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TONI MORRISON TALKS OF AN UNHOMELY WORLD; A POST-COLONIAL READING OF THE BLUEST EYE: A STUDY BASED ON HOMI K. BHABHA'S THEORIES

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ABSTRACT

The Bluest Eye by Toni Morrison is the story of a young black girl, Pecola Breedlove, who lives in a society which doesn't offer any reflection of her beauty and subjectivity. This study tries to examine this novel based on theories of poststructuralist critic, Homi K. Bhabha. In his work, Bhabha challenges the notions of fixed identities, undermines the binary oppositions between colonized and colonizer, and emphasizes the role of discourse and language in identity formation of both the colonizer and the colonized. Three concepts including: stereotype, uncanny and mimicry are applied to this novel by Toni Morrison.

Keywords: The Bluest Eye, Pecola, Stereotype, Mimicry, Uncanny.

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1. INTRODUCTION

Chloe Anthony Wofford, known to the world as Toni Morrison, was born on February 18th, 1931 to George Wofford and Ramah Willis Wofford. She was the second child of four children, who spent her childhood in Lorain, Ohio. Two distinguishing experiences in her early years were, first, living with sharply divided views of her parents about race(her father was disdainful of white people, and her mother more focused on individual attitudes and behavior) and, second, beginning elementary school as the only child already able to read. Morrison absorbed at home a love of stories from her parents, both of whom were story tellers and musicians and who instilled in their children a deep respect for their heritage through the stories they told. Chloe Wofford was graduated from Lorain High school with honors in 1949 and entered Howard University in which she majored in English and minored in classics. During college years she changed her name into Toni Morrison and the reason for this action is still unknown. In 1953 she graduated from Howard

University and entered Cornell University, it was there that she earned a master degree; doing a thesis on William Faulkner and Virginia Woolf. She taught at Texas Southern University from 1955 to 1957 and then she returned to Howard University to join the faculty.

Toni Morison is universally popular and Henry Louis Gates Jr. calls her writing "an anomaly," because it is both popular (accessible to common people) and difficult (worthy of and demanding close critical dimension) (qtd. in Bloom (2010)).

Toni Morrison inherits the art of storytelling from her family and becomes the griot of African Americans sufferings and trauma; she is the griot whose responsibility is to narrate, to enliven and to ensure the essential wisdom of her history will be transmitted. ‘‘Metafictional’’ moments in Morrison’s novels usually take the form of acknowledgements of her engagement with the oral and musical traditions of her heritage. In The Bluest Eye, the third-person narrative voice tells us that it must emulate the art of the jazz musician in order to gain access and give shape to the complexities of Cholly Breedlove’s life, conditioned as it has been by trauma. One of the ways in which Morrison engages with the structures of her heritage is through her handling of closure. Traditionally, the novel is regarded as a more closed form than the short story or the poem. However, the ‘‘endings’’ of oral narratives passed on through communities and down through generations are provisional, as are those of jazz melodies. The final scenes in Morrison’s novels constitute beginnings, often opening up new levels of apprehension (Lister, 2009).

Homi Bhabha was born into the Parsi community of Bombay in 1949 and grew up in the shade of Fire-Temple. He is an alumnus of St. Mary‘s High school, Mazagaon, Mumbai. He received his B. A. from Bombay University and his M.A., D. Phil. from Christ Church, Oxford University. After lecturing in the Department of English at the University of Sussex for over ten years, Bhabha received a senior fellowship at Princeton University where he was also made Old Dominion Visiting Professor. He was Steinberg Visiting Professor at the University of Pennsylvania where he delivered the Richard Wright Lecture Series. At Dartmouth College, Bhabha was a faculty fellow at the school of Criticism and Theory. From 1997 to 2001 he served as Chester D. Professor in the Humanities at the University of Chicago. In 2001-02, he served as Distinguished Visiting Professor at University College, London. He has been the Anne F. Rothenberg Professor of English and American Literature and Language at Harvard University since 2001. He is currently a professor in the Humanities at the University of Chicago where he teaches in the Department of English and Arts. He also serves on the Editorial Collective of Public Culture, an academic journal published by Duke University Press. Bhabha's work in postcolonial theory owes much to post structuralism. We observe the great influence of Jacques Derrida and deconstruction; Jacques Lacan and Lacanian psychoanalysis; and the works of Michel Foucault.

Bhabha's work develops a set of challenging concepts that are central to post-colonial theories: hybridity, mimicry, difference, ambivalence, uncanny, and stereotype. These concepts describe how colonized and colonizer are defined and how colonized people have resisted the power of colonizer and show an authority that is not as secure as it seems to be. In his seminal work, The Location of Culture, Bbhabha undermines the simple polarization of the world into self and other

and emphasizes the impurity and mixedness of cultures. Many writers, literary and non-literary, have focused on the hybrid identities; however Bhabha insists less on hybridity than hybridization.

Colonial power, for Bhabha, worked to divide the world into self and other, in order to justify the material inequalities central to colonial rule (Huddart and Homi, 2007). What Bhabha is looking for is a long-term solution for everyone and in his idea reversing the value of self and other so that the colonizer becomes morally inferior is not a productive approach. Bhabha contends that colonialism is simply more than domination of one group by the other one and he stresses the unexpected forms of resistance that can be found in the history of the colonized, and clearly the unexpected anxieties that plagued the colonizer despite his apparent mastery. As a post-structuralist thinker, Bhabha challenges the Western ideas of what it means to be modern. The narratives of modernity seem to be coherent in telling of democratic and technological progress but this coherence is brought at the expense of denying the historical reality. And as a psychological thinker, Bhabha suggests that all identities, whether individual or collective, are incomplete; and this incompleteness is not a problem to be solved but it needs to be acknowledged.

Bhabha's criticism is important because of his attention to anxiety and agency in post-colonial world. Agency is particularly important in post-colonial theory because it refers to the ability of post-colonial subjects to initiate action in engaging or resisting imperial power. The term has become an issue in recent times as a consequence of post-structuralist theories of subjectivity. Since human subjectivity is constructed by ideology (Althusser), language (Lacan), or discourse (Foucault), the corollary is that any action performed by that subject must also be to some extent a consequence of those things (Ashcroft *et al.*, 2007).

Bhabha's work has poetic qualities, his work is replete with silences, ambiguities, hesitations and in his criticism he uses different principles and it incorporates a range of styles, juxtaposing historical descriptions, psychoanalytic analogy and literary criticism; therefore, his texts are really elusive. They seem to be constantly undermining or frustrating meaning.

Bhabha's influences are so numerous but Derrida, Foucault and Fanon are key influences on him. From Derrida, the French philosopher well- known for his deconstruction of the Western philosophical tradition, he got Iteration, Writing, Difference, and Deferral. Derrida discusses how apparently simple binary oppositions; for example presence as opposed to absence, or speech as opposed to writing, are in fact misleading. Bhabha finds this aspect of Derrida theories quite applicable to colonial situation and contends that oppositions of colonizer/colonized are also complicated. The other concept derived from Derrida is the concept of Iteration which refers to the repeatability of any mark, idea, or statement if it is to be meaningful. Iteration, repeatability or iterability, is one of the processes from which meaning derives (Huddart and Homi, 2007). While Saussure suggested that signs acquire meaning through their difference from other signs (and thus a culture may be identified by its difference from other cultures), Derrida suggested that the ‘difference’ is also ‘deferred’, a duality that he defined in a new term "différance"(Ashcroft *et al.*, 2007).

From Foucault, Bhabha takes the idea of discourse, the deeper ideas that lie behind the ideas we take for granted. Foucault helps to define the colonial statements, statements that make up colonial discourse.

1.1. Stereotype

Colonialism, a political and economic relationship, depends on cultural structures for its coherence and justification. Colonial relationships to exist need explanation. And one explanation has often been the supposed inferiority of the colonized people. Through cultural mediums such as racist jokes, movies and other forms of representation the stereotypes are circulated. So colonizers rule due to their innate superiority, however; for Bhabha there is a simultaneous anxiety built into the operations of colonial knowledge.

On the one hand, authority recognizes its basis in stereotypes, producing prejudice and discriminatory structures of governance that work on the basis of forms of stereotyping knowledge; additionally, colonial rule is informed by supposedly civilizing ideals. On the other hand, modern forms of Western political and economic institution coexist with the ideologies of superiority. This coexistence enables the real exercise of colonial power, but at the same time that anxiety troubles the source of colonial authority (Huddart and Homi, 2007). This anxiety and ambivalence creates new stereotypes and strategies of resistance.

1.2. Mimicry

Mimicry has come to describe the ambivalent relationship between colonizer and the colonized. When colonial discourse forces the colonized to emulate the colonizers' values, behaviors, habits and assumptions, the result is not a simple copy of those traits. This mimicry which is in fact a mockery can be quite threatening to the colonized. This term has been crucial to Bhabha's views of colonial discourse's ambivalence. Bhabha believes that mimicry creates colonized subjects that "are almost the same, but not quite" (qtd in Ashcroft *et al.* (2007)). The consequences of this for post-colonial studies are quite profound, for what emerges through this flaw in colonial power is writing, that is, post-colonial writing, the ambivalence of which is 'menacing' to colonial authority. The menace of mimicry does not lie in its concealment of some real identity behind its mask, but comes from its 'double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority' (ibid. 126).

1.3. Uncanny

The uncanny happens when repressed and infantile is brought back into our consciousness. On one level, colonialism is lies back at the origin of modernity and it is an aspect of its childhood that returns uncannily in the contemporary moments. The idea, originally goes back to Freud and but later some critics such as Julia Kristeva explored the idea. This paper seeks a new post-colonial investigation within Toni Morrison's first novel, The Bluest Eye referring to Homi K. Bhabha theories of stereotype, mimicry, and uncanny.

The workshop story that Morrison began in mid-1960s was published as her first novel, The Bluest Eye, in 1970. While teaching in Howard university and raising two kids, she wrote The Bluest Eye. This story is about a year in the life of a young black girl, Pecola, who develops an inferiority complex due to her epidermis and the color of her eyes. It is told from the perspective of Claudia MacTeer as a child and an adult, as well as from the third person, omniscient viewpoint. Pecola, the focal character of the story, is continuously being told and reminded of what an "ugly" girl she is, thus fueling her desire to be white with blue eyes. On the other hand, Claudia the narrator of the story resists the racial standard in her society. She enjoys having strict but stable family that helps her to remain resilient and determined, a family support that Pecola lacks. Ideas of beauty, particularly those related to racial and class characteristics, are a major theme of the story.

2. DISCUSSION

"I am a marked woman, but not everybody knows my name."
"Mama's Baby, Papa's Maybe: An American Grammar Book"
"Hortense J. Spiller"

Morrison has stated that she wrote her first novel because she had felt the absence of a particular narrative in literature that she had read. The novel tells the story of Pecola Breedlove. The first-person adult voice of Claudia MacTeer takes readers back to 1941, when Pecola is expecting her father's baby. Claudia and her sister Frieda plant marigold seeds to express their hope that their friend's baby will arrive safely. The baby dies and the marigolds never materialize.

Claudia moves further back to 1940, when Pecola comes to stay with the MacTeers after her father Cholly burns down the Breedlove house. Pecola prays every night for the blue eyes of Shirley Temple. Claudia expresses her hatred of the child star and also recognizes her exclusion from white paradigms in the form of the blue-eyed baby dolls that she receives as Christmas presents, dolls that society presumes she covets and that she destroys. Before revealing the circumstances leading up to Pecola's pregnancy, the novel tells the stories of her parents, Pauline and Cholly. Pauline injures her foot as a young girl and has limped ever since; when he first meets her, Cholly kisses her foot, recognizing her vulnerability and loneliness at first sight. Marriage and motherhood do little to temper Pauline's loneliness. She seeks solace in the movies, which exposed her to an array of formulaic narratives and narrow concepts such as romantic love and external beauty. Cholly is haunted by one particular encounter with the white gaze. The night he loses his virginity, he is caught by white men who shine a light on him, laughing and telling him to finish. Marriage has an immobilizing effect on Cholly. One day he comes home drunk to find Pecola in the kitchen. He senses her loneliness and is overcome by his incapacity to console her. He sees her scratching her calf with her toe. Reminded of the first time that he saw Pauline, he rapes his daughter.

An important feature of colonial discourse is its dependence on the concept of "fixity" in the ideological construction of otherness (Bhabha Homi, 1994). Stereotype is a form of knowledge and

identification that vacillates between what is always "in place", already known, and something that must be anxiously repeated (ibid. 95). For Bhabha stereotypical knowledge fixes individuals and groups in one place and denies their own sense identity and presumes a prior defective knowledge. And this prior knowledge is inferiority of the colonized and the superiority of the colonizer which circulate through variegated mediums including jokes, books, films, and other forms of representations. Most of The Bluest Eye's characters conform to the stereotypes of earlier black fiction: Pecola is the helpless victim who is raped by her father; Pauline is the black mammy who loves her white mistress's daughter more than her own; Geraldine and Maureen are typical mulattos who live by white middle-class values. According to Bhabha the objective of colonial discourse is to construe the colonized as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction (Huddart and Homi, 2007).

Therefore; in a colonial world like The Bluest Eye world, all characters are interpellated by colonial world's ideology and other discursive operations. In this world all have already agreed that "a blue-eyed, yellow-haired, pink-skinned doll was what every girl child treasured" (Morrison, 1970).

What Bhabha finds in the operation of stereotype is anxiety. But where does this anxiety come from? Bhabha's theory of stereotype must be read via Fanon, who writes in the terms of the scopic drive" the drive that represents the pleasure in "seeing" (Bhabha Homi, 1994). Bhabha has a Lacanian reading of Fanon's theory of stereotype and it is Lacan's mirror stage that is central to Bhabha's reading. In the mirror stage, the infant creates an illusion of selfhood by identification with its own image in the mirror. Lacan discusses that subjectivity is ruled by signs and images, father-figure and the phallic symbol. Prior to mirror stage, the child doesn't have any sense of himself or herself as a separate entity. All this begins to change in the mirror stage. Now, for some reason, the child starts to see an image of itself from outside of itself, perhaps in a mirror, perhaps reflected in an adult’s eyeball, perhaps by suddenly recognizing some similarity with a playmate (Mansfield, 2000). In the mirror stage, the infant creates an illusion of selfhood by its own image in the mirror. The entire process of becoming an adult is an attempt to stop the circulation of signifieds, to give stability to the ego; to be involved in this process of stabilization is to wish return to an original unity, but in any case the stabilization fails, the ego is always an illusion (Huddart and Homi, 2007).

Bhabha contends that "like the mirror phase "the fullness" of the stereotype, its image as identity, is always threatened by lack (Bhabha Homi, 1994). In fact, Bhabha summarizes his understanding of the process of identity formation in the following way:" In the objectification of the scopic drive there is always the threatened return of the look; in the identification of the imaginary relation there is always the alienating other (or mirror) which crucially returns its image to the subject; and in the form of substitution and fixation that is fetishism there is always the trace of loss, absence" (Bhabha Homi, 1994). In other word, visual identification might always hold out the fantasy of full and stable identity, but that identity is immediately threatened by loss because

visual identification is part of circulation of relations rather than a one-way fixed relation. If you stare at people it might seem that you have fixed them in place, but of course they will always look back and threaten your sense of self: in other words, self and other are locked together (Huddart and Homi, 2007).

The Bluest Eye represents hybrid characters in the hope of recognition, all characters try in different ways to stabilize their egos but they fail. Scopic drive is quite apparent in their identification, it is obvious when Maureen Peal _a high yellow dream child with long brown hair_ after a quarrel calls Frieda, Claudia and Pecola black and ugly and causes Claudia to reflect later:

> We were sinking under the wisdom, accuracy, and relevance of Maureen's last words. If she was cute--and if anything could be believed, she was--then we were not. And what did that mean? We were lesser. Nicer, brighter, but still lesser. Dolls we could destroy, but we could not destroy the honey voices of parents and aunts, the obedience in the eyes of our peers, the slippery light in the eyes of our teachers when they encountered the Maureen Peals of the world. What was the secret? What did we lack? Why was it important? And so what? (Morrison, 1970)

Pecola Breedlove is going to buy candies with Mary Jane's picture on it, Mr. Yacobowski, as a member of the immigrant working class who has also been marginalized by society, is allowed to feel superior because he is a white male. The encounter of Mr. Yacobowski with Pecola is quite intriguing in this way that it represents how Pecola's identity and her sense of self have been shattered by the white gaze that doesn't recognize her as beautiful. When Pecola goes to his store this lack of recognition astonishes her the most, "She looks up at him and sees the vacuum where curiosity ought to lodge. And something more.The total absence of human recognition--the glazed separateness. She does not know what keeps his glance suspended" (Morrison, 1970).

2.1. Mimicry

Talking about stereotypes, Bhabha discusses that anxiety inherent in colonial relationship opens a space for the colonized to resist colonial discourse. This anxiety is matched with mimicry as well, the adopting and adapting of the colonizer's culture, assumption, behavior, and values. This imitation is a repetition with difference. Mimicry in general is one response to the circulations of stereotypes. Bhabha explains mimicry in this way:

> "Colonial mimicry is the desire for a reformed, recognizable Other, as a subject of difference that is almost the same, but not quite. Which is to say, that the discourse of mimicry is constructed around an ambivalence; in order to be effective, mimicry must continually produce its slippage, its excess, its difference" (Bhabha Homi, 1994).

And Bhabha explains that:

> "Essentially, colonial discourse wants the colonized to be extremely like the colonizer, but by no means identical. If there were an absolute equivalence between the two, then the

ideologies justifying colonial rule would be unable to operate. This is because these ideologies assume that there is structural non-equivalence, a split between superior and inferior which explains why any one group of people can dominate another at all" (Huddart and Homi, 2007).

In The Bluest Eye, Geraldine, the sugar-brown southern woman who came north with aspirations of merging into white society, is the perfect manifestation of mimicry or better to say mockery. De-emphasizing her African roots, Geraldine tries to dissolve into American society. When she calls Pecola, who was the target of her son's negative behavior, "a nasty little black bitch", she is demonstrating her desire to be what she really is not.

2.2. The Bluest "I"

Pecola Breedlove is the protagonist of the story, a little black girl at the most vulnerable phase of her life, a damaged girl who desperately desires a pair of the blue eyes. The idea of "Unhomeliness" offered by HomiBhabha is really accommodating to The Bluest Eye story. And this paper tries to apply this concept to the story.

Unhomeliness is not about being physically homeless, according to Bhabha the unhomely moment creeps upon you stealthily as your own shadow and you find yourself in the state of incredulous terror (Bhabha Homi, 1994). This unhomeliness is a colonial and post-colonial condition and its resonance can be heard in old, cold, green house of Claudia MacTeer or Pecola's burnt down house. In fact, you hear it when Claudia, now an adult, tries to speak unspoken, the unspoken story of the fall 1941, the story of marigolds which never grew, and the story of an ugly little black girl who desired a pair of blue eyes.

For Freud, the "unheimlich" is the name for everything that ought to have remained… secret and hidden but has come to light (Bhabha Homi, 1994). "Quiet as it kept", Claudia narrates the hidden stories of silent characters of history. What comes into light in The Bluest Eye? What is hidden that should be disclosed? The story of Pecola and the unyielding earth, the story of blue eyes and dismembered dolls, and the story of the white gaze are all stories that Claudia is committed to narrate. Claudia MacTeer discloses the hidden and secret story of characters that have been put outdoors.

Throughout the story the reader learns about all those moments which characters feel and experience this sense of unhomeliness and damaged identity. The moment Pecola comes to stay with MacTeers after her father burns down their house, the moment that Claudia wants to dismember her doll to discover what makes it so dear and beautiful, the moment that Cholly loses his virginity or the moment Polly finds solace in movies. These are all moments for characters who want to deal with their damaged identities by constructing a new sense of home. Claudia is Morrison's cipher who undertakes the task of writing Pecola's story beausePecola herself has been too damaged by life to recognize that she even has a story to tell. Conditions in Claudia's childhood were similar to those in Pecola's but different enough to make possible these later reflections that

seem to yield, in the act of writing itself, some measure of comprehension and personal liberation (Bloom, 2010).

As Claudia says:

> 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 to creep singly up into the major folds of the garment. Our peripheral existence, however, was something we had learned to deal with--probably because it was abstract. But the concreteness of being outdoors was another matter--like the difference between the concept of death and being, in fact, dead. Dead doesn't change, and outdoors is here to stay. Knowing that there was such a thing as outdoors, bred in us a hunger for property, for ownership (Morrison, 1970).

The story's characters are put outdoors but they try to come along with their sense of unhomeliness in different ways: Pecola prays for Shirley Temple's blue eyes and when her wish is not granted, she succumbs to mental illness; Sammy who expresses the effects of his inadequate upbringing through intimidation of others and running away from home; Pauline, originally from South, fails to find intimacy and work in Ohio so she falls under the spell of Hollywood's standards of beauty; maybe it is only Claudia, the witty and curious character of the story, who can come up with a solution for her sense of unhomeliness through storytelling and reviving of the past.

Uncanny is also unhomely, and this homelessness is real and metaphorical. Bhabha evokes the uncanniness of migrant experience through a series of familiar ideas. First, this is half-life, like the partial presence of colonial identities; second, it repeats a life lived in the country of origin, but this repetition is not identical, introducing difference and transformation; further, this difference-in-repetition is reviving that past life, of keeping it alive in present (Huddart and Homi, 2007). This uncanny and unhomely experience of exile is experienced by many people, so the concept of uncanny is as real as it is metaphorical.

2.3. Defining the Uncanny

Uncanny has its own postcolonial uses, but is an enigmatic word. In fact, Bhabha got the concept from Freud's classic essay 'Notes on "The Uncanny" ', Freud starts the essay by giving dictionary meaning of the word, so a list of dictionary meanings which can help defining the concept is listed:

> **Heimlich**: 1. Also heimelich, heimelig, belonging to the house, not strange, familiar, tame, intimate, comfortable, homely, etc. .Belonging to the house or the family, or regarded as so belonging. Friendly, intimate, homelike; the enjoyment of quiet content, etc., arousing a sense of peaceful pleasure and security as in one within the four walls of his house

2. Concealed, kept from sight, so that others do not get to know about it, withheld from Others

Unheimlich: uneasy, eerie, blood-curdling

'Unheimlich is the name for everything that ought to have remained... hidden and secret and has become visible."" Schelling. "To veil the divine to surround it with a certain Unheimlichkeit."" (Freud, 2004).

As the dictionary meaning conveys the canny is homely, belonging to the house, comfortable and friendly. Therefore; homely is Dick and Jane's house which Toni Morrison describes at the beginning of The Bluest Eye. This description, Morrison takes from a popular primer which is not taught anymore but it was taught during 1950s and 1960s to young children. The primer represents white, middle-class Americans with stereotypical opinions about society, family life and even beauty. This extract depicts a happy family living in warm and cozy house full of color and laughter.

Here is the house. It is green and white. It has a red door. It is very pretty. Here is the family. Mother, Father, Dick, and Jane live in the green-and-white house. They are very happy. See Jane. She has a red dress.She wants to play. Who will play with Jane? See the cat. It goes meow-meow. Come and play. Come play with Jane. The kitten will not play. See Mother. Mother is very nice. Mother, will you play with Jane? Mother laughs. Laugh, Mother, laugh. See Father. He is big and strong. Father, will you play with Jane? Father is smiling. Smile, Father, smile. See the dog. Bowwow goes the dog. Do you want to play with Jane? See the dog run. Run, dog, run. Look, look. Here comes a friend. The friend will play with Jane. They will play a good game. Play, Jane, play (Morrison, 1970).

The chapters concerned with Geraldine, Soaphead Church, and the Breedlove family all borrow their headings from the words of the Dick and Jane primer. However; The Bluest Eye undermines the white cultural and aesthetic standard represented by the Dick and Jane primer. In the very first page of novel, where the passage from primer is reprinted three times, its language is deconstructed by unpunctuated and nonsensical jumble of words. By doing this Morrison is undermining the white, middle-class standards which are imposed on society. The Dick's and Jane's house is juxtaposed with irritating, melancholic and abandoned house of Breedloves'. They live in such a house because "they are poor and black and they believe they are ugly" (ibid 28).

2.4. Freud and Uncanny

Freud in his seminal essay," The Uncanny", considers representation of dolls and eyes as the uncanniest. Whether Morrison knows about it or not, representation of these two, eyes and dolls, gives the story an uncanny and difficult to explain effect.

Jentsch says: "doubts whether an apparently animate being is really alive; or conversely, whether a lifeless object might not be in fact animate" (Rivkin and Ryan, 2004), is the most successful device to create an uncanny effect.

The uncanniest thing that Claudia remembers from her childhood is the Christmas blue-eyed doll which she didn't know what to do with it: "to rock it, fabricate storied situations around it, even sleep with it" (Morrison, 1970). That doll with moronic eyes and hard unyielding limbs resisting her flesh whenever she took it to bed with herself. Claudia during those years just has one desire regarding the doll and it is dismembering it, "to see what it was made, to discover the dearness, to find the beauty, the desirability that had escaped her, but apparently only her" (ibid 14).

The idea of being robbed of one's eyes is what Jentsch calls uncanny. The title The Bluest Eye calls attention to itself immediately: the superlative degree of color as well as the singular form of the noun in the title is rather unusual, resulting in a pun. The singular noun may refer to the damaging white gaze; the omitted plural to the object of desire, an epitome of beauty according to mainstream society; or alternatively, to the saddest story of the demise of a child's identity (the "eye" as "I"), integral to the blues sung by Claudia's mother (Tally 28). Toni Morrison says that the idea of writing of The Bluest Eye comes from a childhood memory of a friend of hers who told her that she didn't believe in God anymore because God doesn't grant her wish. Morrison said the uncanniest thing was having blue eyes. Through the novel the eye is extremely significant and is repeated in different contexts with different meanings.

3. CONCLUSION

The exploration of Toni Morrison's The Bluest Eye in a post-colonial framework was the main concern of this study. In this study it is attempted to deconstruct the binary opposition between the colonized and the colonizer based on theories of uncanny, stereotype and mimicry proposed by Homi K. Bhabha. First, the concept of stereotype is discussed to clarify the anxious relationship between the colonized and the colonizer and how the scopic drives play a significant role is forming stereotypes. Second, the idea of mimicry, or sly civility, was applied to The Bluest Eye to represent the colonized mockery of the colonizer's dominance. And at last, unhomly or uncanny elements of novel were enumerated. The whole study tries to show the unhomely nature of the colonial world and its effects on both colonized and colonizer. Study shows that the simple polarization of the self and other is impossible and underneath this opposition there is a complex mutual relationship.

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