

Cognitive Linguistic Analysis of Detachment Signs in Mother-daughter Conversation: A Case Study of *The Bluest Eye*

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Abstract

Linguistic meaning is attached to the mental structure and is implicated by social processes. This paper is concerned with how the conversational language in terms of lexical choices, syntax, semantics, and pragmatics amidst socio-cultural discourses can be a semiotic indicator to mental function, thinking style, cognitive structures, and schemata hidden behind the layers of language use. Halliday's SFL tools of transitivity and modality is applied here for the cognitive linguistic analysis. Lexico-grammatical or syntagmatic features of a conversation can convey mental configurations for there is a relationship between the textual structure and the thinking processes of the characters in the novel. This study adds insights to widening the notion of literature by incorporating the knowledge about the pervasive connections between linguistic organization, mental function, and eventually social structure in terms of mother-daughter detachment portrayed in Morrison's *The Bluest Eye* which is saturated with conversations that signal actual occurring utterances in real world.

Keywords: Cognitive Linguistic Analysis, Detachment Signs, Mother-daughter Conversation, The Bluest Eye

INTRODUCTION

"We should never speak again, or read or hear others' words, without being conscious of the underlying meaning of the words. Our words are politicized, even if we are not aware of it, because they carry the power that reflects the interests of those who speak." (Henry & Tator, 2002, p. 65).

This study is concerned with how the conversational language in terms of syntax, semantics, and pragmatics and the lexical choices amidst socio-cultural discourses can be a semiotic indicator of mental configurations and thinking styles. Many studies have for long focused on the way mindset, mental structure, and cognition can influence the language. However, still instances of its revelation in different types of texts and genres require more inquiry as what the definition of research is particularly in social sciences. Literature, narratives, novels are mostly saturated with the conversations of various

characters reflecting the actual language use in reality. As researchers of cognitive linguistics, we initiate to explore how mental procedures can affect language use.

African American Women literature especially the works of Nobel laureate Toni Morrison embraces many more topics worthy of scrutiny. Her novels were mostly probed in terms of slavery and historical perspectives. Linguistically they are open to deeper analyses. Cognitive linguistics contains the cognition in language or what cognitive factors and mechanisms cause this particular linguistic style, lexical choices, or syntactic variations.

Hodge, Gunther Kress, and Tony Trew studied Halliday's SFL and revealed that linguist's emphasis on lexico-grammatical or syntagmatic features of discourse is concerned with showing how mental function is part of the textual structure. It also examines the relationship between the structures of the text and the thinking processes of the writer "which is both classically rhetorical and hermeneutic; rhetorical in the sense that structures are sought above the level of the sentence, and hermeneutic in the sense that the text is demythologized in a detailed close reading or a textual exegesis" (Kress and Trew, 1978, pp. 31–38).

Roger Fowler advocates the use of linguistic techniques and insights to the full within a critical, cultural, and social context of literary discourse. It signals a political commitment to widening the notion of 'literature' by incorporating various fields of knowledge. (Fowler et al, 1979; Kress & Trew, 2011). There are "strong and pervasive connections between linguistic structure and social structure" (Fowler and Kress, 1979, p. 185) where linguistic meaning is attached to the ideology.

The structures of language cannot be separate from language use; texts are "the linguistic part of complicated communicative interactions" (ibid, p. 195) which are in turn "implicated in social processes" (ibid, p. 195). Language as "an instrument of control as well as of communication" (ibid: 6) is "not just a reflex of social processes and structures" as it contributes "instrumentally to the consolidation of existing social structures and material conditions" (ibid, p. 195–6). There are traces to Hallidayan Systemic Functional Linguistics especially when social macro-mechanisms of constructive, preservative, transformative, and destructive strategies are involved.

LITERATURE REVIEW

John Sinclair detailed grammatical analysis of Philip Larkin's poem "First Sight" describes (Sinclair, 1966, p. 81) that detailed and specialized knowledge of language structures is needed for a full interpretation of the texts. Sumner Ives, in an analysis of the grammatical divisions of Andrew Marvell's "To His Coy Mistress" asserts that it displays a physical poem on which critical analysis can be performed or interpretations advanced (Cited in Hendricks, 1974, p. 6). There is no logical step from linguistic criticism to evaluation or interpretation of literary discourse, but linguistics does provide ways of unfolding and discussing precise textual effects, and may be a means of assuring a sound factual basis for many sorts of critical judgments. (Fowler, 1982)

In terms of the analysis of literary text, Fowler and Kress demonstrated that a certain theory of grammar can well fit the study and analysis of literature (1979). Van Dijk argued for a pragmatic approach to text within a theory of action for treating language as resource like theories of Austin (Austin, 1962), Searle (Searle, 1969), Labov (Labov, 1972), Hymes (Hymes, 1964), and Goffman (Goffman, 1981), who worked with text as discourse.

Several studies have so far been carried out on literary narratives to analyze the pragmatic functions of language that disclose a lot about sociocultural mechanisms at work in context. Tannen (2012) investigates the function of silence as a conflict management strategy in Pinter's "Betrayal" from an interactional sociolinguistic perspective. Similarly, Coupland and Jaworsky (2009) examines the interactional relevance of silence in some novels. The Aronsson analyses turn-taking and topic choice in the conflicts in Eugene O'Neill's work and they treated the familial relationship and patterns in the literary works as if it belongs to real people.

In "Analyzing Conversation in Fiction: an Example of Joyce's Portrait" (1989), Micheal Toolan holds that in conversation, turbulence is due not merely to the open and divisive clash of views but also to the latent dispute or negotiation with an unexpected frequency in the number of conversational turns. Toolan also analyzed James Joyce's "Portrait of the artist as a Youngman" by applying Burton's five conversational moves. Leech and Short (2007) correspondingly analyzed E. M. Forester's Short Story "The Celestial Omnibus" following Austen's Speech Act Theory and Grice's Conversational Implicature.

In Carter's *Language, Discourse, and Litertaure: An Introductory Reader in Discourse Stylistics* (1989), Simpson analyzes some conversational openings or phatic communion (as ritualistic linguistic behaviour which characterizes the beginnings and endings of conversations), in the dialogue of Flann O'Brien's novel "The Third Policeman."

Similarly, applying pragmatic analysis in literary texts, in "Subject Construction as Stylistic Strategy," Vimala Herman asserts that stylistic choices in the address forms, the speech acts, the grammatical pattern and semantic contrasts have been analyzed as strategies to affect the kind of subject posited in the poem. Lee's analysis of modality in the opening pages of Emma focuses on positive and negative evaluations of Emma in the narrative voice. Michael Halliday himself also analyzed W.B.Yeat's "Leda and the Swan" in 1964 and William Golding's "The Inheritors" in 1971 (Halliday, 1971). He emphasized that the meaning of a piece of literature lies between the lines rather than within the lines as linguistics does not contain the whole of literary analysis. He argues that the writer's use of "meaning potential" can convey a complex of simultaneous themes, reflecting the variety of functions that language is required to serve with multiple values and interpretations. (Halliday, 1971, p. 135)

However, Widdowson criticized Halliday's analysis of nominal group structure in "Leda and the Swan" and argued that it ignored to manifest how this contributes to a literary understanding of the poem (Widdowson, 1975, p. 10). Halliday acknowledges the effectiveness of linguistics as a science (psychological or sociological) and refutes the determinist theory of style as deviation from a norm while Widdowson approaches

literary texts as “aesthetic objects sufficient unto themselves” and suggests that there is more to literature than linguistic deviance (Widdowson, 1972, p. 295). He emphasizes on “What is being communicated in the text and how are the resources of the language being used to bring this communication about?” (ibid, p. 299).

The Bluest Eye

The Bluest Eye is Toni Morrison’s first novel and she wrote it in four divided progressive seasons of the year 1940 (the time of WWI) in Lorain, Ohio. The events in the novel took place in 1941 when America still in World War II suffered from the Great Depression, injustice, destitution, and unpredictability which made Black mothers to develop an extreme will of survival by preservative maternal task and daughters’ safeguarding which is central to Morrison’s texts of resistance.

Recollecting her childhood memories, the now-grown-up Claudia MacTeer in a retrospective flashback narrates the life of Pecola Breedlove including the miseries and dreams she had as a young girl. Pecola’s mother is the main agent of her catastrophic life of victimhood. She spills all her so-far-collected sorrows as a multiply victimized woman on her adolescent daughter who desperately seeks her care and concern as her sole protector. After all she is her mother with all those discourses that value motherhood. Pauline’s fear of rejection and disapproval for her Blackness and scars destroy her individuality that eventually foreshadows her only daughter’s life. Pecola is deprived of maternal love and acceptance that ensures and perpetuates her permanent misery in life.

In *The Bluest Eye*, Black motherhood indicates full engagement in hard work and a heavy burden of workload as breadwinners of the family where there is left not much redeeming moments of tenderness or affection for the children and family. Mother’s love is hardened by necessity to bring food to their children and then teach them how to survive in a hostile world by preserving their personal integrity. In Black family, daughters remain thirsty of affection as they can’t receive the abundance of attention from their mothers.

Singing about hard times combined with hope, Mrs. MacTeer is a positive figure in African American womanhood and produces a sense of hopefulness and love. Her songs inspire “a [powerful] conviction that pain [is] not only endurable, it [is] sweet” (26). The transferring of the knowledge empowers Claudia. Pauline cannot provide Pecola “the hope . . . she need[s] to believe in herself as a viable human being” (Roberson, 2003, p. 26). She explains: “If we read the seed as representing Pecola, we realize that the child did not grow and blossom because the soil in which she was planted was not rich enough to sustain her. A flower that is planted in shallow, rocky soil and is left without water, fertilization, and sunshine will not grow” (ibid, p. 56). The soil does not enrich and develop the seed of Pecola’s promise.

Karla Alwes argues: “With her belief in the realization of her dream for blue eyes, the conflict Pecola now faces is no longer with the world around her but within herself. The violence she has learned from her father and from society itself is now self-directed and self-inflicted” (95). She assumes that if she gains blue eyes, everyone will love her, thus

she dreadfully seeks for anything associated with White "Shirley Temple's Cups" as they can bring social acceptance and fulfillment.

Theoretical Framework

Halliday's Metafunctions, Transitivity, and Modality Systems are used as the approach for conducting cognitive linguistic analysis. It is a qualitative study focusing on the linguistic content of a literary text. In Halliday's SFL, language as a social phenomenon is functional .i.e. it is concerned with the mechanism of text structure, function and meaning of language. It begins an analysis of language in social context where a particular lexico-grammatical choice is constructed under the influence of the social and cultural context. Meaning, central to SFL, is achieved through the linguistic choices in paradigmatic and the syntagmatic levels of discourse where the words are arranged in a clause or text. Halliday argues:

"Discourse is a multidimensional process and text as its product not only embodies the same kind of polyphonic structuring as is found in grammar, (in the structure of the clause, as message, exchanges and representation), but also since it is functioning at a higher level of the code, as the realization of semiotic orders 'above' language, may contain in itself all the inconsistencies, contradictions and conflicts that can exist within and between such high order semiotic system (1970, p. 96)".

Halliday's SFL (Halliday, 1985; Halliday & Matthiessen, 2004), emphasizing on semiotics, the code of language and how the utterances and texts specify all the meaning potentials, studies the functional and situational organization of language in the social context (Halliday, 1985, p. 11). It is concerned with how the speakers generate utterances and texts to convey their intended meanings through the "generalized metafunctions that relate language to the outside world where interactants and their social roles matter.

The ideational function expressing the experiential and the logical content of the text explains our experience of the outer world in the environment; the textual function is language-oriented and deals with cohesive and coherent text production by organizing and structuring the linguistic information in the clause; and interpersonal function deals with the social and power relations among language users. (Farzaneh, 2011). It relates participant's situational roles to the discourse produced. (Halliday, 1985). Ideational metafunction provides grammatical resources at clause rank to construe the inner and outer experience or 'goings-on' of the word, as the domain of functions and meanings of the world through the systems of transitivity which deals with the "transmission of ideas "representing 'processes' or 'experiences': actions, events, processes of consciousness and relations." (1985, p. 53)

It is a semantic system to analyze representations of reality in a linguistic text and create the same experience through various lexico-grammatical options influenced by different mind styles or authorial ideology. It manifests how certain choices encode the author's certain ideological stance affected by social and cultural institution because according to Fowler these linguistic codes cannot reflect reality neutrally and definitely embody ideologies (1986, p. 27).

It also functions as a rich analytic tool utilized in critical discourse analysis, dealing with “who or what does what to whom or what?” where actor, action and goal as affected are highlighted.

ANALYSIS

Extract One

“**No one** speaks to me or asks **how I feel**. In an hour or two **my mother comes**. Her hands are **large and rough**, and when she **rubs the Vicks salve on my chest**, I am **rigid** with pain. She takes two fingers' full of it at a time, and **massages my chest until I am faint**. Just when I think I will **tip over into a scream**, she scoops out a little of the salve on her forefinger and puts it in my mouth, **telling me to swallow**. A hot flannel is **wrapped about my neck and chest**. I am **covered up** with heavy quilts and **ordered to sweat**, which I do--promptly.” (p. 11)

Through the use of negative quantifier *no one* as the theme and me as the goal for the verbal processes of *speak or ask* in a declarative tone, the narrator is wondering why people don't care for how she feels. She is a Black daughter and seeks her mother's attention. However, in an hour or two her mother enters to check in on her. The temporal circumstantial adjunct stands as a theme to suggest that it does not take long for the mother to come to take care of her. Her mother tries to perform her maternal duties as the dominant discourses expect her. The use of attributes “*large and rough*” for her mother's hands and the temporal hypotaxis complex of “when she rubs the Vicks salve on my chest,” in which she is the actor of the material verb *rub* indicates that she as the Black mother is concerned about her daughter's sickness but is tough in showing her care. Black mothers are not very much into cossetting, pampering, and cuddling. The daughter “*gets rigid with pain and faint after her mother's message*.” The Black maternal love and care described here is different from the one traditional White discourses imply. Black mothers are practical, sensible, and realistic. They are not very much into verbal and tactile expressions of love and affection. As the text illuminates, the mother is taking the wise and alert measures to help her daughter recover from her illness; however, she does not pay much attention to her daughter's emotional needs and desires as long as the child is physically fine.

Extract Two

“**Later I throw up**, and my mother says, what did you puke on the bed clothes for? Don't you have **sense enough** to hold your head out the bed? Now, **look what you did**. You think I got **time for nothing but washing up your puke**? My mother's voice drones on. **She is not talking to me**. She is **talking to the puke**, but she is **calling it my name**: Claudia. She wipes it up as best she can and puts a scratchy towel over the large wet place. I lie down again. The rags have fallen from the window crack, and the air is cold. I **dare not call her back** and am reluctant to leave my warmth. **My mother's anger humiliates me; her words chafe my cheeks**, and I am **crying**. **I do not know that she is not angry at me, but at my sickness**. I believe **she despises my weakness for letting the sickness** take holt. By and by I will not get sick; I will refuse to. **But for now I am crying**. I know I am making more snot, **but I can't stop**.” (p. 11)

As a sick child, it may happen that she throws up, and the mother is expected to be calm and caring with a sense of understanding. The mother is requested to take care of psychological growth of the children as well as the physical one. However, here the mother's lack of attention to child's mentality and emotions disturb the daughter. The mother scorns her sick daughter in negative interrogative tone humiliating her with the use of FTA. “Don't you have sense enough to hold your head out the bed?” She is angry and in imperative jussive tone asks the sick girl to look what she did. She is complaining that she does not have time to do the washing up. Mother is reluctant to keep herself busy with her daughter's dirt. The use of *nothing* indicates that her daughter's illness does not stand in priority for her. She wants to have her subjectivity too for doing other things besides her mothering task of taking care of her daughter and washing her puke.

The speaker overtly expresses her feelings here by saying that “*my mother's anger humiliates me; her words chafe my cheeks, and I am crying*.” The tough attitude of the mother brings tears to the daughter's eyes. As in time of sickness, the child gets weak and fragile in need of soft words more than medicine but her mother's attitude is far from this understanding. The daughter as a sensor is in confusion as the mental process is negated. She does not know why her mother is so angry. She thinks that her mother is upset as she does not want to see her daughter sick which is a silly idea as sickness may happen anytime. Putting the emotional process of *despise* next to daughter's weakness indicates that Black mothers cannot see their daughter's flaw, failing, vulnerability and fragility. They should be strong Black women as dominant discourses demand.

Extract Three

“Saturdays were lonesome, tossy, soapy days. Second in misery only to those tight, starchy, cough-drop Sundays, **so full of “don'ts”** and “set'cha self downs.” **If my mother was in a singing mood, it wasn't so bad**. She **would** sing about hard times, bad times, and somebody-donegoneandleft-me times. ... **But without song**, those Saturdays sat on my head like a coal scuttle, and **if Mama was fussing, as she was now, it was like somebody throwing stones at it**. ... and here I am **poor** as a bowl of yak-me.” (p. 25)

As a child, she is not happy with the Saturday and Sunday holidays as the mother again wants to prove her domination and authority and keeps reminding the daughters of “*don'ts*” and “*set'cha self downs*.” Mothers are allowed to exercise the use of FTA and imperative (jussive) tones and their moods determine the mood of the whole family. “If my mother was in a singing mood, it wasn't so bad. She would sing about hard times, bad times, and somebody-donegoneandleft-me times.” As long as the mother is in the good mood of singing, the daughters can also enjoy the day otherwise they should be ready for a depression and irritation. “If Mama was fussing, as she was now, it was like somebody throwing stones at it.” The conditional hypotaxis complex in the place of theme highlights mother's mood as the most important basis of how she as a daughter should feel because it is the Black mother who determines. The simile like *somebody throwing stones* suggests that if Black mothers get angry, it is not a simple thing and they get crazy.

Extract Four

“When the jar was **full**, I **moved** to leave the room.”

“**Where** you going?” “Outside.”

Drink that water right here! “I ain't gonna break nothing.”

“You **don't know** what you **gonna do**.”

“**Yes, ma'am**. I do. **Lemme** take it out. I **won't** spill **none**.” “You **bed'** not.” (p. 28)

Here the mother in the status of power initiates the turn to ask the girl in interrogative tone and puts her on a lower status. “*Where you going?*” The daughter is supposed to answer the question so she replies only in one word “*Outside*” which is the circumstantial adjunct of place with no more information. In the next FTA imperative sentence, mother directs the daughter to “*Drink that water right here!*” The use of *right here* takes an intense directive sense. She tries to satisfy her mother by replying “*I ain't gonna break nothing*” in declarative sentence of promise. “*You don't know what you gonna do.*” In the last turns, when the mother is insisting on her wrong action by negating the mental process “*you don't know,*” she tries to resist her softly by admitting and saying *yes* in the beginning along with the vocative *ma'am*. The use of modal *won't* suggests the way she is promising to her mother and observing her mother's negative face.

Extract Five

“**Mama** opened the window and **looked down at us**. **What?** They're playing nasty, Mrs. MacTeer. Look. And Claudia hit me 'cause I seen them! Mama **slammed the window shut** and came **running** out the back door. “What you all doing? Oh. Uh-huh. Uh-huh. **Playing nasty, huh?** She reached into the bushes and pulled off a switch. **I'd rather raise** pigs than some nasty girls. Least I **can** slaughter them!”

“**We** began to **shriek**. No, Mama. **No, ma'am. We wasn't!** She's a liar! **No, ma'am, Mama!** No, ma'am, Mama! Mama grabbed Frieda by the shoulder, turned her around, and gave her three or four stinging cuts on her legs. **Gonna be nasty, huh? Naw you ain't!**”

“Frieda was **destroyed**. **Whippings wounded and insulted her**. Mama looked at Pecola. “You too!” she said. “**Child of mine or not!**” ..., “**What the devil** is going on here?” Frieda was **sobbing**. I, next in line, began to **explain**.” (p. 30)

In the course of socialization when children learn to behave to be socially acceptable, mothers play important roles. The way they deal with children at the time of wrong actions can affect their identity formation. The quick judgmental response of Mrs. Macteer in “she slammed the window shut and came running out the back door” with the use of material process of slamming and running indicate how fast she wanted to stop her daughters of their wrong action as she was verbally disparaging them. “What you all doing? Oh. Uh-huh. Uh-huh. Playing nasty, huh?” She did not truly know what they were doing, so without any thinking or questioning. She committed a lot of FTA and insulted them by using negative epithet of *nasty and would rather* for choosing *pigs* instead of girls. She as in authority does not even listen to her children as they are supposed to be silent and obedient with adults even if they make mistakes. Although they faced a lot of swear words, their only defence was the repeated use of no along with the vocative of connection mama, and ma'am. “*No, Mama. No, ma'am. We wasn't! She's a liar! No, ma'am, Mama! No, ma'am, Mama!*” The mother thinks she is doing it for the benefit of children as she wants them to grow good. However, it did them more disadvantage than advantage. Frieda was destroyed. Whippings wounded and insulted her. Haphazard actions under the title of teaching on part of mother who is considered as the head of Black family can ruin the children. Here Morrison is calling for an awareness among Black mothers to be careful of hasty decisions over children.

Extract Six

“Pecola, on the other hand, **restricted by youth and sex**, experimented with methods of **endurance**. Though the methods varied, the **pain was as consistent as it was deep**. She struggled between an **overwhelming desire** that one **would** kill the other, and a **profound wish** that she herself **could die**. Now she was **whispering**,

“Don't, Mrs. Breedlove. Don't.” Pecola, like Sammy and Cholly, always called her mother Mrs. Breedlove. “Don't, Mrs. Breedlove. Don't.” But Mrs. Breedlove did.” (p. 43)

Pecola as an ugly little girl is suffering from intense self-humiliation and lack of self-confidence. She tries to endure the unfavorable conditions but the pain does not go away. It is always there. She is dreaming for a self-annihilation where socio-cultural discourse and context are hugely responsible for this bizarre desire in her as the use of *overwhelming* as an epithet for desire, *would* as a modal of inclination and tendency, and the epithet of *profound* for wish as a synonym for the desire indicates. She struggled between an overwhelming desire that one “*would kill the other*”, and a profound wish that she herself could die. The use of modal of ability *could* before the absolute negative verb of *die* and the reflexive pronoun *she herself* declares the necessity of no more living. Calling her mother with the vocative full family name

Mrs. Breedlove in the gentle verbal process of *whispering* though in imperative jussive tone denotes the way she is begging the one in higher status of power, “*Don't, Mrs. Breedlove. Don't. Pecola, like Sammy and Cholly, always called her mother Mrs. Breedlove. Don't, Mrs. Breedlove. Don't. But Mrs. Breedlove did.*” Calling the mother with respectful title of *Mrs.* not only creates a social distance that normally does not exist between mother and daughter but it also shows how in some Black families aloofness and detachment can cause serious psychological disorder on part of daughters. However, one should not forget that socio-cultural context has definitely an influential role in determining this detachment, disturbance, and distress

Extract Seven

“Please, God, she whispered into the palm of her hand. Please make me disappear. She squeezed her eyes shut. Little parts of her body faded away. Now slowly, now with a rush. Slowly again... Try as she might, she could never get her eyes to disappear. ... Long hours she sat looking in the mirror, trying to discover the secret of the ugliness, the ugliness that made her ignored or despised at school, by teachers and classmates alike. ...If she looked different, beautiful, maybe Cholly would be different, and Mrs. Breedlove too.”(p. 45)

Here Pecola is imploring god with the use of request word of *please* in the theme status with *whispering* as a gentle verbal process in the adjunct of “into the palm of her hand.” Desire for self-annihilation occurs as a result of seeing oneself not in harmony with dominant discourses. Here Pecola’s ugliness and lack of sense of belonging and rationality to community put her in a strong wish to die. Then her deliberate attempt to die shows how determined she is as she sees it as the only way save herself from the miserable and intolerable situation of solitude. The material processes of *squeeze, shut, and fade away* happening to her eyes and body as goals and the circumstantial adjunct of manner *slowly* and *again* shows her persistence in the act of disappearing herself. However, she could never get her eyes to disappear. The use of modal *could* next to the absolute negative adjunct of *never* indicates her inability to do it. She spends long hours “looking in the

mirror, trying to discover the secret of the ugliness." As a Black girl, she is frustrated with being ugly. Beauty is a social standard put by White patriarchal hegemony that eliminates and victimizes those who lack it. The ugliness brought her a lot of disadvantages as it made her ignored or despised at school by teachers and classmates alike. The ugliness is the agent and actor for causal material process of *made* with the mental effects and phenomenon of *despise* in sensors who are people around her. Morrison is indirectly attacking the ridiculous standards of beauty that can affect people's attitude toward an individual even the close family members.

DISCUSSION

The adolescent Black daughter, Pecola on whose life events the whole story is centered, is the ultimate victim of the prevailing discourses and is suffering terribly from self-loathe. Morrison reveals how the dominant White male system has excluded Black girls and women. Undervalued and rejected, Pecola finds herself unfit for living in this world as she is unable to conform to the standards and norms determined by power relations where unfit or disobedient cannot survive. Patricia Hill Collins and other Black female thinkers have emphasized on the importance of resistance here. As a Black woman, she has no place in society and has no right to live; therefore, she ends up insane seeking desperately for attention and care. Morrison gives the little Black girl voice and salvages her.

Pecola's language is analyzed here to manifest how her thinking style is. How mental function affects the use of her lexical choices or her linguistic function as a whole. Her silence and voicelessness throughout the whole novel are annoying and enlightening for readers who don't have access to her first-person internal thoughts until to the very end when she is psychologically ill and wounded irreparably. She is in fact attacking the socio-cultural discourses for the establishment of wrong norms.

Pecola is desperately seeking intimacy with her mother. Nothing heals her but her mother's affection. The economic pressure and her mother's involvement in public sphere alienated her from her mother. Psychoanalytic discourses that negotiate the importance of mother-daughter symbiosis as Nancy Chodorow has argued cannot fit here as their bond is devastatingly ruined and shattered amidst contextual discourses.

The Bluest Eye symbolizes a failed womanist quest as Pecola consistent with the dominant prevailing discourses was looking for "Shirley Temple beauty" to gain her mother's affection and attention who seeks conformity with the patriarchal White ideologies. She strives to look good in the eyes of her mother and to obliterate the rejection and prays that her mother gives her affection and love. Her desire to gain the external beauty is just to prove her mother that she is worth of love and care. Pecola's inability to transcend beyond the hostility of environment and her negative self-image in the myriad of domination and abuse does not allow her to move smoothly on the path of womanism. This is a disorder when a child wishes her self-annihilation. A lot of contextual mechanism should be blamed for this as they are responsible for this disaster.

O'Reilly asserts that "Pecola's psychological fragmentation and emotional dissolution are resulted from "her own mother's disconnection from her motherline" (2004, p. 56) or her

"mother's self-image and values as the precipitating cause of the deconstruction of her own identity" (ibid, p. 58). Mother-daughter relationship discusses the stages of daughter's maturation and determines the way she will follow her mother's image through imitation of her mother's values. Then only she can become an autonomous, authoritative, and empowered Black woman.

Pecola is unable to separate herself from the mother and this leads to her destruction. Andrea O'Reilly assertion manifests "daughter must distance and differentiate herself from her mother if she is to assume an autonomous identity as an adult" (O'Reilly & Abbey, 144). As Jessica Benjamin claimed the healthy identity formation and extensively depends on the way the individual is accepted and approved among her community members. Here, Pecola is entirely away from the concept of self-assurance that is why the story ends with her ultimate self-annihilation.

I share some critical remarks of Chodorow though I need to argue that her certain thoughts cannot truly explain Black family structure as they suffer from absence of father who as Chodorow believed is a source of self-realization, autonomy, and independence from the mother. Her theory of women's hatred of private sphere as they feel themselves imprisoned there is not true about Black women who are tired of working in public sphere. The heterogeneity of women's experiences is not accounted in her writings. However, I found Luce Irigaray's writings in her essay "And the One Does not Stir without the other," quite compatible with the experiences of Pecola, Pauline, and Claudia as the painful, tragic relationship between a mother and daughter entangled in a mutually destructive confusion is so easily traceable. Claudia as once the narrator of the novel as an anguished Black daughter expresses her ambivalence toward her mother who is trapped in the traditional function of mothering as patriarchal White discourses demand. In terms of Pecola and Pauline, I should say that they both are struggling to gain their selfhood in their relationship that's why they both wind up as losers. Pecola wishes for the symbiosis and intimacy with her mother though the mother wants to liberate herself from the imprisonment of mothering in a Black family that struggles with poverty and low status where she cannot exercise her subjectivity. Pauline is negligent as she forgets nourishing her daughter. Her daughter is a reflection of her miseries in life as both Black and woman. In the case of Claudia and the way she describes her mother, I find that in line with Irigaray's thoughts, the daughter respects her mother who (over) nourishes her, but, at the same time, she is annoyed at her control and authority where she is not liberated to develop her feminine identity.

The serious physical and not emotional nourishment that her mother Mrs. Macteer provides for her does not empower her but irritates and paralyzes her. She criticizes her mother for keeping her in constant passivity and immobility which is hinted in Irigaray's essay: "with you milk, Mother, I swallowed ice" (p. 60) when the mother is symbolized as food that chokes the daughter: "you put yourself in my mouth, and I suffocate" (p. 61) in a "consuming and being consumed" process (p. 62). Mrs. Macteer is transmitting her lifelessness as a mother to her daughter in the process of reproduction of selfless mothering. Dissatisfied with her mother's life, Claudia wants to live her own life differently and says "farewell, Mother, I shall never become your likeness," and "I'll live

my life, my story" (Irigaray, pp. 62, 63). Throughout the analysis, I found that Mrs. Macteer's mothering is congruent with Ruddick's theory of maternal thinking in the way she describes maternal preservative love as attempts of the child-protection and survival. She believes that it "does not require enthusiasm or even love" from the mother, but "it means to see vulnerability and to respond to it with care rather than abuse [or] indifference" (1995, p. 19). The text concentrates on the mother's narcissistic over-identification due to her superficiality, fake pride and satisfaction by working for a White family where she wrongly felt she has earned happiness and self-value. The contextual factors pressed the mother such that she built a wall between herself and her daughter, a path toward separation and autonomy. Mothers' preamble and fluid ego boundaries with their daughters were not tangible throughout this novel as separation and detachment were foregrounded so sharply. Pecola, detached from her mother seeks to experience herself in relation to others. In this text, the Black father is not functioning at all as a symbol of independence, freedom and individualization.

Black mothers' targets of love, nourishment, and care are not properly directed as they spend all their love for White families for whom they work as maids. Pauline functioning as a domestic maid shows her true abundance of love to the little White girl and denies it from her own daughter whose ugliness and Blackness remind her of her own fears and failures. Pauline praised "the little Fisher girl," with "yellow hair" and rejected her own daughter who had "tangled Black puffs of rough wool" (p. 127). She was more than interested in the White family's happy lifestyle and blamed the realities of her own Black family. Instead of injecting love and attention in her own family, Pauline prefers the ingenuine care of her employers as she gains the self-assurance, worthiness, sense of security and belonging under the title of the "ideal servant."

This text reveals the complexities of mother-daughter relationships filled with the misinterpretation and misunderstanding. Roberson comments: "Mrs. MacTeer [is] the kind of mother whose peace and happiness [are] linked directly to the well-being of her family" (p. 142). Collins also argues: "For a daughter, growing up means developing a better understanding that even though she may desire more affection and greater freedom, her mother's physical care and protection are acts of maternal love" (Black Feminist Thought, p. 188). Claudia cannot understand her mother when she is very concerned with her daughter's health as a demonstration of love, maternal care, and nurturance (Roberson, p. 142). However, Mrs. Mac Teer's extreme orderliness and cleanliness as a self-righteous maintaining strict values and judgmental perspectives, prevents her from developing a meaningful, mutually beneficial relationship with her daughter.

The linguistic findings prove that Black mothers who themselves cannot establish a solid identity, consider motherhood as an opportunity toward self-possession, autonomy, and authority as they cultivate daughters to fulfill their roles as the bearers and sustainers of the culture while maintaining physical well-being and positive self-esteem. However, there are still Black mothers who had difficulty in their upbringing and their task of mothering as they unconsciously rejected their daughters as a sign of misery and couldn't effectively nurture their daughters to develop a healthy individuality.

CONCLUSION

Halliday's SFL as a theoretical tool enabled the researcher to carry out a cognitive linguistic study on the conversations presented in the novel to find out the signs of detachments and the justifications for it. The linguistic analysis of this text facilitates the identification and interpretation of the hidden layers of cognitive and thinking styles as the result of imposed socio-cultural discourses that cause mother-daughter detachment. Through a detailed linguistic analysis using Halliday's SFL including the ideational, logical, interpersonal, and textual approaches, the researcher tries to delve into nuanced somehow unexplored dimensions in Black mother-daughter relationship amidst the dominant discourses where Morrison's text functioned as an act of resistance by a broader and sharper consciousness raising.

Morrison's texts intend to amend, reconstruct, and reformulate womanhood with a more affirmative mother-daughter relationship by developing consciousness. Morrison challenges the acceptance of ideological constructions and traditional images of African American mother and daughter identity as harmful to their relationships. Morrison as a well-known African American figure finds her art of writing and narration a persuasive means of awareness, responsiveness, and vigilance regarding the detrimental impacts of White cultural, social, and political discourses on the lives and status of African American women and their images in the socio-cultural context.

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