

The Psychological Impact of Traumatic Memory in the Novel "Roots" by Alex Haley

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Abstract:

The current research discusses one of the most common problems that black people in the United States suffer from: the dual presence of the past (through memory) and the present, through which the realities of immigration and racism are revealed in the novel *Roots* by Alex Haley. The author was able to criticize the colonial practices that took place in the nation of his ancestry by making use of memory, which reenacts the past with all of its traumas. This novel offers an insightful investigation of memory traumas, past hurts, and what Africans went through in their lives. As an African American writer, he articulates the experiences related to racial prejudice, frustration, and identity crises that are encountered by individuals of black descent. Trauma generally refers to a mental condition that develops in response to the terrifying experience of a violent and extremely traumatic incident. These events can be physically or psychologically harmful or both and has a profound impact on a person's mental makeup over a long period of time as it impairs their ability to distinguish between the past and the present. The study follows the psychological approach to analyses trauma in the novel. Using the concept of trauma theory from a psychological perspective to explain the condition of the characters in the novel. The research aims to trace the psychological effects of terrorism, discrimination, and identity diaspora and their impact on collective memory. The research may reveal that painful experiences profoundly alter characters' identities and self-perception, illustrating the impact of historical tragedy on personal narratives. While all the laws prohibit these are abnormal phenomena, as it has negative effects that harm the societies, regardless of shape, color, and even the beliefs. This research came to shed light on the most important issues of these delicate matters.

Keywords: Trauma memory, Past, Cultural trauma, Slavery, Identity

1. Introduction

Traumatic events, both large and small, have always been a part of human history, and many of these events have direct effects on an individual's life, including physical or sexual assault, psychological maltreatment, serious accidents or illness, forced displacement, kidnapping and its consequences, the sudden death of one's parents or both parents, or a trusted caregiver. , etc. Some events affect larger populations or societies, causing widespread emotional trauma. Natural disasters and armed conflicts both contribute to widespread human suffering. War, disease, malnutrition, genocide, racism, and other mass atrocities also cause complex traumas that ripple across communities. Since every person is a part of multiple groups, cultural trauma necessarily encompasses personal trauma as well. Trauma is an overwhelming experience that forever changes a person's mental structure and makes it hard for them to tell the difference between the present and the past. The traumatic event is extremely intense and cannot be incorporated into the cognitive or memory system. The effects of trauma can be felt for a much longer period of time than those of grief or shock. Both shock and grief have rather quick recovery times associated with them. whereas those who have been traumatized may have to endure pain for the rest of their life or may bear the aftereffects of their experience for a considerable amount of time. (Forter, 2007, p.259). Trauma's irrevocable effects prevent survivors from returning to their pre-trauma conditions. Trauma victims often reject what happened, causing long-term suffering. The novel looks at traumatic memories and the past in different historical and cultural settings. This helps us understand the complicated relationship between an individual's experiences and circumstances, as well as the wide range of traumatic responses and defenses. According to Sigmund Freud when introduced his conception of trauma in the book *Studies on Hysteria* which he wrote in association with Josef Breuer. They claimed that the core symptoms of trauma are a feeling of powerlessness in the face of a sudden, overwhelming event or an event that keeps happening over and over again "hysterical symptoms, precipitating causes which can only be described as psychical traumas" (Jongedijk, p.16). A traumatic event can be anything that causes an individual to feel extreme fear, anxiety, embarrassment, or physical pain. (Freud & Breuer, 2009, p.35). The traumatic situation does not merely expose a common ground for victims but also represents a complex dilemma in human relations to a shared past. It could be problematic to differentiate

between individual and social life because they are so associated. War, terrorism, and natural catastrophes have far-reaching consequences that affect more than just the victims who as Caruth illustrates "carry an impossible history within them, or they become themselves the symptom of a history that they cannot entirely possess" (Caruth, 1995, p.5). She acknowledges that trauma situation continues to recall itself, precisely and constantly in the shape of a psychological wound that really is not apparent to consciousness before it expresses itself once more, continuously in the survivor's dreams or nightmares, flashbacks, and repetitious activities (Caruth, 1996, p.4). Past trauma continually corrupts the present, and as a result, the sufferer is subjected to subsequent shocks and struggles to cope with the ongoing physical and spiritual pain after the grief has become ingrained in the damaged psyche, whereas trauma and emotional numbing correlate with social isolation. (Fierke, 2004, pp.472-480). People who have been through a psychologically traumatic event may accidentally remember sensory details of the event. Most of the time, these memories are pictures that come to mind, but they can also be smells, sounds, tastes, and physical responses that were previously thought of (Ehlers & Steil, 1995, p.17). In her most well-known book, *Explorations in Memory* (1995), Cathy Caruth says that "trauma is not experienced as mere repression or defense, but as a temporal delay that carries the individual beyond the shock of the first moment" (p.10). It is possible that intrusive recollections are associated to clinical levels of pain and observed functional impairment in and of themselves, regardless of the amount of time that has passed since the traumatic event, whether it was immediately after or afterward. The complexity of the problem is reflected in the constantly divergent debates that can be found on the subject of the moral repercussions of suffering. Caruth elaborates by saying that:

The history of trauma, in its inherent belatedness, can only take place through the listening of another. The meaning of the trauma's address beyond the victim concerns, indeed, not only individual isolation but wider historical isolation that, in our time, is communicated on the level of our cultures. (Caruth, 1995, p.11)

The traumatized individual represents the significant level of suffering caused by an external source, regardless of whether that source is an individual offender or collective societal practice, by stressing the neurobiological aspects of trauma that deny representation and result in dissociation. The act

of a traumatized person remembering the experience generates psychological anguish and lends significance to an incident that was previously ignored deep inside the unconscious. The pathological symptoms that are produced by this traumatic remembering are called as "pathogenic reminiscences" (Breuer & Freud, 2009, p.40). Psychological and social shock Discontinuous preferentiality, which merely alludes to the meaning of the past through repetition or representation, prevents immediate comprehension of intense experiences. (Caruth, 1996, p.11). Furthermore Caruth believes that:

trauma is not locatable in the simple violent or original event in an individual's past, but rather in the way that its very unassimilated nature—the way it was precisely not known in the first instance—returns to haunt the survivor later on. (Caruth, 1996, p.4)

Trauma occurs primarily from two factors: the way in which the past remembered and how it dissociated from the present. Both of these causes agitate the unconscious portion of the memory, causing significant disruption. As a result, trauma is a terrible experience that surfaces from the unconscious as a discrete fragment of memory in the brains of victims, who experience it as abstract since the traumatic event cannot be incorporated into memory and narration. Trauma is like a physical damage to the mind; it rips at the victim's internal memories and forces him into a tangled mental state in which he can do nothing but harm himself. As a result, negative previous events are what trigger traumatic reactions, which in turn alter one's sense of self. Roots novel , a book written by Alex Haley in 1976, is about African American culture history as portrayed through the plot of five generations of a family. The Roots novel is the saga of an extraordinary American family for a man searching for his origins, in which Alex Haley tells the life story of his African grandfather, Kunta Kinte, and how he was captured by slave traders and sold in America. This novel was published in 1976, translated into 37 languages, and sold more than 50 million copies. It became the basis for a TV series of the same name, which achieved great success. Haley also suggested his portrayal of life and figures among the slaves and masters in Virginia and North Carolina were based on facts which he had confirmed through historical documents. In the concluding chapter of Roots, Alex Haley wrote: To the best of my knowledge and of my effort, every lineage statement within Roots is from either my African or American families' carefully preserved oral history, much of which I have been able conventionally to corroborate with documents. Those documents, along with the myriad

textural details of what were contemporary indigenous lifestyles, cultural history, and such that give *Roots* flesh have come from years of intensive research in fifty-odd libraries, archives, and other repositories on three continents (Alex, 2007, p. 449).

Haley told the story of a man and his family who were torn apart by slavery in America but were not broken by it. The terrible things that happened to Kunta Kinte's family show that slaves had no formal power. Even though Kunta and Bell don't have power in an organization, they do have some power within their nuclear family. The author trying effectively depicts the clash between the absence of institutionalized authority and the constrained extent of familial influence. The *Roots* novel revealed the barbaric method practiced by Europe in hunting Africans and selling them as slaves in Europe and America to work as forced labor in slave farms without obtaining any human rights. The book entails subjects of violence, intergenerational trauma, sacrifices as well as cultural conflicts and unethical practices of slavery that described the history of the African American people. Another interesting part of the book, often appraised by the literary critics, and the readers worldwide is that the facet and the influence of education on the development of the culture (African American culture) to a more independent and autonomous one (Beck, 2017). And this has been portrayed in detail, and very coherently by the authors, that has garnered readers' and critic's given positive reviews from all over the world. Social issues bordering on alcohol addiction, sexual assault and mixed cultures has been well and purposefully covered in the book by Alex Haley, that gives the critics plus the readers a complex learning experience as well (Leach, 2019). The book '*Roots*' in many ways is particularly interesting when it describes the facts related to identity crisis, subjugation as well as racism as faced by the African American people that is vital to note and understand as well. The African culture pertaining to black skinned people related symbolism and the prejudices has been reportedly apprised and appreciated by many critics due to this depiction of emotional and social accuracies (Glick, 2018). The socio-culture activity has a great impact on the life of African people. The author describes the past history of the African society and European culture. The slavery rule is formed by the European people and it applied to African people. The slavery rule is continued from one generation to another generation. As an impact of the slavery rule, the African people are suffering from poverty and discrimination in society. According to many critics, the

aspects and the perspectives of the psycho-existential crisis in the black African American people are of tremendous importance and how intergenerational trauma are caused due to this – also marks the importance of the novel as well. As per the certain critics, for the Kunta's character, a strong shift as in the psycho- existential aspects has been shown and depicted. This happened he lived two completely different types of lives – the early one where he had freedom and the latter when he was a slave and lived under instructions of the master. That is why it was called as 'Drapetomania' has been emphasized. Drapetomania was a supposed mental illness that, in 1851, American physician Samuel A. Cartwright hypothesized as the cause of enslaved Africans fleeing captivity. This hypothesis centered around the belief that slavery was such an improvement upon the lives of slaves that only those suffering from some form of mental illness would wish to escape (Michael, Ruane, 2019). He stated that the malady was a consequence of masters who made themselves too familiar with [slaves], treating them as equals, if treated kindly, well fed and clothed, with fuel enough to keep a small fire burning all night—separated into families, each family having its own house—not permitted to run about at night to visit their neighbors, to receive visits or use intoxicating liquors, and not overworked or exposed too much to the weather, they are very easily governed—more so than any other people in the world. If any one or more of them, at any time, are inclined to raise their heads to a level with their master or overseer, humanity and their own good requires that they should be punished until they fall into that submissive state which was intended for them to occupy. They have only to be kept in that state, and treated like children to prevent and cure them from running away.(S. L. Chorover, P.150). This also related to the symptoms of anger, depression, mania, clinical diagnosed mental distortions, impacting upon the health of the slave's family and condition as well. This is then transmitted as intergenerational trauma that is critical to understand as well (Söderbäck, 2020). The treachery within the African clans led to the deportation of the original protagonist as a slave that is vital to understand. And this also suggests the differences within the culture, causing conflicts and aggravating incidents of slavery and family violence, as described in the book. Deception, anger, and psychological traumas are well explained and portrayed in the different generations of the Alex Haley family that were caused by distorted laws as well unjustified punishments being given to the slaves by the unjust masters. African women are neglected by European

people. The society, women have no right to express their feelings and demand. Against of their opinion, European people harassed them by sexually and physically. The existential crisis is most prominent with the ancestors of Haley when they were tortured insanely by their masters and shift form free community to a life of bondage and subjugation actually held up the notion of crisis. There are multiple feelings and emotions felt by the main characters of the story that caused different internal voices to arise against different types of the atrocities at different stages of life and this marked the internal pluralism of the characters. The out-groups who were especially the 'masters' and the capitalists with enough money to exploit the poor people – were seen as evil. And this also means that the African American people, especially those who were related to his family line – were seen as good and this reasoned well by the facts provided by the author himself. It does not matter how kindly the slaves are treated, will never go away the indignity of being your own slave'

"But that night, with their celebration having ended in their sheer exhaustion, Tom Murray assembled his large family within the barn to discuss what they should do not that this long-awaited 'freedom' had arrived. 'Freedom ain't gwine feed us, it just let us 'cide what we wants to do to eat,' said Tom. 'We ain't got much money, and 'sides me blacksmithin' an' Mammy cookin', de only workin' we knows is in de fiel's,' he appraised their dilemma."

(Roots, p. 28).

It has been said that the television adaptation of the work of Roots was didactically audiovisual while the novel was theoretical dissemination of family history which emphasized on the importance of the oral history (Power-Greene, 2019). However, there was lots of differences between the television adaptation and book version itself. And the academic dissemination of the works is mainly lined on subjects of sociology and cultural history fueled with untold history of African American past.

2. Statement

Humans are indeed the result of a frame of events that occasionally go despite their desires. Trauma has an immediate impact on people's emotional responses, either positively or negatively although the world is full of various experiences that can either leave them miserable or make them proud. The study examines the notion of memory trauma and its origins and consequences in Alex Haley's Roots. The study investigates the various factors that contribute to memory trauma, including physical, psychological,

and social causes. It also explores the effects of this trauma, both positive and negative, on the characters in the novel.

3 . Literature Review

Since many years, novelists and literary critics have debated the role of fiction as an instrument for social and moral reconstruction. In their literary works, black authors have endeavored to portray blacks in a positive light and to enlighten whites about their genuine personalities. The depictions of negroes in the works of white authors such as Kipling, Conrad, and Shakespeare are rife with racism. A lot of African Americans have started to write stories about slaves. Because of a rule that says slaves can't learn to read or write or go to school, the first attempts at writing weren't liked or helpful. The small number of them who have been able to get a little bit of schooling don't have enough resources to show white writers and readers that they are smart.

Frazer et al., (2018) focuses on understanding the violence done against the African American women and the homicide and racism has been studied as the main concepts here. The multiple types of the complex risks pertaining to the racial stress, over policing, child maltreatment, intimate partner violence, domestic violence, family violence as well as gang violence are the major causes for the development of serious issues of death and diseases. These social or rather in better words, the anti-social problems have affected the health and the functioning the lives of the African American people living in the country of United states, as mentioned clearly by the Center for disease control. Violent environment presentations are too many in numbers for the African American women and this has caused the public health issues to concentrate in the culturally diverse groups like the African American people in United States. According to the researchers of the study, due to heavy discrimination, the range of problems with the African American community starts from violence to its impact on their health care accessibility, education as well as their social functioning in diverse community .

Faiza Javed Dar (2019)supposedly wrote her paper, Trauma of Slavery: A Critical Study of Alex Haley's Roots. The goal of this study is to emphasise and explore the slow speed of social reform for Blacks in the U.S.A. This study will be qualitative in nature, and will include critical racial analysis to better understand the material at hand. The researcher's goal in this piece is to use Derrick Bell's theory as a lens through which to examine racism and the construction of black identity. Slavery in the United States originated in

1619, when Africans were first brought to the North American colony of Jamestown, Virginia, to help with the cultivation of tobacco and cotton. Haley spent twelve on research for his account of his great-great-grandfather Kunta Kinte's life before and after he was enslaved. Although it focuses on one particular Afro-American family, *Roots* is really the story of an entire people. A slave's mind, body, and spirit are all attacked by the dehumanization process of slavery.

According to Davis, (2020), the history of the African American culture with slavery and other problems is still present to this day and reflects in the way, the people of its culture are treated to this, in a country like United States. Some of the major social issues that stems out of the social injustice are poverty, incrimination due to wrong allegations, employment issues as well as marked disparities in academics and also literacy between the African American community and other dominant groups. African black skinned people are suffering with challenges. These challenges are status in society, education, facilities in healthcare service, physical and psychological difficulties. Praise be to Allah for one long lost from them whom Allah has returned is said by Kunta Kinte. In this quotation shows two of the book's main themes which are time, family and religion‘

He was thirty-four rains old! What in the name of Allah had happened to his life? He had been in the white man's land as long as he had lived in Juffure. Was he still an African, or had he become a 'nigger,' as the others called themselves? Was he even a man? He was the same age as his father when he had seen him last, yet he had no sons of his own, no wife, no family, no village, no people, no homeland, almost no past at all that seemed real to him anymore - and no future he could see. It was as if The Gambia had been a dream he'd had once long ago. Or was he still asleep? And if he was, would he ever waken ? (*Roots*: page 363.)

The researchers here see Alex Haley as a great family genealogist who traced his way to open up the hidden history of African American experiences. According to research given implications about the work ‘*Roots*’, there is a lot of emotions as well as passion and creativity entwined with Alex Haley’s writing and this is where, the engrossing belief of such a slave history of African American comes to existence because his readers are following the thought. In the novel ‘*Roots*’, the tradition of slavery rule and the impact of the rule on African society is described. Most of the African people are suffering from poverty and lack of education, lack of healthcare and they

have no right to express their feelings. The socio-culture and socio-education are developed by educated people of the society. In society, status is essential to establish the opinion and to bring the status, people should be strong by economically and education is essential to bring the status. In the novel, the author describes the self-enhancement by character of Bertha who started to go to the college as a family member. There are an oral traditions assume a huge part in Roots. Individuals called griot s are a focal figure in Mandinka culture. They are antiquarians whose recollections return hundreds of years, and they know the whole oral history and customs of their kin. Stories are additionally a huge piece of Kunta's life as a kid in Juffure. However certain individuals, basically men, can compose well in Arabic, it is through oral practices that the Mandinka safeguard the majority of their legacy. Lewis & Wu (2021) finds out the effects of the over-policing on the mental health state of the students from the African American community in the country. Community level violence, whether done by in-group or out-group and the over-policing which develops a different type of community safety threat (coming from the side of the administration) – all leads to development of mental health issues in the people. Increased number of physical and mental traumas are reported as common amongst the young university going students from the community that is discussed here. And the sources of the threats are many, leading to raised numbers of post trauma incidents amongst the youth from the African American community. That is why, it is important to note that the cases of the post-traumatic stress disorder are extremely high and significantly high, amongst the youth and university going population of the African American people in the States. In fact, it has also been found interestingly that over policing causes more issues as compared to the community violence and this over policing actually has a deep impact on the mental health and physical health of the university going students that is an important finding .

4. Trauma Theory

Throughout the course of literary discussions, the concept of trauma has been recognized as having a vital value. As a result, it forms the cornerstone of contemporary critique, which fights for the rights of a great number of people who have been oppressed either psychologically or physically. The healing of a physical wound is possible, in contrast to the healing of a mental wound, which is extremely uncommon. A group of academic scientists, the most notable of whom are Cathy Caruth, Geoffrey Hartman, and Shoshana

Felman, began researching the cultural consequences of trauma and its contribution to literature as well as society in the 1990s. This was the beginning of the research that led to the development of trauma theory. According to the effective book titled Trauma: Explorations in Memory by Cathy Caruth, published in (1995) included articles and interviews from experts in a assortment of fields, encompassing fields such as sociology, literature, photography, and psychology. The initial movement of criticism stimulated the conception of trauma as just an un representable incident that exposed the deeply rooted paradoxes through language and experience (Anderson, 1997, pp.34-42). According to the Greek language , the word of trauma means "wound", and it means "an injury inflicted on the body" (Caruth, 1996, p.3). The greatest influential scholars in the field of trauma studies is Prof. Cathy Caruth (1955). She teaches in two departments at Cornell University: English Literature and Comparative Literature. Caruth focuses on literary ideas, current discussions about language preservation, trauma language, and witness testimony. (Luckhurst, 2013,p.176). There is widespread agreement that her 1996 book Unclaimed Experience: Trauma, Narrative and History serves as the foundational text for modern trauma theory. It has not only had a lasting impact on nearly all areas of study in the humanities and social sciences, but it has also offered a powerful means of expression for both artists and survivors to communicate their terrible experiences in ways that go beyond academic discussions. (Caruth, 2014, p.3-7). According to Caruth, trauma can also be described under the following categories: " a shock that appears to work very much like a bodily threat but is, in fact, a break in the mind's experience of time" (Caruth, 1995, p.61). She also mentioned in her book Unclaimed Experience (1996) trauma gives rise to a dual contradiction in consciousness and communication: the paradoxical urge to comprehend the past while being unable to articulate it, and the conflicting problems within the narrative of trauma, encompassing both a wish for death and a yearning for life (p.116). The shift in traumatic memory that prevents an individual from accessing information of the past also pertains to the role of "historical memory" in relation to a collective or cultural traumatic experience. (p.15–16). In order to comprehend trauma via the lens of traumatic repetition, it is necessary to analyze imagery associated with trauma. After a potentially harmful interaction, the mind attempts to evade the schism it has created. Specifically, she says that trauma is like a tumor in consciousness—it damages the psyche—and that the fear it causes

makes it such that survivors don't talk about it often. (Caruth, 2017, p.612). Literary trauma theory is an emerging academic discipline that examines profound emotional states and significant changes in viewpoint inside a book, employing theories related to trauma and memory. Clinical psychology may not often offer readers a comprehensive understanding of the unique emotions that arise from and are shaped by traumatic situations, as effectively as fiction does. Modern American literature exhibits a prevalent focus on trauma, which mirrors an increasing feeling of detachment from family, culture, nature, and society (Enem & Benedict, 2020). In addition, the portrayal of personal trauma in literature emphasizes the importance and complexities of the victim's connection with the wrongdoer, and how this connection impacts their functioning after the traumatic event. The literary works depict a wide range of responses from individuals to the challenges of their rapidly evolving lives. These works create a physical setting that allows for an examination of both the cultural and personal histories that shape the characters' identities and their understanding of traumatic experiences (Davis & Meretoja, 2020, p.1-5). Caruth perceives literary works as instruments that serve to depict the distressing occurrence. Psychoanalysis examines the ways in which an individual experiences distress and desires withdrawal from the unfamiliar or the psyche, without providing an explanation for this withdrawal. Through this emotional suffering and release, she believes that a language is "always in some way literary." (Caruth, 1995, p.5). Hence, memory and traumatic experiences are unable to be fully processed in real-time, instead becoming trapped in a relentless loop of attempting to suppress, relive, or possibly both, akin to a lightning bolt confined within its confines. Given that trauma cannot be fully observed or documented, it follows that authors are unable to accurately depict trauma; instead, they can only communicate the consequences of trauma through their literary creations.

5.Methodology

The study follows the psychological approach to analyses memory trauma in the novel *Roots*. The paper interprets the data in relation with psychological theory. Using the concept of trauma theory from a psychological perspective to explain the condition of the characters in the novel .

6.Roots

The various aspects of the African American history are deeply embedded with African culture and collective trauma of the slavery and subjugation. The deportation of the slaves and the various acts of cruelty with respect to

the torture and societal oppression of human rights and loss of independence are greatly related to the major history of the African American culture that is vital to note with respect to novel events. As this work was chiefly marketed and sold as work of non-fiction, the relations between the story characters and the real-world ancestors of the author himself, there exists a deep correlation between the events in the story and the actual culture of the African American people residing in the country. This is particularly important as because the roots of the African American history and modern generations goes deep into the histories of African slavery, cultural and racial prejudice and discriminations leading to events of violence. Alex Haley's most well-known work is titled *Roots*, the book was written in 1971 and was a combination of fiction and real-life events. The story takes place in two distinct locations—one in Africa and the other in the United States—over the course of almost three hundred years. Kunta Kinte is the African protagonist of *Roots*. He is a member of the Mandinka tribe and hails from the little village of Juffure in the Gambia, West Africa. Kunta Kinte was “the African” whose Haley's grandmother and ancestors told the story. *Roots* interesting to recites the life of Kunta Kinte in Africa, his capture into slavery in 1676, and his experiences as a slave in Spotsylvania, Virginia. Kunta rejected his white masters' demands that he give up his African identity and use the name they gave him. Though he found his enslavement degrading, he attempted several efforts to flee, the last of which resulted in the amputation of his foot by a slave-catcher. He eventually married Bell, the slave chef at the plantation's main home, and they produced a daughter named Kizzy. Kunta has been teaching Kizzy the sounds of his native African language and reciting her African ancestors since she was a youngster. George, the third generation slave, learned of his African heritage from his mother after she was raped by her master shortly after being sold to him when Kizzy was fifteen. George, often referred to as "Chicken George" due to his fame as a gamecock trainer, and his wife Mathilda had eight children. Haley's great-grandmother Cynthia was born to his fourth son, Tom, and she was among the emancipated slaves that travelled to Henning, Tennessee in a waggon train. Cynthia met and married Will Palmer in Henning; they had a daughter named Bertha, and she went on to wed Simon Haley. For contemporary people and commentators, returning to the roots is a "deracination" (Athey, 170). However, presenting novel from the perspective of a slave who criticizes his master and retelling the past. However, it communicates the potential benefits of a modern

"America to Africa connection." The main character of the novel was Kunta Kinte who lived first a very free life in own community and even though, there were economic troubles in the poor community – his life was good. But contrasted markedly with the sad and torturous life he led as a slave in the later half, and this is what that caused the character transformation, existential changes, and identity crisis in the original character. Another vital character is Bell Waller and her marriage to Kunta is a real important event in the story. Their child Kizzy becomes friend with the Missy Anne that leads starting of educational opportunities for the African American family – are two another important characters that are critically analyzed oftentimes from the novel. The villainous character of Tom Lea is of another important aspect that helped the development of abuse events in the story that impregnates Kizzy and gives birth to another singular character in the story. The generations of the Haley family are entwined with the expressions of cruelty, love, affections abuse and cultural trauma in many complex ways which makes these characters important from literary point of views. The life of Tom as a blacksmith and the master slave relationships of the John Waller and Kunta Kinte forms one of the most interesting aspects of the story that helps to set up the initial tone as well (Gill, 2020). The personality differences and the emotional ups and downs of the characters of the original protagonist as well as that of Kizzy is of highest important because that marks the beginning of intergenerational trauma. Author told that Kunta was carrying little Kunta in his strong arms and he walked to the edge of village.

" He said that three groups of people lived in every village. First were those you could see - walking around, eating, sleeping, and working. Second were the ancestors, whom Grandma Yaisa had now joined. 'And the third people - who are they?' asked Kunta. 'The third people,' said Omoro, 'are those waiting to be born.'" (Roots , p. 24)

The main protagonist of the story is Kunta Kinte who belonged from the Mandinka community and the story begins from the point where he is sold as a slave to John Waller and then he is sold to different buyers where he suffers from different life experiences and adversities. As the story progresses, the descendants face the same but different types of hardships due to discrimination faced in the society but in the story, the intimate relationships of marriage, love, and journey of one's actual self through experiences of African American life – has been beautifully ordered (Jones, 2016). There are very interesting aspects of travelling, exploration and cultural history

explanations given in the novel by Alex Haley that gave an interesting new insight of the African American culture, before they moved to United States. With respect to this novel, the critics often describes the various aspects of cruelty and adverse life circumstances, the personality differences and the reactions to the traumas and warfare that have an immense effect on the slavery that is vital to understand as well and it is not possible to be erased from memory. The novel follows Kunta's journey from his homeland to the United States, depicting the brutality and dehumanization he experiences as a slave. As Kunta struggles to maintain his identity and resist the dehumanizing effects of slavery, he defiantly declares, "I don't want to forget who I was, what I was, and where I came from I want to remember." (Roots, p.32). The story continues through generations, following Kunta's descendants as they navigate the legacy of slavery and its lasting effects on their lives. As they grapple with the trauma of their ancestors' experiences, they seek to understand and reclaim their heritage. One character reflects on this struggle, stating, "We are all part of each other, all facets of a common jewel. And until you can look at the whole and see it is your own face, you are not ready to know who you are." (25). "Roots" novel delves into the complexities of African American history, shedding light on the enduring legacy of bondage and the ongoing struggle for healing and reconciliation. The novel offers a profound exploration of the psychological consequences of traumatic memories and the ways in which the past continues to influence individuals and communities. As one character observes, "The past is never where you think you left it. It lingers in the most unexpected places" (Porter, 1994). Overall, "Roots" is a powerful and poignant portrayal of the psychological impact of historical injustices, highlighting the need for acknowledgment, healing, and collective efforts to confront and overcome the lasting wounds inflicted by slavery. Through its compelling storyline and rich characters, the novel serves as a testament to the resilience and strength of those who have endured the legacy of slavery. The dehumanizing aspects of the physical and the mental torture that accompanied with it, led to personality shift and deterioration of the mental health of the individuals in the novel. And the critics mentions this to be a very strong point as this one the broader aspect also caused the shaping and symbolism change in the African culture that is later reflected in the African American culture as well. One of the final great appreciations of the book 'Roots' by the critics involves the subject areas including the bleeding wounds, coldness and feebleness of the characters as

portrayed in the book, and this constituted to the development of collective memory of collective cultural trauma that has been transmitted down the generations (Delmont, 2017, p.64). The health and empowerment of the women from the African American culture was much lacking and they were subjected to serious abusive experiences that has been mentioned and described with literary instrumentation very well. The interesting points of the storyline are built around the wartimes and the master -slave relationships of different natures. Sometimes, the relationships were harsh and inhumane and sometimes, as mentioned in the novel, the relationships between the slaves from the novelist's family and the masters were nurturing who helped in betterment of life experiences. The cruel and inhumane treatment that blacks received, which harmed many generations, became entrenched in their minds, and it cannot be easily forgotten, as shown in this novel.

7. A Collective Memory

The concept of "Roots as a collective memory" refers to the idea that a community's shared history, traditions, and experiences shape its identity and influence its present and future. Collective memory plays a crucial role in how groups define themselves. It influences values, beliefs, and social norms. In understanding one's roots, individuals can better appreciate their place within a larger narrative, fostering a sense of belonging and continuity. Also encompass traditions, languages, and rituals passed down through generations. These elements preserve cultural heritage and ensure that the stories of ancestors are remembered, reinforcing community bonds and resilience. collective memory emphasizes the importance of history in shaping identity and community. It invites reflection on how past experiences continue to influence present realities and future possibilities, urging us to recognize and honor our interconnectedness. The collective memory of a people, so the accusation of critics against collectivist theories, is nothing more than the improper transference of individual psychological terms to a structural, or societal level (Erl1 2017, 94). Marc Bloch for example, was the first one to criticise the ad-on of the word "collective" to terms, such as "memory", or "oblivion" (Ibid.). Since there is nothing physical to measure here, it is, so the critique, just a metaphoric hypothesis to grasp a physically non-existent entity (Ibid.). But are the structures, the monuments on squares, and the implicit exclusions, as consequence of specific memories, which are shared throughout a group not real? A "collective memory" is an umbrella term, that subsumes a large number of cultural-, social-, psychological-, and

biological phenomena, so it seems like the term might just be too simplistic to be of any analytical use (Erl1 2017, 96). Traumatic memory appears in many psychological problems; the frequent instance is in the case of post-traumatic stress disorders. As trauma struck their childhood, the characters in *Roots: The Saga of an American Family* — Kunta Kinte, the tricked and enslaved African, and the generations of his progeny, who found in the oppressed sound of his name a spiritual link more important than any true connection to their American-born African ancestor, had to grapple with memories many prefer to forget. The idea that individual traumatic experiences can be connected to a collective memory is essential to helping us understand the impact of the traumas suffered by the characters in the novel. An analysis of *Roots* will reveal how psychological trauma permeates identity and remakes social reality. To belong after trauma is not easy and may never be painless. When Kunta Kinte struggles with the memory of being pulled away from Africa, he recognizes the impact of trauma upon the formation of identity and relationships. Central to understanding what is happening in *Roots* is the notion of memory, both as it is experienced by the characters and as it is constructed. The characters undergo significantly painful memories that are passed on through generations. As the narrator presents them in the novel, the memories surface as flashbacks: they originate in the time frame where they are repressed and occur in the present time in the narrative. Complete avoidance and repression of memory do not exist. Rather, the seeds of trauma never disappear; they wait in the soil for the right climate to blossom into a land of memory. By using the narrative techniques of heteroglossia, multiplicity of views, and a nonlinear and open structure, the author encompasses different thematic frames of interpretation to suggest the fact that history is partial and relative to the different experiences of individuals.

In Alex Haley's novel *Roots: The Saga of an American Family*, "memory and its role in preserving and passing down a family's history and traditions are central to the plot. The protagonist, Kunta Kinte, is portrayed as a young man who is deeply rooted in his African heritage and oral traditions. Throughout the novel, Kunta Kinte and his descendants strive to preserve their memories and cultural practices in the face of slavery and forced assimilation. The novel's most moving scene depicts the family's oral history being passed down from one generation to the next, highlighting the significance of memory in maintaining one's identity and heritage. The book also shows how

the characters' sense of self and fortitude in the face of hardship are shaped and influenced by their recollections of their African origins. In *Roots*, memory serves as a means of resistance against the erasure of identity and history, allowing the characters to maintain a connection to their roots and cultural legacy. The act of collecting and preserving memories becomes a way for the characters to reclaim their agency and assert their humanity in the midst of dehumanizing circumstances, "He knew that he had to remember, for it was his only link with his own people" (*Roots*, p.34). Underscores the responsibility of memory as a means of preserving history and culture. Despite being forcibly separated from his homeland, Kunta recognizes that his memories are essential for maintaining his connection to his people and heritage. Kunta's father instills in him the importance of remembering, emphasizing that memory is not just a personal endeavor but a duty to their ancestors and future generations. The concluding chapters deal with Haley's research to trace his family origin and trip back to the Gambia and Juffere. He chooses to travel on a ship and tried to feel the same physical torture through which his great-great- grandfather went through under the deck. Therefore, slavery is not only traumatic for the slaves who experienced it directly but also for those who are descendants of those slaves as collective memory. It can never be imagined by the author that this experience of investigation would be so depressing and exhausting. There is debris of records and files regarding slave ships. He seems to be fixed between the triangle of England, America and Africa like a never-ending trial. As long as he proceeds to unlock the doors of his enigmatic endeavor, he becomes more frustrated. He becomes enraged to learn that how slave trading has become an industry at that time just like cattle trade today. His mind has envisioned how millions of his ancestors have been kidnapped and enslaved individually as well as collectively by the whites. At night, people have wakened up yelling and witnessing the flames of fire that have captured the village from all around. The people who have been captured are joined neck-by-neck with massive ropes into a sequence called 'coffles', which is as long as a mile in length. The term "coffle" refers to a line or procession of slaves or animals that are tied or linked together for transportation. This practice was previously used during the transatlantic slave trade, when enslaved people were frequently forced to march in coffles from inland areas to coastal ports for shipment to other continents (Humphrey, 2018). Many of them have died on the way due to acute cold, hunger and bleeding wounds. These tragic

events remained ingrained in their memories. Those who could not move further because of feebleness, have left alone to die. The survivors have taken to the ocean and branded with scorching irons. They have been whipped and dashed mercilessly to the longboats. The prisoners have shouted and sobbed with pain. They have tried to embed their nails into the swampy area and filled their mouths with the soil. It is the clay of their holy motherland Africa, to which they would never return again. They have been beaten and pushed down to the stinking cellar of the ship. They are shackled and over-loaded that they cannot even turn aside. The next moment, Haley has deeply sighed and started crying like an infant. His wailing and sobbing are for the inhuman barbarity and torture to which his people have gone through. It is indeed a hideous stigma of human history. At this point, he has suffered severe psychological trauma, which is the result of slavery. The difference of trauma is highlighted by its effects on individuals as well as on a cultural group. As a cultural process, it has shaped the collective identity and collective memory. Slavery is traumatic for those, who have directly experienced it like Kunta. But those who have not to experience it at first hand; it is somehow still present in their memory or psyche. For instance, an African American adult who has witnessed his slave parents being beaten or tortured by the master in his childhood cannot remove this from his psyche.

8. Trauma of Bondage

In Alex Haley's novel "Roots," the theme of trauma related to slavery is powerfully expressed through various characters and their experiences. One notable quotation that encapsulates the trauma of slavery is: "I had no idea what it was to be a slave. I had no idea what it was to be a human being." (Roots, 54). The dehumanization that enslaved individuals experienced, highlighting the profound impact of slavery on identity and humanity. Throughout "Roots," Haley illustrates the generational trauma and resilience of his ancestors, making it a poignant exploration of the legacy of slavery. The trauma of slavery is rooted in the systematic dehumanization of enslaved people. "The only thing that could be worse than being a slave was to be born a slave" (Roots, 53). This highlights how the trauma of slavery is not just personal but is also inherited by future generations. The Characters like Kunta Kinte experience not only physical brutality but also the stripping away of their cultural identity. Kunta's struggle to maintain his African roots in the face of enforced assimilation into American slave culture highlights this trauma. His name, heritage, and sense of self are constantly under threat,

illustrating how slavery sought to erase individual identities “To forget is to lose our history, and to lose our history is to lose ourselves.” (Roots, 60). The author of the book uses a lot of sensory images as well as visuals from nature to explain the environment and the rich culture of Africa in the early chapters of the book. For instance, he describes the scents of the land, the sounds of the birds, the running streams, the gorgeous colours of the rainbow, the changing climates during the rainy and dry seasons, and the sounds of the land's flowing streams. The oral tradition and the practice of storytelling are both very effectively depicted in the book. The oral heritage, reverence for elders, and the sacredness of food are all important components of Kunta's identity. All of this stands in stark contrast to the second half of the book, which is filled with an intense and graphic portrayal of the oppression that the slaves were forced to go through. Hall (2010) mentions in “Hall and Cultural Studies: Decoding Cultural Oppression”, ‘Saussure argued that language is a system of signs in which all terms are interrelated and achieve their value only from the simultaneous presence of all other terms. The most defining feature of a sign, then, ‘is its opposition to other signs’. The sign of darkness has always been used as evil or fear in the history of literature written by Whites. But in this piece of literature, Haley (1976) uses the sign of darkness as parallel. The Blacks used to celebrate their black color, even the girl who is the blackest is considered more beautiful and privileged for marriage in the Gambia. The black color is highly symbolic. Similarly, the imagery of the river is particularly very powerful in the novel. The beating of the drum is described as highly symbolic in African culture. Therefore, all the signs and symbols that have been discussed in the earlier chapters bring forth the idea that slavery has its traumatic impacts which pass on generation to generation and left its indispensable footprints on the minds of the blacks. The intense whipping and physical torture lead to psycho-existential displacement among slaves. The term psycho-existential is coined by Fanon (1963). Psycho-existential is defined by the suffering due to the loss of basic constituents that form the identity of human beings: Loss of freedom, family relations and hold over future and self-esteem. The pain of existence has mostly used as an emblem for suffering. Even though all the slave characters in Roots have experienced psycho-existential displacement to a certain extent but it is strongly reflected in Kunta's character. He is portrayed as a free man who has lived a very satisfied and blessed life in the Gambia with his family. Afterwards, he has been captured by the toubobs (whites) with the assistance

of the native African traitors and is taken to America to be sold to a white master named William Waller for only \$850. He is brutally beaten by his white master to accept his English name, Toby "Either you deal with what is the reality, or you can be sure that the reality is going to deal with you" (Root, p.30). But he insists to be called by his original name Kunta Kinte. In his repeated denial of accepting his new name, his master hanged him with a tree and whipped him until he accepts his new name and ultimately becomes unconscious. It shows the initial intensity of his psycho-existential suffering i.e. the ripping of his basic identity 'his native African name'. Due to the excessive beating of the White master, Kunta has tried to run away four times from the plantation in America. The prejudice of whites is reflected who name such escaping as Drapetomania, a disease that urges slaves to run away from plantations. Cartwright (2004), a distinguished American physician has observed, in 1851, that black slaves tried to run away are suffering from an illness. His paper is titled "Drapetomania, A Psychiatric Diagnosis: "Runaway Slave Syndrome". It explains that black slaves do not desire for independence, if they try to run away, it means that they are suffering from an illness. The reason he has mentioned is mainly the slave owners who deal with them almost as human beings, and as a result, they think of themselves as worthy beings. Their freedom is a disease and Cartwright has presented the antidote. In his view, slaves should be handled like children with attention and care to restrain them from running away. Such kindness keeps them in the state of obedience. If this treatment is not effective then whipping should be administered as a cure for escaping. At present Drapetomania is regarded as an instance of pseudoscience, and a reflection of scientific racism. He has depicted the illness as something which is not recognized in the field of medicine. However, the overseers and planters can relate to the symptoms i.e. the running away from the service. He exerts that they should be punished for their own interests. Despite the kindness, if the slaves show the mood, attitude and remain ungrateful to their masters without any reason, it is an alarm of forthcoming flee. In this situation, Cartwright has suggested "whipping the devil out of them" as a "preventive measure" (Caplan, 2004). The doctors also present the cure for the disease to make runaway an improbability by recommending the cutting of both big toes. The article written by Cartwright (2004) gains applaud in the South, while in the Northern United States it has been hugely ridiculed. In 1855, Buffalo Medical Journal Editorial has published a satire on his article. In A Journey in the

Seaboard (1857), Fredrick Law Olmsted (American architect, journalist and social critic, 1822) has commented that even white approved servants used to run away as well, so he sarcastically assumes that the presumed illness has its European origins that have been brought to African slaves by white traders. The interpretation of Cartwright (2004) puts emphasis on the psychological issues of African Americans. In his definition of the disease and its eccentricity of the Negro race, he feels that blacks as human beings are incompetent to fulfill certain tasks. They are only fit to perform the ass-like duties and nothing else. The racial discourse is quite apparent from the words of William Waller (a slave owner) in chapter 70 when he says that the person who wants to become a successful owner of the slaves must remember at first hand that these slaves have been lived with animals in African forests since a long time. They inherit the praxis of being filthy, apathetic and lumpish naturally. It is the obligation of Christians, to whom God has given superiority over Blacks, to teach them civility, courtesy, and respect towards work. The Whites should present themselves as role models and if necessary, then through law and punishment as well. A little politeness being displayed by Whites becomes the cause of disloyalty, cunningness, and deceitfulness in this abject creature. Having slaves requires a giant's patience and courage. It is a hard task to deal with in which nerves can be wrecked. The slaves are unable to accumulate wealth. They are not paid for their work. They cannot even dare to ask their masters about their legitimate rights. They are not able to utilize their talents to improve their circumstances by looking for better jobs that pay well. They have no control over their working situations because they are closely supervised. The masters have complete authority over their households, plantations, and farms, so appeals cannot go higher than the masters. Even the local governments in the South almost always hand over the cases back to the owners, who have police powers over the slaves and the land. The endurance of physical violence and the need to remain subservient in front of the master inculcate anger and deception in the slaves. Their children and spouses become scapegoats of their anger. Dunbar (1913), the black poet also asserts the need to hide emotions in one of his most famous works of the late nineteenth century. He has earned recognition on a national level for his work. His parents also have borne the sufferings of slavery. During the civil war, his father has served in the Union Army after fleeing from slavery. A general view is that his poetry is influenced by the experiences of his parents as slaves. According to Dunbar in (1913) when he

grows up on listening to the stories by his parents. The title of his poem is highly symbolic and realistic. The poem, "We Wear the Mask", focuses on the frustrations of suppressed black Americans who have been compelled to conceal their agony and suffering behind the camouflage of satisfaction and happiness, "We wear the mask that grins and lies. It hides our cheeks and shades our eyes, this debt we pay to human guile; with torn and bleeding hearts we smile, and a mouth with myriad subtleties" (Dunbar, 1913, p. 32). In this stanza of the poem, the mask represents the attempt of black people to conceal their true emotions behind a disguise. There are many instances in the novel of hiding the original feelings of slaves and pretend to be as if everything is all right. In many places, Kunta pretends to keep calm and does not reveal his fury against whites. The slave's appearance has been given much value by the Slave owners, in which at all times they have to pretend as submissive and cheerful. Most of all, slaves are not allowed to plan for themselves. They have no right to show any kind of annoyance naturally brimming from physical violence either being victimized or witnessing a victim. Slaves have been turned into stammers that always seem to be dismayed, looking down as servile beings although they have burning anguish deep in their hearts. When blacks are legally pronounced as free after the Civil War, they are unable to display their frustration, anger, and pain in public. They have been afraid that in case they reveal their anguish in any form, it might lead to severe retaliation. Through these great trauma events that the Negroes faced, they remained ingrained in their minds, generation after generation.

9. Roots and Black Identity:

In order to face white racist, "black identity" became an important element for black people. As it was portrayed in the story of black existence in America is rooted in the time of slavery. From the beginning of the story by the frightening Stories told by elders, we learn that young people like Kunta were hunted and taken away by white people in order to be used as a slave. African-Americans consider themselves as forced immigrants:

After arriving at Virginia, Kunta is astonished to find that other black speak English, practice Christianity and accepted the fact that they are slaves. Could it be? Had he heard an Afri-can speaking toubob? To what extent did they have a slate in their possession? Kunta had heard that toubob would frequently betray their black helpers who were engaged in traitorous behavior and then lock them up. After the toubob had gone on down to the level

below, scarcely a sound was heard on Kunta's level until they reappeared with their emptied tub and climbed back up outside, closing the hatch behind them. (Roots, 212.)

Black identity is pervasive in Roots novel, and it is maintained throughout the novel through the characters' recollections of their grandfather's enslavement and subsequent migration to the United States. The invention of a new tradition in America, which is originated to African tradition, where the family is gathered to hear the ancestors' story, expresses their clutch on their history. Black Africans have always been able to identify with their tribes based on their outward appearances, such as their tattoos and the shape of their faces. Despite this, they saw themselves as brothers, bound together not by the origins of their fathers but by the hue of their skin. Kinte's disdain of white women reflects his perspective and pride in their beauty:

After seeing the hungry way the toubob on the great canoe had lusted after black women, he was amazed to see that the toubob had women of their own; but looking at this specimen, he could understand why they preferred Africans. (Roots, 243.)

We are able to see that his attitude is the result of his upbringing, which lauds blackness and associates it with attractiveness due to the fact that his father taught him so "the more blackness a woman has the more beautiful she is"(57). Moreover, his pride to bear his name was immeasurable. He wanted to shout "I am Kunta Kinte, first son of Omoro, who is the son of the holy man Kairaba Kunta Kinte!" (269) then they gave him the name Toby, the name given to him by the whites. Kunta Kinte's desire to educate his daughter about Africa stems from an incident that occurred when he was a young boy and involved his grandfather, who has the same name and was a source of great pride for the family. Kunta wants his story to be passed down to his grandchildren just like the oral history that is so prevalent in African culture so that he may help perpetuate their family's legacy and keep their history alive. Kunta uses his adherence to his religion, as a form of resistance to anything white in the world. He even became more connected to it, but after becoming involved in the world of white people, he became less religious. This caused him to feel down, and he began to blame the white man's way of life for his state of mind. However, the others who were baptized remained religious in the manner of ordinary Africans, who are renowned for being religious and not devoted to a single faith. As Kunta Kinte observes, being

religious was not the only factor that made them resemble Africans; their chanting and dancing also contributed:.

..."Kunta saw that the dancers' steps and body movements were like those they made when they planted food and chopped wood, the picking of cotton, the swinging of scythes, the pulling of corn, the pitchforking of hay into wagons. It was all so much like the harvest dancing back in Juffure..." (329.) Like their white masters, these blacks who were born on plantations seemed to think that people who had come from Africa had just climbed down from the trees and had never even been to school. In order for their slaves to remain grateful to the whites for rescuing them from savagery, this is what whites wanted their slaves to believe and laboured to instill this belief in their minds. The realisation that their preconceived notions about Africa were incorrect piqued their curiosity in the continent. Just like what occurred to Bell, who had a fixed mental image of Africa as a region inhabited solely by ape-like humans. When Kunta tells Bell about Africa, his life before he was kidnapped, and his schooling in his village of Juffure, Bell starts asking what things are called and pointing to things she sees, demanding to know what they are called in Kunta's language. This process of identity exchange begins with the girl's birth and continues throughout her development. It's common practice for older relatives to gather the younger generation and regale them with the family history .

10.Discrimination :

The effects of discrimination are not limited to Kunta Kinte's generation; they ripple through his descendants. Roots explores the racial dynamic through the lens of a family of African descent in America over the course of seven generations "I had to learn to accept myself as I was, without being ashamed of my color or my heritage"(Roots, 98). The unpleasant experiences began with the abduction of the first grandfather in his home country of Africa by both white and black slave traders. This triggers memories of the slave kidnapping he overheard in his home town. When asked about the abductions of slaves, one of the elders responded "As a child I saw these slates beating those like themselves to walk faster for the toubob!" (Roots, 160). The fact that 'blacks' were the ones kidnapped people of the same race in Africa and selling them to whites was common knowledge among black people. However, they never held the black people accountable and instead placed the blame on the white people for encouraging the black people to sell out their people and assist the "touboub" (whites) in stealing their brothers. In

addition, they have no faith that the whites will ever change; they believe that whites are inherently evil and cannot change. Black people who hold this view may be committing an act of racism towards white people. The way blacks treated Jankeh Jallon's baby, who was white, was also a form of racism against whites.

"a strange pale tan color like a cured hide, and had very odd hair [as he was a result of white's rape to Jankeh Jallon after kidnapping her, but she escaped from them]...and wherever Jankeh Jallon would appear thereafter, people would look at the ground and hurry elsewhere." (Roots 182.)

When she sought the council for a solution, they just told her that they would have to consider the subject until the next meeting of the council and that they felt sorry for the child due to the origin of his father because it was a shame for them to have a white father. She then petitioned the council for a solution. Children of mixed-race parents are stigmatised and often excluded from traditional black social circles. The children of mixed-race parents are still stigmatized as "half African" in the United States, and many people there refuse to accept them as full members of either the black or white communities "At least I'm black, not brown like you!" (Roots 316). Kunta Kinte's response to a slave on the plantation who was of mixed race; it revealed his unabashed pride in being black and his hatred of anything that wasn't. The oppression and authority that white people have over black people is one of the reasons why black people have such a terrible attitude towards white people. Another explanation is that black people just observe what white people do to their fellow black people, which also contributes to this mentality. In addition, Kunta Kinte's perspective on white people develops from the time he was a youngster, but it reaches its zenith when he is kidnapped by slave traffickers in the thirty-third chapter. At the time, Kunta Kinte was looking for materials to use in the construction of a drum for his younger brother. The way the white slave hunters are described is brutal. They act like they're trying to catch an animal. And the hunted man is reacting like an animal in a conversation where there are "no words than the blood and club" (193-194). White people call black people animals even when they are trying to sell them, such as: "Works like a mule!" or, "Bright as monkeys!" (Roots , 249-250), when they want to buy one, they scrutinise the individual as though they were buying a pet.: "with short sticks and whip butts, they were examining them without touching them" (Roots, 250). Even travelling all the way from Africa to America is not considered a five star

excursion. He was naked, chained, and shackled, and he found himself in complete darkness, "He is bitten for four days without mercy. Finding himself gagged, blindfolded, and bound with his wrists behind him and his ankles hobbled with knotted rope"(197). Kunta, a proud African named after his revered ancestor, feels degraded and disrespected by all of those unusual activities. The hero developed a new emotion as a result of racism: alienation, a sense of being an outsider. "An outsider—one who had been born free" (370). In addition, Kunta is unclear about the distinctions that exist between slavery in Africa and slavery in the Americas. Slaves in Africa are treated similarly to servants and even have some rights of their own. But in the United States, they are only considered to be half human and half animal, they have no rights, and the extent of their freedom is constrained by the presence of a large number of rules that they must obey without the ability to disobey them. Kunta, in contrast to other black people who were born and raised in the New World, could not envision himself becoming a slave for the rest of his life. He makes four attempts to escape, but on his final attempt, the slave catchers capture him and cut off the lower right leg of his escaping leg. This response is far too typical for someone who is descended from a well-known family, and who enjoys a high level of respect not only within his own community but throughout the entirety of the nation. Despite the fact that his grandchildren are aware of the circumstances surrounding racism, they nevertheless exhibit the same level of pride that he had when they were younger. For instance, how did Chicken come to be? When his master starts condemning black people for being ungrateful for white people who feed, clothe, and welcome them, George responds with an explanation. But Chicken George answers him with a frank answer without any fear by saying : "You wants de straight, up-an'-down truth, Massa, I b'lieves mos' niggers figger dey's bein' smart to act maybe dumber'n dey really is, 'cause mos' niggers is scairt o' white folks. Scared exclaimed Massa Lea , Niggers slick as eels , that's what! I guess its scared niggers plottin uprising to kill us every time we turn around poison in white people food, even killin babies " (Roots, 61).

The dread of whites is rooted in the whites' childhood imposition of a view of black inferiority in which the black child should always serve the white child and be subordinate to him. Such as when the master instructed Bell to construct a bed for her daughter Kizzy at the foot of his niece's bed. The distinction between the designations is another form of racism. Though they

may not own the black people or even know them personally, white people are nonetheless addressed as "Masters" and "Missis" by society. When someone is white, you know immediately that they are a superior human being and deserve to be treated as such. However, black people are still stereotyped as slaves and treated as servants by whites even after they have been granted their freedom. In numerous ways, the concept of prejudice was discussed in *Roots*. Slavery was the most prominent racist act disclosed in the novel. The labeling of slaves with their masters' names indicates that they are their property. In addition, the relationship of servant, ex-slave, slave, and master predicated on the inferiority of blacks is also a form of racism. The period in which blacks lived after the abolition of slavery is also an essential period that the author mentions, albeit with less emphasis .

Conclusion

Thus, it can be said that the Alex Haley's novel did have a great effect on the general public, and readers from the community and from outside the community too. Alex Haley wrote *Roots* as a kind of autobiography in order to retell the story of the family as a kind keeping their invented tradition to all African Americans who are considered as brothers and sisters who should know about how their ancestors came to America and what they suffered and what is ingrained in their memory. The various types of the complex issues from the psycho-existential aspects of slavery suffering to collectively due rituals of a close knit community – has been skillfully emphasized in the book. The novel *Roots*, like any other novel of African American, is centered on the relation between the races illustrated by the story of an African family in America through seven generations. At the heart of the novel lies a battle for individual autonomy, against slave owners, and then against an American intent on marginalizing black people. The traumatic memories experienced by main character Kunta Kinte was a powerful exploration of the lasting impact of slavery and oppression. These memories shaped Kunta's identity and his fight for freedom and justice, and highlight the deep psychological and emotional scars left by the trauma of enslavement. As illustrated by the analysis of the novel, one particularly striking aspect that deserves further empirical scrutiny is the extent to which traumatic memories can challenge deeply held conceptions of identity. Specifically, we have elucidated how trauma can render an individual estranged from the socio-cultural anchors that govern one's sense of self and the stories one lives. As in the case of Kunta Kinte, traumatic memory may reveal itself as an obsession that

terrorizes and contaminates some of the most intimate aspects of who one takes oneself to be and who one is in relation to others. Trauma studies primarily focus on the effects of psychological trauma, its linguistic representation, and the role memory plays in the formation of individual and social identities. Psychoanalytic theories of trauma center on the importance of understanding how one's identity and memories are shaped in response to traumatic experiences. "Trauma" is shorthand for "extremely upsetting event," which describes something that might disrupt a person's internal emotional organization and their perspective on the world. Many different stressful occurrences have very negative impacts, both mentally and physically, on the individual as well as on society as a whole. These traumatic experiences, particularly those of a cultural nature, have the potential to leave an indelible mark not just on the minds and bodies of those who are affected by them, but also on society as a whole. Through the main characters in the book, the author tries to show how painful memories and bad things from the past affect people and society in the present and future. Alex Haley conveys to his readers all the fear, rage, wonder and pain of the enslavement and travel to another world. Alex Haley illustrates both the difficulty the "new Negro" and counter in American and many things about American civilization. The novelist clarified that the impact of violent language in shaping psychological trauma and the way language dehumanizes people's minds resulting in endless damage to their self-image and identity. Ultimately, "Roots" offers a poignant reflection on the enduring legacy of trauma and the resilience of those who have experienced it, while also underscoring the significance of acknowledging and addressing historical injustices. The researcher discovered in this paper that many of the side effects were related to memory trauma. He discovered that traumatic experiences can result in fragmented and intrusive memories, in which people recall specific details about the traumatic event in a disjointed or disorganized manner. These memories can creep into consciousness unexpectedly, causing distress and emotional dysregulation. This was clearly evident in Kunta Kinte's personality. In addition, some people may use adaptive coping mechanisms like memory suppression or dissociation to protect themselves from the overwhelming distress that comes with traumatic memories. This can cause partial or complete amnesia for specific aspects of the traumatic event. Traumatic events can be encoded in memory with increased sensory and emotional intensity, resulting in vivid and long-lasting memories of the

trauma's sights, sounds, smells, and emotions. Traumatic memories are subject to reconstruction and reinterpretation over time. Subsequent experiences, social influences, and therapeutic interventions can all influence how traumatic memories are remembered and integrated into a person's life story. The researcher finding the novel illustrates how trauma is not only experienced by individuals but also passed down through generations. The Future studies could explore how generational trauma affects contemporary African American communities, drawing parallels between the experiences depicted in "Roots" and modern societal issues.

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التبعات النفسية وتأثير الذاكرة المؤلمة في رواية الجذور للكاتب أليكس هيلي

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مستخلص البحث:

يناقش البحث الحالي أحد أكثر المشاكل التي يعاني منها السود (أصحاب البشرة السوداء) في الولايات المتحدة للتواجد المزدوج للماضي (من خلال الذاكرة)، والحاضر، اللذان من خلالهما، تتجلى حقائق الهجرة والعنصرية في رواية الجذور للكاتب أليكس هيلي. فمن خلال توظيف الذاكرة التي تعيد إنتاج الماضي بمأساه، استطاع الروائي "الكس هالي" أن يدين الممارسات الاستعمارية، في موطنه الأصلي. وتعد هذه الرواية هي تحليل نقدي لصددمات الذاكرة وآلام الماضي وما عاشه أصحاب البشرة السوداء. وباعتباره كاتباً أمريكياً من أصل أفريقي، فإنه يعطي صوتاً لقضايا كثيرة مثل أذى التمييز العنصري، والاحباط، وأزمات الهوية لأصحاب البشرة السوداء. تشير صدمة الذاكرة بشكل عام إلى حالة عقلية تتطور كرد فعل لتجربة مرعبة لحادث عنيف ومؤلم للغاية. يمكن أن يكون هذا الحدث ضاراً جسدياً أو نفسياً أو كلاهما وله تأثير عميق على التركيبية العقلية للشخص على مدى فترة طويلة من الزمن حيث يضعف قدرته على التمييز بين الماضي والحاضر. تتبع الدراسة المنهج النفسي في تحليل الصدمة في الرواية، مستخدمة مفهوم نظرية الصدمة من منظور نفسي لتفسير حالة الشخصيات في الرواية. يهدف البحث إلى تتبع الآثار النفسية جراء الارهاب والتمييز وشتات الهوية وتأثيرها على الذاكرة الجماعية. وقد تبين من خلال هذا البحث أن التجارب المؤلمة تغير بشكل عميق هويات الشخصيات وإدراكهم لذاتهم، مما يوضح تأثير المأساة التاريخية على السرد الشخصي. في حين أن كل القوانين والشرائع والاعراف تنهي عن ذلك، فله آثار سلبية تضر بالمجتمع أين كان بعيداً عن الشكل واللون والمعتقد. فجاء هذا البحث لتسليط الضوء على أهم القضايا لهذه المسائل الدقيقة.

الكلمات المفتاحية: الصدمة الثقافية، العبودية، صدمة الذاكرة، الماضي، الهوية.