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**RACE-BASED TRAUMA IN
ALICE WALKER'S
THE THIRD LIFE OF
GRANGE COPELAND***

**ALICE WALKER'S THE
THIRD LIFE OF GRANGE
COPELAND ESERİNDE IRK
TEMELLİ TRAVMA**

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Abstract

Racial and ethnic minorities face distressing experiences due to their race. The literary researchers began to coin to investigate 'race-based trauma' to fathom out how the race affects the social, emotional, and psychological well-being of racial groups. These researchers were pointing out race as a leading factor for experiencing trauma among racial and ethnic groups. Black Americans, as racial minorities, are exposed to race-related problems; therefore, they are likely to suffer from race-based trauma. Alice Walker's *The Third Life of Grange Copeland* is an embodiment of how race brings about emotional stress, fear, and trauma in the Black society. Walker, through the portrayal of the Copeland family, depicts circles of repression, degradation, and poverty. In the story, Grange and his family, as the microcosm of the black society, are depicted as powerless, oppressed, and traumatized. Walker exposes that the life of the Copeland family is devoid of any rights and values, as they do not belong to the white hegemonic society. Nonetheless, Walker reveals the healing process and metamorphosis journey of the characters. This article aims to explore the role of race in relation to trauma in Alice Walker's *The Third Life of Grange Copeland*. Moreover, the article unearths the characters' healing process from the trauma.

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Keywords: Alice Walker, race-based trauma, oppression, devaluation, healing.

Öz

İrk ve etnik azınlıklar ırkları nedeniyle üzücü deneyimler yaşamaktadırlar. Edebi araştırmacılar, ırkın ırksal grupların sosyal, duygusal ve psikolojik iyi oluşlarını nasıl etkilediğini anlamak için ‘ırk temelli travmayı’ araştırmaya başladılar. İrk, ırk gruplarının sosyal, duygusal ve psikolojik iyi olma durumlarını nasıl etkilediğini anlamak için, araştırmacılar ırk temelli travma kavramından bahsetmeye başladılar. Bu araştırmacılar ırkı gruplar ve etnik gruplar arasında travma yaşanmasında ırkı önde gelen bir faktör olarak işaret ediyorlardı. Siyah Amerikalılar, ırksal azınlıklar olarak ırkla ilgili sorunlara maruz kalıyorlardı; bu nedenle, ırk temelli travmalardan muzdarip olmaları kuvvetle muhtemeldi. Alice Walker’ın *Grange Copeland’in Üçüncü Yaşamı*, siyah toplumdaki duygusal stresin, korkunun ve travmanın vucut bulmasıdır. Walker, Copeland ailesinin canlandırılması yoluyla da baskı, bozulma ve yoksulluğu anlatmaktadır. Hikayede, Grange ve ailesi, siyah toplumun mikro kozmosu olarak, güçsüz, ezilmiş ve travmatize edilmiş olarak tasvir edilmiştir. Walker, Copeland ailesinin hayatının, beyaz hegemonik topluma ait olmadıkları için her hak ve değerden yoksun olduğunu ortaya koyuyor. Bununla birlikte, Walker iyileşme sürecini ve karakterlerin metamorfoz yolculuğunu ortaya koymaktadır. Bu makale, Alice Walker’ın *The Grange Copeland’in Üçüncü Yaşamındaki* travma ile ilgili yarışın rolünü incelemeyi amaçlamaktadır. Dahası, makale karakterlerin iyileşme sürecini travmadan ortaya çıkarmaktadır.

Anahtar Kelimeler: Alice Walker, ırk temelli travma, baskı, devalüasyon, iyileşme.

Introduction

The term trauma originates from the Greek word ‘wound’. In the beginning, the Greeks used the term merely in medical arenas to refer to physical injuries or wounds. However, currently, the term is used in broader senses, especially in literary contexts (Caruth, 2016:3). According to Paul Wake and Simon Malpas, in the 1990s trauma studies gained development due to the significant works of Cathy Caruth, Dori Laub, and Shoshana Felman. These theorists developed trauma studies in response to the devastating historical events, like the world wars, massacres, and holocausts (Wake, 2013: 87).

Cathy Caruth, one of the renowned pioneers of trauma theory, describes trauma as; “an overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled repetitive appearances of hallucinations and other intrusive phenomena” (Caruth, 2016:11-12). Hence, trauma describes an appalling experience of disastrous events. The survivor’s reaction to the traumatic

event comes in belatedness because the trauma is beyond the survivor's conscious understanding.

Race-Based Trauma

Racial and ethnic groups face traumatic experiences due to their race. To understand how race impacts the physical, mental, and psychological well-being of racial and ethnic groups, scholars have invented different terms such as racial-trauma, race-based traumatic stress, and race-related trauma (Turner, 2016: 1).

In Maria Root's words, race-based trauma is; "an insidious trauma [and] is usually associated with the social status of an individual being devalued because a characteristic intrinsic to their identity is different to what is valued by those who are in power" (Erlanger and Turner, 2016: 1). On the other hand, Robert D. Carter defines race-based traumatic stress as; "emotional or physical pain or the threat of emotional or physical pain that results from racism in the form of harassment, discrimination or discriminatory harassment" (Neville, Tynes, and Utsey, 2008: 165).

Discussion

While examining Alice Walker's literary works, the reader can realize the traumatized state of her black characters. In most of her works, the characters endure difficulties due to their race. In *The Third Life of Grange Copeland*, the protagonist of the novel, Grange Copeland, faces a plethora of discriminations, harassments, and degradations owing to his race. In the novel, the writer draws parallels between two communities; white community and black community. Walker represents the whites as masters and the blacks as servants. The white people have everything, but the blacks have nothing; "even their blackness is not theirs" (Sistani, 2016: 39). Living in a bigoted society, the characters are colossally affected by racial oppression. Noticeably, their race is one of the leading factors for most of the oppression they face in their everyday life.

Grange Copeland: Sufferer of Race-based Trauma

The tale of the novel's title character, Grange Copeland, is a vivid epitome of how race-based trauma is depicted in literature. Grange Copeland is an African American sharecropper who works; "planting, chopping, poisoning, and picking in the cotton field" (Walker, 1970: 7). Grange works for a white landowner named Mr. Shipley. The novel reveals that Grange works in the cotton fields from the sunrise until the sunset. Nevertheless, he is unable to provide a worthy life for his family. In other words, the harshness of the sharecropping and racial oppression ruin his life. At the workstation, he faces racial oppression on a regular basis. Thus,

Grange's life under the sharecropping system deprives him of any rights, values, and emotions.

Through Grange's characterization, Alice Walker aptly conjures images of the socio-economic conditions of the black people in the South. To display the destructive impacts of race, Walker describes the physical appearances of the characters, the tough jobs given to them, their feelings, and emotions. Besides, the writer presents a thorough description of the roads, houses, and environment of the black family. Each of these descriptions allows the reader to grasp the depth of racial oppression and discrimination in the rural South. Meanwhile, the reaction of the characters elucidates the aftereffects of trauma on their lives.

In one of the striking extracts, Walker draws the reader's attention to two different types of human beings, Shipley and Grange, who have different social and economic positions due to their race. When Mr. Shipley arrives at the cotton field, his presence spreads the feeling of "terror" among the workers. The novel clearly demonstrates such a feeling through Grange's characterization. Shipley's presence could turn; "(Grange) into something that might as well have been a pebble or a post or a piece of dirt, except for the sharp bitter odor of something whose source was forcibly contained in flesh" (Walker, 1970: 9). Grange, as a black man, does not have any power; he is like an object. Shipley's presence has the ultimate power that could turn him into something non-human. Therefore, Grange wears a mask through which he hides his distressed feelings and emotions.

Through Grange's reactions, the reader can grasp the interminable consequence of racial oppression. According to Carter's model, racial harassment is a means through which a non-dominant racial group accepts their inferior status (Neville, Tynes, and Utsey, 2008: 165) In Grange's case, this is aptly depicted; whenever Grange meets his master, he displays his inferior status. The trauma that results from such an encounter is perceived as severe. Such dehumanization and humiliation stem from the distinction between the two races. Researchers identify humiliation and low self-esteem as two frequent consequences of race-based trauma (Truong and Museus, 2012: 228). In Grange's case, the reader can clearly observe both of these symptoms.

Another way in which Alice Walker displays the consequences of race-based trauma, is through Grange Copeland's physical description. Walker describes Grange as follows:

He was thirty-five but seemed much older. His face and eyes had a dispassionate vacancy and sadness, as if a great fire had been extinguished within him and was just recently missed. He seemed

devoid of any emotion, while Brownfield watched him, except that of bewilderment. (Walker, 1970: 13)

Walker reveals how sharecropping and the white hegemony have distorted Grange's physical appearance. Through this description, the writer gives a clear-cut picture of exploitation and subjugation of the black people. In Grange's characterization, Walker indicates the psychological impacts of racial trauma.

The Third Life of Granger Copeland highlights another scene in which Grange's fear of the white people reaches the peak. Walker describes Grange's feelings when he sees the truck that comes to pick him up to the workstation:

When the truck came his father's face froze into an unnaturally blank mask, curious and unsettling to see. It was as if his father became a stone or a robot. A grim stillness settled over his eyes and he became an object, a cipher, something that moved intense jerks if it moved at all. (Walker, 1970: 9)

In this excerpt, Walker highlights the unbearable atmosphere of Grange's life in the cotton field. In the presence of the white people, he goes through some unusual changes. In fact, he does not perceive himself as a human, but as an object, cipher, robot, and a stone. In the presence of his boss, his face displays a terrified mood.

Carter's theory provides three categories that display the traumatic experience of racial trauma. One of the categories is the discriminatory harassment, which includes; "complex experiences and reactions that exhibit both elements of discrimination and harassment" (Neville, Tynes, and Utsey, 2008: 165). In Walker's novel, Carter's approach is clearly noticeable. Grange endures discriminatory harassment at the hands of his white boss. His reactions and experiences reveal the impacts of racial trauma.

Moreover, Maria Root argues that when an individual experiences devaluation due to race, he is likely to suffer from an insidious trauma (2008: 164). The reader can realize that due to his race, Grange is always devalued by the white dominant society. Besides, according to Kenneth V. Hardy, devaluation is a hidden trauma wound (2013: 25). The constant exposures to devaluation affect the character's sense of self and well-being.

Furthermore, Alice Walker uses the social conditions of the black community to portray race-based trauma. Through which Walker allows the reader to grasp the institutionalized system of discrimination and the destitute environment of the blacks in the South. Walker describes the roads as follows:

Their house was at the end of the long rugged road (...) this road looked to be no more than a track where it branched off from the main road, which was of smoothly scraped dirt. The road scrapper (...) never scraped their road which was why it was rough and pitted with mud holes when it rained. (Walker, 1970: 6)

Walter Howard Smith argues that one of the ways people of color experience racial trauma is through the social conditions. Owing to their race, the blacks live in tough social conditions; therefore, traumatic events are likely to occur (Smith, 201: 4). In Walker's novel, the reader can comprehend that these destitute social conditions of Grange Copeland's family affect the psychological well-being of the family. One vivid epitome is depicted through the characterization of Brownfield. When visited by his cousins, Brownfield feels ashamed and embarrassed due to the destitute conditions of his family.

Moreover, Walker gives a clear-eyed portrait of Grange's house. Walker uses Grange's environment to allow the reader to grasp Grange's melancholia in the South. She uses strong expressive words so that the reader can grasp the impoverished social conditions of the black community. Walker describes Grange's house as follows:

It was a cabin of two rooms with a brick chimney at one end. The roof was of rotting wood shingles; the sides of the house were gray vertical slabs; the whole aspect of the house was gray. It was lower in the middle than at its ends, and resembled a swaybacked animal turned out to pasture. (Walker, 1970: 12-13)

This sturdy description of Grange's house reveals the destitute circumstances of the black people in the rural South. Theodore O. Mason comments on this scene and argues that the "cabin" is a means through which Walker elucidates the entrapment of the Grange Copeland's family (Mason, 1989: 297). Walker's description of the house parallels Grange's physical appearance. Moreover, weakness and bewilderment are clearly noticed in Walker's depiction of the cabin. The picture of the cabin and Grange conveys a sense of marginalization and hopelessness (Mason, 1989: 298). Consequently, the reader realizes the fact that Grange and his cabin convey a sort of isolation and marginalization.

Conversely, the opening pages of the novel allow the reader to grasp a fascinating world, which is completely different from the world of the blacks. Walker describes the house of the North dwellers as; "houses stacked one on top of the other until they nearly reached the sky" (Walker, 1970: 5). This dichotomy between the two poles, North and South, elucidates the living conditions of the whites and blacks. In other words, it

portrays the working power of bondage and freedom. The image of the cabin in contrast to the image of the house gives the reader a vivid epitome of classism in American society.

The Aftermath of Race-based Trauma on Grange

Through the characters' reactions and feelings, Alice Walker displays the consequences of race-based trauma on the lives of her black characters. Walker's characters feel oppressed, devalued, and disfranchised, yet they cannot react against the white dominant society. Therefore, they inflict rage and frustration on their family members. In other words, the characters direct their anger towards their family members than the white power. For instance, Grange inflicts his rage on his wife and son. Besides, when Brownfield grows up, he repeats the same pattern of violence over his wife and his three children.

Grange Copeland, due to his pain and anguish, physically and emotionally hurt his family members. In other words, he inflicts violence on his wife as well as his son. Lawrence Hogue in *Discourse and the Other* (1986) points out how the America social system turns the black man into a brute. He describes the American social system as follows:

The American social structure turns a black man into a beast, suppressing his human qualities and accenting his animal tendencies. The black man, in turn, reflects his violent relationship with his white landowner in his relations with his wife and son. He takes his anger and frustration, not on the social system (...), but on the black woman (...), and on his children. (Hogue, 1986: 91)

In the novel, Alice Walker's black characters face the harshness of the American social system. Its power, as practiced by the whites, degrades the black community in every possible way. It disfranchises the black society; economically, socially, politically, and even religiously. Unable to reflect their anger and frustration on the system, Grange and Brownfield take their anger and powerlessness on their wives and children.

Walker, throughout the novel, gives a circle of the Copeland's family life that depends on Grange's traumatized mood. For instance, on Monday, as Grange suffers from a hangover and its aftermath, he is "mo-rose, sullen, and deeply in pain (Walker, 1970: 13). Thus, the entire family is in discord. Walker describes Grange's weekly temperament as follows:

On Wednesday, as the day stretched out and the cottons rows stretched out even longer, Grange muttered and sighed (...) He said things on Wednesday nights that made his wife cry. By Thursday, Grange's gloominess reached its peak and he grimaced re-

spectfully, with veiled eyes, at the jokes told by the man who drove the truck (...). By Friday, Grange was so stupefied with the work and the sun he wanted nothing but rest the next two days before it started all over again. (Walker, 1970: 13-14)

This circle of mental, emotional, and physical oppression stems from the cotton fields, where he encounters with the white community. The cotton field reduces his status to a low position. The novel asserts that on Saturdays, Grange would not work; however, he “would come home lurching drunk, threatening to kill his wife and Brownfield” (Walker, 1970: 14). Even though on Sundays Grange and Margaret would go the Baptist Church performing the prayer, nonetheless, when they return home they would “begin a super quarrel which launched them into another week just about like the one before” (Walker, 1970: 14).

From the above excerpts, the reader can understand the tough life of Grange Copeland’s family. Lawrence Hogue asserts that Grange is frustrated by his low and powerless position; therefore, he resorts to drinking and abusing his family (Hogue, 1986: 91). Through such depictions, Walker presents a dissolved figure of black family. These predicaments are mainly due to the racial, physical, and emotional oppressions that the black men experience in their lives. The racial system ruins the feelings, hopes, and dreams of the black man; therefore, he exercises his masculine power on black woman.

In the course of the novel, Walker presents her black women; Margaret and Mem, as abused, violated, and hurt. They are abused emotionally, physically, and psychologically. Margaret faces killing-threats from her husband, particularly on Saturdays (Walker, 1970: 14). This is because her husband is drunk. The reaction of women, Margaret and Mem, is like the reaction of Grange and Brownfield toward their white boss. These men do not have any power under the whites and cannot fight back. Similarly, black women do not possess any power under their black men. In other words, the black men have lost their power under the white hegemony. Therefore, through abusing their wives, they try to regain their lost power and show their masculine identity.

Overall, in the novel, the characters suffer from the race-related trauma wound of rage (Hardy, 2013: 26). The rage of the black characters’ is a consequence of racial oppression, devaluation, inferiority, voicelessness, and so forth. Unable to pour their rage over the white hegemony, they take it on their wives and children. Consequently, Walker through the portrayal of her characters unravels the aftermath of racial trauma, inequality, and repression on the life of the black community. The novel reveals that

black men are traumatized. They suffer from race-based trauma. In other words, race-based trauma has damaged their lives. This is due to the fact that racial trauma has several negative influences. As Hardy argues; “it can lacerate the spirit, scar the soul and puncture the psyche” (Hardy, 2013: 25).

Healing from Trauma

Exposure to trauma brings about numerous negative consequences such as voicelessness, degradation, low self-esteem, and so on. However, recently researchers have proved that trauma can also lead to positive changes known as Posttraumatic Growth (PTG) (Evans, 2016: 8). Post-traumatic Growth delineates the transformation journey of trauma survivors. Following an exposure to a traumatic event, survivors come to realize the event that caused the trauma. A Research conducted in 2009 reveals that 30 to 90% of those who experience trauma can transform and recover from trauma (Evans, Hemmings, and Burkt, 2016: 8).

Alice Walker’s *The Third Life of Grange Copeland* indicates the beginning of Grange’s metamorphosis journey through the Central Park incident, New York, where he witnesses the drowning of a white woman. Through this incident, Alice Walker allows the reader to grasp the apartheid in the North as well as the transformation process of the characters. Walker states the incident as follows:

He stretched out his arm and nearly touched her. She reached up and out with a small white hand that grabbed his hand but let go when she felt it was his hand. Grange drew back his dirty brown hand and looked at it. The women struggled to climb (...) finally she sank. She called “nigger” with her last disgusted breath. (Walker, 1970: 161)

This incident takes place between Grange and a white woman in the Central Park, New York. Grange sees a woman who is on the verge of drowning in a lake. Grange is eager to help her; he wants to save her life. Nevertheless, the woman rejects Grange’s help owing to his skin color and race. Through this incident, Walker reveals that in both poles; south and north, people of color are subject to racial events. According to Carter’s model of race-based traumatic stress and Maria Root’s model of race-based trauma, the powerful degrades the powerless due to some inherent characteristics. In Grange’s case, the reader realizes that Grange’s race and skin color are the source of devaluation.

Baxter Miller points out that the woman is similar to Grange’s white boss, because the woman and Shipley reduce Grange’s status to

something non-human. He also asserts that Grange, once again, fails to regain his manhood (Miller, 1981: 61). Paradoxically, this event is crucial in Grange's metamorphosis. Even though the white woman rejects Grange's help, yet he feels responsible for her death. This responsibility unshackles him from something non-human to something human. A deep glance at this event elucidates how Alice Walker attempts to acquaint the reader with the healing process of racial trauma survivors. Through this event, Grange regains what he had lost in the South. He regains his masculine and racial identity. After the incident, Grange does not consider the whites as superior and the blacks as inferior. His fear of the white folks turns into courage. Such characteristics are clearly depicted in his fights with the whites in the North. As the writer asserts; "every white face he cracked, he cracked in his sweet wife's name" (Walker, 1970: 221).

Through that encounter with the whites, Grange regains his freedom and manhood (Walker, 1970: 221). Henceforth, he does not have any fear of the white folks. The fear of his white boss disappears through this incident. While he was in the south, he would not dare to look into the eyes of his boss, but now he fights the white community. This reveals his metamorphosis journey. He has to fight back to recover from his trauma and survive. The degradation and humiliation he suffered under the white hegemony are turned into rebellion and redemption.

In addition, after his sojourn to the North, Grange develops a strong relationship with his granddaughter, Ruth. Through this relationship, Walker allows the reader to notice the transformation process of Grange. Grange regenerates a lost love between the black families. This ardent relationship between Grange and his granddaughter is crucial in preparing a new generation of the black community to endure the harsh realities of their lives. Grange opines:

The white folk hated me and I hated myself until I started hating them in return and loving myself. Then I tried just loving me, and then you, and ignoring them as much as I could. You're special to me because you're a part of me; a part of me I didn't even used to want. (Walker, 1970: 252)

Walker points out that Grange's first life was devoid of any love, rights, and value. The whites hated him; in return, he hated himself. Under the white hegemony, he loses his identity. Conversely, in his last phase, Grange accepts the reality of his life. He has to embrace his blackness and love himself. Consequently, he starts loving his granddaughter, Ruth. In his last life, Grange is more experienced. He feels the responsibility towards his family, as the novel asserts; "the older Grange got the more serene and flatly sure

of his mission he became. His one duty in the world was to prepare Ruth for some great and herculean task, some magnificent and deadly struggle, some harsh and foreboding reality” (Walker, 1970: 279). Through Ruth, Grange tries to make up for his carelessness towards his only son, Brownfield. He tries to prepare Ruth for the challenges that she may face in the white society. In Ruth’s portrayal, the reader realizes that Walker tries to spread the hope of a better life in the black society. Ruth is the epitome of a bright future for the black community. Grange’s love towards Ruth is an embodiment of presenting the power of love to achieve the survival of the community.

Overall, Walker points out that Grange is able to recover through his trip to the North and his relationship with Ruth. During his trip to the North, Grange realizes that he is not a machine or a robot. He also learns that “the white are not demi-Gods” (Hasanthi, 2018: 107). He apprehends that blacks are not inferior to the whites. Eventually, his sojourn paves the way for his self-realization and transformation. Thus, Walker portrays social mobility as an essential step for Grange’s recovery and transformation.

The novel presents Grange’s growth and recovery in nurturing Ruth and accepting the responsibility of his family. Through Grange’s ardent relationship with Ruth, Walker endeavors to reveal that amending the family relationships is a crucial factor in Grange’s transformation. Grange takes responsibility for his past mistakes. He gives the love and affection that Ruth needs in such a cruel world. Shahram R. Sistani argues; “Grange-Ruth relationship is the only constructive one that has helped Ruth in her process of self-affirmation” (2018: 41). He provides her a safe haven, where she can feel safe and free. He becomes a surrogate father for her and sacrifices his life for her survival. Through his relationship with Ruth, Grange compensates for his carelessness and neglect towards Brownfield.

After securing a land, Granges builds a farm. The farm is vital for Grange’s transformation, as it becomes the source of livelihood for his family. Grange gets rid of the dehumanizing aspects of Shipley’s cotton fields. He becomes an independent man. Walker argues that the land makes Grange a newborn man (1970: 157).

By working with the Civil Rights Movement, Walker reveals that Ruth is able to transform. In the Movement, Ruth endeavors to transform the black society as well, as she takes part in voter-registration campaigns. Overall, Ruth is the embodiment of a bright future for the black community. She gives the hope of social and political changes in the black community. Granges also becomes an epitome of transformation and recovery. Through Grange’s characterization, Alice Walker reveals that sometimes

trauma can lead to positive changes and growth.

Conclusion

Alice Walker's *The Third Life of Grange Copeland* demonstrates the predicaments and dilemmas of the Copeland family in the South of the United States. The novel reveals how the white hegemonic society shapes the psyche of the Black Americans. On one hand, the novel unravels the racial coercion of the whites against the black community. On the other hand, it reveals how black men abuse their women and children due to their fragmented psyche and frustration, under the white hegemony. Generally, the novel depicts a dysfunctional family through generations in the South.

Alice Walker draws the reader's attention to fathom out how an individual's race can have destructive psychological implications. To demonstrate this, the writer draws parallels between the whites and the blacks. The whites are presented as masters and the blacks as servants. The whites have everything, but the blacks have nothing.

Basically, the novel's thematic focus is on Grange's three different phases in his life. In his first stage, Walker depicts Grange's traumatized well-being. The novel uses different ways to allow the reader to understand Grange's fragmented psyche and his lack of identity. His workplace is depicted as the source of racial trauma. This is explicitly displayed in his encounters with his white boss. When Grange meets his boss, he literally loses all his human characteristics and turns into something non-human. In his first life, several symptoms of racial trauma are indicated such as devaluation, humiliation, and frustration.

However, the writer reveals the recovery and transformation of her traumatized characters. Through the main character, Walker exposes how the victims of racial trauma can recover and transform. In his second life, Grange abandons his family and migrates to the North. In the North, he undergoes some metamorphoses, which pave the path for his healing process. Grange witnesses the death of a white woman. Although he tries to save her; the woman rejects his help and calls him a nigger. This rejection makes him realize that white folks and blacks are humans; race is the only thing that differentiates them. This incident, symbolizes the death of his oppressor, Shipley. After this incident, his fear of the white community disappears. He no longer considers himself as inferior to the whites.

Another vital means for Grange's healing process is his return to his homeland, the South. Grange returns home with a new mode of awareness, which renovates his life and the lives of others in the black community. After his return, he tries to make up for his carelessness toward

his family and son. He secures a land and provides a decent life for his granddaughter, Ruth. He gives Ruth love and affection, which are basic needs for children's development. He nurtures and educates her so that she can stand up for herself and set herself free from the institutionalized oppression of the whites. She teaches her how to survive in a hostile world, where humans are judged by their skin color and race. Eventually, Grange and Ruth portray that healing, growth, and redemption are also possible after trauma. Grange is the embodiment of survival and recovery. Ruth is the epitome of hope for the black community as she starts working at the Civil Rights Movement.

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