

Lookism Trauma in Toni Morrison's "God Help the Child"

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Abstract

Toni Morrison's works deal extensively with various forms of child mistreatment. In her most recent narrative wave, a tangled web of childhood trauma stories in which all have suffered some form of abuse, negligence, domestic violence, molestation with family, and sexual exploitation empowers show how the child's exposure to traumatic experiences affects adulthood such as emotional behavioural and social issues. Morrison delves into the scourge of the past, namely the history of slavery. Racism and inter-racial discrimination based on halo trauma are caused by skin tone. Violence is a brutal act that will make the victim a future victimizer. Help the kid not just with childhood maltreatment but also with ignorance and neglect by family members and lookism. It all comes down to childhood prejudice. Each character has a different experience with childhood abuse, and many of the characters recount their experiences with childhood sexual assault. While each character has a different story, the impact of this trauma on their lives is unmistakable. Moreover, how it affects its

victims by pushing them to return to their youth.

Keywords: Colorism, Child Abuse, Molestation, Racism, Negligence.

Introduction

Toni Morrison is not simply an African American woman writer but also one of the world's most distinguished writers. Her art depicts the terrible history of African Americans that has lasted for more than a century. Morrison has authored 11 books throughout the twentieth century that deal with black suffering. *God Help the Child* was released on the 30 April 2015. Morrison returned to the issue of black offspring trauma in this work, focusing on the impact and disruption on the development of black children during their youth. This paper examines the origins of the protagonist Bride's childhood trauma and her and her boyfriend Booker's rehabilitation journey from childhood trauma. Sweetness, pernicious patriarchy, and increased

motherhood cause people to believe and act as victims of colourism. Her self-hatred stops her from presenting a positive racial image to her daughter, whose strictness and lack of compassion weaken Lula. Ann's self-awareness and tenderness might lead one to believe she protected her child from a racist world. The most crucial aspect of LulaAnn's Story exemplifies racism's little influence. They suffered greatly from pain in a parent's child tie, so "fault and blame" are powerful and effective. When the novel opens, "it's not my fault. Therefore you cannot blame me," readers get the idea that this is a narrative about the tragedy that affects everyone, as *Bluest Eye* does (Morrison,2015)

Racism has ruined Lula Ann's life because of her skin colour. When she was a child, her light-skinned parents ignored her because she had a dark face. She leaves home when she is old enough, taking a new name, getting married, and wearing all white to hide her blackness. The investigation of the influence of dark skin on family relationships and personal life on the topics of childhood trauma. The paper claims that it is not simply a powerful narrative of one adult's life impacted and negatively shaped by childhood trauma but also an entire nation's pain.

Lula's childhood trauma stems from how her mother's tenderness treated her. Lula Ann was subjected to a childhood filled with mistreatment before she began falling herself. She was focusing her full attention and physical love on her. Sweetness nurtures Lula Ann from afar, not allowing

her to mature. The defining feature of her adolescence is her life. Lula plays an influential feminine role. Her mother warned her that she would be beaten or tortured if she did not consent to be physical with another guy. toll sweetness Lula Ann does not want her mama mother to know she is her daughter since she is black and her mother is light. Sweetness's toll on Lula Despite her tenderness, Ann's parents, refused to acknowledge her as their child or daughter because of her skin. It is dark at midnight. Both parents are shunning her since she touched a sweetie named Louie. Lula Ann, influenced by her parent's tenderness, yearns for toughness. Sweetness does not lie or beat her, and she feels her mother's touch, but Sweetness does not admit that she sold her solely. "However, it is not my fault. It is not my fault, it is not my fault, it is not my fault, it is not my fault, it is not my fault".

Sweetness, LulaAnn light's skinned mother still could not recall the horror of giving birth to a black kid. Her parents, grandmother, and husband are all white, but the African American black shows on her daughter, bringing humiliation to the whole family. It took less than an hour after they pulled out. Sweetness believed her daughter's midnight-black face was horrifyingly repulsive; I was astonished by how gloomy she was. Blackest night Wish she had not been born with that hideous colour, even if it meant handing her to an orphanage. Sweetness punishes Lula Ann for her pitch complexion, which causes her embarrassment and terminates her marriage. LouisLulaAnn's father refuses to

hold his daughter and accuses his wife of infidelity. Both Sweetness and her husband, Louis, appear to be white, and Louis, of course, could not bring himself to love a kid who is the polar opposite of black beauty. The couple quarrels about their daughter's skin tone until sweetness claims that the blackness comes from the Louis family, not hers. Being accused of having a negro ancestry is amusing that the father abandons the family. Mother closes with a deafening lack of subtlety: "her colour is a burden she will always wear." Meanwhile, the mother demanded that her daughter call her sweetness rather than her mother.

Lula Ann's youth was saturated in hunger, humiliation, deep love, tenderness, and acceptance; she has had the same experience as a Pecola with *The Bluest Eye*. They piled a banana on her desk in school and imitated a monkey one day at school. They handled her as though she were a bizarre oddity. She did not protest but instead built up immunity to where she was all she needed to win. Lula Ann flees home as soon as she can change her name to the bride and grows a second skin to hide her pitch-black skin by wearing white. Bride learns that men find her highly attractive and that her ebony is the new black.

Sweetness pierced the bride's earlobes and gave her a set of earrings as a present. As a newlywed, she feels bad and decides to make amends by donating \$5,000 to Sofia, who has been imprisoned for fifteen years, and he is presently on parole. However, instead of accepting the money, Sofia concludes the deal by beating the bride and

throwing her out. After that bride discovered her ear holes were suddenly closed, and odd things happened on her body one after the other, her period stopped, and her breasts shrank, indicating that something was altering inside her body. A negative body change is causing the bride to suffer. She is losing her ebony beauty and becoming a small black girl as suppressed childhood trauma manifests itself on her body, demonstrating that the body is a memory of trauma.

As a result of Booker, her boyfriend, Bride, undergoes a physical transformation when he unexpectedly abandons her, leaving her sad. She begins her trek in search of Booker. In northern California, a logging country, miles from home, a bride gets involved in a vehicle accident and is rescued and placed with a white family. During their six weeks of recuperation at home, the bride became close to a youngster in their child care. After a vehicle accident, Name Rain discovers his bride. In Bride, Rain finds the one person she can talk to about the abuse she received from her prostitute mother and her mother, John. In the downpour, the bride discovers a buddy who fills a void in her upbringing. They both understand one other in the same way that children do. Individuals who have been traumatized must have experiences that immediately contradict the emotional powerlessness and bodily immobility of traumatic events. The bond between the two girls is pitch black, and the bond is white. The first bond, the mental age of an adult, is equivalent to that of a kid in this compelling narrative, and the occurrence was about

self-acceptance, change, and healing for the bride, furthermore, by allowing the bride to return to her childhood establish friends with a white girl.

The family had a significant influence in forming children's personalities and identities, which is so widespread that it is easy to overlook. In general, adult behaviour in society is taught as a youngster. Morrison's novels are full of such instances that a youngster might absorb to look at life in his or her early years. Cholly's rape of her daughter came from his rape of his daughter, which came from him being raped by two men when he was a youngster. As a mother, sweetness clarified that what she had done to her kid was to shield her from a world that would punish the dark-skinned youngster more harshly. She also states that she will never apologies for how she raises her daughter. In some ways, the mother sees her violence as compassion. In truth, the pain of being inadvertently conveyed from parent to kid.

In other words, parents who have suffered trauma put their infants in danger because of their traumatic behavioural responses. The parents' apprehension about their children's behavioural reactions to trauma is beyond the individual's and the community's capacity to express and grieve. After she grows up, the bride leaves home and exclusively wears white. Even though her sheer existence is notable, her darkness lingers. The trauma begins to be dealt with when she feels terrible for blaming Sofia, and it continues to be dealt with after she makes friends with Rain as having rain life by placing herself in rage, and it continues

to be dealt with after she meets Queen elderly black women. The parents' dread of acting out an unresolved traumatic event jeopardizes the infant's capacity to feel safe and manage fear. Sweetness is passed on to the bride by this ethnic memory, which precisely takes on a corporeal shape.

Lula Ann Children are frequently victims at the hands of those they most trusted in their lives. When she states that she was not a black mother, we can sense her sentiments of shame. She attempts to remind herself that she is not a black mother, but her humiliation is hidden behind her patriarchal parenting. Sweetness excuses her lovelessness in raising her daughter in the difficult circumstances that a black person has to live in at the time, despite acknowledging her lap of maternal love and nurture. She also does not accept complete responsibility for her daughter.

Bride believes her mother does not love her due to her dark skin, so once she has grown up and left home, her goal is to be beautiful by earning and only wearing white clothing that she believes best reflects her beauty. Her identity is defined by corroding a bigger white society and moulded by her parents' trauma, which shows poor esteem and a sense of powerlessness; she needs physical trauma to have an entire self combined, both mind and body.

Under the queen's direction, both Bride and Booker relive their childhoods by narrating their own stories; one of the most unsettling hurdles to changing lives is the link between early trauma and relationship

troubles. After the mother refuses to breastfeed her kid, the mother-daughter bond splits automatically. After living with the queen, the link began to heal.s

Conclusion

The next generation grows up in a culture that marginalizes black identity, and this pain will spread from generation to generation and become a national issue. In the hands, childhood experience becomes wisdom remembering. Childhood memories that become adult memories will be passed down to future generations. The injustice of slavery and its effects have not been resolved, and racial inequality is still a reality today. Thus, the abuse and violation cycle continues. In order to get rid of racism, Individual and collective racial identities might exist in such a society

without the weight of retreat. We can safeguard our children from beatings, rape, bigotry, insult, pain, self-loathing, and desertion in such a society.

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