

## **Prejudice of Racism in *God help the child***

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### **Abstract**

Racial elements are not so much an outcome of the concept of race as the very reason for its existence. The Predominant drive of black novelists writing in the 1930s and early 1940s is racial protest. Toni Morrison is one of the most outstanding and prolific contemporary African American writers. All of her works deal with the common experience of her race, and she becomes the spokeswoman of her people, a substitute voice for the members of the oppressed. Toni Morrison sees the life of black people as a very complicated and many things may happen because of the conflict in *God Help the Child* (2015). She creates many black characters in the novel. As the black female author, Toni Morrison respects the black society as the minority in this world. Despite the negative repercussions of trauma, the protagonist Lula Ann builds a new identity that is free of racial attitudes. Lula Ann recognizes that she should not be commodified and goes on with her life without her mother's or racial influences. Lula Ann's identity changes when she refuses to accept racial stereotypes and embraces her own identity, allowing her to live a life full of hope and courage.

**Keywords:** Racism, Oppression, prejudice Lula Ann, God Help the Child

The core of writing developed in the United States by writers of African origin is known as African American Literature. The literature generally focuses on the role of African in America, which means the place of an African within the larger American society. In the 1920s, the African American literature and arts developed phenomenally, which means the

place of an African within the larger American society. Toni Morrison is one of the most expressive novelists in the history of African American literature. She expresses a desire to open a wider landscape in American literature by hopeful African American writers to develop their own identity and discover their own voice, separate from the hegemonic literary cannon. Toni Morrison or Chloe Anthony Wofford is born in the windy little steel mill town of Lorain, Ohio, on February 18, 1931. Her personal history begins near the turn of the century, with her grandparents living in the south as share Croppers, and her parents later join the great migration out, like so many African Americans during the reconstruction and Jim Crow eras.

There are lots of conflicts that happen between black and white, as Delgado and Stefancic in their book *Critical Race Theory* states, “In the semantics of popular culture, whiteness is often associated with innocence and goodness, In contrast, darkness and Racism affects black women in ways that are distinct from those of white women. They are relegated to a subordinate position due to racial supremacy. Inconsistencies between black men and women are caused by a lack of gender equality. As well as being members of the Negroid race, women in the patriarchal culture in which they live in the United States face discrimination just for being female.

Racism in the United States has its origins in the period when the first Africans were brought to the country to work for minimum wage. Physical control can take the form of a threat or punishment, such as force, intimidation, or a beating. The oppressed may be subjected to economic control in the form of minimum wages, low – level employment, or unemployment.

Toni Morrison's *God Help the Child* revolves around the life of Bride, formerly known as Lula Ann Bridewell. Young black woman in her early twenties, she has had to face many challenges in her life, particularly in moving on from her childhood. For Sylvia, a cosmetic line with six interesting hues is available for purchase, and she works there as a salesperson. Bride herself developed and now owns one of the coolest cosmetic lines that are out.

As the tale progresses, we get memories of Bride's and the other character's prior lives. Originally called *The Wrath* as an adult by incidents in her past, Morrison prefers the original title. We are welcomed to *Children* by hearing from the mother of the bride, Sweetness. The bride is hindered as an adult by events from her past, but everyone has challenges, and many have childhood memories they'd rather remember. The account of Lula Ann's birth is introduced in the first chapter, Bride is hindered.

Colorism inhibited the light – skinned mother from fully loving her dark – skinned daughter, Lula Ann Bridewell, known as Bride. Bride believes that her parents do not love her. Her parents are divorced because she has a different from theirs. Her mother is accused of being unfaithful to her father by her father. Bride is bluish black, or Sudanese black, and they are both bright skinned, high yellow. The Bride has a reputation for undermining her parent's happiness. While she is still nursing, Bride can feel that her mother does not care for her, and she even feels ashamed to have a kid with such a dark skin. Morrison clearly states that "I told her to call me "Sweetness" instead of "Mother" or "Mama". It was safer. Being that black and having what I think are too thick lips calling me "Mama" could confuse people" (Morrison 6)

This is apparent, among others, from how her mother wants her to address her. In this quote, Instead of Mama, the bride's mother wants her to call her sweetness. She doesn't seem to want to be affiliated with her because of her skin tone. It is her mother's belief that skin morets her to call her sweetness, instead of Mama. Skin color, in her mother's opinion, has strata. The brighter the color, especially Bride's bluish dark, the higher it is in the layers. Her ideas on racial issues are heavily influenced by her ancestors' and her own experiences. Because she is a descendent of African Americans, Sweetness feels oppressed. However, she also oppresses her daughter, Bride, since she is darker skinned. Racism is so firmly embedded in the American psyche that it fills the protagonists with dread and paranoia when they attempt to escape it. Morrison strives to give voice to the voiceless characters in her work in order to raise their status. Her existence has been defined by her body's inability to satisfy the standards of consumable womanhood, which is the topic of the novel's protagonist, Bride, a young black woman. For the most of her childhood, Sweetness refuses to touch her since she is a blueblack child. Bride's father, too, vanishes without touching her.

Bride is suppressed by her parent even due to her will power and dedication she established her identity regarding her cosmetic company. Bride does not try to confront with her parent for her identity by being manager of cosmetic company. She wears stylish clothes in order to lure the attention of the people, but she seems like trival. This makes her as artificial beauty rather natural appearance. Her natural face is the prime factor of her identity. Bride's mother is expressing her secret things. When her daughter is born with black colour she think to keep her in orphanage and sometimes she is afraid of people who keep their child in the church step.

Morrison's novel shows that due to racial passing, people's identity carries complicated form. Those who pass as white can easily create their own status in the white community. Bride who was neglected by her parents dares to struggle for the survival. Sofia represents the black community who is accused by her own black student. By saying "Relax," the prosecutor woman gave her a push in court. "Go at your own pace." Also, I won't be rushing things, Until my arm was straight, my hand was clenched into a fist. After that, I wrapped my finger. Pow! Like a pistol" (Morrison 31).

Sophia bears a resemblance to Bride from her youth. When she attends to her mother's funeral, she stays in a corner for two hours, recalling the punishments she received from her mother as a child for minor infractions. Sophia is a black woman who, like almost other black women, endures the challenges that life throws at her. Bride's decision to testify against Sophia stems from an unfavourable encumbrance that grew over the course of several years of Lula Ann's behavior. When Sofia released from prison after fifteen years, she stay strong in her life. She confesses that black girl does a favor. "Not the money she offered, but the gift that neither of us planned. The release of tears unshed for fifteen years. No more bottling up. No more filth. Now I am clean and able". (Morrison 77)

She avoids locations where clients may see her when she's working in the stock market. She feels embarrassed from within. The bride was dissatisfied with her job as a stock clerk and desired a position at a cosmetics shop, but she was afraid to communicate her desire out of respect for her mother. She recalls the racial tensions of the 1990s with increasing regularity. Bride was also born during a time when her parent's have been unable to show her affection. Sweetness was unable to truly love her kid because of the prevalent social attitude that people of color must be discriminated against. She, too has grown into a better person by

the end of her lifetime. Racism is not an innate feature, but rather the result of a social construct or worldview that people have developed over time. It shows that Sweetness is proud of her dark skin. Sweetness realizes her guilt and says:

If I sound irritable, ungrateful, part it is because it is because underneath is  
Regret. All the little things I didn't do or did wrong. I remember when she  
had her first period and how I reacted. Or the times I shouted when shouted  
when stumbled or dropped something . . . True. I was really upset, even  
repelled by her skin when she was born. (177)

This is the point at which Sweetness recognizes she has been mistreating her kid. She is now terribly regretful. The passage of time alters a person's psychology. It is a significant development that inspires everyone to think positively.

Racism is constant in her character's life. Their plight is made hopeless by the Color. Morrison emphasizes Black women's imprisonment, the interior colonialism they face as a result of their complete reliance on males for everything. The narrative begins with Sweetness monologue, in which she recalls her own mother, Lula Mae, passing away peacefully. Sweetness recalls the discussion she had with her mother. Bride was treated as if she were not her own child by Sweetness. She does not bring her daughter into society with her. She also encouraged Bride to refer to her mother as Sweetness rather than Mother.

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