit, need, or even legality. Pecola, pregnant and barred from school, comes to Soaphead searching for a miracle, her psychological stability is in jeopardy; with his well-publicized extraordinary powers, he can probably provide her with the blue eyes that would fix her life, her final hope, she believes, for the imaginary happiness. Soaphead hears her desire and is both moved to assist her and frustrated with himself for having just the appearance of authority. His generosity is short-lived, as he devises a scheme to mislead Pecola into assisting him in getting rid of his landlady's dog. At the same time, she believes he is performing a miracle. Old Bob's dog is a fundamentally innocent creature cared for by an old woman with no other friends. Poisoning the dog is terrible not just to the animal and the landlady but also to Pecola, who unknowingly feeds poisoned meat to the dog and pats its head until she sees it spasm and dies in horror (Bloom, 2007, p. 57-58).

Morrison employs two animals, a cat and a dog, in her novel used for regarded oppression toward poor Pecola; in both cases, Pecola was a victim to harm both from a cat and dog. Pecola had been exploited to harm both animals. It is also a grotesque reworking of the adventures of puff and spot, the loyal, pets of Dick and Jane the opposite family to Breedlove, which is mentioned at the novel's opening.

The spring part of the novel ends with the scene of Soaphead expressing his happiness because he gets rid of the dog without worrying about how it has been accomplished. Soaphead begins the letter by congratulating himself and praying to God for giving Pecola her wish for blue eyes, as he promised when she consented to feed the dog. However, when Soaphead's pride swells, the letter becomes a manner for

him to criticize God for neglecting things he should be seeing and for creating an imperfect world in the first place. Soaphead attempts to impress God with his extensive knowledge of world geography before indignantly complaining that Velma, his wife, had abandoned him (2007, p. 58).

Morrison emphasizes this by describing Soaphead's damaged psychology because his lover girl had left him, she adds "like the way that people left hotel rooms"(Morrison, 1970, p. 178). The analogy acts as an outrageous insult he has suffered all these years, a hotel room is a transitory, impersonal, and insignificant location to go to important places.

In conclusion, Pecola's oppression was injustice; she, as a child, had been subjected to oppression from society and domestic oppression from her father and mother because she was an ugly girl. Another reason for her oppression is that her family was dissociated, her drunken father and her neglected mother were the main reason for her sad fate.

2.2. Oppressed as an Oppressor

Pauline's character is presented as an oppressor mother in the novel. Pauline cannot protect her daughter Pecola from psychological abuse or recur her from the illusion of white beauty since the white beauty has mentally distorted her as much as Pecola. Morrison linked the story of Pecola and her mother with the archetypal myth of Demeter and her daughter. Demeter and her daughter have both been raped, such as the myth ology, Poseidon rapes her, often, pirates rape her.

Additionally, Persephone and Demeter's personalities are mixed with ancient art and literature; because of their analogous loss experiences and subsequent transformations, the two women have been dubbed "separate-yet tone" (2010, p.110). Pecola recounts her mother's memories in *The Bluest Eye* Pauline, like Pecola, feels isolated from society as a teenage girl. Pauline's southern characteristic, unwillingness to appear like other women, and applying beauty products expose her to ridicule. The women's "goadng glances and private snickers at her way of talking saying chil'ren" (Morrison, 1970, p.188)

In contrast to Pecola's infatuation with Shirley Temple figure at the movie in an attempt to dodge the fantasy of the white society, Pauline used to watch movies to assign characteristics to subcategories of 'wonderful view' (1970, p.122). With white models at the higher end of the scale, such as actress Jean Harlow, Pauline works as a housekeeper, she can leave behind the darkness and ugliness of her underground life and enter the world of Dick and Jane, the lovely family. Pauline is so eager to fit into the order and normality of this white society that she completely ignores her own home and children in preference of her white charges.

Another variation on the mythological motif is Pauline's surrogate motherhood; after Persephone is kidnapped, Demeter becomes Demophoön's nursemaid. Demophoön allows Demeter to act as a surrogate mother and so alleviate her grief, in order to make Demophoön eternal, "at night she would bury him like a brand in the power of the fire" (Jaffar, 1952, p. 240).

In Morrison's book, Pauline is unable to memorialize her responsibility, but she is responsible for raising Shirley Temple as if she was her real daughter (Bloom, 2010, p.110-111). Pauline has oppressed Pecola at the end of the novel when she knows that Pecola was pregnant by her father. She beat her and dismissed her from the house. Finally, Pecola's situation ended homeless and pregnant, Pauline could not save her and provided her with safety in society. Here Pauline transferred from a productive mother to a ruthless woman.

2.3. Racism as an Oppression Factors

Toni Morrison's focus in *The Bluest Eye* is racism. She examines the impact of dominant cultures' beauty standards on the self-image of African-American female teenagers. The function of class, the primary type of exploitation suffered by African people and the subject of subsequent works, is significant if it exacerbates that self-image. Pecola Breedlove is the central character focused of the three main protagonists, all of whom are African-American females. They are most impacted by the dominant culture's beauty standards since they are the poorest and, the most susceptible. Thus, Morrison is aware of the economy's importance in African-Americans' lives and having a positive self-image, the Breedlove's struggle for survival undermines family unity and makes family members more susceptible to

prevailing cultural propaganda.

This section of the chapter discusses how racism had been used as a tool that led to oppression, the racism used against some female characters had oppressed them and they lived as victims of oppression due to racism. In *The Bluest Eye* Pauline and Pecola were faced racism and are subjected to oppression. The feminist critic bell hooks stated that “Racism and sexism combined create harmful barriers between women” (2000, p. 59). Pauline was outcast by white women because she was black and ugly this kind of oppression made Pauline lose her self-confidence by seeing herself as an unattractive woman, this racism created hateful in herself and toward her daughter Pecola, who also was affected by her mother’s thinking about white and beauty, both the daughter and the mother have been destroyed by racism which they suffered and hated their existence.

The feminist critic Adrienne Rich had mentioned to the racism in African-American society, she stated that many writers have written and utilized the real racism which they have suffered in their own lives, the racism and how it can damage the relationship between the mother and daughter. She stated that in Morrison’s *The Bluest Eye* the mother Pauline herself was effected by internalized racism in which she was stuck between the protection of her children or love and take care of her master’s blonde kids (Rich, 1986, p. 15).

Oppression stemmed from male domination and patriarchal society, women, especially African-Americans, may be subjected to much misogynistic behavior and oppression due to the racism. Denise Thompson in her book *Radical Feminism Today* argued that, racism and misogynistic attitudes are moral responsibility issues, for explains both racism and misogynistic as things inherent in society is to neglect the political and social milieu among which women are harmed by such oppression via racism and misogyny (2001, p. 45). The protagonist Pecola has been subjected to enslavement and woman’s oppression due to the racism she faced. As an African-American women who faced racism and discrimination in treatment, she hated herself and her being in white society.

In Denise Thompson’s point of view, the early radical feminists have supported the anti-racist literary works, the supporter in perspective that, all the types of control and domination are different on the idea of domination of men against women.

Sometimes it depends on the type of asserting a kind of connection between racism and masculinity or what is called sexuality (2001, p. 135). *The Bluest Eye* is a novel that depicts men's domination of women and their oppression due to racism, some female characters, including the narrator Claudia have suffered from racism, and some else had damaged by racism, such as Pecola and her mother Pauline, the culture of discrimination of white against African-American women had created a cap in a society where the black women have excluded from many society's facilities and subjected to oppression.

Pecola's mother had subjected to oppression because of racism and discrimination, during her childbirth to Pecola, and she hears an older doctor tell a group of younger physicians attending a childbirth unit that "these women you don't have any trouble with"(p.124), before turning to a pregnant white lady with compassion and care, he says, "they deliver right away and with no pain Just like horses" (Morrison, 1970, p. 124-125). He named Pauline, and the rest of the African-American women in the room horses, this discrimination in the treatment had oppressed Pauline.

In *The Bluest Eye*, The role of the society was not positive; people around Pecola were only sharing rumours in all the Lorian Ohio when they heard about her rape by her father. They neglected Pecola's story of oppression and her suffering because she was an African-American black woman, not white, which is considered discrimination against her. In the last section of the novel, Claudia describes how she and Frieda go door to door looking to sell seeds to earn money for a new bicycle with a strong desire to go seeking to achieve their dream of having a bicycle; during their trip sell the seeds; they overhear gossip about Pecola, which is entirely spoken in condemning tones, implying a lack of social support for the girl, Claudia recalls:

They were disgusted, amused, shocked, outraged, or even excited by [Pecola's] story. But we listened for the one who would say, "Poor little girl". .but there was only heard-wagging where those words should have been (Morrison, 1970, p. 190).

The sisters hear a rumour about Pauline via the same chain of gossip that she has beaten her daughter Pecola, and Cholly has vanished after Pecola has beaten up after being informed of the rape. Nobody claims to know about what happened to Pecola and how she became after her miscarriage of her child, nobody felt sympathy

toward her, which illustrates that Pecola was an oppressed woman and excluded from her community. Breedlove family was homeless and dismissed from the circle of compassion and solidarity. The Breedlove is rejected twice, by themselves, who believe they are worthless because they are ugly, and by society.

The snippets of communal discussion that Claudia assembles for the reader clearly show the townspeople's lack of sympathy such as hearing the sentence "What you reckon to make him do a thing like that?" (1970, p. 189). Another person adds "Well, they ought to take her out of school" (p. 189). People come to these simple assumptions to separate themselves from the realities of other people's life. Morrison demonstrates to her readers that these self-protective strategies are not only self-righteous but also reminders of the many ways individuals fail to see or bear testimony correctly like Mr. Yacobowski is unable to see Pecola. Pecola's villagers do not utilize their imagination, understanding, or sympathy to envision lives other than their own.

Bloom stated that *The Bluest Eye* is 'an angry novel', and it is an ordered one, (2007, p, 20) possibly because, in African-American writing, the meticulous structure is often employed to shape and contain fury that might otherwise be misinterpreted as a lack of control. So, an excellent place to start is with the main character's blue eye, which Pecola Breedlove believes will bring peace and love into the world. Her empty emotional and disjointed existence has become a way of life for Pecola, and a question of life and death; her father is an alcoholic, and her mother's interest in white people and aesthetics (Bloom, 2007, p. 19-20).

Through the connection between reality and sight, the reader learns as much about Morrison's commitment to realism as they do about Pecola. The focus on sight has characterized realism as a style "excellence of vision is the distinguishing feature of realism" (Mehlman, 1977, p. 124). To accept the world's current reality, as Pecola does when she accept the whore's continuous presence, one must look and look, but to see with eyes other than one's own is to both oneself and the universe. Pecola's desire for blue eyes is a desire to conform to the ideal of the white children and a rejection of proper seeing, of realism's premises in favor of romance.

The critics have praised Morrison's ability to expose the roots and repercussions of class divisions in American society. Mr. Yacobowski exemplifies the nuance of these complexities. He has been marginalized as an immigrant, but he can

marginalize not to notice Pecola at his candy shop as a white man. Morrison's view becomes even more powerful with the arrival of Maureen Peal. Doreatha Drummond Mbalia writes:

racism devastates the self-image of the African female in general and the African female child in particular . . . the African's self-image is destroyed at an early age as a result of the ruling class's . . . promotion of its own standard of beauty. . . . Morrison clearly . . . understands that the concept of beauty is a learned one—Claudia . . . learns to love the . . . blue-eyed . . . doll. . . . Maureen . . . learns she is beautiful from the propaganda of the dominant society [and] from the African adult world; and Pauline. . learns from the silver screen that every face must be assigned some category on the scale of absolute beauty (2004, p. 32–33).

Pecola Breedlove is invisible to everyone around her, and as a consequence, she lives without communication. She can only withdraw into a world of her invention to find a shape for her subdued fury. On the other hand, Morrison has Claudia find the words to express Pecola's anguish. Morrison explores the exact circumstances required for the production of art by pairing the crazy and self-hating young girl who has been silenced by sexual assault and internalized racism with the resistive artist storyteller.

Morrison explicitly indicts a society where racial, class, and gender biases kill the most vulnerable people by focusing on poor black girls. However, since Morrison thinks that this wound ability exists in all women to some degree, she develops a narrative framework that compels the reader to consider her role in perpetuating the terrible consequence of racism and western ideals of beauty. Morrison's style takes on a distinctively choral quality in this manner, forcing the reader to join in the narrative. There is a lack of socializing in *The Bluest Eye*. The book depicts father-daughter adultery or incest due to the black male's disempowerment which prevents him from fulfilling the role of the father due to racism.

Morrison utilizes the incest narrative to show a system of patriarchy or oppression othering in which both the father and daughter are victims. The notion that incest may generate power rather than social collapse is shared by *The Bluest Eye* and a feminist discussion on incest because incest or adultery is utilized in *The Bluest Eye* to illustrate how racial hierarchies are created and perpetuated. The book also refers to Sollor's previous descriptions of incest in interracial fiction; the novel reimages Southern romance in which incest causes a white family social decline and ruin. Incest, in this case, completes the ruin of the black family, white re-establishing white

hegemony. The way Morrison presents the incest narrative at the beginning of the book as a subject of interpretation, or more to the point, as a site of misunderstanding, shows her engagement with the disciplining forces of incest discussion (Bloom, 2007, p. 73).

Claudia Macteer, states in the italicized prologue to the novel:

Quiet as it's kept, there were no marigolds in the fall of 1941. We thought, at the time, that it was because Pecola was having her father's baby that the marigolds did not grow. ...would have proved to us that our seeds were not the only ones that did not sprout; nobody's did (Morrison, 1970, p. 5).

Claudia and her sister, planting marigolds for Pecola's child, thought that if the plant blooms, then Pecola's child will stay alive, which is an optimistic and sympathetic behavior from Claudia and her sister for Pecola. It is considered symbolic. The barrenness they represent includes racism and scapegoating and is deeply entrenched in the early history and prehistory of the human battle with the environment, particularly the struggle for agricultural upkeep represented by the marigolds and seasons. This metaphor has many flaws: it ignores the barrenness; it locates social and psychological oppression in the society that receives them the soil in which the seeds were planted. It portrays racism as an unavoidable atavism and offers no solution. Brutal fact, when one considers the story of inhumanity that develops in *The Bluest Eye*, (Bloom, 2007, p.70).

2.4. Enslaved women

Slavery is the primary concern and theme in *The Bluest Eye*. Throughout, all the African-Americans people characters in the novel have been treated like slaves. Slavery has been caused for many reasons one of them is the black skin of individuals, which is the main problem the characters suffered. Both Breedlove and Maccteer families have suffered from being enslaved and rejected by society. Still, Maccteer family were not affected and damaged, unlike the Breedlove's, because the Breedlove's do not have self-confidence, and they believed they were really ugly and slaves wherever they went.

This section of the chapter focused on some female characters who lived as enslaved women. Pauline and her daughter Pecola have been treated as enslaved

women, the novel inaugurated in the scene of burning their house which makes both the daughter and the mother homeless, and each one live separated. Pecola was enslaved woman for all her existence, as a child she was subjected to racism and oppression, she was expelled from society, the rejection of society toward her, and enslaved condition in which she lived in, made her wished if she is a white girl, her mother also was enslaved and oppressed women because she was ugly women, she was interested in white supremacy. The constraints of society and its oppression toward the two Pecola and Pauline have created a lack of self-confidence in themselves.

Claudia the narrator of the novel has also a victim of society she has been treated as enslaved woman because she was black. People can deduce that beauty is more important than anything else, and that is precisely what Claudia and Pocola were looking for; they dreamed of having white skin. However, this is a valid description of Claudia and Pecola's psychological suffering, and the issue remains the same; they are still back African- Americans.

Pecola's situation is kin to slavery, many characters have oppressed her and treat her as an enslaved person, her friend Junior has oppressed her by beating her and insulting her, Pauline her mother also treated her as enslaved because she, herself was an oppressed by white society and her husband Cholly, so she moved her suffering to her daughter Pecola. The protagonist Pecola is eventually enslaved woman, she had rejected from society both black and white society, Pecola is a victim of rape. Radical feminists considered rape a huge oppression against women and it's a kin to the slavery because it's against women's well and it consider intimidation to women. Rape means that women will be seen as only bodies as enslaved individuals and under male power and their sexual desire.

Radical feminist Susan Griffin had opened her essay *Rape : The all-American crime* with a statement rejecting rape, she claimed that "rape and fear of rape is a daily women's consciousness"(1971, p. 2). Her calming of rape have based on the cases she had read about American women who have been raped and posted in the magazine with their pictures, the victims of rape were all women, and some the women have faced rape and were killed by the men who raped them, (1971, p. 1) , Griffin had named the rape as 'violent side of humanity' (1971, p.1). Her explanation about the

cases of women's rape illustrate that patriarchy from old time has oppressed women and dominated them via treating them as enslaved individuals.

Pecola a woman who lived as an enslaved, had been subjected to the oppression of rape, twice, and in both she was treated as a slaved woman, because she was not able to save herself or stop the violence against her, illustrating the enslaved condition which she had reached. Pecola's rape had been classified as sexual enslavement, in *The Bluest Eye* rape had used as a tool for intimidating the protagonist Pecola as an enslaved person and weak (Madsen, 2000, p. 226). Pecola was afraid from her father when he raped her for the second time, she was speechless, and she did not utter the only words which clarified that his power upon her was dominated her and he considered her an enslaved person. She describes her rape as 'horrible' (Morrison, 1970, p. 200). He controlled her with his power and sexuality till she became pregnant.

The narrator Claudia starts the final section of the novel by describing the enslaved situation in which Pecola has reached, raped, homeless, and without any shelter; the last words the reader hears from Pecola are delusory a dialogue she is having with an imagined acquaintance. Her family and society have failed to provide her with the self-esteem required to form and maintain authentic relationships with anybody, which caused such disparities in outcomes. The real circumstances in *The Bluest Eye* are those of American consumer society, the ongoing 'gilded age' that started after the Civil War and replaced physical slavery with various kinds of domination.

Morrison presented black women's oppression as an unsolved problem; while the novel involves around slavery, oppression, racism, Pecola, the center character of the book, is treated like a enslaved woman in most parts of the novel, the book is loaded with the various hierarchical levels of dominance and submission and larger and lesser sexual harassments between it is pages. Pecola's situation and her destruction as a human have a long history that goes back to enslavement.

2.5. Radical Feminist Reading

Radical feminism sees patriarchy as the main reason for women's oppression (Rich, 1986, p. 56). *The Bluest Eye* has sufficient evidence of patriarchy and oppression throughout; all the women characters have been oppressed, especially, Pecola who was harassed and raped by her father. Radical feminist critic Firestone, discusses the theme of rape as pressure on women (Firestone, 1970, p. 40). Sexual harassment is the main issue in *The Bluest Eye*. Cholly, the father who has had a psychological problem since he was a young boy, has harassed the little girls, his failure to be a good man and his complex nature, made him the worst father who raped his poor daughter Pecola.

Radical feminists like MacKinnon argue that, firstly, sexual harassment is the unwelcoming imposition of sexual needs in the context of an unequal power relationship. Secondly, she claims that the issue is not caused by men's overwhelming sexual desire for women; instead, sexual harassment is 'dominance eroticized' similar to rape, "Sexual harassment is a clear social manifestation of male privilege incarnated in the male sex role that supports coercive sexuality reinforced by male power over the job" (MacKinnon, 1979, p. 192). According to MacKinnon, Sexual harassment is the equivalent of rape in terms of economic power. MacKinnon also differentiates between two kinds of sexual demands (1979, p. 66). The first is the 'quid pro quo' situation in which a powerful individual requests sexual attention in return for a job advantage.

The second situation is the "condition of labour", in which a person is exposed to frequent sexual taunts or sexual invitations without a promise of employment advantage. This kind of oppression Pecola's mother has faced during her work, Pauline faced social pressure in her workplace. As a house worker, her mistress does not like Cholly, who often comes to her house drunk and wants Pauline's money. Knowing Cholly's attitudes, Pauline is forced by the mistress's choice to leave her husband Cholly or get her salary. If she leaves her husband, the mistress will give her salary. In contrast, if she does not leave her husband, she will be allowed to stay even longer to get her salary. Morrison describes this scene via flowing quotation

she didn't want me no more if I was going to stay with cholly She said she would let me stay if I left him I thought about that. But later on it did not seem nonetoo bright for a black woman to leave a black man for a white woman. She didn't never give me theeleven dollars she owed me, neither. That hurt bad (1970 , p.120)

Despite this, Pauline's mistress pushes her to leave Cholly. She then returns to her role as a housewife. Pauline discovers she is pregnant right away, and after she returns home, her relationship with Cholly improves, and Cholly becomes more sympathetic to her than previously. Meanwhile, Pauline is subjected to psychological, cultural, and biological persecution at home. She is culturally oppressed by her responsibility to care for the pregnancy.

When Pauline is subjected to oppression, Cholly oppresses her culturally; he does not care about her and will not give her money to purchase new clothing or straighten her hair. Since then, Pauline has chosen to acquire a job to meet her requirements; nevertheless, Cholly disapproves of Pauline's choice. Since then, money has been the most important subject of conversation, money for Pauline's clothing and Cholly's drink, then, their marriage has torn, and Cholly displays his offensive conduct to his wife, Pauline. In this instance, cultural persecution occurs, in which men exert authority over women like Cholly does, it may be classified as patriarchal oppression if the husband exercises control over his wife, who is obligated to follow him (Rochmawati, 2007, p. 54). Pauline faced huge oppression in her life with Cholly, in both her work and at home, her stress and her damaged psyche resulted from oppression treatment she had received and, as radical feminism argues, oppression results from women's stress and damage to their psyche.

Women attempt to escape from everything that causes an uncomfortable state. Pauline's stress at home and the oppression of her husband toward her caused creation of a fantasy world by seeking refuge in watching movies, thinking that her interest in movies will help her face or reduce her miserable life at home. While watching the movies she was subjected to physical and cultural oppression, Pauline feels physical oppression by the physical attractiveness of white women in movies she watches. She is also troubled by the beautiful image of white women since she is a black and ugly woman, White men's lovely behaviour toward an attractive white woman in the movie Pauline has watched has oppressed her, and she is culturally persecuted because she compares herself to her husband Cholly, who does not like him.

Another oppression she has faced was during her childbirth, this type of oppression was discussed by many radical feminists who argued that women are oppressed when they giving birth. In her book, *The Myths of Motherhood*, Thurer

argues that motherhood is a source of women's oppression during childbirth. She defines women's wombs as cave at that case; women will be oppressed because their wombs will be shelter for children, and they will so hardly give birth to their babies (Thurer, 1994, p. 3).

Pauline had a baby at home, her infant baby has no unique sensations. However, she is expecting her second child, she seems pleased with it since she really wants it and has fought valiantly to carry the baby, but tragedy strikes when Pauline gives birth to her second child in the hospital. While labouring, she is subjected to two physiological constraints. First and foremost, Pauline's physical identity as a black woman oppresses her. White and black patients are treated differently at the hospital. This tyranny is evident when the doctors, who are all men, show little concern for Pauline. Instead, they pay more attention to white women besides her, who also have children, and treat them with more extraordinary kindness and friendliness.

Second, while Pauline is in agony while naturally carrying the baby, she feels physically oppressed. This part of the novel shows the strong side of the patriarchal system, which dominates *The Bluest Eye*. It also clarifies that Pauline is tormented by society and does not gain the best treatment since she is a patient, and the doctors oppress her physically and psychologically. Pauline gave birth to Pecola, and her childbirth did not please her. Her daughter has faced oppression since she was born. The pressure on the heroin Pecola starts from her birthday; from that time, she became a victim because she was a black girl and ugly.

Radical feminism sees society as dominated by patriarchy, oppressing women physically and culturally. Pecola, as a child girl, , was controlled, by patriarchy society in the story. She has controlled by her father by raped her and by Soaphead who oppressed her, and in the school she was identified as black by boys whom oppressed her.

Radical feminism opposes the liberal approach to rape's methodological individualism and the propensity to view rape as a distinct act of one person against another that, violate moral and legal standards governing sexual conduct only when rape is recognized in it is social context as a unique social activity, it can be fully comprehended.

Rape may be recognized as the ultimate manifestation of the fundamental

features of all gender interaction in modern society. The reality that nearly all offenders are men and almost all victims are women is appropriate, as in *The Bluest Eye* the protagonist Pecola was a victim of rape. Pamela Foa state The particular wrongness of rape is attributable to and is simply an exaggeration of, the wrongness of human sexual relations in general (Foa, 1992, p. 585). Intimidation is the main reason for Pecola's rape by her father because she was horrified by her father, and when he raped her, she kept claiming and Cholly raped her again till she became pregnant. Intimidation is one way that rape maintains masculine dominance.

Several radical feminist writers have asserted that rape is a terrorism behavior to make this argument. In her famous essay *Rape, The all-American Crime*, Susan Griffin describe rape as:

rape is a kind of which severely limits the freedom of women and makes women dependent on men The threat of rape is used to deny women employment. The fear of rape keeps women off the streets at night. Keeps women at home. Keeps women passive and modest for fear that they be thought provocative (Griffin, 1971, p. 329, 331).

Pecola's rape is considered violence against her, and this kind of rape discussed by Mackinnon argues that rape is not really about sex but about violence which she rejects because it "fails to address the fairly apparent question; if it is not about sex, why didn't he simply beat her?" (1989, 134). Catherine A. MacKinnon's works are excellent examples of radical feminist rape analysis, she claims that sexuality is "a social construct of men power, defined by men, imposed on women, and fundamental to the concept of gender in the culture we live in [...] The erotization of dominance and submission produces males and females. The difference between men and women, as well as the dominance/submission dynamic, characterize each other" (MacKinnon, 1989, 113).

Pecola's situation after rape confirms the violence which her father has caused to her; she cannot utter one word, or as she said as, "a hollow suck of air in the back of her throat... like the quick loss of air from a circus balloon" (Morrison, 1970, p. 161). After this violence, Pecola fell down and felt unfamiliar pain and severe. Cholly's behaviour toward his poor daughter Pecola damages her whole life, and damages her both physically and psychologically. She is pregnant and unable to attend school, and her mental stability is in jeopardy.

She comes to Soaphead hoping for a miracle, with his well-publicized supernatural abilities, he can possibly provide her with the blues eyes that would repair her world, as a final hope, which she believes, is an imagined bliss, but Soaphead also oppressed her when he used her to get rid of the dog.

Pecola's character is presented as a forgotten woman in the novel, oppressed by all the characters and society. The theme of forgotten women means oppressed women throughout literature and women's rights fellowships, the theme has been used to describe the lives and experiences of abandoned women. These represented that the points of view of particular disadvantaged and victimized individuals are meaningful and essential in establishing a more actual perspective of how society should work. According to radical feminism, traditional culture and philosophy controls require a neatness that does not represent the majority of human understanding. Similarly, radical feminism seeks to contribute to, deconstruct, and dissemble these approaches. Morrison's *The Bluest Eye* embodies this refusal of neatness, accepting and relishing in the chaos. While oppression expresses itself on a personal, communal, and societal scale, it is essential to recognize these oppressive systems to understand the various responses to oppression (Rest, 2018, p.5).

Radical feminist stated that gender discrimination is the main source for women's oppression, not class or race, and that all the types of social domination have been established with men's supremacy (Echols, 1989, p. 139). *The Bluest Eye* reveals the gender differences between women and men. This differentiation results in many sufferings for women; one of them is their oppression; the gender differences between Pecola and her peers oppressed her because she was a black girl and ugly and from a low-income family. Pecola's desire for beauty comes from the difficulties she has faced in her society. Her main hope was to seek acceptability in a patriarchal society even after being raped. Toni Morrison says "that physical beauty and romantic love are probably the most destructive ideas in the history of human thought" (1970, p.122). Since *The Bluest Eye's* primary consideration is women's oppression, especially for African-American women, Pecola's story is the response of African-Americans to end their slavery and persecution in American society.

African-American women considered the relationship between men and women as valuable, but they also wanted a movement that addressed other problems

that were essential to them. Consequently, there was a conflict between American feminists and other feminists, particularly radical feminists, since African-American feminists have different perspectives on men. According to the Redstockings Manifesto, radical feminists believe that men are the oppressors of women; this point of view is clearly in Morrison's novel. Radical feminism is a more severe kind of feminism that advocates for total reordering or removal of the economic and social conditions in which men have maintained dominance over women (Willis, 1984, p. 89).

Radical feminism's primary issue is patriarchy and men's supremacy, resulting in men dominating, controlling, and favouring in virtually every institution. Jane Freedman says that radical feminism concerns itself with women's inferior status in society and with prejudice faced by women because of their sex, in her fundamental definition, to overcome this sense of inferiority and attain full equality between men and women in all areas of life, radical feminists defied social and economic conventions (Freedman, 2001)

Furthermore, some extreme feminists believe that "all men as the enemy in order to represent all women as victims" (hooks, 1984, p. 68). Radical feminist hooks argues that. Class, gender, and race are the primary problems of women's oppression. The inequality between Pecola and her friends in school created discrimination and lack of intimacy in her life that made her wish for an impossible blue eye, hooks stated that such inquiries stem from the needs of women has come from the issues which are relevant to the white women with class privilege (hooks, 1984, p. 90).

Morrison finally described Pecola's situation after her physical and psychological justify right damage and losing her mental stability as:

After that first day at school when I had my blue eyes. Well, the next day they had Mrs. Breedlove come out. Now I don't go anymore. But I don't care. You don't? No, I don't. They're just prejudiced, that's all. Yes, they sure are prejudiced. Just because I got blue eyes, bluer than theirs, they're prejudiced (Morrison, 1970, p. 197).

In the quotation, above Pecola's body has been harmed; no one protected her, even her mother. She lost her mental sanity and imagined she had a walk and conversation with a friend, who was a rich girl, and had blue eyes. Society had failed to save her. Oppression has occurred to many African-Americans women. The

misunderstanding of the society where Pecola and her family lived is the main source of her miserable fate. Being homeless without any shelter is a sense that Pecola has faced in the novel. Although she lacks a nurturing mother, her mother beats her as she knows Cholly has raped her.

The family's lack of association is also a source of Pecola's fate and her physical damage. The sadistic practice with Pecola has destroyed not only her but all the family members. The inside of the Breedlove house is described in such a way that it implies and reflects the dysfunctionality of the individuals who lived there. Though, as Morrison points out, the family was "festering together in the debris of a realtor's whim" (Morrison, 1970, p. 34). It is obvious that their house is not appropriate to shelter the individuals. Family members are not only unable to connect to one another, but they are also unable to create positive associations with the physical characteristics of the home since the environment is so non-nurturing and inconvenient (Bloom, 2010, p. 37).

Pecola, she has been homeless for three times, once when her father burnt down the house, and the next when she entered the middle-class home, and her friend became sadistic and threw the cat against her face, his mother shouted and got angry and blamed Pecola for the death of the cat. She said, "Get out", "You nasty little black bitch get out of my house" (Morrison, 1970, p. 92). Pecola felt that she was homeless. The third time when her father raped her, she became homeless to the end of her life.

As a feminist, Morrison's *The Bluest Eye* discusses patriarchy as the main source of women's oppression. She presents the theme of homelessness and repeats in the novel to prove that homelessness is the leading cause of oppression of the heroine, Pecola, and her suffering. The reality of life is the fear of being homeless consuming stress about being without a permanent house, without a house. Pecola, on the other hand, spent her life homeless without shelter, literally wandering from one home to another. Morrison's writing is infused with this radically unsettled dread of becoming homeless; it describes the society's most considerable apprehension and its relationship to Pecola in the novel.

The radical part of *The Bluest Eye* has recognized men as oppressors, arguing that "all other kinds of oppression and exploitation (rape, racism, imperialism, and so on) are all extensions of male dominance" (Joseph & Lewis, 1981, p. 55). African-

American women have asked for equality between women and men due to the injustices they faced in American society and the discrimination in treatment in all social facilities. Morrison presented the sense of Pauline's suffering in the hospital and the discrimination and oppression in comparing the white women beside her. Morrison emphasizes that black women are oppressed wherever they are.

The Bluest Eye responds to black women expressing their oppression and ending the discrimination in white society. Feminism's main concept is to attack gender differences and aims to equal opportunities for men and women in society (Gaudet, 2015, p.8). There is a significant problem with black women being excluded from the women's movement, Ogunyemi, stated "Some African-American women believe that they are manipulated by white radical feminists and even are dehumanized by them, and that white women are using African-American women to gain 'a female victory in the white sexual, political game'" (Ogunyemi, 1985, p. 236). hooks articulate this feeling of exclusion from the women's movement quite explicitly in feminist theory:

When I participated in feminist groups, I found white women adopted a condescending attitude towards me and other non-white participants.. they did not see us as equals. They did not treat us as equals.... If we dared to criticize the movement or to assume responsibility for reshaping feminist ideas and introducing new ideas, our voices were turned out, dismissed, silenced. We could be heard only if our statements echoed the sentiments of the dominant discourse (hooks, 1984, p. 12-13).

When considering why black women were not seen as apparent members of the women's movement, it is simple that they just do not fit into the concept of gender equality. Morrison's issue with the feminist movement is that it has been dominated by mounted above a white women's ideas. As she describes it; The early image of women's liberation was of an elite group of the upper-middle-class. Women are concerned with their class's issues (the proportion of women in professional areas, etc.) and give little attention to the difficulties of the majority of women.

In conclusion, Toni Morrison's novel is claimed to form freedom for African-Americans. As a feminist she claimed for women's rights and explained the oppression women faced. In several works, including her novel *Beloved*, Morrison represents slavery and oppression via the heroine Sethe who lived under slavery and faced tremendous oppression, and in *The Bluest Eye* it revolves around Pecola's suffering

and her oppression in a patriarchal society. African-Americans from past to present living in difficult and miserable conditions, worked hard for less salary and faced inequality, sexual harassment, and separation from society.

In some cases women may oppressed each other like in Pauline and her daughter Pecola. Pauline hated herself because she was not as attractive as white people. Pauline's self-hatred is seen in her treatment of Pecola, her daughter, instead of the white girl in the house Pauline was working. Pauline has not abandoned her own black family in favour of her white employer's family, and she has become to despise herself and her daughter (Hassan, 2016, p. 20).

Briefly, In Morrison's *The Bluest Eye*, it was evident that oppression, racism, enslavement, and marginalization have diminished or even destroyed the female character's self-worth. Their skin tone, or more precisely, the degree of darkness in their skin, reveals their worth. For example, lighter-skinned blacks were treated better in society than darker-skinned blacks. It was not only the white majority that believed this; even black people treated one another differently depending on how black they were. The of popular culture offers commentary on the media's preference for whiteness, and the impact of choice has on young girls' lives, for example, Maureen describes the storyline of a movie she saw, mirroring her superiority complex and as a child who rejected her black mother but had a crisis after her mothers' burial.

3. DORIS LESSING'S THE GRASS IS SINGING

This chapter investigates and analyses Lessing's *The Grass is Singing* for racism, slavery and oppression, toward the protagonist Mary. The chapter also studies the novel from a radical feminist point of view. Mary, the book's heroine, was oppressed and a victim of the pressure of the patriarchal system. The novel is about the problematic nature of Mary and her unhappy life in her household, after she married an unsuitable match, her damaged psychology impacted her choices; she could not balance and fix her life because she had come from a problematic household, unhappy family, her mother was oppressed by her husband, and as a child, Mary was subjected to oppression since her childhood, the influence of oppression upon her made her a person, who lost her self-confidence.

After Mary married to Dick, she has moved to farm and she has surrounded by black worker and poor people. There; she found that, it would be easy to oppress and control poor workers, thinking that, in this way, she would take revenge of her miserable past life. Although, she was not satisfied. She dreamed of being an independent woman, but this dream became impossible after getting married. When she escaped from Dick and returned to her past work in a hotel, she was rejected because they did not accept married women. Mary was obliged to return to the place and society that she did not want and to her husband who did not love her. Consequently, she was subjected to oppression. She was not able to free herself from oppression.

Mary was presented in the novel as an oppressor and an oppressed one, at the same time, but finally, she faced huge oppression from slave Moses who killed her after she lost her mental stability. In *The Grass is Singing* both black and white characters suffering from oppression, the novel established about slavery and racism of black people and how their freedom was limited to their masters, at the same time, the novel portrays the sufferings of the white people who have oppressed each other, then their oppression made them strict people toward slaves around them. Mary was a person who projected her oppression to the slaves around her. Therefore, this study is a survey of oppression, slavery, and racism in the novel. Second part of this chapter is radical feminist reading of *The Grass is Singing*.

3.1. Oppression

Lessing's tragic novel was set in Britain. It was an extraordinarily successful novel in Britain and Europe, earning the writer a worldwide reputation. The book opens with the news of killing a white woman by her black boy servant named Moses. Mary was married to a farmer named Richard Dick Turner in southern Rhodesia. Before her marriage, Mary faced sexual harassment from her father. Lessing's novel weaves the hard life of Mary and all the women's suffering. The problematic nature of Mary has destroyed her psychology both in childhood and adulthood.

Mary has been influenced by the nature of her society and the physical and psychological suffering she faced. Her personality has been formed by the problematic nature of her family's house, which affects her choices. The main character Mary was born in a tumultuous household. Her father, a minor railway officer, was an alcoholic man who was masculine chauvinistic and unconcerned about his family's needs. Her mother used to be angry with him, which made her extremely upset "her mother.. went over to the barman, lamenting that she could not make ends meet while her husband wasted his income in alcohol"(Lessing, 1950, p. 23-33). The home was a living nightmare for both the mother and the daughter. The couple quarreled over money. Her family had to move three times before she started school because they were evacuated out for not paying the rent.

Mary wanted to escape from her parents. The house's atmosphere had a negative impact on her. She developed an aversion to men in general, not just her father. When sent to a boarding school, she was sixteen and left the school and went to work in a municipal office doing typing and bookkeeping. Her mother had died by the time she was twenty, leaving her alone. Her father moved to another place far away from her. Lessing states, "Marry seems to take revenge for her mother's sufferings by getting rid of him" (Lessing, 1950, p. 35). Her father died when she was twenty-one, and she had nothing to tie her to her depressing home. Mary felt that she became free and could do anything she wanted. She was a happily single woman in South Africa. Her mother instilled in her the values of feminism in which she can look for an independent life and reject men's control and dominance of patriarchy. By the time she was thirty, Mary had worked as her employer's personal secretary and was well established. She had the ability to live alone. However, she resided in a girls' club that

was established to assist women with low-income; her new lifestyle reminded her of school, especially the swarms of women, which she enjoyed.

Mary's friends were getting married, and she has served as a bridesmaid on many occasions. Her father's angry eyes and his aggressive behaviors due to alcohol sprang to her mind when she thought about marriage. She remembered her mother's sorrow during her children's funeral when she thought about children. Mary felt emotional during weddings as her urge or biological desire for sex began to develop, but the memory of her mother's struggle would bring a deep dislike for sex. Mary is aware of her father's violent actions toward her mother, which she wished to forget but could not. However, other forces are at work in her life, and she dislikes having a married relationship, yet the new environment and society have an impact on her choice and made her think of men relationships; also, she faced oppression from her friends and coworkers who tease her about being a spinster and suggest that a man ten years her senior, old enough to be her father, would be a good match for her (Lessing, 1950, p.41).

Mary seemed depressed as she listened to the discussion behind her; this prompted her to consider a potential husband. She is under pressure to get married and is nevertheless terrified of sexual arousal, and passionate love embraces. As a result, she chooses to marry a fifty-five-year-old widower with children, believing that his attitude toward her would be nearly fatherly. However, he starts to kiss her while seated in the bed-room; contrary to her expectations, she escapes from his home late at night and sprints to the club, where she collapses on the bed and cries. She is unsure of what she should do and what she needs. Mary regrets her actions at that moment and changes her opinion; despite her apology for her mistake, their relationship ends. Those who knew her laughed at the absurd tale of the thirty-year-old woman; she then evaluates herself and realizes that she needs the affection of a young man, Lessing describe Mary's behavior as "she fled from him because he was an elderly man...and avoided men over thirty" (1950, p. 43).

Mary seems moody and ridiculous to the readers due to a clash between sexual desire and circumstance. She exhibits hatred for sexual relationships. She subconsciously searches for a young spouse but is unable to find one and exhibits physical and mental changes as a result "She's not fifteen any longer: it is ridiculous!

Someone should tell her about her clothes, How old, is she?’’ (Lessing, 1950, p. 90). Mary seems sick, anxious, and mentally unbalanced. She is erratic and lacks solid convictions. She behaves in reaction to her chattering friends at times and her biological instinct and sexual urge at other times. She responds to her father’s relationship with her mother at times and to her friends and her intuitive instincts at other times.

Mary continues her search for a husband. She meets and marries Dick Turner, a farmer who grew up in a rural place and preferred the country to the city. He is not like the man she is searching for, but she is forced to do what she has since she cannot find a man of her preference. Mary is irritated by the fact that she has to discover everything against her will. She despises Dick’s language, which she compares to that of local labourers who ‘smell like animals’. He has always been in touch with them, but she has never met any of the native workers before. Mary feels out of the society she has lived in and unable to fit into that environment. Her mother prohibited her from speaking with her servants, but she now had no choice. She is unable to treat them appropriately since her manners are based on her superior mentality about her race and social position. She reprimands the local lads for a minor infractions or for leaving tasks unfinished in the home.

Dick despises Mary’s treatment with the men, and Mary despises Dick’s treatment with them. When it comes to managing the employees, there is a clash between the husband and the wife. Dicks’ compassion for Samson, whom Mary had fired from the housework, irritates Mary. She accuses the employees of taking items and being arrogant and dishonest by failing to look at her ‘‘It was part of the local rule of etiquette not to stare a superior in the face she does not comprehend’’ (Lessing, 1950, p. 68).

Mary forces a houseboy clean the bath for the whole morning without sympathizing with him. She cannot get along with them; neither a cook nor a houseboy can stay with her for more than a month. Mary’s living conditions do not change. The suffocating loneliness of a busy farmer’s wife and the terrible heat become unpleasant for Mary. She talks to Dick in the tone of her mother, the voice of the suffering woman, because she wants to harm him. Dick, on the other hand, does not treat her well; he asks her to fill the bathtub with water and bathe in it rather than discarding it

each time since it costs him money. Dick is a debt-ridden farmer who has failed miserably, he refuses to follow others' recommendations and grows tobacco to earn money. He is squandering money, he tries beekeeping, pig farming, turnkeys, children, bicycles, and other things. Still, he lacks the patience to finish what he started and jumps from one project to another, never achieving the intended outcome.

Mary and Dick disagreed over how to frame and how to deal with the loss. He refuses to take her counsel. She has a terrible temper. Mary, fed up with Dick and his rural life, yearns for her lovely town life and her friends and resolves to return to her former job. She travels to the town after leaving a message for Dick, but to her surprise, the new matron at the girls' club informs her that married women are not permitted to join. Mary had forgotten this information in her anxiety. She is staying at a hotel. When she returns to her former workplace to look for a job, she finds that her position has been filled and that no other positions are available. Her past several weeks' dreams go away in an instance. Everyone who knew her was taken aback by the drastic transformation she had undergone. She is a poor farmer's shaggy wife with no money for a beauty salon. She seems to be embarrassed. She is unable to pay even hotel payments since she lacks sufficient funds.

When Dick arrives, she expresses neither resistance nor hate but just resignation. As soon as he urges her to return, she prepares herself as if it were a scheduled trip. They return to the farm, and Mary finds herself in a state of exhausted stoicism and numbness, with little ability to feel much alone. She agrees to go back to Dick's house because she feels she is homeless without a place to save her or a person to stand with her or even help her. A woman living in that circumstance will easily obey the man even if she knows he will oppress her. The problem involved Mary's unwillingness and psychological inability. Because she came from a difficult nature and faced hard conditions, she could not make the right choices when facing oppression from Dick.

Mary Turner, The protagonist of *The Grass is Singing* suffers from schizophrenic poverty, yet, the novel presents itself consistently and compellingly to the readers. The description of the world from which Mary is forced to retreat is described in minute details. Her slide into madness and self-inflicted death is as a comprehensive record of psychic breakdown as any contemporary novel of sensitivity

could ever include. However, in this instance, the unfortunate disintegration also serves as a focal point for a razor-sharp examination of the condition and quality of women's lives in a colonial culture.

Mary's death, like her existence, is shaped by the white and African society's serious hatred, disdain, fear, oppression, and reluctantly recognized economic necessity for the black, and Lessing insists on the same complex of attitudes that the white men maintain for Africans and women, having an equal effect on Mary's life and death, a perspective scarcely masked by his usual stance of passionate protectiveness toward white women. He certainly disapproved of "niggers killing white women" (Zak, 1973, p. 482). On the other hand, simple, mutual for women may be the only common ground between black and white men. Charlie Slatter, the Turner's close neighbor, and Tony talked as they stood over Mary's body. Charlie said, "Any murder is surely unpleasant," remarked Tony drily, "When you have been in the country long enough, you will understand that we don't like niggers murdering white women" (Lessing, 1950, p. 15).

Briefly, Mary was a victim of patriarchy and men's oppression; her family, society, and her husband were the reasons for her victimization. She lived a miserable life, and finally, her death was terrible. The black servant killed her while Mary was mentally weak, without any justification. The rejection she faced in society obliged her to stay in an unsuitable environment with difficult conditions. Mary did not have any achievements in her life. Dick refused and stood against her will when she decided to have a baby. This oppression made Mary see her life as meaningless.

3.2. Racism as a Source of Oppression

The Grass is Singing involves Mary's murder by her servant due to her racist treatment and oppression toward him. Mary herself, was a victim of patriarchal society and its control upon her; the domination subjected her to an oppressed woman and oppressor at the same time. Mary's psychology was damaged by the oppression in her past life in her household and her life with her husband, Dick. The feminist critics Lindsay Murphy and Jonathan Livingstone argue that radical feminists sometimes think that women's oppression is fundamental also their unity. The radicals came to the concept of racism and compared it with oppression at the same limited by their

argument that all men are innately sexist and necessarily by virtue because they are biologically men (1985, p. 64).

In Lessing's novel, racism had used as a power source for oppression. Therefore, Lessing presents oppression as a reason for racism, the protagonist Mary, is an oppressed woman. She applies her oppression to servant Moses by treating him in racist and applying her white supremacy upon him. Mary had oppressed Moses because she wanted to get revenge for her sad past; the feeling of power, woman, and manager are what Mary thought of when she was with workers. Radical feminism thought patriarchy is the source of oppression toward women by controlling them generally. Patriarchal society controlled Mary, and she was a victim of oppression since her childhood; her difficult environment in her childhood and her unhappy life with Dick, her husband, have damaged her personality completely.

Lessing's novel conflates blacks and nature in the racist world. The suggestion that racial freedom is inextricably linked to environmental liberation demonstrates fundamental connections within and across dominance systems. In this example, racism and patriarchy must be thoroughly understood to effectively address racial, gender, and environmental exploitation. White and black women are positioned differently as a result of discrimination.

Many feminists considered racism at the same level as patriarchy or sexism. The feminists who may not be radicals have tried to assert some of the equality in rights and treatment between white and African-Americans generally, ended in associated racism with patriarchy, consequently enabling women off racism (1985, p. 68). Mary's racism was linked to the patriarchal society, in which the patriarchal system was a reason for Mary's victimization and racism. Radical feminists have revolted against women's domination because its destroyed women's self-confidence as in Mary's case, she was destroyed by patriarchy, which made her interested in oppressed people.

The critic Frederickson has classified the racism in *The Grass is Singing* as a white supremacy against a black man. Frederickson analyses the book using white supremacy to demonstrate the behaviour, ideology, and policy related to white people's dominance in the interaction between two races, specifically black and white people. Racism is also used to describe and explain the racist atrocities committed by

white masters against black natives due to white supremacy practiced in the novel's setting (Frederickson, 2002).

The first act of racism is the use of racially derogatory language directed toward the workers black people by Charlie Slatter and Mary Turner. On the day Mary had discovered dead, Charlie Slatter, a close friend of the Turners, arrives at their home to clean up the mess. He instinctively blamed Moses because Charlie was a white man and had supremacy over black people. However, as soon as he entered their home, his question was humiliating to the African society. He used a term that was regularly used by whites at the time to refer to African Americans as their slaves, and it has a strong connotation of oppression and racism. "Look," said Charlie directly, have you any idea why this nigger murdered Mrs. Turner?" (Lessing, 1950, p.12).

Mary Turner says the second racially insensitive word. She is well-known for her obsession with controlling the black indigenous, as seen by her constant attempts to exert authority over everything, even the agricultural labourers. "Selling kaffir truck to stinking kaffirs, she said " (Lessing, 1950, p. 81).

Mary has declared the novel's third behaviour of racial discrimination and racism. Its conduct shown by the characters is how white people often made racist remarks about native people's physical characteristics. Mary not only exhibits her racial demeaning deeds against her workers, but she is also restful towards the other indigenous. When Mary sees local women lurking about the Turners' business, she is depicted as enraged. She despises the presence of black, indigenous people in her immediate vicinity. Mary begins to develop negative views about native women, beliefs that essentially degrade black people's physical attractiveness. According to the narrative, Mary also makes based descriptions following the author depicts Mary's inner feelings:

If she disliked the native men, she loathed the women. She hated the exposed fleshiness of them, their soft brown bodies and soft bashful faces that were also insolent and inquisitive, and their chattering voices that held a brazen fleshy undertone. She could not bear to see them sitting there on the grass, their legs tucked under them in that traditional timeless pose (Lessing, 1950, p. 69).

By making a broad generalization, Mary's behaviour might be seen as lowering African-American society as a whole. Even though the indigenous cannot grasp what is in Mary's mind, it is presented in this manner for the reader to understand Mary's

actual feelings for the natives, particularly the women. Mary despises the concept of living in the same place or having the same status as them, which is enough to prove that she is racist since she unknowingly discriminates against indigenous.

Mary has a lot of racial prejudice towards black people, She does not only despises them because of their natural look, but every action taken by the blacks seems unreasonable, which irritates her greatly. Mary's unrestrained hatred causes her to be a racist both inside and outside of her thoughts. Because of her typically influence over the blacks, she exploits the indigenous' right to do what they want. Mary's prejudiced thinking drives her to do many wrong behaviours against black, transforming her into an even more hateful person.

The oppression problem in the novel was the main reason for racism in the novel. Mary was a victim of strong oppression and domination, and Moses was also a victim of oppression.

The novel emphasizes the main issues, problems, oppression and psychological damage due to a patriarchal society. The novel also emphasizes African Americans' suffering from the oldest time African-American have faced oppression and were subjected to oppression; their rights are limited in white society. In *The Grass is Singing*, Mary's husband, Dick Turner, goes mad after finding that his wife has been killed. The blacks cannot even check on him to make sure he is well physically, indicating how the racial hierarchy is complicated in Rhodesia, "Although he looked mad, he was a white man; black men, even policemen, do not lay hands on white skin" (Lessing, 1950, p. 6). From this passage, it is clear that the existing legislation prohibits blacks from touching white people in any scenario, even when a white person assists rather than demonstrating empathy and helping others unconditionally.

Their excessive hatred for Africans people seems to have reached a stage where benevolence is overlooked and taken for granted, even though hatred for the black minority is needless. They must comply with the rule to avoid the penalty and fine that will cost a lot. This situation is also an instance of white supremacy since their superior arrogance loathes the other race and would never touch them, even respectfully. Because of how they are treated and how they would view themselves subsequently, this conduct will most certainly degrade black people's self-esteem. After all, the workers meant to mind their own business. Racism in the novel is a projection of

oppression on a weaker subject.

In sum, patriarchy oppressed the protagonist Mary, a white lady, and she oppressed the black servant, Moses, Mary a white woman, is superior to black man, Moses, both of whom have taken revenge from the oppressor. In the novel, patriarchy and racism both become degenerated. Both oppressed subjects avenge and become an oppressor. Lessing's *The Grass is Singing* is full of racial discrimination cases. It is how some whites feel about various things that are intimately attributed to black people. The racists refuse to use or wear the local products because they remind them of slaves and do not want to be associated with them.

The 'native' products are considered as cheap and rude objects that, if worn, would only make them appear bad, similar to how they perceive black people. It was previously thought to be commonplace, but the indigenous seem to like it, and they are well-liked in black culture. While the indigenous are ecstatic about the products, the whites are sick of them. According to the whites, the goods seem to accentuate the indigenous' unfavourable look even more. When Charlie Slatter sees Mary Turner wearing an item with a robust native feel, the author narrates the story from his point of view (Mayani & Ayu, 2016, p. 35).

3.3. Enslaved Women

Enslaved women mean depriving women of their rights and mistreating them; it also means discrimination. Slavery has many oppressive aspects toward women, either at work or in the family. Mary lives as an enslaved woman, and she could not achieved her desire due to oppression, discrimination, and constrictions of society and its control upon her. Radical feminist Atkinson claimed women's freedom and revolted against the enslavement of women because it oppressed women. She argued that "women are persecuted just as slaves or blacks, slave black people for improve their condition" (Atkinson, 1969, p. 2).

She rejected slavery both for black people and for women, generally; for women, because they will not be able to take their own decisions and their equal rights which means they will be under male domination or enslaved women. In *The Grass is Singing*, Mary was ruled by sexual roles in her relationship with her husband Dick; she

could not get a rid from her husband and look for her freedom. When she escaped from him and returned to him, she felt there was no hope to stop the oppression against her. She felt that she is an enslaved person who could not change his reality. Atkinson refused the sexual relation roles because, as she states, “I believe that sex of roles male and female must be destroyed not the individuals who happen to possess either a penis or vagina or both or neither...” (1969, p. 5).

From the start, radical feminism rejected patriarchy and its control upon women and claimed women’s right to sexual relationships without rules or constructions. Mary aimed to get this right, but she was helpless. She shaped her life as how the society and people around her wanted; consequently, she became enslaved woman.

Mary was enslaved woman controlled by society; men controlled her life, she faced rejection many times, Dick had controlled all aspects of her life, he also controlled her desires, she said to Dick she wanted a baby. Still, he refused and rejected her request, it is this clear that, she was an enslaved woman. Mary did not have any opportunity to be a free person or do what she wanted, he had control on her body. In her work, she was not free to save her own money; Dick controlled even her money, which made Mary hate him and hate her being. There is a form of slavery called sexual slavery in which women do not have any right to decide their sexual needs. This kind of slavery was discussed by hooks, who stated that “marriage yet another form of sexual slavery” (hooks, 2000, p. 79). In marriage, women will undergo the oppression of home, children, and husband, which makes them enslaved women.

Women sometimes sacrifice their right to care and good treatment, respect, and others for their marriage life; on the contrary, they are enslaved. The protagonist Mary has sacrificed her independent life, work, and her dreams when she chose to marry Dick and move to live in Southern Rhodesia. She was stressed in her work and in home and was oppressed by her husband, which made her transformed to an oppressor person for slaves. Mary transformed the oppression she faced in her past life and her life with Dick she oppressed slaves, without feeling sympathy with them, she oppressed them because she was psychologically destroyed and she was an enslaved woman, and lived in a miserable condition.

The poor working conditions that the black workers are subjected to and must endure due to Mary's actions do not end with pay decreases. The minimum of rest, ranging from one to three minutes each hour, may be described as cruel. Because of their dark skin, the indigenous people were nevertheless considered human beings who need rest. Mary often forgets that the slaves need time to catch their breath, recuperate from their exhaustion, and maybe eat something to re-energize themselves. Mary's behaviour against slaves explained her problematic nature, which she came from, and an enslaved condition of her life. She lived as a slave (Mayani & Ayu, 2016, p.31).

Mary believed that black people live in an entirely different manner than they do. They think that primitive people do not need food to work properly. When Mary is busy directing her former maid, Samson, around the house to clean, she does not even allow him a second to breathe oxygen into his old man's lungs. When she notices him slacking off, she goes so far as to take away his recess time. Samson's day continues as usual, with him completing chores and missing meals. The following is a description of the state, "She had forgotten completely about his need to eat; in fact, she had never thought of natives as needing to eat at all" (Lessing, 1950, p. 53).

According to the quotation above, Mary does not support suitable working conditions for the slaves. This is an example of white supremacy in action, as seen by Mary's treatment of the black indigenous. Mary strives to subdue the black servants and demonstrate that her power over them is still essential. The little amount of recess and salary is enough to lead one to believe she despises them. According to John W. Cell (1982), Mary's behaviour is racist since it involves the re-imposition of slavery. Her slavery life and the harshness of her life made her interested in oppressing the slave. She thought that by oppressing the slaves, she would revenge her physical damage because patriarchy had destroyed her personality. Mary wanted to destroy slaves by re-imposing the bad condition on the slaves, since she was the master in the farm and it was her responsibility to give her instructions for slaves and their work in the farm. Lessing stated "Yet racism would account for a wide range of conceivable alternatives extermination, there-imposition of slavery, deportation that were not in fact undertaken" (Lessing, 1950, p. 4).

Mary's behaviour against slaves has another explanation which is she had failed to get rid from her enslaved life and suffering with Dick, who dominated her life

and controlled her generally. She oppressed and treated the slaves hardly; on the contrary, they were more relaxed with Dick. He feels that treating his slaves well keeps them from quitting their jobs as agricultural workers since it is challenging to recruit new ones if he has a poor reputation. The Turner's servants also seem to be highly loyal, as shown by Dick's inability to pay their salary. It is possible that Dick is kind to the enslaved people and makes them feel safe while they are near him.

Mary's murder by Moses is classified as oppression against her, when he killed her she was suffered from psychological and physical problems, and she was not able to define herself from him. She was enslaved woman, helplessly stranded as an enslaved person in front of Moses, while he caught the knife and killed her

In sum, *The Grass is Singing* has criticized slavery and racism in society. All the characters have lived in complex environments which influenced their biological psychology. Mary was a woman who faced oppression and was treated like a slave in her household. That is the impact of her psychology and her choices. Because her father had oppressed her and her mother had been subjected to oppression, Mary decided that she would never married. Her father's red-eyes because of alcohol did not disappear from Mary's mind whenever she thought about getting married or being in a relationship with men. She did not know how to choose the right man. That is why she married Dick, the unsuitable man for her; the oppression she experienced Dick makes her lose her sense of love or even emotion. Because of this difficulty and unhappy life with Dick, Mary became an oppressor to workers.

Finally, this section has discussed some thoughts regarding enslaved women and how can oppression damage the women's psychology, it conducted that Mary was a victim of oppression, which made her an oppressor person, and have not any significance in her life, and the relationship between black locals and white people had shaped and influenced society's rules, which encourages discrimination between white and black. Mary herself had lived as slave in her house, and Dick forbade her from everything, even from her desire to be a mother. The feminist Doris Lessing has written about slavery several times.

3.4. Radical Feminist Reading

The Grass is Singing is a novel that describes women's oppression. Mary, the novel's protagonist, suffers from oppression throughout all her existence. Since its establishment, radical feminism has dealt with the word 'oppression' (Ward, 1995, p. 873). The men's dominance and control over Mary's life have destroyed her. Her father is the reason for her desire to unwind a marriage. Whenever she thinks of marriage, her mother's suffering and oppression comes to her mind.

Radical feminism aspires to go beyond the criticism of men's dominance to create a positive vision of the state and society (Ward, 1995, p. 871). The radical perspective of women's concerted oppression, which is placed on them by socially constructed gender standards set men at the highest level in all life's basic configurations, that is related to the need for a no space to hegemony. The patriarchy has dominated the novel. It seems that Lessing has deliberately written such a novel entirely about oppression, racism, and slavery to express human suffering in general. As a feminist, she creates a character who has been damaged in all life's aspects. For Lessing, Mary has portrayed an image of women who as enslaved under the patriarchal system. The book was a masterpiece, establishing Lessing, one of the English literature's most notable postwar authors. Her subsequent works cover a variety of issues, including gender, politics, the role of family, space, society, and personal concerns. Lessing has been labelled a feminist because she handled women characters in her works, even though she never professed to be one, she depicted a person's problems fighting to exist in the contemporary world by juxtaposing the individual's anguish in a world where she feels out of place. The novel sparked a firestorm of controversies when it was released initially, owing to its depiction of disparities and injustices imposed on black people by civilized society in the twentieth century.

The first chapter states that radical feminism is concerned with gender equality to ending women's oppression and suffering in a patriarchal society. The current section focuses on identifying who is the victim, whether women or men and how the sufferer might sometimes become the oppressor, relishing the process of suppressing weak people. Mary has oppressed her servant Moses sometimes, she beats him in his eye and prevents him from resting after his hard work, once she hits him on his eye without any justification, only because he left his work to drink water (Lessing, 1950, p. 91). Which explains that Mary wants to get revenge of the hardship of her past

suffering in her household. Her psychology was destroyed and it made her harsh without any mercy for slaves because her mother's beating scenes have never been forgotten.

Mary Turner compares her father with Moses in *The Grass is Singing*, and her dreams reveal that she has a sexual attraction to him. Furthermore, Mary considers Moses to be a father figure who protects and loves her. Mary suppresses her desires because love for the father and a black man by a white lady is deemed perversion. Furthermore, Mary unconsciously wished that her mother was not around since she prefers being alone with her father, this conclusion might be drawn from an examination of Mary's dream, in which she sees her mother fleeing, and leaving her alone with her father. Mary sometimes tends to look for freedom and liberation since she wishes to be unmarried and independent.

The radical feminist hooks stated that women have revolted against patriarchal society controlling their bodies. The movement sought to get rid of patriarchy. Sexual assault of women's bodies has long been a characteristic of radical social movements, whether they advocate for socialism, civilian rights, or something else. The surge of sexual liberty confronted women at their most vulnerable conditions, and most often with an undesired pregnancy.

Mary was aimed to be a free and independent woman, living with man without marriage, she hated the idea of being married woman because she thought that, she would be oppressed like her mother. Radical feminism had demanded women's right to free love which means being in a relationship with men they want, and the time they want, without marriage, by getting rid of society's control. Mary was not able to get this right because of society's domination.

Mary has sought to be a free woman without any constructions, but she was surrounded by men who dominated and controlled her since she was a teenager until her death. She realized that she did not belong to the African society. There was a point to deal with her husband Dick; consequently, she decided to return to the hotel and return to her work, but the place did not accept her being at the hotel because she was married. At that moment, she was forced to return to Dick and the problematic place which she hated. The complex nature of her life and the construction of society around her did not allow her to be a free woman. In addition, this complicated nature

and oppression led her to lose her mental stability. Mary believes that women would generally be oppressed. She observes her mother's suffering as a woman at the hands of her father's male authority. In contrast, she admits that she has never felt oppressed in traditional Rhodesian society because she has lived free until she married to Dick. Through the following quotation, the narrator expresses this predicament of male dominance and women suffering or living freely:

It had never occurred to her that her father, too, might have suffered About what?? She would have retorted, had anyone suggested it. He is a man, isn't he? He can do as he likes" She had inherited from her mother an arid feminism, which had no meaning in her own life at all, for she was leading the comfortable carefree existence of a single woman in South Africa, and she did not know how fortunate she was. How could she know? She understood nothing of conditions in other countries, had no measuring rod to assess herself with (Lessing, 1950, p.41).

Furthermore, she was obligated to marry because she lives in a patriarchal society. Any woman's presence in any civilization is linked to the presence of a man in her life. This is a clear example of societal sexism, in which unmarried women are chastised for being single and accused of being unattractive or undesirable by men. On the other hand, men are expected to be single in society because they can marry at any age, whereas women should marry while they are young and beautiful. The narrator stated, "South Africa is a wonderful place for the unmarried white woman. But she was not playing her part, for she did not get married" (Lessing, 1950, p. 27). Mary's women friend opinions about marriage are influenced by the culture ruled by male power, by scolding her for being a single woman, her relatives and friends acted like men. At the same time, she is reliant on her male friends, demonstrating her contradicting emotions. She believes that she should live as she wishes while relying on her male companions.

Furthermore, women must stay home and care for their husbands, children, and homes, whilst men must work outside to support their families. Radical feminist Rich has described another kind of oppression in her work *Of Woman Born: Motherhood as Experience and Institution* (1986). She believes that women have spent many hours working despite the stress, and sufferers sometimes have a miscarriage only for a few salary (1986, p. 51). In *The Grass is Singing*, Mary has faced the same oppression from Dick. Another example of men's dominance over women is instructing women what to do with their money and possessions. Dick is one of those individuals who has a

complete influence on a woman's interactions with the objects in her environment, Dick monitors her water usage because it costs him money. The way he manages little details in Mary's life demonstrates how women do not have many options in life and must do as they are told.

The typical gender role is another component that feminists criticize. According to this viewpoint, each gender is assigned specific tasks that must be fulfilled; otherwise, society would criticize or even condemn the person who fails to do so. Lessing has the economic dominance of men upon women in her novel, Dick makes Mary work at the store to portray men's dominance over a woman's life. Although Mary despises running the store, he pays little regard to her feelings. Because men are the most incredible power in society, they might be seen conducting women's lives. When a victim is in a powerful position, they may become the oppressor to establish dominance over others.

Another side of oppression by Dick to Mary was Dick asking her to give him her money. She seemed very terrified and afraid, he looked at her horror, and his face was darkened. Dick accused her of wasting the money. Mary appeared coldly and said "I am not wasting it, " she said coldly. "I am so hot I can't stand it. I want to cool myself " (Lessing, 1950, p. 54). Her response to his dominance over her money and possessions inside the home represents women's secondary experience worldwide. It is self-evident that women should be obedient and, more importantly, should not be allowed to make independent decisions about daily life and shared interests. This demonstrates that women's suffering has been passed down the centuries since women have traditionally been viewed as the 'weakest gender', expected to obey the commands of the powerful, symbolized by the men's role in society, by disregarding one other's urge for a child.

Dick and Mary appear to victimizing each other. Mary tells Dick at the start of their marriage that she does not want a child since she is unhappy in her marriage. He obeys her because he feels guilty about not meeting her requirements. Later, Mary asks Dick if they can have a child, but he declines. He pays no attention to her desire to have a child, he oppresses her depriving her of motherhood, although she is becoming older and her chances of having a child are dwindling.

They both impose their viewpoints on one another, therefore, Mary is the

victim at times and the oppressor at other times. Mary believes it is her right to decide when they can have a child, and Dick believes it is his right as well. Mary faced another oppression which ended her life, Moses' vengeance on Mary is another example of how an oppressed man can turn into a monster, especially if he is the victim of a woman. Moses intends to take vengeance on Mary for humiliating him and robbing him of his male dignity by dominating his life. He resolves to kill her without thinking about the implications and then turns himself in once he has done so. This scenario depicts how a man might respond if he lost his sense of authority, which he has had since childhood. Moses's feeling while he was killing Mary has been described by the narrator:

Though what thoughts of regret, or pity, or perhaps even wounded human affection were compound with the satisfaction of his completed revenge, it is impossible to say. For, when he had gone perhaps a couple of hundred yards through the soaking bush, he stopped, turned aside, and leaned against a tree on an ant heap. And there he would remain, until his pursuers, in their turn, came to find him (1950, p. 238).

On the other hand, Mary stands defenseless in front of Moses, waiting for her death. She understands what it means to influence a man's life and how that control will affect her own life and destiny as a woman. Her fear of Moses is palpable; instead, she has spent the entire night anticipating her awful demise. She is helpless in the face of his power and wrath when he comes to kill her. She could not even scream for aid since she was terrified, and she had been anticipating this fate since firing him. The scene of killing Mary was described by the narrator:

She opened her mouth to speak; and, as she did so, saw his hand, which held a long curving shape, lifted above his head, and she knew it would be too late. All her past slid away, and her mouth, opened in appeal, let out the beginning of a scream, which was stopped by a black wedge of a hand inserted between her jaws. But the scream continued, in her stomach, choking her, and she lifted her hands, claw like, to ward him off (Lessing, 1950, p. 236).

In sum, Lessing supports feminist beliefs since this movement advocates women's rights. Feminists overstep their bounds and demand too much support from women. Lessing explains how, if given leadership, certain oppressed persons or classes may punish others under their control due to the oppression they have endured throughout their lives. Lessing illustrates this predicament in *The Grass is Singing* by depicting the interaction between Mary and her servant.

The Grass is Singing involves racial discrimination, which is a serious issue

that has existed since the presence of people of many races in the exact location. The root of the problem is the concept that superior races, generally whites, should be obeyed and serviced by lesser races. This is a challenge that any civilization with individuals of various ethnicities encounters. This frequently leads to disputes between them, which have a variety of negative implications, including racial inequity in all of its forms.

CONCLUSION

In this thesis, the researcher discussed two novels, Toni Morrison's *The Bluest Eye* and Doris Lessing's *The Grass is Singing*. Both Morrison and Lessing have explained the same problem in human nature: oppression, which is the main issue in both books. The writers portrayed two protagonists who have faced suffering and oppression, differently. Still, the reason is one for that suffering, which is patriarchy. Pecola in *The Bluest Eye* and Mary in *The Grass is Singing* have been subjected to oppression because they were dominated by the patriarchal systems, men have controlled their lives. Pecola was prevented from anything in her life including education; she had a difficult childhood. Morrison presented a heartbreaking story because she wanted to claim women's rights and express the suffering of African-Americans to live in a safe society. From the past to the present, African-American women have suffered from oppression, especially sexual abuse. Being black in a white society means being oppressed.

This thesis demonstrated that both novels have a perspective of radical feminism, which considers oppression as the result of men's controlling women because society itself is a patriarchal society. Radical feminism has been founded to end the patriarchal system and free women from oppression; therefore, many radical feminists have revolted against patriarchy, which controls women and dominates them. Radical feminists see sexual abuse as aggressive behaviour and powerful oppression against women; in this thesis, the protagonist of *The Bluest Eye* faces that oppression. She has been raped twice by her father, and she also was living in a patriarchal society which dominated her and oppressed her by enslaving her. The society was full of racism which was a reason for oppression against African-people, particularly against Pecola. The patriarchal system kept Pecola under its control, radical feminism deal with this issue to free women from society's control.

Between the lines of the novel, it is evident that Morrison is concerned with women's issues. Morrison explores server inequalities in her novel. Also, she discussed the disparities between men and women, as well as the racial enslavement of women and socioeconomic disparities. For Pecoal, society deserves blame. She is exposed to several prejudices in society. By the prevailing social order's standard, Pecola was seen as an unattractive and unwelcomed in a white society. She, on the

other hand, considers herself as ugly because she does not have self-confidence. Her mother, Pauline, embodies the dominant white culture's destructive consequences. Pauline has the most significant effect on her daughter.

The novel is narrated in the villages and towns rather than in a large metropolis to highlight the vast disparities between the rich and poor people (Zhiru, 2016, p. 474). On the other hand, there was general powerlessness of being a child, reared in a society where children are seen rather than heard. Then there is the vulnerability of being African and poor; Pecola, Claudia, and Frida were children who faced racism and discrimination in treatment. All the African children characters have been subjected to oppression, enslavement and eventually racism. Pecola blamed more than prejudiced; racism influenced her existence.

Morrison is wary of passing judgment on sins of others too soon or, more accurately; she insists on viewing things from many viewpoints. Morrison presented African-American's women oppression as an unsolved problem, while the novel involved around oppression, via slavery and racism, the protagonist Pecola is treated as enslaved women in several of novel's parts, the novel is loaded with the various hierarchical levels of domination and submission and larger and lesser sexual harassments between it is pages, Pecola's situation and her destruction as a human had a long history that goes back to enslavement.

Morrison acknowledges the materiality of words as one method of breaking through the hidden, elusive quality of the solo word. Words are more than simply characters on paper; they are living sounds on the tongue and in the ear. She pays special attention to the language's cadences and the meanings of words. She validates and enacts the resonance of materiality by repeating words, pictures, and grammatical structures to repeat in this manner is to seek out the traces of a familial resemblance rather than the exactness of a replica.

Morrison's involvement with the individual community relationship demonstrates a remarkable evolution. *The Bluest Eye* focuses on the individual. Individuals are distinctively different from the society around them through the society cruelly victimizing them. Pecola had destroyed, and the novel attempted to reconcile the ego and the world. Although everyone succeeds in some ways, it all fails in the end.

Mary is the second victim due to oppression; in the second novel discussed in this thesis, she, like Pecola, was oppressed since her childhood. She was trying to be independent, but society was the main obstacle to her wish. When she married Dick, she had another wish, to be a mother, but she faced oppression. Mary's psychology is portrayed as wholly destroyed. Lessing is exceptionally interested in her characters' psychic lives, as their knowledge strongly relies on their psychic existence. For example, it is impossible to comprehend some of Mary Turner's behaviours and sentiments without first delving into her psychological life and its intricacies. If her character were to be judged just based on her deeds, she would be misinterpreted with many instances and attitudes. When one considers Mary's reaction to her existence on the farm in the context of her psychological status, it is clear that her attitude was unjustifiable. Lessing's distinction as a writer is enhanced by the fact that she was one of the first to use emerging human sciences such as psychology and feminism.

Lessing can represent the struggle between the indigenous and their masters in Rhodesia because she spent most of her life there; consequently, she can reflect this conflict via her work, which will be dependable because she spent her childhood there, and this struggle was experienced firsthand, this always reminds her of the cruel treatment she received. She has specifically tackled this subject in a number of her works, her debut work, *The Grass is Singing*, depicts the interaction between a man and a woman, Mary and her servants, particularly Moses.

The three themes, oppression, enslavement, and racism, are universal, affecting each human being who wants equality amongst people of different races and genders. Lessing is deeply concerned about these topics since the protagonist Mary, has addressed them more broadly. In several of her writings, Lessing primarily concentrates on a female character in *The Grass is Singing*, who seeks women's independence in a patriarchal world. Many feminists regarded Lessing as a feminist because she was concerned with women's oppression and women's desire to achieve equality with men in their cultures. Her messages help others realize why women need to behave and feel free without fear of the patriarchal culture in which they live.

In *The Grass is Singing*, Lessing depicts racism and discrimination. She was one of the leftist white liberals in Rhodesia who advocated for a multiracial society, which irritated white liberals who wanted to maintain supremacy. Consequently, the

book critiqued racism generally, but the racism is novel and used as an oppression method for both protagonist Mary and the servant Moses.

Domination upon the protagonist had made the protagonist oppressor and a victim simultaneously. Dick made Mary work at the farm and shop to completely portray his domination upon her life. Although Mary despises running the shop, Dick does not pay attention to her suffering at work because men are the most incredible power in a patriarchal society. When a victim is in a powerful position, he/she may become an oppressor to establish his/her domination over the weak people. In Mary's situation, she became an oppressor to the workers. She transformed from a symbol of a woman suffering to an oppressor.

The critic Greene stated that "From the start, Lessing's feminism was linked to an understanding of racism gained from her years in Africa and to an understanding of class-related to Marxism"(Greene, 1991, p.25). This critical viewpoint reveals how Lessing connected human suffering concerns, such as sexism and racial discrimination, with racism and discrimination, in which the readers can connect the oppression's reasons to its main factor, which is patriarchy that made the woman transformed from a symbol of love and beauty to aggressive person and oppressor.

Both Morrison and Lessing have discussed the same issues, enslavement and racism, as factors that led to the women's oppression and the society's control of the struggle between white and black people. *The Bluest Eye* presents a black girl who suffers racism and is oppressed by white and black people surrounding her. Due to her blackness and ugliness. *The Grass is Singing* shows a woman who suffers oppression and is transformed into an oppressor of workers because of her sick psychology and problematic nature from which she came.

The texts provided old and new issues, which are common nowadays. In this thesis, the researcher demonstrated two themes and reasons for oppression, as mentioned before, slavery and racism are the main reasons for oppression; therefore, the problem of oppression resulted from slavery and racism; consequently, there is no freedom for women living under an oppressing and dominant culture. Both protagonists are oppressed in the two novels and cannot express their freedom in a patriarchal society. Both are victims of patriarchal society.

Finally, through analysis and reading of the two novels, the study concluded

that radical feminism aims to free women from patriarchy. This aim was not achieved in these novels because both protagonists have been subjected to oppression, ending in their victimization. Both could not get rid from patriarchy's domination. Radical feminists recommended that to end oppression against women, women must unite against aggressive behaviours toward them by raising women's consciousness, rebelling against dominated control of society, and defending themselves against any misogynistic behaviors against them. They should also support each other and claim their freedom.

Hence this study had aimed to raise women's consciousness and encourage them to raise their position in society, for achieving this aim it is important to free women from the patriarchal system. Women should be protect themselves from the subordination of males. Because patriarchy keeps women oppressed and subordinated. Women should revolt against oppression and claim their rights in all aspects of life.

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