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From Middle Passage to Medical Apartheid: An Inquest of Alternate American History in Aleisa Phyllis Perry's *Stigmata* And Toni Morrison's *Home*

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Abstract

This paper proposes to analyze three decades of African American history as represented in Aleisa Phyllis Perry's *Stigmata* (1998) and Toni Morrison's *Home* (2012). This paper attempts to visualize how the memories of protagonists' challenge the American history. Black women writers break the notions of western historiographers to evoke the emotions of African Americans through their writings as western historiographers do not empathize the emotions of African American women. In both the novels, the role of memory forms fragmentary and nonlinear pattern of storytelling. They reflect the characters' private injuries, broken personalities of the story tellers, and their hesitance of trouble in opening up. Both of these writers chronicle the commonly curbed or over looked stories from the point of view of the unprivileged. Hence this paper strives to focus on the histories of African Americans as recorded in Phyllis Perry's *Stigmata* (1998) and Toni Morrison's *Home* (2012) as an alternate form of history.

Keywords: Memory, African Americans, Slavery, Middle Passage, Great Migration, Baby-boom, Medical Apartheid and Dr. Sims.

1. Introduction

The aim of this paper is to challenge the mainstream history of America through an alternate, haunted memory history of African Americans as reflected by Aleisa Phyllis Perry's *Stigmata* (1998) and Toni Morrison's *Home* (2012). History becomes limited when it comes from the perspective of second-hand storytellers. The established history of any event is only a second-hand representation. Hence, the eyewitness as a transmitter of history plays a vital role in challenging the authenticity of history.

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This paper uncovers the untold stories of unheard women who pass on their stories from generation to generation orally and hence the written format of the historical document is challenged through the subtleties of orality. These histories of African American women remain voiceless and marginalized within the hierarchical pattern of racially prejudiced American society. These unheard women recast the ahistorical elements such as the power of orality, African American ancestral presence, and rituals as a part of their rewritten history. These two fictional works critically cross examine three-decade of American history that runs from 1950s to 1970s.

Keith Jenkins delivers a manifesto for rethinking the past as production/consumption in his *Rethinking History* (2004). His contention is that the past and history are distinct; that histories are discourses created by historians who are crucially caught up in knowledge production regimes of the past. Relationships of centrality and marginalisation are explicit in these types of knowledge creation. For example, Jenkins criticizes the empiricist/liberal tradition for generating narratives of the past as 'truth(s)' as most of the time the mainstream historians present the past as impartial fixed in the 'middle' of a spurious ideological terrain of the left/right and above all they do not recognize the conditions of marginalized people. In these history building modes ethnic history and feminist history which are usually constructed as partial accounts of the world vis-a-vis the master narratives. Drawing from the work of Foucault, Lyotard and Rorty, Jenkins argues that the search for the truth about the past is at an end. Hence, he argues, "partners with uncertainty; we have disturbed the reality, tracked it down and discovered it to be a linguistic symbol, a concept" (*Rethinking History* 29). One does not, however, need to crumble into a relativism that is iconoclastic and feckless. Edward Hallett Carr, a famous Russian historian is better remembered for his ideas on the nature of history through his book *What is History?* (1961). The division over history as an epistemology is better demonstrated in his book and he had been seen universal and a distinct relativist by other historians. Carr writes history as a particular conception that constitutes human rationality and every historian whether he knows or not will have a conception of constructing history. Further, he views history as the fabrication of historian and history cannot be written unless the historian achieves some kind of contact with the mind of those about whom he is writing.

He mentions that learning history is not a one-way process. One has to learn the present in the light of the past, and the past in the light of the present. History requires the selection and ordering of facts about the past in the light of some principle or norm of objectivity as accepted by the historians which includes elements of interpretation. Without this, the past dissolves into a jumble of innumerable isolated and insignificant incidents, and history cannot be written at all. Hence, the function of history is to promote a profound understanding of both past and present through the interrelation between them. Within this framework, both Toni Morrison and Aleisa Phyllis Perry recreate African American history by selecting, ordering, and combining past and present.

The Nobel Laureate Toni Morrison, a powerful provocative storyteller, represents racial and gender conflicts as major themes with her use of poetic language. Her biographers Clenora Hudson and Wilfred Samuels claim that the sense of community that she acquired from her childhood in Loraine enabled her to base family and community as the theme for her works. Beyond the familial and communal undertones, Morrison's novels are embedded with a lot of historical facts. Before she starts writing she carefully researches the historical background and the essence of cultural meaning which is embedded beneath history.

Whereas Phyllis Perry's journalistic experience at Tuskegee News, the Northeast Mississippi Daily Journal, the Alabama Journal, and the Atlanta Journal-Constitution enabled her to polemically handle historical events as elements of her fictional work and to critique the one-sided view of mainstream history. Reviewers like Pauls L. Woods and Audrey Niffeneggar suggest that Perry's *Stigmata* shows her formidable skill, craftsmanship and her skill in handling a complex story in a clear, direct, and spare way.

Perry's *Stigmata* tells the story of a young woman named Lizzie whose life is radically altered after she inherits her grandmother's trunk and handmaid quilt. These items, that she inherited from her

grandmother prompt a journey to learn the truth about her family's past that states "This is for those whose bones lie in the heart of mother ocean for those who tomorrows I never groaned and died in the damp dark beside me" (*Stigmata* 17). Whereas, Morrison's *Home* tells the story of an African American veteran traumatized by his experiences in the Korean War and his escape from "morphine sleep" (*Home* 7) in a military hospital to save his sister. Both Toni Morrison and Perry represent the history of the chosen periods through their familial past. Both the writers, in the process of narrating the strength of familial bonding, recreate an alternative untold African American history. In the two novels the writes represent mainstream histories such as the Korean War, Middle Passage, Slavery, and Great Migration to form an alternate memory history.

The Middle Passage was the route developed by the Portuguese to transport slaves from Africa across the Atlantic Ocean to America during the 1540s to satisfy a labour shortage caused by Native Americans' refusal to submit to slavery. African slaves were transported for sowing cotton, indigo, and tobacco, and rice, and sugar production. European slave traders used the Middle Passage to turn America into a center of affordable products by manipulating the Black labour. Hence, the Middle Passage continues to be a major theme in African American literature.

Critics like Maria Diedrich, Henry Louis Gates, Jr., and Carl Pedersen have noted that a linear study of bondage would only reinforce Eurocentric interpretations that distort the Afro-American experience of slavery. So, Diedrich claims that the Middle Passage is not a break between past and present but a special continuum between Africans and the Americans. The gap that the Middle Passage created has developed into a major metaphor of African American writings that has come to connote the cultural discontinuity that slaves underwent when transported to America.

Toni Morrison regards the Middle Passage to be an irredeemable break in Black history that can never be properly filled. The historical cleavage that the Middle Passage caused will continue to grow and haunt America. Representations of the Middle Passage have maintained the barbarity of the slave trade through the author's use of gothic imagery. Volumes of African American literature are filled with accounts of Africans plunging into the Atlantic Ocean, fearing their worsened situation. So the Middle Passage has proven to be the travel route that has caused more pain, death, and dissociation among Black Americans.

Similar to the mainstream history of Middle Passage, Perry represents the alternate history of the same through Ayo or Bessie Ward in *Stigmata*. In *Stigmata* Ayo describes the pain of Middle Passage as:

light, gray and weak, filters in slowly from the left side of my vision, and I see the deck, the water beyond, and the line of dark bodies going jerkily into the ghost-land...the weight of another person dangles my wrist...i try to ignore the sound of chain dragging alone the wooden deck... (*Stigmata* 85)

The history which is orated by Bessie is written by her daughter Joy in a form of a journal. This journal also highlights the importance of recording history and passing it on to the future generation. The historical record constructed by Ayo and her descendants, unlike traditional slave narratives, serves as a testimony of the lives of unknown black women who were forgotten by their immediate communities. Perry's inclusion of ancestral motif functions as trustworthy driving force that intersects the broader notions of uniqueness and authenticity and allows her to include the history of those who were not given opportunity in the mainstream history.

Ayo's sequence of events gives an impression of the critical history of those hidden in the Atlantic Ocean, stimulating the "Sixty Million and more" (*Stigmata* 130). The description of Ayo's abduction is notably anteceded by the explanation of a normal day in which the daughter and mother rose early to go to the market where they sold the cloth that the latter wove and dyed, highlighting the child's sense of loss: "I los my family that day I los my home that day." (*Stigmata* 131) Perry's reference to Ayo's home

as 'Afraca' (*Stigmata* 173) and her projection of the unusual voice of her ancestors from Africa highlights Ayo's loss of spatial sense and racial uniqueness.

The uniqueness of Ayo's home place describes a whole continent, emphasizing the memories that dissipated in the transatlantic crossing. The utilization of the continent's name signifies a person's homeland also calls attention to systematize the uniform Western representations of culturally and linguistically varied region. Therefore, the hegemonic discourse is subverted. In *Stigmata*, the familial existence escapes the defining ideals that govern realist narratives. Rather, it seeks to enlarge a narrative space formulated by realist ideals of time and space to represent the silenced voices of history. To achieve this, the novelist uses a series of narrative techniques such as producing a written patchwork of Lizzie's and her foremothers' histories, hence creating a narrative space for the existing narrator and the voices of the ancestors simultaneously.

The ancestral presence functions as the central vehicle to represent history through the conversation between Lizzie and her foremothers. Her memory of the day when Ayo was abducted in an African market summarizes the call and represents the critical situation of black struggles in the novel. Ayo's mother puts "her hand on [Ayo's/Lizzie's] head" and wakes her up: "We have a long way. We must start." (*Stigmata* 155) This call from the progenitor instigates the censorious passage from home to the market. For Ayo, this is a journey without homecoming symbolises the journey of the Middle Passage and Lizzie's desire to return to the ancestral past. The ancestors' call from the past is the ultimate form of historical reconstruction. Ayo and Grace initiate Lizzie to the past and to recollect the old memories. Ayo's call over Lizzie becomes impetuous, but Grace acts as a guardian figure. Her scope to protect Lizzie from the unswerving power of the past is much bounded. She intercedes to share Lizzie's pain and, more importantly, helps her granddaughter to reconnect with the present through the recollections of the past.

Lizzie cannot impede her foremothers' call and, in turn, Grace retorts to her granddaughter's affliction and uncertainty. Grace's words cannot prepare Lizzie for the pain she is about to endure—the pain of Ayo aboard the slave ship—but her existence operates as a means of exhibiting the bond between these three women and embellishes the need for discourse of past and present. Hence, the figure of the ancestor as a moderator between past and present shows the path of historical and cultural recuperation.

In *Stigmata*, the interrelationship between individual and community helps to represent history with an introduction of the supernatural as its central narrative device. Perry addresses the perils of the divorce between individual and community. However, her handling of this theme is different from other works that equate the aloofness of individual and community with the geographical and cultural distance between the rural South and the urban North. By stating the dominancy of the whites, she revises the image of southern region that remains unchanged due to the politics of class and capitalist society. The South in contemporary black women's writing, as Susan Willis states, "is never portrayed as even a partial wage-labour economy, even though many Southerners have worked for a wage . . . and a percentage of these have been black. What black women are documenting in the writing is the essential characteristic of the system as a whole as it arose out of slavery . . . As a non-wage economy, the South is very often depicted as a non-money economy." (*Specifying: Black Women Writing the American Experience* 74) The South is seen, therefore, as a site where there is still a strong sense of community and responsibility toward the elements of the group, contrast to the uncontrolled individualism of the North.

In 1940, 77 percent of African American population lived in the South. Between 1940 and 1970, more than five million African Americans, most of them were without job, due to the overture of mechanical cotton pickers migrated to the North. This change represents the largest domestic passage in the history of the United States and had given origin to an insightful change in black African American culture.

The Great Migration helps in "Push" and "pull" factors. Due to push factors like lynching, segregation and limited educational opportunities, African American were pulled towards North for jobs in

industries particularly in the Northern part of New York City. Perry also symbolizes the South as the place of the ancestors, the cradle of African American culture and history. The representation of social change and implementation of white middle-class principles are critical aspects for the interpretation of this novel which is represented through Grace's lack of involvement in the community beliefs. The period of Great Migration is represented through Lizzie who is haunted by Grace's spirit. She mentions the loss of jobs and the racial discrimination prevailing in the South as the reason for migration. More significantly, she is haunted by Ayo's spirit and she faces the same physical pain faced by Lizzie." The past was happening to me and I didn't understand it. I was afraid! I could have been committed." (*Stigmata* 228) Hence, Perry as an African American writer revives the cultural practices lost during Great Migration in *Stigmata*.

The United States of America has emerged as the major worldwide force predominantly after the Second World War (1939-1945) due to its renowned success in the war. This point is contended by Howard Zinn who states, "The war not just set the United States in a place to rule a large part of the world; it made conditions for successful control at home" (qtd. in Reyes 5). At the beginning, American people had to face the postwar crisis, but little by little gradually American society was evolving economically strong. Harry S. Truman (1945-1953), the President of the United States of America, made various homegrown projects, like Fair Deal to profit the populace. This Fair Deal included controlling costs, improving social equality, extending public lodging and raising the lowest pay of the individuals managed retirement. These sorts of accommodating changes made the 1950s America an affluent society.

Later Eisenhower (1953-1961) took charge as the President and he broke the laws and deals created by Truman which benefited blacks. His presidency helped the white people to gain authority over the private companies, which promoted to the development of the wealth after the Korean War. As the industries expanded their commerce, it began to be one of the backbones of the American population's economy. Therefore, the patterns of living of white middle classes were enhanced than before, and hence the affluent America became possible.

Following this economic development there came 'baby boom' in the 1950s and so the white people decided to have more children. This led to the development of economy because increase in population infers increase of consumers. Furthermore, the American population increased from 153 million to 179 million in 1969 and so there was a need for more schools and institutions. Building of schools and institutions in the suburban areas led to the formation of black ghettos. But equal space and education was never ensured for blacks. So there came a division between the blacks and whites assuring "separate" but not "equal".

Since 1896, the Supreme Court gave the Plessy Decision through which all schools became independent pronouncing the possibility of 'separate but equal' policy. This implies that all the organizations should have similar freedoms and training of colour and white individuals in schools, homerooms, and territories. During the 1950s, with the pressing factor of the National Association for the Advancement of Colored People (NAACP), the Court required to modify its regulation. As Howard Zinn states the Court, struck down the "separate but equal" (qtd. in Reyes 10) principle that it had been protected since the 1890s. The new law was a consequence of the *Brown Decision*, and its fundamental principles can be summed up as follows:

The *Brown* decision unequivocally declared the segregation of public schools based on race unconstitutional. The justice argued that school segregation inflicted unacceptable damage on those it affected, regardless of the relative quality of the separate schools. Chief Justice Earl Warren explained the unanimous opinion of his colleagues: "We conclude that in the field of public education the doctrine 'separate but equal' has no place. Separate educational facilities are inherently unequal." (qtd in Reyes 10)

In the case of the public services, like buses and restaurants this new judgment helped the people to fight for their rights and created new civil rights movements.

The works of Toni Morrison are popular in representing and re-visiting the untold histories of America and also acts as a medium to represent the past to contemporary world. Morrison's story telling strategies are not presented as a subjective form of experience as they are explicit but aim at linking the teller and told within a sociocultural and political intertextuality, thus making the story telling a political act. In *Home*, Morrison retells the history of 1950s affluent America and the innocent victims of the glorious medical achievements of America. The authenticity of history becomes challenged on one hand and on the other hand the history of African Americans is passed on from generation to generation orally when the untold hidden history is retold. Moreover, Morrison's *Home* becomes the counter narrative of the "Hansel and Gretel", where she retains the art of storytelling technique. This means that the story of 19th century becomes the counter narrative of 1950s affluent America.

Home revolves around the tale of the siblings Money and Ycidra (Cee) who reproduces the nonexistent space 'Home' toward the end of the novel. Morrison represents this account of gathering through a portrayal that weaves together two interconnected voices of the storytellers – the voice of the hero Frank Money in italics and the voice of an obscure storyteller addresses in third person. *Home* pronounces that America never planned the prosperity of African Americans and it demystifies illusionary truth of 'Separate but Equal Policy' and highlights African American Medical Apartheid in the United States.

Frank Money is a Korean conflict veteran and he gets a letter expressing that his sister Ycidra (Cee) is in danger. He escapes from the military clinic in Seattle, where he has been held up by the police because of his fluctuating conduct. As he makes a trip to the nation in which he experiences racial isolation in Atlanta and Georgia. At first, the protagonist assumes that he experiences PTSD (Post-awful Stress Disorder), yet towards the end of the novel, he comprehends as his own blame for attacking and killing a young lady back at Korea during the wartime. He arrives at Atlanta to save Cee with the assistance of Sara and takes her to Lotus, Georgia. Ethel, alongside the community women, treats Cee and the novel gets over with the hero's distinguishing proof of 'Home' as an imaginary space.

Both Frank and Cee have agonizing recollections of their childhood days because of the bursts brought by constrained relocation, neediness and the perspectives of their powerless guardians and impassive grandparents. Truly, Frank and Cee are the offspring of – the period of Great Depression and Dust Bowl – an age solidified by destitution. During his period millions were denied of their security of home and work. The protagonist's family is an immediate survivor of constrained movement because of Great Depression between 1930 and 1940. During this period due to the drought their families are instructed to move from the spots of Kansas, Oklahoma, Texas and New Mexico. In *Home*, Frank Money's family is compelled to empty their home at Texas and Toni Morrison puts it successfully in this manner.

Twenty years ago, as a four-year-old, he had a pair, though he sole of one flapped with every step. Residents of fifteen houses had been ordered to leave their little neighborhood on the edge of town. Twenty-four hours, they were told, or else. "Else" meaning die. (*Home*5)

Individuals left their property and emptied their homes. As they arrived at Georgia even shelter has become a significant trouble. The houses are over crowded with individuals and Frank Money's whole family – with guardians, grandparent, Uncle Frank and two youngsters – lived in a house that was "big enough for two" (*Home* 45).

Apart from the shelter, the fundamental conveniences of African Americans are a significant issue. All through the novel, Cee has been addressed by her grandma as "gutter girl" as she was born on the streets. Figuratively, Cee remains a destitute kid and all through the novel, she looks for the solace of the home. Her parents fail to give the youngsters insurance and nurturance. Both of their parents Ida and

Luther worked "sunrise until dark" (43). They acknowledged any sort of occupation like they needed two positions each – Ida picking cotton or working in different fields in the day and clearing lumber shacks in the evening. Luther and Uncle Frank work as field labourers for two planters in Jeffrey and they are extremely glad to have the position that was deserted by several men.

Because of the joblessness, most Black men joined armed force. Luther's sibling Uncle Frank too joins the naval force as a cook and indeed without compelling reason to go to the warfront. Regardless of his protected circumstance he dies as the boat sunk. This has been common among Black youth to serve in armed force. Robert Staples unmistakably features the defenseless state of Black youth as the American neocolonial wars have caused significant damage of the young in the Black people group. Since he cannot look for some kind of employment, the Black youngster may enroll as a hired fighter in his country's colonialist endeavors.

American militarism stayed unreasonable towards African American youth. In *Home* Toni Morrison features the unaltered state of African American youth for two generations through Uncle Frank and the protagonist Frank Money. Amusingly, even an African American secondary school graduate without impediment can serve in the military while the more favored White male is absolved from administration dependent on "medical disqualification" (Staple 22).

After the passing of Luther and Ida, the existence of Frank and Cee got horrifying in the possession of Grandma Lenore. So Frank is the only one who supports and protects Cee from terrible circumstances. At the appropriate point of time, Frank leaves for armed force while Cee weds Principal (Prince), a guest from Atlanta to his auntie's house dreaming for a superior life. At the point when Prince abandons her following a month leaving his whereabouts obscured, she discovers that he has hitched her for "an automobile" (*Home*51). Baffled Cee, with the assistance of Thelma, gets a new line of work in Dr. Beauregard Scott office who is "interested in wombs" (*Home*113) feeling that her obligations "were essentially cleaning instruments and gear, cleaning and keeping the timetable of the patients". Later she comprehends that she has been recruited distinctly to be a 'healthy'(emphasis added) subject to do his experimentations.

Science and Scientific headways overwhelmed 1950s America. Other than the abhorrence of bondage, lynching, isolation, Ku Klux Klan, and Jim Crow Law, African Americans were upset by the clinical test conducted upon the Blacks without their insight. Toni Morrison in *Home* makes the clinical local area blameworthy for supporting racial inclinations for the sake of logical turns of events. But barely in any administration reports, there is no record as declaration with respect to the unscrupulous clinical tests till the distribution of *Medical Apartheid: The Dark History of Medical Experimentation on Black Americans from Colonial Times to the Present* (2006) by Harriet A. Washington. She names the abuse practiced on Black individuals as "medical apartheid". She recounts the stories of African American casualties of unscrupulous clinical experimentation from bondage to contemporary period.

The account of 17-year-old Anarcha, found in the book looks similar to the narrative of Cee. Anarcha was a slave from Alabama plantation in 1845 and she had been a victim in the possession of Dr. James Marion Sims, the father of American gynecology. Truly, Dr. Sims has directed in excess of 30 medical surgeries on Anarcha leaving her vaginal tissue desolated, contaminated and odorous. Similarly, Cee is draining constantly till "she was cool to the touch" (*Home*111). These sorts of tests consistently aggravate the uterine covering, establishing an aloof climate that forestalls the implantation of a fertilized egg. This revelation has angered many Black women, since it has resembled the killing of an unborn kid. In *Home*, Cee also loses her prolific force thus her feeble state of being does not permit her even to cry when Ethel says "Your womb can't never bear fruit". (*Home*129) The most disputable part of Black parenthood is the issue of contraception on Black women. Truly, contraception has been forced on them and it has not involved free decision. In some Southern states, disinfection of poverty stricken Black women were regular to the point that they were alluded to Mississippi appendectomies. These approaches were seen as White America's strategy to restrict the development of populace through termination, contraception, and sanitization on Black women and the other women of color.

In such case, both bigotry and sexism work at the same time. It is proper here to cite Alison Jaggar's perspectives:

A real choice about abortion requires that a woman should be able to opt to have her child, as well as to abort it. This means that the full right to life of the child must be guaranteed, either by community aid to the mother who wishes to raise it herself, or by the provision of alternative arrangements that do not put the child who is not raised by its own mother at any significant disadvantage....Patriarchy and racism are not only ethically rejectable ideologies, they mean business indeed. (Tong 120)

Toward the beginning when conception prevention was presented among Black women, pioneers like W.E.B. Du Bois and Martin Luther King accepted that the implantation of anti-conception medication among Black people group could enable their kids. But social critics viewed this idea as a white genocidal plot against Black individuals to keep them frail and ward. There are some elective arrangements proposed by masterminds like Lind Lurie who prompted the Black representatives against the destructive tricks of White. Further, she has proposed to proclaim a long term ban of Black births until each Black child in the shelter is embraced by at least one Black guardians. Ironically, the period between 1946 and 1964, everywhere on the world particularly in America, is known for Baby Boom culture. The whole America has been advancing towards having ideal family. It has been promoted among mainstream society particularly by means of TV serials like "Ozzie and Harriet." Toni Morrison, by challenging the mainstream American history consolidates such policy driven issues with women's issues carefully in *Home*. She sees the division of sexism from the political, monetary and racial ideas as a procedure of elites to confound the main problems of women's struggles.

Another layer of the plot proceeds with Frank's escape from the custodial clinic in Seattle. On his way, he has been helped by Reverend Lock who cautions him in regards to the untrustworthy clinical tests on Black individuals in this manner: " you lucky, Mr. Money. They sell a lot of bodies out here....To the medical school....doctors need to work on the dead poor so they can help the live rich" (*Home*12). Moreover, Toni Morrison alludes to Tuskegee study which depends on the untreated syphilis on African Americans and it was an unscrupulous clinical investigation organized somewhere between 1932 and 1972 by the US Public Health Service. This examination was essentially directed on the both influenced and unaffected African American tenant farmers. To maintain the financial interests, hurtful and dishonest trials were tried on African Americans and untested immunizations were tried on them. The patients were not given viable consideration as the essential thought process of the investigation was to follow the movement till the end and to perform post-mortems. This was first distinguished as dishonest by Peter Buxton in 1960 for which the then President Bill Clinton in 1997 issues conciliatory sentiment consequently:

The United States government did something that was wrong—deeply, profoundly, morally wrong... It is not only in remembering that shameful past that we can make amends and repair our nation, but it is in remembering that past that we can build a better present and a better future.
(Nix)

Clinton's discourse suggests that existences of African American lives were underestimated by White American. Comparative trials were directed from 1946 to 1948 in Guatemala on the detainees, troopers and mental patients for which the then President Barack Obama with other officials apologized in 2010. Toni Morrison intertwines the previously mentioned realities with the fiction of Frank and Cee to give the cutting edge orally. By making the African American guys as the subject of study, the White society spread bigoted belief system and associated the reasons for the infection with natural upsides of the Black race. White America utilized even mechanical guides of defining cliché portrayal about Black individuals. At the point when Black Americans displayed a surprising condition, doctors regularly went out on a limb and radicalized the condition allotting it to all Blacks or just to Blacks. The well demonstrated bigot, social and thought processes of the White American is enunciated in anecdotal

structure in *Home*. Toni Morrison reveals this secret racial governmental politics when Cee sees a "crowded book shelves" in Dr.Beau's house where books are shelved on titles like: "'The Passing of the Great Race" and close to it "Heredity, Race and Society"'(*Home* 65). Cee's powerlessness to comprehend Dr.Beau's intension is because of the lack of her education.

Toni Morrison in *Home* gives a promising closure through the mending interaction of Cee by Ethel, a typical Morrison's Matriarchal figure and a community mother with "nurturing qualities and ancestral healing" (Ramirez 149). Ethel functions as other mother for Cee and her rootedness in Black practice enables her to give both physical and mental treatment that Cee needs. She utilizes her recuperating power that is "beyond human power"(*Home* 124). The treatment she gives Cee is near to the nature and it juxtaposes the medicines given by Dr.Beau. Ethel's treatment goes beyond the actual consideration. When she realizes that Cee has never gotten the maternal love either from Ida or from Lenore, she fixes her mentally by giving the reread form of "The Goose that laid the Golden Egg". She makes Cee to comprehend the significance of dealing with oneself and techniques to lead a life with confidence:

Look to yourself. You free. Nothing and nobody is obliged to save you but you. Seed your own land. You young and a woman and there's serious limitation in both, but you a person too. Don't let Lenore or some trifling boyfriend and certainly no devil doctor decide who you are. That's slavery. Somewhere inside you is that free person I'm talking about. Locate her and let her so some good in the world. (*Home* 126)

This is the lesson what Toni Morrison wishes to give through this novel to all people regardless of race, class and sex. Toni Morrison redefines slavery as one's inability of oneself in *Home*.

Morrison's recuperating process has a unique pattern and Linda Kumholz says "Morrison utilizes custom as a model for the mending interaction. Ceremonies work as formal occasions in which emblematic portrayal – like dance, song, and other activities – are profoundly and collectively invested with the ability to shape genuine relations to the world."(401) Ethel utilizes African American traditional practices to heal the psychological trauma of Cee. In *Home*, the idea of clearing in healing process is repeated and it symbolically suggests cleansing and rebirth of Cee.

2. Conclusion

Toni Morrison in *Home* compactly addresses the impassive mentality towards African Americans. Ironically, the Baby Boom generation that has commended the development of populace ends up being a "degrowth" in light of the dishonest clinical examination that views Black individuals as frail sub humans and guinea pigs. Women activists view everything as women's issue and there is complex interplay of race, class and sex. In *Home* Cee undergoes twofold exploitation where she has been misused as "healthy subject" without financial advantages and further has been abused for her fertile nature through birth control measures. Moreover, Toni Morrison through *Home* addresses the problem with the first world female that never looks beyond the issues of clitoridectomy and highlights the exploited labour imposed on Black people during 1950s in the name of national developmental policies. To put it plainly, America presents the picture of Ozzie and Harriet to advance its optimal picture about home. But Toni Morrison puts forth Frank and Cee as a synecdochic image that functions as a counter narrative of 1950s Affluent America which is never possible in authentic American history.

Therefore, Perry and Morrison revisits Middle Passage, slavery, Great migration and affluent American society from the perspectives of the doubly marginalized views and gives voice to the voiceless Black women. Such voice helps in filling the omitted pages of American history and in creating 'Her-story' instead of an authentic history.

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