

# A Study of Black Culture of Feminism Style in Society

Nandini<sup>1\*</sup> Dr. Meenu<sup>2</sup>

<sup>1</sup> Research Scholar, Sunrise University, Alwar, Rajasthan

<sup>2</sup> Associate Professor, Sunrise University, Alwar, Rajasthan

**Abstract – In addition, to comprehend introduce day Female Consciousness and its distinctive points, it is totally imperative to take after Black Female Consciousness and style in America. Black Female Consciousness and Black Esthetics in America, and the place of Toni Morrison in the part "Pluralizing Poetics" from Cultural Criticism, Literary Theory, Post structuralism, has said that in the midst of the dynamic time period when the Declaration of Independence and Constitution of United States were essayist, the quarter of the masses that was Black was rejected. From the beginning, a couple of hundreds of years back, the predetermination of Black people in North America included removing, oppression, mistreatment, and fight. In the pre-regular War period, Black pioneers like Douglass pushed social change and racial fuse while others like Delany endorsed Black Nationalism. Washington battled that Black citizenship in America should be refined a little bit at a time by determined work, proficient preparing, and great change. These engaging political activities, assuagement, and coordination change, and redness, patriotism, and opportunity in Africa-set up in early American Narrative. What epitomizes the early years of the social liberations fight are impenetrability to separation, the upsurge of serene test affiliations, and this target of the racial blend, and accomplishment of limited achievement in the courts and news media.**

**Key Words – Black Power, Development, Uninvolved Serenity.**

-----X-----

## INTRODUCTION

Violence is the use of force with the intention of inflicting harm or mistreatment. In addition to physical, material, emotional and gender-based harm, it also damages one's ability to think clearly. It can be an individual's desire or necessity, or a group's or the government's mandated activity. Violence, in its most obvious form, consists of beatings, strikes, murders, and ambushes. However physically violent it may be, it always takes place in the mind and causes constant mental and psychological suffering. It's not uncommon to see oppression in the form of hardship, detention, or harassment. It is possible that mental anguish, the desire to hurt another person's feelings, is more distressing than physical injury on rare occasions. Honest and unquestionably more violent methods of control, such as humiliation, denigration, and verbal abuse, as well as social and financial restraints comparable to physical confinement, are incredibly effective. It's possible that language can be as brutal as an animal's instinctive desire. Psychological violence, such as foulness, has the potential to produce astonishing results when applied properly. When it comes to race and gender, the documentary "Violence and Black Females" hits all the right notes. The African American experience is one of the most

violent and vulnerable in the world. Since their arrival in the United States, Blacks have endured a history of racial oppression and mistreatment. In addition to lynching, flogging, checking, and torturing, there were also race riots, slaughters, and the seriousness of White police. The "stepchild of Slavery, of dominance, and as a presupposition which emanated from European patriotism and private undertaking" is white dogmatism in the lives of Blacks (Bonnett and Watson). As a result of slavery's violence, the Black sensibility had been pulverised, not only disconnecting them from their African culture, but also making them property. W.E.B. Du Bois has made a laudable effort to convey the difficult position that a Black individual faces in the United States: While the treatment of violence has historically been rife with conflict over race, gender has seen more overt mistreatment since its inception. Freud's view of science as destiny has had profound effects on the way sex parts are distributed to men and women. Unavoidably, the Neo-Freudian Erik Erikson has questioned whether men's "space" perception of reality is illuminated by the outside and intrusive male sex organs while the female organs illuminate the "interior space" of women's reality (Buncombe).

For example, women's bodies and the sex of their time are referred to in phallogocentric cultures. Gender-orientation groups, on the other hand, can be dangerous for women and offer them the opportunity to fight back against oppression and mistreatment because of patriarchy. They are deprived of all rights, including the duty to respect their bodies and their destinies, when they reach that point. As a result, women make quick progress toward becoming victims of the violence that is inextricably linked to the pursuit of vitality. The legacy of every individual is control, which is the source of every individual's respect and the belief that the individual is socially tremendous. In the end, this will never be the case. It's a common pleasure when the perpetrator of violence is enslaved by a power that incorporates the desire to destroy, the atavistic inclination to break and butcher, and the power to destroy. According to Kate Millet, men and women's relationships have always included administrative or control of vitality issues, and the position of women is the delayed result of such kilter control relations. Male Violence against Women in individual associations is the most clearly pardoned and recognised in light of the recognition of this mind-bogglingly consistent relationship as a run-of-the-mill. All acts of violence have power at their core, and this is especially true for men who are willing to bear witness to their masculinity. Every skewed relationship relies on it. Although male supreme quality allows men to harm women and children for their own control, the Western philosophical thought of dynamic run and coercive Authority is the hidden driver of all violence, including violence against women and children. It has been a common theme in all of the American man's Gender objectives, such as the Masculine Achiever and Christian Gentleman, that self-history and ill will have been integral parts of these ideals. When it comes to women, on the other hand, the insistence and power that characterise male life would be viewed as unfeminine and enormous (Gilbert and Gubar, *Mad Women*).

### TONI MORRISON: THE ICON OF AFRICAN-AMERICAN

Slave writers and their descendants in America produced a wide range of written and performance work known as African-American writing. Following in the footsteps of late eighteenth century journalists such as Phillis Wheatley and Olaudah Equiano, William Wells Brown, and Frederick Douglass, the class focuses on slave stories depicting the steady achievement of opportunity against uncommon odds, including draconian laws against slave education in a few states, and the 'Harlem Renaissance. The oral structures of spirituals, sermons, gospel music, the blues, and rap were all included into the music. Over the past 200 years, the development of African-American writing has been on the rise. Phillis Wheatley (1753-1784), a slave who published a collection of sonnets titled *Poems on Various Subjects* in 1773, three years before the United States gained its independence, was the most widely circulated African American artist. More and more, slave reports

rose to prominence as a form of challenge writing between 18th and 19th century America. In spite of the fact that many white abolitionists wrote slave stories for political goals, many former slaves, including Harriet Jacobs and Frederick Douglass, among many others, and the subsequent writers, wrote about their own experiences as slaves in their own words. The slave narratives of African-American essayists were the primary focus of their work, and their works served as a means of promoting themselves. The white abolitionists who supervised the production of these stories gave their blessing. From the beginning, African American writers established a literary institution that reflected the existing social values. Thomas Jefferson's *Notes on the State of Virginia*, for example, contains a prescriptive impact from the feedback of African American literature long before the slave stories (1787). "One is its racist state of mind and the second the Forms of things obscure that is the unrestricted, expressive compositions getting from black culture shapes," Bajaj Nirmal writes in his essay, "African American Writing." The problem that African-American women face is a universal issue that has existed since the dawn of the gender-neutral age. Because of her status as a slave purchased in America in the seventeenth century, she has been deprived of the fundamental right to live her life according to her own principles. Despite the loss of her racial esteem and the destruction of her humans, as a helpless black female she has persevered in her efforts to stage herself for the slave showcase, which has resulted in the limiting of her own individuality. When a black woman's sexual life is on the surface of her life, it might provide insight into her inner reality. "Assault" is the precise method used by white men to oppress black women, and the ghastliness of nature is later infused into the environment because she feels isolated from her way of life in her native place. In the long-term effects of the Civil War, the white man's sexual prey on a black woman has deteriorated. For today's African and African-American journalists, writing, particularly the "novel," is an essential means of expression. Authors like William Wells Brown and Toni Morrison have delved into the lives of African Americans to delve deeper into societal injustices, economic disparities, and racial prejudice and bad manners. They have elevated African-American literature to a higher plane of literary achievement by illuminating the 'limitations and potential results of human conditions' from the perspective of black people. Writing in the United States continues to grow and be reclassified, thanks to the dedication of prominent female authors like Maya Angelou, Toni Morrison, Alice Walker, and Gloria Naylor, who have helped establish a well-known and diverse audience while also raising a significant amount of basic grant money for the country. The novels written by these women writers primarily deal with the exploitation of black women. In many cases, these writers were denied access to the essential American values of liberty, balance, and equity. These women were severely limited by white American culture, making it impossible to assess their level of respect or

individuality.. Every one of these female authors is aware that the budding craftsman's cognizance is weakened in the absence of congruity of place. They needed to explain why they were in the position they were in. People, relatives, and the individual as a female spouse and mother needed to be characterised by fusing Black folktales, myths, et cetera in order to maintain their own way of life. When all is said and done, the African American novel is increasingly a quest for the individuality of the black group and of the black female in particular. Writing that began in a black neighbourhood has recently spread to a much larger, diverse, and global audience. This has helped to revitalise and develop American culture. The topics and issues have broadened, making it nearly impossible to group the work of African-American creators under a single label. As a result, African American literature has emerged as one of the most influential and long-lasting genres in the United States. African-American author Toni Morrison stands out as one of the most significant, visible, and influential voices in today's literary landscape. In 1993, Morrison became the first African-American woman to win the Nobel Prize in Literature. She was a pioneer in the literary community. Her place in American letters, for example, Thoreau, Sherwood Anderson, Sinclair Lewis, and William Faulkner, has been extinguished. As a literary luminary, she ranks alongside Dostoevsky and Garcia Marquez. She has been recognised for her consolidated importance as a spokesman for the African-American community and as a master craftsperson in the prevailing creative writing framework. All of Morrison's novels feature African-American individuals or groups, and she portrays herself as a "black female author." Throughout Morrison's career, her books have explored the African American experience and the human experience as a whole. Maya Angelou, Toni Cade Bambara, Alice Walker, Gloria Naylor, Zora Neale Hurston, and Paul Marshall are only few of the African-American female essayists for whom writing is a releasing mechanism, a subversive tactic, and a creative form of self-expression. Many of her anecdotal pieces deal with current topics, but she does so in a way that other essayists haven't been able to match for depth and scope. Prejudice, sexism, class, culture, religion, subordination, opportunity, and balance all figure prominently in her works, as do the protagonist's quest for self-discovery, estrangement, and a host of other ambitions and unfulfilled longings. With the influence of African-American culture stories, her novels, as Golding William, have a fabulist aspect. When it comes to narrating, she shares George Eliot's exceptional talent. Whenever Morrison examines topics as diverse as social, political, and philosophical issues, she comes to the realisation that the truth is both ambiguous and impossible to pin down. Morrison's novels are a direct attack on readers who assume that labour or some other form of human contact can send or receive strong messages from the "dark domain" of one's interior identity, according to Catherine Rainwater. Honorable Messengers: Toni Morrison's Narrative Voices. The Swedish Academy

lauded Toni Morrison for bringing "life to a basic component of American reality in works marked by imaginative appeal and exquisite import" when awarding her the Nobel Prize in Literature. Toni Morrison may be the best novelist of African-American female writers for her novels' depiction of the predicament of the black female. In an interview with Rosemarie K. Lester, she expressed her views on the plight of black women: "Black women are better suited to a more aggressive approach to women's activism because they have always been both mother and worker or labourer, and their history in the United States is difficult and ugly, but there are parts of the narrative that were helpful for accomplishing more, rather than less, and during times of subjection.. Slave females are considered housewives, yet a small percentage of them actually worked in the fields with men. They had to compete against one other in order to form a more comradeship-based relationship with each other rather than a male-dominated one." Using her writings, the author helps black females recognise their own identity by recognising their own narrative and understanding what their destiny is and how they are advancing to recover and restore it via self-acknowledgement. African-American people in particular need to rely on oral tradition and old legends to maintain their faith in light of the fact that they have had limited opportunities for education in the face of slavery. To reconstruct African-American culture and the storey of slavery, she has also used a documented process. In her novels, she puts the female protagonists in the spotlight. It is with pleasure that the author describes herself as a branch of the old tree of black self-assuredness and self-definition created in the social culture. "Approves black culture, and reinforces its diverse survival control, this is innovativeness in the middle of abuse, energising attributes, and in addition it's old knowledge and mankind and its ability for survival," she writes. Toni Morrison, like William Faulkner, must create territorial writing that is at once specific and widespread, and then distribute it over the world. The end result is that she delves deeply into the particular to accomplish the general.

### **THEMATIC AND STRUCTURAL EVOLUTIONS IN THE FICTION OF TONI MORRISON**

In the 1990s and early 2000s, he was a literary behemoth. In the literary world today, Toni Morrison is one of the most important and relevant writers. Because she was a black woman living in the United States at the time of the award, she was considered particularly deserving of the honour. Her brilliance as a writer became immediately apparent with the publication of her first book, *The Bluest Eye*, in 1970. For the American literary landscape, she has made an indelible mark with her eminent contribution. 'Toni Morrison is a wonder, in the exemplary feeling of ideal irregularity, what might as well be termed Paul Robison, Michael Jordan, or 'Toni Morrison.' It's hard not to wonder if we'll ever get to see another

brilliance like Wayne Gretzky or Chris Evert. Composition is a means for her to express herself creatively and uninhibitedly. The special group uses her investigations to alter the black reality. With great force, she dismantles an elaborate system based on the beliefs of the white supremacist control group and challenges the underlying assumptions that underlie it. She investigates the complexities of the African diaspora in the United States through her art. A black group worries her. She worries about what it used to mean, what it has become, and whether or not it should be maintained despite these changes. In her novel, Toni Morrison creates a mythology around black culture. It is a fallacy that she was able to recuperate because she believed that there was an urgent need in her life. Black music, stories, and spirituals all have their own versions of the legend. What we said and how we talked to one other about it formed the basis for a type of town folklore. The ethnic group required to take on the responsibility of passing down, from one age to the next, the mythologies, attributes, stories, and opinions that a socially responsible ethnic community that has not joined the larger norm had in place, in order to ensure its own existence in the future. Results of the political push for participation in the economics and energy of the country were scattered. Furthermore, those anchors have been shattered by the fascinating world and blend, so the music is no longer ours. It used to be a solitary pastime for a select few. You are true that it should be larger.

She claims that the historical context of slavery was purposely overlooked and disregarded. African American insightful accomplishments have not been recognised by an American literary ordinance, according to her recommendation. Although they were constrained to remain silent, the Black people in the United States had been a part of American life and culture for centuries. Since she was a child, she has worked tirelessly to make sure that American history doesn't just belong to whites. She's done a fantastic job at what she sets out to do. In her novels, she reveals the lives of African-Americans in positions of power in the United States. Her books are a study of the black psyche and identity. Being black in white America is something she wants to learn about. From the repulsiveness of slavery to the passionate time of discrimination, she is largely concerned in her novels with the complexities, tragedies, and accomplishments of black existence. She reinterprets the African American experience from a black perspective. Writing by both Anglo and African-American authors during the period of slavery and reproduction spoke to stereotypical segments of the black population. A general public with white origins couldn't address the black capacities that the white writing combined with the progress of black society. Many African Americans have had their lives adversely affected by social and emotional barriers caused by biracial and bicultural conflicts. People are placed in the middle and women are pushed to the periphery of American culture, which is based on racism and classism. The virgin of her sex has the power to push a woman to the edge, just as

racial beliefs stigmatise the black community. Prejudice and sexism, as well as discrimination based on race and gender, have been the downfall of many black women. Due to racial bias in the United States, it is assumed that white people are more significant and respected. Aside from that, whiteness connotes majesty and culture, while obscurity connotes grotesquery. Bondage is exemplified by the fact that blacks were used as slaves. Those with scars on their backs and minds suffered mental damage as a result of their bullheadedness. Because of this, the black female must bear the brunt of both white racism and black male sexism's double wrath. Furthermore, as a result of phallic prevalence, they were dismissed by the prejudiced feelings of the overpowering prejudice and were misled by black males. America's racial tensions stem from racism, classism, and sexism. Prejudice and etiquette were provided for in the financial arrangement of bondage that brought forth free enterprise. Racism and classism may have their roots in the exploitation of lower-class people, or vice versa. As a result of racism and other forms of racial injustice, bigotry, sexism, and other forms of oppression have their origins in the same set of circumstances. It is clear from Morrison's novel that she is very aware of the expectations others have of her as an essayist and that she has a complete understanding of the interrelationships between race, sex, and class. Novel to novel, the emphasis on each portion varies. It's clear that each of her novels is an individual storey that resonates with the larger African American experience. Nella Larsen and Jessie Fauset are modern black women's writers who continue to explore the interrelationships of race, gender, and class. With terms to clarifying the meaning of blackness in relation to race and class prejudices, Morrison has prevailed. At the beginning of her writing career, she believed that racism was the primary source of the oppression of blacks. Her debut novel, *The Bluest Eye*, is a sorrowful tale of a little girl's mistreatment, with race, sexual orientation, and social status all intertwined. Step-by-step, she came to see that sex segregation was inevitable and that sexism was also to blame. Morrison's work gives us a glimpse into the realities of black people's daily life. We feel the encounters from the perspective of the black people because of the situations they had to deal with and their reassuring answers. A significant theme in her novel is how to survive among the broad public when confronted with actual and savage danger. As a result of her work, a significant portion of the American experience has emerged from the shadows and gained a more complete and accurate representation in American literature.

## CONCLUSION

As a result of this recognition of personality, women's activists long for, and it becomes their primary challenge in social systems where women are treated as commodities or property with a price tag. The ultimate purpose of dealing with black women is to fight for their rights as people and as

loved members of the Black community. Courageous women in Morrison's stories focus on the positive and manageable aspects of life. Morrison fans include Mrs. Mc Teer, Eva, Pilate, Ondine, and the elderly Women of The Bluest Eye. As a result, they lacked a social support system that appreciated and compensated women for their greatness and the sometimes dual role of housewife and provider they assumed. Whatever the case may be, these women maintained a laser-like focus on the positive and manageable aspects of the situation at hand. It is accepted by Morrison that the capacity of these females is decided again and time again in negative patriarchal language that diminishes the context in which they are performed. These biases and mistaken judgments are a part of her role as an ethnic social activist, which is to look for ways of enhancing the worth that racism or sexism would diminish. That was written by Sandra Zagarell at the time "The life of a group is the subject of the group's narratives, and they also describe the moment and the very common methods by which the group maintains this existence as fundamentally important. Instead of existing as an autonomous entity, the self is seen as a feature of the group's associated system", she illustrates that the development of an individual's overall personality is dependent on their participation in a larger unit – a group. While most novels assume that self-awareness is a prerequisite for the end of everyday life, this commenter questions that assumption. This is what Zagarell refers to as a "group novel," in which a single protagonist is adopted by the public. As a result, Sethe's narrative depicts the black group as a jolt to her future plans. By giving each member of the group a chance to shine, the group triumphs in Toni Morrison's *Beloved*. In this way, the novel's two main female heroes are shaped by the culture of the black community. For both Sethe and Denver, regaining acknowledgment can only be achieved through a rethinking of collaborative activity.

## REFERENCES

- Christian, Barbara. (1985). *Black Feminist Consciousness Criticism: Perspectives on Black Women Writers*. New York: Pergamon.
- Christian. B. (1985). *Black Feminist consciousness Criticism*. New York: Pergamon Press.
- Collins, P.H. (1991). *Black Feminist consciousness Thought: Knowledge, Consciousness and Politics of Empowerment*. New York: Routledge.
- Collins, Patricia. (1990). *Black Feminist consciousness Thought: Knowledge Consciousness and the Politics of Empowerment*.
- Cotten, Angela LaViola. (2001). *Womanist Philosophy of Revolutionary Struggle: Human Being, Power, and Social Totality in the early Writings of Alice Walkers*.
- Darling, Marsha. (1988). In the Realm of Responsibility: A Conversation with Toni Morrison. *Women's Review of Novels*; pp: 5-6.
- Davis, Cynthia. (1998). *Self, Society and Myth in Toni Morrison's Fiction*. Peach, Linden. Toni Morrison. L. London: MacMillan. pp. 27-42.
- Diamond, Arlyn and Lee, Edwards. (1977). *The Authority of Experience: Essays in Feminist consciousness Criticism*.
- Dixon, Marlene. (1972). *Why Feminism Liberation. Female Liberation: Narrative and Current Politics*. Ed. Roberta Salper. New York: Alfred A. Knopf. pp: 184-200.
- Donovan, Josephine C. (1989). *Feminist Consciousness Literary Criticism: Exploration in Theory*. UP of Kentucky
- Douglass, Frederick. (1994). *Narrative of the Life of Frederick Douglass. Autobiographies*. Ed. Henry Louis Gates Jr.; New York: Library of America,
- Edelman L.B. *Legal ambiguity and symbolic structures: organizational mediation of civil rights law*.Am. J.
- Elijah, Anderson. (2000). *African American Class Structure the Emerging Philadelphia*. *Annals of the American An Academy of Political and Social Science*, pp:568.
- Equiano, Olaudah. (1987). *The Life of Ouladah Equiano*. In Gates Jr. Henry Louis (Ed.). *Classic Slave Narratives*. New York: Penguin Novels.
- Equiano, Olaudah. (1998). *The Interesting Life of Olaudah Equiano, or Gustavas Vassa*. Norton Anthology of American Literature. 5th ed. New York: W.W. Norton.
- Feins J.D. and Bratt, R.G. (1983). *Barred in Boston: racial discrimination in housing*. J. Am. Plann. Assoc., Vol. 49, pp. 347–357.
- Fields, Amanda. (2010). *The Oxford Encyclopedia of American Literature*. Oxford: Oxford UP. pp. 2006- 08. Gates, Jr. Henry Louis and Appian, K.A. (2004). *The Norton Anthology of African American Literature*. New York: W.W. Norton & Company.

---

**Corresponding Author**

**Nandini\***

Research Scholar, Sunrise University, Alwar,  
Rajasthan