



Collective Trauma And Post Memory In “Beloved” By Toni Morrison.

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Abstract: Toni Morrison was a pivotal figure in portraying Afro-American societies' past traumas and narratives. Morrison portrayed all the tragedies, traumatic experiences, and abuses that the populations endured as slaves and exiles through the traumatic stories of the characters, Morrison sought to shed light on the traumatic history, through the traumatic stories of the characters. Morrison depicted all the horrors, traumas, and atrocities that the communities faced as slavery and exiles. Using the principles of trauma, this article tries to concentrate on collective trauma, post-memory, slavery, and exile, as well as how enslaved and displaced communities try to survive from traumas under their experiences. It also aims to demonstrate the importance of Collective Trauma, Post-traumatic stress, and collective trauma in the lives of communities having to suffer the horrific conditions of slavery and exile.

I. INTRODUCTION

The trauma paradigm's roots have often been linked to the emergence of Western modernity. In the late nineteenth century, two parallel events brought trauma to the forefront of mass consciousness, one is major advances in the behavioral sciences recast mental illnesses as the result of psychological rather than physiological properties; the second one is Traditional modes of transport, labor, warfare, and leisure were all transformed as industrial society became more mechanized. Conceptions of trauma are still in flux since the 1850s, changing in reaction to the various interventions of psychiatric healthcare practitioners. Conceptions of trauma have been in flux since the 1850s, changing in reaction to the various interventions of psychologists (neurocognitive, psychiatric, psychotherapeutic, etc.), who've already disagreed substantially about which classes or persons (in classed, racial, and sexual terms) should be handled, might be more prone to psychotic illnesses of one type or the other, and the mode of clinical treatment (hypnosis, medicine, electrical shock psychotherapeutic, etc.) may be most suitable for their health.

Trauma terminology has also proved to be surprisingly flexible, and the term has served as a generic term for a variety of interrelated illnesses. (such as insanity, railroad accidents, trauma neurosis, and insomnia throughout the 19th century, and shell-shock, war neurosis, battle exhaustion, PTSD, and Gulf War Syndrome more recently) whose visibility has waxed and waned according to disciplinary fashions and political need. Trauma research shows that transforming political and social expectations and beliefs influence how nervous and mental illnesses are conceptualized. Since medical perceptions of trauma are socially defined to some extent. The traumatic perspective of trauma both culturally and historically contingent, responding mostly to constantly changing surroundings along with the cultural, science, law, and sociopolitical power systems that enable them to occur. The intimate connection between trauma and combat that was forged during WWI, looking at various techniques to psychological care of military personnel in Europe, Italy, The United Kingdom, and the United States. Throughout the middle of the Vietnam War, a master trauma model, Post-traumatic stress disorder (PTSD), emerged in America but at the end of the twentieth century, there was a trauma society. And in the early 1990s, many literary scholars with a deconstructionist context and a Yale affiliation—Cathy Caruth, Hartman, and Shoshana Felman—turned their attention to trauma in an attempt to redeem and rehabilitate a form of critique which would largely disappear.

Trauma theories, as those who described it, could have been effectively explained as that of the ethical re-invention of an embattled ideology seeking to retake the dominant role, it once occupied by emphasizing its historical importance.

Undoubtedly, Caruth's type of trauma theory claims that combining a psychoanalytic view of trauma with a deconstructive caution in the study of texts that bear witness to trauma will provide us with a paradoxical mode of access to extreme events and interactions that defy comprehension and expression. The pioneering trauma research even from Yale University in the early 1990s, which largely influenced the contours of the humanistic study of trauma for the next two centuries and even after demands deeper analysis. Cathy Caruth Trauma: Explorations in Memory, she explained trauma is

“While the precise definition of post-traumatic stress disorder is contested, most descriptions generally agree that there is a response, sometimes delayed, to an overwhelming event or events, which takes the form of repeated, intrusive hallucinations, dreams, thoughts, or behaviors stemming from the event, along with numbing that may have begun during or after the experience, and possibly also increased arousal to (and avoidance of) stimuli recalling the event”.(1995a:4)

She continues on to point out the "quite curious fact," implied in this description, that its pathology in question cannot be identified by "the incident its own" or "a distortion of the event," but rather by "the structure of its perception or receipt:" The occurrence is not completely fully assimilated or witnessed at the moment, only but afterward, in the repeated possessions of the person experiencing it.' This is the culturally incompatible essence of trauma, the fact that it wasn't recognized at the time, that comes back to torment the victim later.

The reality about traumatic perception which is at the heart of its pathology is that it is characterized by a "void that carries the force of the incident just at cost of basic information and recollection." The psychological damage is caused by the emotional experience of the incident, not by the incident. Also under similar circumstances, a person's traumatic incident might not even be shared by another. In which a large number of people witness the same incident, only a few can experience trauma as a result of it. Undoubtedly, even survivors from the most exposure to traumatic events, including extermination chambers or holocaust, do not often grow post-traumatic stress disorder. Besides that, if a person hasn't directly witnessed the traumatizing incident on which certain effects are correlated, they can still experience a form of traumatization via the presentation of symptomatic effects such as intense anxiety, panic attacks, or recurring nightmare. Countless books, paintings, plays, poems, and movies are written based on Trauma. But Toni Morrison's novel "Beloved" is a literary example of this phenomenon. That shows how well the symptoms of trauma experienced by the Nazi regime and slavery survivors are spread on to representatives with the future one generation, who did not witness the traumatic events firsthand.

II. Post Memory

The term "post-memory" refers to how "generation after" responds about the individual, group, and collective trauma of those that have appeared before them — memories they can only "recollect" through the narratives, pictures, and activities they did grow up with. These events, however, were communicated to them in such a deep and emotional way. Trauma's uniqueness derives from the fact that it will not be completely perceived by consciousness when it happens; hence it appears to torment the victim further on, consuming them other than becoming consumed from them as "regular" memory. Post memory thus suggests that the imprint of trauma can be passed down through generations as the children of survivors inherit memories of catastrophic events they did not themselves live through. While the first generation may remain immediately traumatized by their experiences, for their children the traces of trauma inhere in narratives, photographs, and other objectified or affective forms, which may well, paradoxically, include silences and absences.

The immediacy of the experience, according to Caruth's model of trauma, prevents it from being recorded, because it increases the person's ability for comprehension. Trauma's underlying phenomenon, that 'immediacy... may take the form of belatedness'; that 'the biggest clash with truth may also occur as an absolute numbing to it'; that 'urgency... might assume the shape of accompany'. With the outbreak of 'war neuroses' as a result of WWI, Freud was forced to rethink his earlier ideas and reconsider the importance of external events inside the study of trauma. Having returned warriors, he noted, struggled from flashbacks that replicated the atrocities of the battle, forcing them to recreate their fighting memories against their will. Freud identified a recurrent desire, an urge to revisit that same scene of violent behavior and witness the nightmare as though for the very first time because it was difficult to interpret these visions in terms of dream fulfillment or subconscious significance. He often found this syndrome in railroad crash victims who appeared to be unharmed but later developed traumatic neurosis. Caruth concludes Freud's study in this way

“The paradox entailed by traumatic experience as outlined by Caruth, that ‘the most direct seeing of a violent event may occur as an absolute inability to know it’ (1996: 91–92),
“poses a challenge: though the phenomenon of trauma ‘urgently demands historical awareness’, it ‘denies our usual modes of access to it’” (1995b: 151).

We inherited certain traces of our ancestors' and perhaps even grandparents' and parents' experiences, especially their misery, which alters our own day-to-day health—and possibly our children's, as was As Benedict Carey notes

“The idea that we carry some biological trace of our ancestors' pain has a strong emotional appeal. It resonates with the feelings that arise when one views images of famine, war, or slavery. And it seems to buttress psychodynamic narratives about trauma, and how its legacy can reverberate through families and down the ages. But for now, and for many scientists, the research in epigenetics falls well short of demonstrating that past human cruelties affect our physiology today, in any predictable or consistent way”. (Tobi et al. 2018)

Post memory is not only in the way of reading, listening, and narratives of Trauma but it includes Slavery, Holocaust and slavery are not belongs to only USA and holocaust only on Jews but in the modern world who acquired these who are all reacted to this, then become a collective memory as well as individual memory. When a particular event affected the whole community, that is also affected by a person of the same community.

Beloved is heavily influenced by the past and its memories. Each character bears the weight of their previous misfortunes. The novel opens in 1873, but perhaps the story spans the years 1855 to 1873, with memories interspersed throughout. Such past incidents serve as the backdrop to many of the novel's characters' painful and upsetting memories. Baby Suggs has been a slave for sixty years, and she hasn't even tried to memorize the faces of her newborn children since she knows they will be taken away from her. Her seven children were abducted and purchased or escaped. Halle, the only surviving sibling, buys her freedom, and she seeks salvation preaching love to her people.

Denver's memories of childhood include a careless father: brothers afraid of a ghost in the home, and a mom who was imprisoned for the murder of her sister. When Denver is sad, she retreats to her green room in the woods, where she learns to live with the ghost of her dead sister. She lives with the knowledge of her sister's death, despite not saying anything to her mother directly. Denver takes on the role of caretaker for her mother in a role reversal. She grows into a powerful individual assisting Sethe in driving Beloved's ghost away.

Sethe killed Beloved with a handsaw when she was only nine months old. For eighteen years, Sethe bears the repercussions of her tragic act, drowning in a self-destructive affection for her child, before she is rescued by her parents. In Beloved, every character bears a cross of suffering. Paul D has never had a family and wishes he could have one. He's spent many of his lifetimes eluding bondage and has learned to suppress his emotions. Over a year, a white man and his son sexually assaulted Ella. Stamp Paid had to leave his wife because he couldn't bear having her returned when his owner's son slept with her.

Each of these characters transforms their sadness into something positive by assisting slaves fleeing oppressive masters. They transport them across the Ohio River and assist them in getting to their desired locations. In the book, not all of the memories are traumatic. Denver's birth story, which is told many times in the book, is one of victory against hardship. Denver's birth is nothing short of miraculous. Amy Denver appears as if from heaven to save Sethe after she has been whipped by the schoolteacher's nephew. On her foot, Sethe experiences a soothing touch.

III. CULTURAL NARRATIVE

Caruth provides some support for her argument that trauma is just not completely encountered when it happens and thus returns in its exactness or literality at a later time in the neurobiological studies of Bessel van der Kolk and Onno van der Hart, which harkens back to Pierre Janet's writing. A traumatic incident, according to a der Kolk and van der Hart, elides the natural encoding in memory; it is processed differently and thus cannot become what Janet refers to as a "narrative memory" that is incorporated into an individual's personal history.

The aim of treatment, according to Janet, is to transform 'traumatic incident,' that simply repeated the past and is outside of cognitive consciousness and active total control, through 'narrative memory,' that recounts the past as past. Caruth says, furthermore, that now the trauma's transition into just a narrative memory "can lose that both precision and the force that characterizes traumatic recollection." For those who failed to understand the particular complexity of a traumatic historical reality, harmonizing narratives, or stories that simply make sense of trauma, are insufficient. It's not even that trauma's specific truths can't be explained simply because it can't be narrated in any way. This evidence, according to Caruth, can be conveyed "through the rejection with a certain system of belief." comprehend, a rejection that is often an innovative able to listen to action' The act of rejection, rather than being a rejection of records, could be a method of obtaining access to information and knowledge which has not yet shaped the current of narrative memory. She believes it by bridging diverse historical experiences, trauma will lead the road for new types of community to emerge. She proposes that the secret to 'trying to pass out of such 'solitary confinement' caused by traumatic experience is a 'new kind of listening' to which trauma exposes us: Cathy Caruth said

“This speaking and this listening— speaking and listening from the site of trauma— does not rely on, I would suggest, on what we simply know of each other, but on what we don't yet know of our traumatic pasts. In a catastrophic age, that is, trauma itself may provide the very link between cultures: not as a simple understanding of the pasts of others but rather, within the traumas of contemporary history, as our ability to listen through the departures we have all taken from ourselves”.

III. CULTURAL COLLECTIVE TRAUMA

Cultural trauma is a term coined by Ron Eyerman and Jeffrey Alexander to describe the representational mechanisms by which a specific memory or occurrence is labeled as a traumatic experience by a specific societal grouping. Trauma as a collective Cultural trauma accounts contends which cultural conscious experience sometimes doesn't act in this specific manner as a human psyche, despite the similarities between individual and group reactions to traumatic events.

Toni Morrison introduces the notion of group acceptance in her novel “Beloved” to explore how mutual suffering strengthens human bonds. While Sethe's community at first rejects her, their ultimate willingness to assist her in carrying her burden highlights the value of mutual trauma in bringing people together also. Morrison's fiction describes the consequences of this trauma on a literal basis because death occurs in the form of a teenage ghost in the story. As a result, the ideas of loss-related trauma and the failure to resolve it can be depicted as characters and artifacts that directly impact Sethe and the group as an entire.

Morrison's story explores that how communal suffering not only binds people and groups together but is also necessary for the formation of community ties, by using the creation of literal figures set in the same geographic region. As a result, the community at large willingness to resolve any mutual loss breaks these bonds, and it vanishes.

Morrison's work, on the other hand, sometimes doesn't simply claim that certain communal suffering is necessary, but also demonstrates how everything is being utilized as a solution – a means of distributing trauma to distribute personal stresses. In another context how those who express the mutual "pain" of the Holocaust, Jews from various countries, for example, maybe viewed as a group. Judith Butler's point, on the other hand, is best whenever viewed through the lens of a single culture, rather than exploring the conceptual links that connect Diaspora elements. Morrison's work provides a good example of such a culture, as its transformation from one that rejects Sethe to one that embraces her exemplifies how a feeling of group trauma is precisely what allows this transformation to occur. This shifting is triggered by the appearance of Beloved's spirit. Sethe and her kin are explicitly rejected from the community before Beloved's rebirth. Baby Suggs' excessive banquets, intended to teach community members to love themselves, ironically led toward Baby Suggs' as well as Sethe's refusal.

"It made them furious... Whispered to each other in the yards about fat rats,
doom and uncalled-for pride" (163).

The group's inability to alert Sethe of such a schoolteacher's arrival is due to Baby Suggs' supposed pride, which turns her motivations against her. This is the clear connection that separates Sethe from the rest of the group. Sethe's disassociation is caused by the community at large failure to feel empathy for Sethe's internal dispute, not by the community's behavior. Sethe's relationship to slavery – a practice she despises so much that she commits infanticide to protect her daughter from it – is a hostility that the world cannot completely understand because it has not been experienced. Sethe is left lonely during her grief as a result of the community's alienation and loneliness. This is not when the group takes over the responsibility of assisting in the exorcism of Beloved's spirit that the community starts to express Sethe's grief and therefore incorporate her into its framework. Even though community members cannot completely understand and sympathize with Sethe's behavior, the desire to engage with her trauma to help her overcome it provides an opportunity for the collective to transform Sethe's trauma into something like a communal experience.

Sethe's suffering, anxiety, and depression are transformed from person to community, and the resulting help acts as a kind of remedy. So when the group arrives to exorcise Beloved, Sethe practically relives her trauma. When the teacher eventually arrived to take her children away, the voice in her mind directly replicated its language. The visual of the use of the ice cream scoop is used to represent Sethe's thoughts before her act of infanticide: "And if she thinks something, it was no." That's not the case. Not at all. She takes to the air" (309). These terms are linked to an assault on a man in the crowd outside 124, just like they were previously linked to an act of infanticide. Even though Sethe begins to relive her trauma, she is stopped this time by the group, who comes to her aid and removes the ice pick from her grip.

This closing scene demonstrates the group's desire not just to prevent Sethe as well from committing a crime – an act that is the product of her trauma – but also to accept a portion of her responsibility as it continues to revisit the trauma within her. Even though the group has become more connected to Sethe as a result of her trauma, it cannot remain a community if it is unable to resolve it. The presence of Beloved as a living, inevitable trauma is embodied by his portrayal as a lifelike figure. Sethe is needed to contend with Beloved's ghost on her own before society welcomes her into itself. Even so, since her unconditional mother affection prevents her from truly sensing Beloved's negative characteristics, the role of exorcising Beloved proves too great for her to complete alone.

Sethe's trauma is personal as well as limited to her family, but Beloved stays in 124 and therefore has no impact on the rest of the world. Even so, we could say that the community at the large final embrace of Sethe does not result in a complete victory over trauma, as shown by Beloved's footprints, which are still visible throughout the community on a large basis. Even though Beloved's complete figure has been exorcised, her footprints serve as a reminder of the portion of the trauma that the group is unable to resolve. Even so, although collective trauma is a cure for Sethe's disorder, and society is still no really coherent without any of the capacity to heal such trauma, Morrison's novel calls into question the effectiveness of this therapy. Isn't that just a negative way of viewing therapy if the only way to heal individual trauma is to extend the effects to others? The footprints of Beloved not only reflect an inability to resolve trauma, but they also show how the community has taken the responsibility for Sethe's plight. The footsteps of Beloved are visible to someone of any level. Beloved then no longer horrifies only 124, but the entire city, as shown by the continuously shifting scale of these footprints.

Morrison's perspective on counseling isn't negative; rather, he sees the group as a haven where people can share their problems. Trauma that annihilates a human could be raised when shared amongst others, as seen by Sethe's disillusioned image of her daughter's ghost. Since Beloved's footsteps are less traumatic than her lifelike figure, collective trauma is easier to deal with than personal haunted. The latter's resoluteness is what allows it controllable enough to keep its members tied, even though it stays a member of a group. While it may be claimed that Sethe's trauma is distinct from that of the other members of the group, making it difficult for them to completely understand her trauma, empathy is not expected to lighten Sethe's burden. The community members' willingness to empathize with Sethe's situation makes them an important form of moral reinforcement for Sethe.

IV. Conclusion

Throughout the novel, historical factors play a significant role in deciding the protagonists' course of action in asserting their independence and identities. As a result, self-discovery in Beloved entails grappling with one's history and current. This is especially true because African-Americans remain marginalized and unable to identify themselves. "Beloved" is a self-aware

exploration of the story-telling application's capabilities and limits, for both the person and for the society. Since the slave is such a deeply emotional subject, and historical narratives of slavery are so contradictory, the experiment is especially powerful. The novel's key issue is how to turn the truth of indescribable cruelty into such an existing storyline for the victim, the African American community, as well as the country. This is a dilemma that inspires obsessive credibility and evasion, which is why slave narratives accumulate. Toni Morrison investigates the strength and limits of the story-telling process on a personal level, although an individual's response is filtered and formalized further into the narration. Characters in *Beloved* describe themselves by recounting and describing their experiences. This connection could be quite clear, as it is when Baby Suggs and Stamp rewarded had said story about how their name came to be. Individuals can also strengthen emotional and social relations by sharing stories. As a result, Sethe wishes to share the burden of an experience and knowledge with Paul D.

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