



Racism to Colourism: Re-Reading *the Bluest Eye* in the Indian Feminist Context

Dr. Yogesh Malshette

Assistant Professor, Dept. of Basic Science and Humanities, Bharati Vidyapeeth, (Deemed to be University), College of Engineering, Pune, (MS) INDIA

Sonali Malshette

Assistant Professor, Dept. of Basic Science and Humanities, Rajgad Dnyanpeeth's, Rajgad Dnyanpeeth Technical Campus Polytechnic, Dhangawadi, Pune. (MS) INDIA

DOI : <https://doi.org/10.5281/zenodo.20682671>

ARTICLE DETAILS

Research Paper

Accepted: 23-05-2026

Published: 10-06-2026

Keywords:

Racism, Colourism, Indian Feminist

ABSTRACT

The paper takes an Indian feminist approach to the study of *The Bluest Eye* by Toni Morrison and how racism in African-American society is connected to colourism and gender discrimination in India. Morrison's novel shows the emotional and psychological anguish of Pecola Breedlove, a young black girl who comes to embrace the standards of beauty that are dominant in the society—whiteness and blue eyes. The experiences of Pecola are not limited to the black community, and are very much relevant to Indian society, with its enduring legacy of colour-based prejudice that continues to influence social and cultural life. The paper examines the linkage between patriarchy, beauty norms, femininity and marginalisation in society. This study aims to show the parallelism of the oppression of the races in America and of the colourism in India, how women get victimized with cultural demands and social norms. The research is interdisciplinary feminist in character with the theories of intersectionality, postcolonialism and Indian feminist theories. The psychological implications of the internal oppression and the commercialization of female beauty are also examined. The paper concludes that while Morrison's text is still relevant in current India, in the country women's identities and opportunities are still being impacted



by elements of colour based discrimination and patriarchy. This paper examines the societal perspective of the beauty ideals within the Indian context, drawing insights from the feminist perspective. This paper analyses the social perception of beauty ideals in India with the feminist lens.

INTRODUCTION

The suffering, discrimination, and sense of identity crisis themes are common across all cultures and geographical limits in literature. *The Bluest Eye* by Toni Morrison (1970) is one such work whose influence is not limited to the experience of African-Americans, but reaches out to societies plagued by prejudice and inequality everywhere. The novel is about Pecola Breedlove, an African-American girl who thinks that if she had blue eyes she would be beautiful, accepted and loved by society. Her desire is indicative of the destructive nature of the beauty standards that promote whiteness and devalue the black identity.

The novel is set in the racial history of America, but its themes as seen through the lens of Indian social realities gain in significance. The perception of hierarchy of colours, divisions of caste and gender inequality has always been part of Indian society. Fair skin is often linked to beauty, social status, and marriageability, while darker skin often is the object of prejudice and exclusion. These are apparent in media portrayal, matrimonial ads, movies and in other social encounters.

Colour and social acceptance in India is a key comparison to Morrison's portrayal of racism. Racism is discrimination against a race or colour, while the term colourism is used to refer to discrimination against a skin colour within a racial group or ethnic group. With appearance being the primary determinant of a woman's social worth, colourism has become a strong social force in India.

Patriarchy and standards of beauty have been tackled by feminist critics in India numerous times. Feminists claim that women's bodies are places of social control where dominant cultural values are imposed upon and maintained. In a patriarchy, there are idealized notions of femininity that women are expected to emulate. Not conforming often leads to psychological pain and exclusion.

The aim of this paper is to examine a comparison between the representation of racial oppression and Indian women's experiences of colourism and patriarchal expectations. The paper examines the crossovers of race, gender, beauty and social identity through the lens of an Indian feminist perspective.



The similarities between racism and Colourism. The conceptual similarity between racism and Colourism.

Racism and colourism are both types of discrimination, however, racism is a system of exclusion and hierarchy which operates through colourism. Racism is prejudice based on race and colourism is prejudice based on skin tone within the same race or ethnic group. Both establish norms of social desirability, attractiveness, and value.

Toni Morrison's work *The Bluest Eye* sees whiteness as the prevailing mode of beauty. Blue eyes, blonde hair and fair skin represent beauty, acceptance and social superiority. Pecola Breedlove embraces these notions; she thinks that if she had blue eyes she would have "love" and "recognition" in her life. She doesn't question society's norms, she takes them for granted and she thinks that she is less.

This is the case in India with the concept of colourism. Beauty, social status and success have always been linked to fair skin. The lighter the skin shade, the better it looks, and it is promoted in media depictions, movies and matrimonial ads. This means that darker skinned women may be criticized and lack in confidence.

A comparison between racism in *The Bluest Eye* and colourism in India is an example of how beauty standards are used as methods of controlling society. Both systems have a negative impact on the sense of inferiority of marginalized people and their emotional and psychological health. Finally, Morrison shows that beauty is socially created (not natural, universal). The novel is relevant from an Indian feminist point of view as a condemnation of racism and modern colour discrimination.

Beauty Standards and Patriarchal Structures

Racism and colourism are two types of discrimination and they have a combination of hierarchy and exclusion. Racism is prejudice based on race, with one group being viewed as superior to the other, colourism is prejudice based on difference in skin tone within a racial/cultural group. Both are different, but both establish standards which shape social acceptance and identity.

The Bluest Eye is a book by Toni Morrison in which whiteness is a force of beauty. Skin tone, hair color, and eye color are all depicted as a sign of beauty, purity, and social acceptance. Repeatedly it is suggested that these characteristics are ideal and that people without them feel left out or inferior.

Pecola Breedlove is the greatest illustration of this process. She thinks when people have blue eyes, they'll love and accept her as she is. She wants more than just looks, she wants love, acceptance, and



inclusion. As time goes on, Pecola adopts society's standards and starts to think that she is ugly because she doesn't conform to the definition of beauty.

In the case of *The Bluest Eye*, racism serves as a means of social control in India, colourism does. In the case of *The Bluest Eye*, racism becomes a means of social control in India, colourism does. Both systems have emotional and psychological implications and they both leave people feeling inferior due to physical appearance. Ultimately, Morrison proposes the concept of socially constructed beauty instead of natural beauty. The novel is relevant, and may be read as a critique of racial discrimination and colour based prejudice in the modern world from an Indian feminist viewpoint.

The inner oppression and psychological suffering.

The Bluest Eye is a powerful examination of Toni Morrison's character of psychological oppression in her characters. The novel demonstrates how oppression can be more detrimental when people come to believe negative society perceptions of themselves. Discrimination moves from the outside to the inside and becomes an internal social issue, impacting an individual's sense of self and identity.

Pecola Breedlove is an example of this psychological process. Her wish for blue eyes is more than a physical wish for beauty, but a desperate hope for love, acceptance and belonging. She thinks that if she had blue eyes people would treat her with love and respect, and her life would change. Pecola envisions herself as beautiful enough in society, her family troubles and social outcasts would be gone.

Throughout the novel, Pecola suffers humiliation and neglect over and over again. Her family isn't all that affectionate, and her classmates and society mock her. Whiteness is continually reinforced as the standard of appearance through cultural images like dolls, films and ads. Slowly Pecola accepts these norms and starts to think she is ugly and worthless.

After being turned down again and again, she begins to lose her confidence and self-esteem. Rather than pointing fingers at society and its prejudice, she points fingers at herself and wants to change who she is. Her emotional anguish is too much and she goes "mad" psychologically. Morrison shows discrimination affects social and psychological/emotional health.

Similar can be seen in Indian society with the help of colourism and beauty discrimination. Insecurity about skin colour and looks is common among young women, as there are media and social ideals for fair skin and beauty and success. Comparisons and criticisms, if done regularly, can lead to feelings of inferiority, anxiety and low self-esteem.



So, Morrison shows how internal oppression forms a vicious circle in which people start to imagine how they are perceived by society because of their oppression. The Bluest eye becomes relevant with an Indian feminist lens as it illuminates the profound impact beauty standards can have on psychological experiences and individual identity.

The Indian Female Experience, Pecola

Pecola Breedlove, with her racial, historical and cultural America, is very real, but her emotions are very real for many women in India. The Bluest Eye is no exception to Toni Morrison's treatment of Pecola, the woman who is rejected, the blonde, the beautiful, and the identity crisis, which are universal rather than bound by geography. Pecola's sense of lack of security, emotional pain, and social acceptance can be seen in many situations where women are subject to pressure and pain that stems from patriarchy and social norms. As a result, this novel can be seen to be quite similar, if examined in the light of Indian feminist perspective, with the lived experience of many Indian women.

Early in their childhood girls in Indian society are often subject to expectations of their physical appearance. People in the family and relatives may comment about complexion, body shape, features of the face and other things. Though these remarks may seem innocuous or innocuous at first, repeated enough time, they can create a child's perception of their value. Comments like "she would look better if she was fairer" or "she's dark skinned" become commonplace in the family and in casual exchanges. Children's appearance is observed repeatedly in social environments and is an important part of their identity.

Like Pecola, far more young girls come to know themselves by the evaluations and ideas of others. Pecola is constantly hearing from her surroundings that she is ugly, and she is not good enough. Similarly, the physical appearance of young girls in India can be a message they may receive throughout their lives, either directly or indirectly, that they have social value and social acceptance. Such messages can impact their understanding of beauty over time and their confidence and self-esteem.

Pressure related to appearance can get worse during adulthood, especially in regards to marital customs. For many of the social and cultural customs in India, marriage is an important part, and beauty plays a tremendous role in deciding the criteria of suitability. When describing a potential bride, matrimonial ads have traditionally highlighted traits like "fair complexion," "beautiful appearance," and "good features. These kinds of characterisations indicate that women are frequently assessed based on their physical appearance rather than their character, ability or accomplishments.



Thus, notions of beauty are inextricably tied to notions of desirability and social acceptance. Women might feel pressured to fit in with other people's expectations because how they look seems to be linked to their future prospects and social standing. Just as Pecola expects blue eyes to grant her love and acceptance, many women may unwittingly come to believe that if they can measure up to the social norm for beauty, it will enhance their lives and relationships.

Emotional conflicts and mental conflicts can arise in these expectations. Women can be anxious about their appearance and can always be comparing themselves with ideals presented in society. When people are not meeting their expectations, their self-confidence and emotional health can suffer. Like Pecola's emotional distress, when someone is rejected or criticized for their looks they can feel bad and lack confidence.

Even with these similarities, however, there are significant differences between Pecola's experiences and that of Indian women. Pecola's oppression is most likely a result of racial discrimination and the history of African-Americans in the United States. Her suffering is a result of racism and the dominance of white culture in a society. Her experiences are greatly influenced by the historical context in which slavery, segregation, and racial prejudice are present.

Indian women, however, may find themselves facing numerous and overlapping inequalities. The prevalence of gender discrimination often overlaps with other social systems like caste, religion, class, regionality and economy. Women are not oppressed in the same manner due to their different social statuses relative to the following factors. For instance, women from marginalised castes and economically vulnerable groups may face further barriers to accessing services other than gender discrimination.

Thus, intersectionality is a key concept in feminist theory in India to consider such complexities. People can suffer from more than one type of discrimination which can affect their identity and social life.

If we consider intersectionality in the Indian context, it can be seen that beauty discrimination goes beyond gender. Often, the factors of colourism, caste hierarchy, economic situation and culture intersect and affect women in various ways. Some women might face discrimination due to their skin colour, while others might face discrimination due to other factors such as social class and caste status.

In this light, Pecola's experiences gain meaning not for being a perfect reflection of the Indian situation but rather as a means to understand more general exclusionary and identity processes. In Morrison's novel, social systems shape the way people perceive themselves and how they feel about their own lives,



while Indian feminist theory builds on this idea by acknowledging the interconnected nature of multiple systems of oppression.

So, Pecola's story becomes universal in the sense that it is an example of those who have been continually marginalized being able to internalize society's judgments and find a way to define themselves outside of them. When read from an Indian feminist perspective, *The Bluest Eye* is not only a tale of racial trauma, but a potent critique of the continuing problems women encounter in forming, embodying, and asserting themselves as individuals in a society that values beauty standards over the individual.

Intersectionality and Indian Feminism

Intersectionality is one of the key concepts in modern feminist theory and it offers a more comprehensive approach to the way in which multiple types of oppression are manifesting within a person's life. Intersectionality goes beyond a one-size-fits-all approach to discrimination; instead, it acknowledges the interrelatedness of social identities and the ways in which multiple systems of inequity occur together. Discrimination does not occur in isolation, but rather is influenced by the multiple layers of power which are experienced through an intersection of race, class, gender, caste, religion, ethnicity, and economic status.

Intersectionality is a term coined by legal scholar Kimberlé Crenshaw that was used to describe how race and gender compound experiences of discrimination for black women. Crenshaw pointed out that many feminist studies and anti-racist campaigns had dealt with race and gender as distinct categories and failed to recognize the perspective of women who were under the oppression of both race and gender. In her framework, the experiences of black women cannot be adequately analyzed apart from race and gender since they work in tandem and contribute to unique levels of oppression.

Intersectionality is a way of understanding that social realities are multidimensional, which is a challenge to the understanding of discrimination in being simplistic. Individuals have multiple social roles and each role shapes privilege and oppression in their lives. The theory attempts to uncover complex relationships between various power structures and not to categorise human experience.

Indian feminist scholarship also acknowledges that women are oppressed differently on the basis of caste, class, religion, geographic origin and social position. The approach of universalism which treats the situation of women in all cases as the same, is rejected by the feminists in India because the situation of



women is different with different people according to their social and economic status. Other systems of hierarchy may affect social opportunities and experiences affecting gender inequality in different ways.

Females in marginalized communities are often more highly excluded than females from socially and economically privileged communities for example. Oppression based on caste identity may be experienced in conjunction with gender oppression by a woman from a lower caste. Likewise, in the economically disadvantaged communities, women could have access to less education, medical care, jobs, and opportunities for social advancement. Oppression is revealed in multiple structures.

In India, the feminist thinkers thus stress the importance of not being able to view social issues from a single perspective. Discrimination on the basis of gender may overlap caste oppression, class inequalities, religious identity, and cultural expectations. It is therefore important to thoroughly analyse the experiences of women, which cannot be done without acknowledging the complexity and diversity of social realities.

The exclusion of Pecola is most commonly due to her blackness in a society where whiteness is the norm for beauty. But her oppression and hardship is not just racial, she is also part of a poor family and lives on the fringes of society.

Pecola's family is impoverished, and emotionally unstable; both circumstances play a major part in Pecola's afflictions. Limited access to social opportunities because of economic hardship, and an environment that is rife with frustration and despair. Poverty impacts on family relationships and emotional support networks, making Pecola more vulnerable. In addition, she is discriminated at a young age as a black girl, based on gender roles and racial stereotypes.

So, Pecola's oppression is a combination of poverty, race, and gender. All of these factors do not operate as independent but rather they work synergistically with each other. Morrison illustrates that Pecola's emotional trauma is not just a racial phenomenon, as her economic and gendered circumstances also impact on her identity and social reality.

When intersectionality is viewed in the Indian context, the same complexities can be observed in the lives of women. Those who are already subjected to discrimination due to caste or economic status may also suffer from extra challenges due to colour prejudice and gender expectations. For example, the social exclusion of a woman from a marginalised caste group may also be compounded by discrimination based on her caste and complexion and beauty standards. Likewise, economic disadvantage can limit educational access and opportunity, exacerbating inequalities.



Often, colourism is linked with other acts of discrimination in Indian society. Class and caste backgrounds may influence marriageability, employment and social relations in the context of beauty standards. The access to resources and social mobility can be greater for women from privileged communities, while women from marginalised communities can experience harsher effects of social prejudice.

Hence, a feminist theory in India emphasizes that these cumulative aspects must not be considered as distinct but must be understood in their interrelationships to appreciate the actual situation of women. Social experiences are rooted in the complex interplay between various power relations and any action to reduce inequalities has to take these multi-layered realities into account.

Morrison's writing provides important lessons in understanding the nature of oppression on multiple levels of a broader system of social inequality. *The Bluest Eye* is set in a particular historical and racial setting, but the novel has broader implications due to the themes of social structures and their influence on identity, self-worth and emotional health.

Intersectionality, thus, from the feminist perspective of the Indian colonised audience, is a necessary lens to see the relevance of *The Bluest Eye*. The novel offers an understanding of the complex interplay of race, class, gender, and social status in producing experiences of marginalisation. From the moment she is born, she is handed a variety of messages about beauty. She receives messages about beauty from the moment she is born.

While *The Bluest Eye* obviously depicts a story of suffering, marginalization and psychological devastation, Toni Morrison also establishes spaces of resistance within the narrative. The novel isn't just about the damaging nature of oppressive beauty ideals, but also challenges the social structures that produce them and offers ideas for new ways of thinking. Morrison's critique goes beyond racial oppression, and focuses on the wider cultural systems that construct beauty with narrow and exclusionary ideals. Morrison presents various kinds of resistance to the dominant ideology in the novel, by means of characters and character types, which compel the reader to question socially constructed notions of attractiveness and value.

Claudia MacTeer is one of the most important resistances in the novel. Claudia does not take the dominant notions of beauty of society for granted like Pecola does. Pecola internalizes culture's ideas that connect whiteness and blue eyes with beauty, but Claudia is reacting differently to the cultural



expectations. She's skeptical and challenges values presented to her by social institutions and cultural practices.

When Claudia is a child, people in society think that she will like white dolls as gifts for her. But the dolls are not symbols of beauty and happiness to Claudia; she is confused, and resists them. She can't figure out why everybody finds these dolls pretty and sexy. She doesn't like them, she hates and even tears apart the dolls wanting to know what makes them so special. Claudia's actions reflect an attempt to question accepted cultural assumptions and questions the standards society deems to be universal and natural.

Claudia's resistance is a different expression of consciousness that challenges what they tell her is beautiful and who she is. While Claudia is like Pecola, who focuses her feelings of inadequacy on herself, Claudia asks questions about the social frameworks that produce such ideals. Whereas, the realization of the artificial and constructed nature of dominant values could be a way to challenge oppression, as reflected in her perspective. Through Claudia, Morrison illustrates that socialization is not determinative and that people can choose to defy ideologies that are oppressive.

This type of opposition is particularly important because it highlights the fact that the ideals of beauty are not universal or natural truths, but are cultural constructions that are influenced by power relations. Once people notice, and realize, that these structures are "social" and thus not part of nature, they can start to question, and change, them. The novel, then, has Claudia as a voice of resistance and critical awareness.

These types of resistance are also witnessed in modern-day Indian society, for example, against the practice of colourism and narrow definition of beauty. Conventional beauty ideals in India have tended to focus on fair skin, body shape and standards of femininity. Throughout history, these expectations have shaped social attitudes towards attractiveness and women's value. But in recent decades, people have been trying to set aside this narrow definition of beauty.

Groups and movements rejecting discriminatory norms have become significant in the push for diversity and body positivity, encouraging people to embrace their bodies and reject societal norms. Groups and movements that reject discriminatory norms have become important as resistance to them, promoting diversity and body positivity and encouraging people to accept and embrace their bodies. To challenge cultural beliefs that link elements of beauty with fairness and physical perfection. More and more, activists, writers and social groups promote recognition of various skin tones, body types and identities.



These initiatives aim to challenge stereotypes and promote more inclusive ideas of beauty that embrace differences and variations.

These shifting attitudes can also be attributed to social media platforms, which have created a space for people to share alternative views and challenge dominant narratives. Digital platforms are now being used more and more by women to share their stories of discrimination, and to encourage messages of confidence and self-worth. People use social media platforms and public forums to question the beauty ideals and promote acceptance of natural looks.

Moreover, modern social movements often challenge the media industries' representational practices that promote discrimination. The media, through cinema, television and advertising, have tended to encourage a definition of attractiveness that is exclusive of many varieties of beauty. Activists say that these depictions feed into negative thinking and self-deception in people who are not typically represented by these images.

The feminist movement in India also holds the view that beauty should be more inclusive and embrace diversity. Feminist scholars and activists highlight another point of value for women: that they should be valued based on their intellectual skills, emotional strengths, talents, and personal identities, rather than on their physical appearance. These views break away from the patriarchal framework which sees women as objects to be judged visually and promote more inclusive perceptions of value and worth of people.

Morrison's novel is still relevant today in today's Indian resistance movements. Morrison's tale, however, is rooted in a racial context, and his criticism of the beauty standards, which are set by society, can be applied across cultures and historical periods. The novel shows us that systems of oppression is often in the form of controlling definitions of beauty and identity.

Morrison also reiterates that resistance is still possible: by being aware and by asking questions. But characters like Claudia reflect the possibility of challenging repressive values and establishing alternative perspectives. Likewise, the current anti-colourism and beauty discrimination campaigns show that social attitudes can change in a concerted effort and by having people become conscious.

These changes suggest that social values may be changed through education, activism and awareness. The seeds of resistance germinate when people begin to see that dominant standards aren't 'natural' or 'inevitable' but are systems that can be resisted and redefined.



Contemporary Relevance

The themes discussed in *The Bluest Eye* remain relevant in today's society since topics of identity, beauty ideals, and discrimination are still prevalent in society today, even with the advancements of social and technological progress. While the novel is set in twentieth-century America, the issues discussed in the novel are broader than that time and period and continue to impact modern social realities. The novel shows that oppression and discrimination are not eradicated, but rather they can reform and take on new shapes in new social and cultural contexts.

There have been many strides in education, gender awareness and social rights in contemporary society. Equality and diversity are increasingly being given more consideration and many societies now realise the relevance of combating discrimination. However, there is prejudice on the basis of physical looks that is still affecting social interaction and perceptions of the value of individuals. Beauty norms are a strong influence on identity, relationships and opportunities, especially for women.

The growing power of digital media and communication technologies is one of the most essential shifts in the modern world. Social networking sites like Instagram, Facebook and other online places have changed how some people think about themselves and others. Comparisons and self-surveillance are often seen in digital media. We are constantly inundated with images of people who are idealized to the point of perfection and success. Social media culture is often focused on appearance, with those who are physically attractive receiving more likes and comments, and gaining more visibility and popularity. As a result, an increasing number of people are assessing themselves using standards promulgated through digital environments.

These representations pose acute pressures to women in particular. The media today has a lot of editing techniques, filters and commercial interests that create unrealistic images. Photographs and advertisements feature perfect bodies and faces that may not be accurate. The images you see don't lead to the reality of a person's life, and they can cause people to think about themselves in unrealistic ways.

Commercial industries also need to keep such ideals because cosmetic and beauty industries rely on the consumers' dissatisfaction with their looks. Skin care, cosmetic, and body enhancement products are frequently sold using messages that imply that people need to change in order to be happy, confident, or successful. These sorts of practices are similar to the social systems that Morrison refers to in *The Bluest Eye*, in which white people's cultural values tell them that if they don't conform to certain standards, they're not accepted.



These are the experiences of Pecola Breedlove, who shows remarkable parallels with the present realities. Pecola internalizes society's ideas of beauty, and thinks that if she could look different, her life and relationships would be better. Likewise, there are many people around today who feel compelled to change or improve their body image based on the dominant culture. The need for acceptance and approval in the social group is perpetuating self-perception.

In India, the issue of colourism has been brought into focus in recent years. The discussion of skin tone discrimination has moved now into the public discourse via media debates, academic discussion, and social activism. The awareness campaigns and criticism from the public have undermined the traditional notions of the correlation between fairness and beauty and social success.

There have been several social campaigns to challenge ads and culture that perpetuate colour prejudice. The representation of other skin tones in media and fashion is another example of the evolution of beauty attitudes. The greater visibility of other skin tones in media and fashion also serves as an indicator of changing beauty attitudes. Opinions about colour discrimination have been openly discussed and this has helped people to become aware of the damaging effects of attributing value to one's appearance.

Although attitudes about discrimination are shifting and social progress is accelerating, there is still a lot of discrimination. There is still a social stigma attached to complexion in relation to practices and in everyday life. Attractiveness, marriage and social acceptance perceptions remain affected by comments on skin colour. These attitudes suggest that cultural attitudes and values are deeply entrenched and thus take a long time and much labor to change.

This is because, despite greater awareness, social change does not happen overnight and is evidenced by the fact that colourism continues in a society. Prejudices can be entrenched in institutions, traditions and day-to-day actions. So, challenging these beliefs is a matter of awareness at the individual level, as well as structural and cultural change.

Ultimately, Morrison's novel serves as a reminder of how socially constructed the idea of beauty is, and is not naturally occurring. The ideals behind what is considered beautiful is not the same for everyone, but is based on historical, cultural, and social factors. Societies make specific definitions of beauty and they constantly institutionalise, mediate and practice them. These standards are not fixed, they have been socialized standards, so they can also be questioned, challenged and changed.

However, an understanding of beauty as a social construction is important since it enables individuals to realize how the power structures affect their perception of beauty and sense of identity. When individuals



are aware of these mechanisms, they can start to challenge, counter and build new perceptions of self-worth.

Morrison thus provides a strong critique that is still relevant in today's world in *The Bluest Eye*. Her work invites readers to reflect on the role social systems play in the construction of identity and challenges prevailing notions of beauty and value. The novel offers significant insights from an Indian feminist standpoint, continuing to shed light on the conflicts with colourism, gender inequality and restrictive social norms.

In the end, Morrison's text welcomes readers to "the freedom from imposed definitions," and to the importance of individual identity (as opposed to socially constructed ideals). The novel continues to be significant as it raises awareness about systems of oppression and also has the potential to contribute to social change.

CONCLUSION

In Toni Morrison's *The Bluest Eye*, she goes beyond the history of African-American experience to address universal issues of marginalization and identity challenges. The novel has an Indian feminist viewpoint, which shows us important parallels between racism and colourism.

The suffering of Pecola Breedlove illustrates how pervasive beauty ideals can become of a person's conscious awareness and lead to psychological traumas. The situation is the same in Indian society where the prejudices related to colour and patriarchy still play a significant role in women's lives.

Analysis indicates that beauty ideals are tools of social control and create systems of inequality. Intersectional theory and feminist theory in India throw light on the complexities of these experiences.

Ultimately, Morrison calls readers to question cultural assumptions and to acknowledge the harmful nature of imposed ideals. The novel takes on a new meaning in modern feminist discourse when racial oppression in America is linked to colourism in India.

The study concludes that effective social transformation is possible only by challenging the values of difference and beauty, and by creating a wide range of beauty and identities.

Works Cited

Christian, Barbara. *Black Feminist Criticism: Perspectives on Black Women Writers*. Pergamon Press, 1985.



Crenshaw, Kimberlé. "Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Colour." *Stanford Law Review*, vol. 43, no. 6, 1991, pp. 1241–1299.

Hooks, Bell. *Black Looks: Race and Representation*. South End Press, 1992.

Menon, Nivedita. *Seeing Like a Feminist*. Zubaan, 2012.

Morrison, Toni. *The Bluest Eye*. Vintage International, 2007.

Sangari, Kumkum, and Sudesh Vaid, editors. *Recasting Women: Essays in Colonial History*. Kali for Women, 1989.

Willis, Susan. *Specifying: Black Women Writing the American Experience*. University of Wisconsin Press, 1987.

Woolf, Virginia. *A Room of One's Own*. Harcourt Brace, 1929.

Young, Iris Marion. *Throwing Like a Girl and Other Essays in Feminist Philosophy and Social Theory*. Indiana University Press, 1990.