Afro-American Socio-Psycho Resistance Against Oppression of Identity

Amber Mushtaq
Faisalabad College of Law, Faisalabad, Pakistan

Social discrimination of races and racial oppression in American colonial history had deep devastating impact on Afro-Americans. Their true identities were shattered and the truth of their existence was constructed for them by the so-called superior white American race. Afro-Americans’ struggles for recognition had been started since the moment racial oppression took place and United States might profess now to be agenda-free but contemporary Afro-American literature does not say so. Critical Discourse Analysis and Critical Race Analysis of Toni Morrison’s work manifests that Afro-Americans are still struggling for their recognition and their place in the white US society; she delineates their pain of going through the continuous identity-formation process that how white American society still make them finding escapes because of their dark skin tone and put them in need to prove them to be worthy of living in America. Her writing has helped analyze Afro-American subjectivation through a series of socio-psycho conceptualizations. Frantz Fanon’s work on western colonial racial oppression and identity crisis of blacks has helped analyze what traumatic culture Afro-Americans faced. His work sheds light on that disrespect and contempt experiences of blacks in personal and collective terms which they have been facing under the rule of white supremacy. Morrison’s fiction and Fanon’s “socio-psychopolitics”—his critical psychological approach analyzes the identity crisis that functions betwixt sociopolitical and psychological realms—have yielded the analyses of how manipulative power of “Racial Politics” actualizes its agendas. Morrison’s work demonstrates how historical trauma of turning Afro-Americans into stereotypical subjects still prevails in the blacks living in the contemporary racist and prejudiced white America while Fanon’s work gives a vast and detailed framework of analysis; his work consists on intersectionality and psychopolitical violence which have been forcing blacks to turn their identities into whiteness by accepting blackness as if it is evil.

Keywords: Afro-Americans, identity crisis, socio-psychopolitics, subjectivation, racial oppression

Introduction

This research study explores and aims at unanswered questions about politics of racism leading to discrimination of races in spite of living in one society and having same national identity and unsolved social issues such as identity formation crisis and oppression of certain races. This study focuses on writing of Toni Morrison in God Help the Child. In this novel Morrison built up the Afro-American characters who went through social and personal traumas due to aforementioned political and social issues. This work of Morrison is a depiction of those circumstances oppressed races such as black, faces living among superior reckoned races as the white race. Her main character Lula Anne symbolizes two main traumas in the novel: social and personal
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She depicts a cycle of life time hardships and traumatic experiences black race faces in trying to create and gain their identity living in the white US society. At first, in the beginning of novel she has been cursed and shunned by her own mother since the time of her birth because she was so much black even for her own family and then comes the second stage of her life and her traumatic experiences; when she enters the social circle as a child she is exposed to the prejudiced and stereotypical values of the white society, she learns about the racist hatred she was about to collect from the people around her all her life. The black subjectivation is shown through various events and dialogues of the characters in Morrison’s work which are the main essence of the story; they entail the deeper meanings and messages of the writer through the discourse she has built in her writing, for instance, Lula Anne’s mother, Sweetness admits that she has been training her daughter at home so she could be ready about all the hateful and prejudiced remarks, views, sarcastic tantrums, bad name-calling, pushing, and loneliness she would certainly face outside of her home too; this gives the reader an evidence about the collective and personal experiences of the oppressed black race that these experiences still exist in the contemporary world, whether they have been transferred to the generations or it is their first-hand experience. In a view her mother Sweetness trained Anne for the oppression and white oppressing environment so she could be ready for suppressing her own self by accepting that she was black enough to be deserving all the negative experiences; she tells her that she should know how to survive being a very dark entity living among white people and that people would get scared of her and her dark blue black tone of colour. After accepting her dark colour tone she decides to wear only white clothes and changes her name by calling herself Bride. The story is not merely a narrative which can be counted as a great literature but in fact, it has a whole detailed discourse of the painful history and contemporary Afro-American world which gives the evidence of socio-political and psychological realms that are open to be unleashed upon the world to accept that colonial behaviour and colonial values still live and breathe in the white US society and existence of despotism and compulsion of white race towards black race should be acknowledged.

Fanon’s Idea on Oppression of Identity and His School of Thought on Socio-Psychopolitics

Fanon provided the idea and a new lense for the world to look through it, just like Edward Said when he gave a new idea on Orientalism, a new lense for us to re-perceive the reality of different social things, history and contemporary events from a different angle concluding to another mental dimension. Fanonian ideas let the observer and world know about the colonial historical events from a new dimension which were already known to people but in a new clearer form. Fanon’s work on oppression of certain race and trauma gives a detailed picture of the relationship and agency that colonizer and colonized people have between them. It includes various causes and consequences of their one-to-one relationship. For this research Fanon’s work Black Skin, White Masks has been taken in account and looked into it thoroughly to acquire a framework of those causes and consequences. Fanon has talked about blacks being colonized and submissive race and whites acting as a master and colonizer; furthermore, he has talked about their behaviours that both opposite parties construct towards each other in the process of oppression and suppression. That is how Fanon’s work about the psychoanalysis of both parties’ behaviour constitutes while it determines the politics of hegemony of white race.

Personal, Cultural, and Infantile Trauma

Trauma builds the character of the individual and there is not only a single disturbing event that leads to
the traumatic personality, in fact, there are many events which shape the minds and all of them are linked with each other. Toni Morrison’s *God Help the Child,* starts with the line, “It’s not my fault. So you can’t blame me” (p. 3), uttered by the protagonist Lula Ann’s mother Sweetness on her birth, because Lula Ann was born as a dark black child in a supremacist white community and Sweetness herself was not as dark as Negroes are considered; her colour was evolved. There is a mirror image of two eras, two different times in this novel, which surpasses all the time limits and gaps between past, present, and future. It shows that past is still reflected gravely and deeply in present times through the discourse. The phobic reactions white race had given rise to, against black colour and black race still exist in contemporary time period in form of traumatic thoughts and fears which dwell in black race too, as in how they are forced to extremely hate their own skin colours. Both characters of this novel Sweetness and Lula Ann have their feet in past and present time, which shatters the time space of last five centuries, from 16th to 21st century. In Sweetness and her dialogues, image of past centuries is shown and Lula Ann, who changes her name further to compensate with her shattered personality and traumatic emotions to “Bride”, is showing contemporary era.

Her words “It’s not my fault”, completely explains her mental state about the phobic reactions white people would have seeing Ann out on the streets and she denies being her mother at all, since the minute she saw her child. She was not ready for *racial scapegoating* again but she knew that it was coming her way. For her daughter she uses the word as “Mid-night black, Sudanese black” (p. 3), with such scorn and hatred for dark black skin colour even being a Negro herself tells about that horrifying misery which was laid upon the black community. These words are shockingly explicable that how much white race had done wrong to the mind sets and beliefs of Negroes. The more we look deep in to the discourse of these words, the more we dig deep in the historical context and trauma of white culture and more we are able to scrape out evidence of extreme and violent racism resulting into self-loathing of black race and abandonment of not only of their black children but also of their own true identity, beliefs, and culture, because they were forced in every worse possible way, which Fanon explains as Politics of Psychology and Psychology of Politics, which was being applied on black race for the benefits of white people, by the white people “White and black races in the context of colonization, the white colonizer and the black colonized exist within the grip of a massive Psychoexistential complex” (Hook, 2007, pp. 115-116).

White masters separated black slaves from their children to sell them in the auctions, or by killing them by beating them to death and that is how white race injected black people with extreme phobic reaction they used to have against the black colour, hence, now black parents abandon their own children by claiming them “Black”, which is what we see in Morrison’s work as Sweetness tried abandoning or denying her own daughter because she was too much black for the people, even for Negroes and herself. About her daughter, further, with aversion, angst, and dread, she says “I didn’t do it and I have no idea how it happened” (p. 3). She could not accept her own child’s birth by saying in the expository lines of the work “It didn’t take more than an hour after they pulled her out from between my legs to realize something was wrong. Really wrong. She was so black she scared me” (p. 3) by looking critically at its discourse; a question arises: How can one explain “so black” by living among blacks? Perhaps it might not hit one’s head until and unless black colour is put to comparison vehemently and insultingly, publicly and socially. Like it will never be polite or correct to words such as “Why are you white or so much white or this much white?” in any era or society, especially with such scorn and hatred they mentioned black colour.
The answer might be simple because of all these comparisons and trends do not happen naturally with the cause of time, but in fact, they are given birth and rise to, they are built up by the people of one shared community and then circle of particular beliefs begin, and apparently it has been considered much by Fanon that how much damage it has created to many souls. Such social conventions and psychopolitics of identity crisis stay underlying because it is being profitable to one part of that community of people, who for sure, then gain dominance, hegemony, and upper hand in every say of that society, culture, politics, and economics.

As Fanon says that once a cultural trauma happens, it takes its circle, it is not necessary for every individual to have first-hand or direct traumatic experiences, in fact, indirect trauma experience shatters one the same way, one’s personality and psyche, just as the direct experience. As Sweetness from Morrison’s work (2015) might not have direct trauma experiences, as 16th, 17th, or 18th century black people had faced but still she was enough traumatic to pass it on to her daughter Ann, very bitterly and the circle of these traumatic experiences do not stop here.

Sweetness calls herself “light-skinned, with good hair… high yellow (skin tone), and so is Lula Ann’s father” (p. 3). She says that no one in her family was of this dark colour and Tar was the closest to darkest of black shade she could remember, but not more than that. She was hurt and scared that she did not know how baby’s father was going to react and regret and that is what exactly happened: He never touched his own daughter because of her darker tone of black colour, and accused Sweetness of sleeping with some other man because this much of black kid cannot be of his own so he left both of them. Moreover, Sweetness always blamed Ann for her father leaving both of them for good. Sweetness remained in shock and says “You might think she’s a throwback, but throwback to what?” (p. 3). Her words are alarming when she uses words “throwback” and then “throwback to what?” by which she meant many things that were roaming in her mind altogether. Throwback to: Past life? History of ancestors? Misery of black people? A curse returned in form of darkest black colour?

She was sure of racial scapegoating coming her way again. Because she sees her daughter nothing but a misery upon herself, as she denies her to go out of the house or walk beside her or in front of her and especially denies her to call her mother, she asks her to call her “Sweetness” instead of mother and also to walk behind her so people would assume on their own that she might be her servant or not related to her at least so people would spare Sweetness all the questions about Ann’s dark colour tone of her skin or perhaps they would not see Sweetness with scorn and would not look down upon her, which she clearly did not want to happen so she cut off her relationship with her daughter socially. Not the least, but reminding Ann that it would be better for her own sake too, she tells Anne that people won’t bother both of them too much if they looked not related. Every ego defense mechanism that Fanon has mentioned in his work Black Skin, White Masks is clear in attitude of Sweetness that she has towards her daughter and about white social culture, especially cultural and personal trauma.

According to Sweetness, her grandmother could easily pass for white so she never contacted her daughters to break the contact and relationship with blackness; her grandmother believed she was white, so she tried to stay in contact with white people only and broke every string attached to her black relatives because she did not want to feel ashamed and Sweetness do tell that all Mulattoes did the same thing back in their times (in past), but apparently however she reacted towards Ann, the circle of avoiding black relatives still existed, “Can you imagine how many white folks have Negro blood running and hiding in their veins?” (p. 3), which is a question of many sorts that further questions integrity of many white or mulatto people. In this work of Morrison (2015)
there are less twists and turns in the plot because her deliberate profound focus is upon birth of such dispositions, characters, and their traits along with their physical appearances, which change with the passage of time according to the deep marks of Afro-American cruel history and it has posed upon black community that they could never be a proper part of the white community, and no matter what they do and how they sacrifice, they are not going to be completely accepted by white race, because black colour will always be reckoned evil and minor.

If we critically analyze these lines that *can you imagine how many white people have Negro blood running and especially hiding in their veins*, we can easily see beyond its discourse that first of all a black writer chose these words with such scorn and disdain about their Negro blood running under white skin; these words seem to be chosen very carefully and deliberately to give exact meaning what these words give and not any other way round; she had to choose these words because of that cruel history their race and ancestors had gone through, how they were forced to feel and think about their own blood, which was called *filthy* but still they had to work under their white masters. And now when mulattos lived around, how much they were ashamed and scared of their Negro ancestors and black blood running in their veins that they had to hide it to survive with integrity in a white community, it was like they had no other choice given to them but to hide their true identity and live their whole life being someone else who their ancestors and race hated for being treated poorly and cruelly. Especially they wanted to act like white people so they could live whiteness by accepting the poor behaviour towards black race to prove to white people that we are part of you and your community and *we have accepted the whiteness and we are nothing but white souls just like you*. “Running” of blood in veins is a natural phenomenon but “hiding” that blood is particularly related to the culture in which the writer is living; it is related to the feelings which make them hide their Negro blood from white people so they would not look down upon them and inferiorize them. Hid from black people and blackness so they would not look down upon them and inferiorize them. Hid from black people and blackness so they would not look down upon them and inferiorize them. Hid from black people and blackness so they would not look down upon them and inferiorize them. Hid from black people and blackness so they would not look down upon them and inferiorize them. Hid from black people and blackness so they would not look down upon them and inferiorize them. Hid from black people and blackness so they would not look down upon them and inferiorize them.

**Urge of Whiteness in Black Race and Phobic Reaction of White Race**

Fanon’s ideas of *Internalization* and *Epidermalisation* give an authentic understanding of black race’s behaviour toward white culture, beliefs, and their ways of living. Internalization means socio-historic reality assimilated with internal reality, which actually includes society, culture, and personal experience which counts as subjective experience in context with history. So, when black writers give the image of their ancestral history in their writing, it is their subjective experience of white society and culture which is speaking. Epidermalisation, on the other hand means subjective inferiority due to economic inferiority, which means personal, social, and cultural inferiority in the individual living in a particular system. How Sweetness explains that there must be so many people in whose veins there would be Negro blood but they hide or they have to hide it from people, it is the cultural pressure that their subjective experiences of Internalization and Epidermalisation were affected and influenced Mulattos who hid their true identity from all black and white people for particular purpose; to survive in white supremacist world.
In Morrison’s work (2015), Sweetness says “Some of you people think it’s a bad thing to group ourselves according to skin colour—the lighter, the better” everywhere, where ever they go, as in clubs, let alone churches, neighbourhoods, sororities, or even in the coloured schools.

But how else can we hold on to a little dignity? How else can you avoid being spit on in a drugstore, shoving elbows at the bus stop, walking in the gutter to let whites have the whole sidewalk, charged a nickel at the grocer’s for a paper bag that’s free to white shoppers? (p. 4)

This is the evidence that to what extreme white people were paranoid, phobic, insecure, and fearful of whom they call blacks so they had no option but to oppress them so they could keep their hand up and above them. It has been shown in Morrison’s work when a group of people or community are this much degraded, looked down upon, and insulted publicly so strongly that others spit on them, so to react like how black race has always reacted in answer by accepting the whiteness and being converted into white souls, and seems like the only positive answer they could afford to all the neurotic behaviour of white race had been coming their way from centuries.

Same thing happened with Sweetness what Fanon explained about a Negress in his book: “You as a Negress—Me? A Negress? Can’t you see I’m practically white? I despise Negroes. Niggers stink. They’re dirty and lazy. Don’t ever mention niggers to me” (2008, p. 35). Sweetness did the exact same thing when she reckoned herself and her husband, Louis, of light skinned; they were happily married and surviving great in white world until their dark blue-black daughter arrived and their lives and relationships were ruined. “I even thought of giving her away to an orphanage someplace… All I know is that for me, nursing her was like having a pickaninny sucking my teat… it broke our marriage to pieces… he never touched her” (p. 5). Not only the relationships of Sweetness and her husband but how Ann’s mother reacted towards her, her whole life was also ruined; she was devastated socially and personally; to get her mother’s attention Anne blamed an innocent lady of a horrid crime so her mother would be happy with her and that is what exactly happened after all the accusations Sweetness did hold her daughter’s hand in public.

I told her to call me Sweetness instead of Mother or Mama. It was safer… too-thick lips calling me Mama would confuse people… Lula Ann needed to learn how to behave, how to keep her head down and not to make trouble. (pp. 6-7)

She never took her outside much so people won’t peek at her and ask Sweetness about her.

Another very astonishing line that Morrison has put in her work through Sweetness about dark blue black skin toned Ann is “Her colour is a cross she will always carry” (p. 7); if we break this sentence into pieces and then reread it, it would lead us back to the discourse of historical contexts, not only of racial cruelty but also to the fact when trade slaves were used as an excuse for the preaching of Christianity, at that time some white Catholics tried to put the idea of salvation in minds of black people but eventually they came back to their original purpose of racial oppression. That idea of salvation, which took a new form in Afro-American culture, probably in 18th century that black colour was a true image of evil and sins so they should be used for the salvation of white people because they were angels, gave birth clearly to Manichean thinking (Hook, 2007, p. 128).

This re-formed idea of salvation in the white culture was then promoted strongly and deeply; its false consciousness reached not only to the minds of white people but also to the minds of all black people living with them. They believed they should be sacrificed for the redemption of white race; they were forced to believe and accept these illogical thoughts if not naturally persuaded. Just Sweetness here uses those exact
words in many sorts for her own daughter because she has no control over these illogical beliefs. Not only for both of their survival in white society but also they have no other choice left and they were raised like this. Sweetness says her mother did not agree to these false beliefs of white race but then she had to pay a big price always for not accepting these white race-made-logics, white race-constructed-truths, her whole life.

Ann has this dark blue-black colour which is a cross that she will always have to carry, which is not only the cross breeding’s cross her mother is mentioning here but she also posits her as a tool for salvation of white people around her; she expects and knows that white people around her will never behave around Ann and will always use her for one thing or another to blame onto her, her whole life. But then again how can it be a cross breeding because she was the child of two black parents and among none of them was white, but as it is also aforementioned that Sweetness and her husband Louis thought of themselves as white souls because they were almost yellow skin toned and no one bothered them about being completely Negroes? Because of their lighter skin shade of black they were acceptable in white society and evolved white culture in which white men used black women for their sexual pleasures and started making Mulattos.

When Ann grows up, she gets a job in a cosmetic company which uses her complexion in a new manner; they gave her a great position in the company and used her darkest tone of colour to attract people towards them, because as Fanon says where there is a fear there is an attraction; same was the case with Ann, her cosmetic company used her shocking dark blue-black colour to attract people, and she was advised to wear only white colour always so people would notice her more and she will always be a center of attraction. Ann’s whole past life had been spent without parental love; she always wanted attention and people’s eyes on her, because her mother always hid her from people due to the embarrassment they would face in public out of her skin tone. So Ann was ready and happy to be used by that cosmetic company, “You should always wear white, Bride. Only white and all white all the time” (p. 33). Ann says that at first it was very boring of her to wear white dresses only but only then it was turned exciting when she found out that white had so many different white shades, “ivory, oyster, alabaster, paper white, snow, cream, ecru, Champagne, ghost, bone” (p. 33), which indicates clearly that white race felt insecure of their colourlessness so they had something to do with their white tone, hence; they came up with all the different shades of white to satisfy their egos and superiority complex hence again proved themselves right on track and justified for what they do.

When Ann is attacked by the criminal lady, she calls her friend Brooklyn to rescue her; as soon as Brooklyn arrives at the spot she takes her to some small clinic where Ann explains that (the nurse) “She is startled at the pair of us: one white girl with blond dreads, one very black one with silky curls” (p. 23); this idea of writer and this event of novel proves that how people can still be shocked if they see a black and white person together especially helping each other, proves still existing racial prejudice that cannot leave the minds of white people; it will stay as a part of their white culture somehow in one way or another. Morrison proves that white people will stay phobic towards black skin colour.

**Racism as an Ego Defense Mechanism for Whites**

Racial prejudice and racism is a common social practice in white community, but what is worse than this is transference of this racial prejudiced attitude among all the races who live with the white race. The most horrifying element of racism or affect of this negative attitude towards black race was to make them believe that they were bad, evil; they were dirty and disgusting that is why they owned hateful attitude of white race towards them. After bringing chattel slaves into New England, whenever a black kid was born, it was white
man’s duty to make him/her understand that they were born to serve the higher masters and higher race, which is white, so they believed they were not good enough to stand among or equal to white man/woman. After reading Fanon’s *Black Skin, White Masks*, it gets clear that white race found or made racism as their ego defense mechanism but never thought for once, what it would do to the other race beyond their own benefits. Negroes have worked as “emotional equilibrium” for white race.

In Morrison’s work (2015), Ann explains that her mother hated her too much because of her dark skin tone that she believed Ann had destroyed her mother’s life; she never treated her with dignity, respect, or love. “When she soiled the bedsheet with her first menstrual blood, sweetness slapped her and then pushed her into a tub of cold water” (p. 79), she did not love her and she treated her same as the white person would treat her, just like a dirt, just like an evil thing. This event portrays Sweetness’s own childhood traumatic experiences into her motherhood. A mother who is harsh to her own daughter is one of them who faced and experienced extreme level of negativity their whole life, whose minds are also marred by that excruciating racial behaviour. This sort of personal trauma cannot ever leave child’s mind their whole life and results into nothing but a shattered, chaotic identity. “Her shock was alleviated by the satisfaction of being touched, handled by a mother who avoided physical contact whenever possible” (p. 79); this ray of helplessness is not normal, because in the way Sweetness treated Ann, it could merely induce a neurotic behaviour, coming indirectly from the neurotic white race.

No matter how much she tried to straighten it out, but after every down fall of her life, she again reverted to being Lula Ann but not Bride, because Lula Ann was miserable instead of Bride. “The pieces of it that she had stitched together; personal glamour, control in an exciting even creative profession, sexual freedom and most of all shield that protected her from any overly intense feeling, be it rage, embarrassment or love” (p. 79); she always came back crumbling down no matter what shields Bride had built around Ann, because Ann knew how much bad and evil she was according to her mother and surrounding white society.

The whole crumbling down situation of Bride and being reverted to Ann started showing clearly when her boyfriend said “You not the woman I want” (p. 8) and left her; as soon as he said it, it hit her hard and she said “Neither am I”; she repeated this many times in her head and started questioning herself as if why she was not good enough for her, what was the fault in her, or what she lacked; was she not beautiful enough? She unconsciously when reverted back to Ann; she started considering herself bad and evil again. These lines are repeated and focused by Morrison in her work at several places. Racism does not have one side but it is multifaceted and it deeply affects the oppressed nations, on personal and social levels.

Morrison also tried to compensate or answer the questions like “Why is her skin so black” with the logical answer like “For the same reason yours is so white” (p. 85), not only because she was frustrated of the same irritating question as the whole black race has been, but also to teach others that it is a simple logic which makes sense easily but recurringly Afro-American literature proves that still most of the white race does not want to accept it.

**White Neurosis Turns Into Persecutory Delusions of White Race**

As Hook cited Fanon in his work *Fanon and the Psychoanalysis* (2003), “The Negro destroys, brings to nothing, ruins, damages… [is] the detriment of what we have of our civilization” (p. 133), white man did nothing but to destroy black man’s civilization, implied their own barbaric way on to them, and yet called then animals.
A white man, who is a child killer and molester in Morrison’s work (2015), cuts young boys into very small pieces and then keeps their sexual organs wrapped with him, at his home. He is explained as a nicest fellow any person could meet with a very nice smile on his face with a decent job. But then he is explained with a motto “Dirt, he used to say. Most machinery died because it was never cleaned” (p. 118). That child molester who used to cut boys into many pieces also killed Booker’s (Booker is Ann’s boyfriend) elder brother named, Adam. White killer, undoubtedly, represents white race in the novel who considered black children as “dirt” and thought of cleaning his country of that dirt, so he started killing them and molesting them. Also that he was not alone who relished this belief but he was the member of a pack who was determined to clean sweep the country of the dirt. Apparently people who whites brought in once, on their own, have been considered as “dirt”, who came here in great numbers against their will, whose families were killed and separated from them forcefully and now these slaves are considered as “dirt”. Though they never got freedom from old racist views, beliefs, obsessions, neurosis, social discrimination, and mental slavery, white race’s own neurotic behaviour against black race proved to be persecutory delusions, which always ended in slavery, degradation, violence, deaths, murders, and massacres of black race.

Morrison used the name Adam with a trick in her writing, because in many dialogues and story of Booker Adam is seen as the essential part of his life, his humanity, his beliefs, his concepts about the way he was living his life. Also that name “Adam” could have been used as the reference of that first human being present on earth, the very first of humanity; there are so many places in the novel where Booker and Morrison have been seen mourning deeply about his murder, which gives a strong sense about murder of whole humanity. Morrison has constructed a deep connection between Adam and the whole story of novel, which is revealed near the end of the novel.

It is quite deep and beautiful, how Morrison builds connection of her whole perception and story with the name ‘Adam’, and then tells “Except for Adam I don’t know anything about love. Adam had no faults, was innocent, pure, easy to love” (p. 160); she builds a chain and connection between all humanity and human beings, not only of contemporary era but from throughout the history till the contemporary era and human beings of future. In discourse, she tries to give a deep notion about history and human beings that it was quiet easy to love Adam or still how easy it is to love Adam (because in story he died young, pure, and innocent); there were no such issues as “racism” when Adam was born, who was the first of humanity; there was no rule to kill and survive, subjugate the land and subjugate its people and then proceed with massacre; it seems like a simple and plain concept but it hides the pain and blood of all those people who died by the hands of mundane trivial beliefs and prejudicial behaviours.

Fanon has explained the psychopolitics of racism through his words and living examples of black communities; his arguments and agendas are easily seen within post-colonial literature. Morrison has provided all the evidence in her contemporary work that lies in the favour of Fanon’s arguments and work.

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