



# Psychological Impact on Family of Transgender and Non-Conforming (TGNC) Children in Alex Gino's "George" (Novel)

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**Abstract**— *The paper is an attempt to contemplate the youth's emotional, mental, romantic, and sexual orientation and its psychological influence on the members of the family. In novel, there is a discussion about sexual orientation, preferences for the minority individuals are somewhat or merely focused on the same sex. Writers like Christopher Isherwood, Evelyn Waugh, James Baldwin, Mary Renault have provided us with illuminating experience in their prose style on issues related to LGPTQ. The paper has accentuated the repertoire of qualitative literary review analysis, including qualitative data on the experience of parents of TGNC children. The paper delves with the dilemma of identification of one's own sex and sense of self worth. The study focuses on the implications for transgender, gay, bisexual and lesbian youth and their family members' psychological health and well being. Parental rejection and acceptance is the main concern. The importance of parents in the lives of youth is unassailable beginning with the birth of the child and affecting all relationships. Family Communication is an indispensable component when we talk about accepting and disclosing our hidden existence and feelings in front of our family member, whether parents or siblings. The main objective of the paper is to conceptualise the reactions of parents to the disclosure of their child's identity, when one has been in disguise, ranging from acceptance to rejection: What are the consequences? How are they going to react? How are they going to manage stress level? How are they going to balance and maintain equality between the child and other children? Will they be able to appreciate their child's heroism and endurance for revealing his/her true identity?*

**Keywords**— *Sexual orientation, acceptance, family communication, disguise, identity, self worth.*

## INTRODUCTION

The paper deals with parents' pattern of thought process and practices with their own transgender or nonconforming (TGNC) child. Movies like *Love, Simon* by Isaac Aptaker and Elizabeth Berger, *A Kid Like Jake* by Daniel Pearl deals with the same. In Novel "George" Alex calls the book as Mellisa's story, since GEORGE is a name the main character no longer wishes to use, he finds it frustrating and discouraging. Even if the bulk of the other characters in the novel don't know or use the name and

pronoun assigned to her by someone at the conception, readers use Melissa and her to refer to the protagonist in general. The paper deals with parenting and relationship they build up with their child. It deals with how difficult it becomes for their parents to come and discuss about their child's sexuality and be open minded about it and ask their children to be true to their self where acceptance from both parents and their children's side is predominant. Parents need to observe and know their child's unfulfilled youthful wishes and even support them to come across it cheerfully irrespective of any other negative thoughts and fear. Instead

of telling your child to be in disguise and compromise and suffer for the whole life, he/she can live their life the way they wish to and fulfill all their desires.

### WHAT IS PARENTING ?

Mothers and dads play a pivotal and peculiar role in the development of offspring, as shown in a substantial corpus of social academic papers spanning decades. These studies it has been shown that adolescents who are deprived of living in a community with both biological parents who are married to each other result from lack psychological, educational, and negative repercussions.

These elements would be included in a very quick review of the research on mothers' unique and fundamental role in childhood development. Furthermore it is included in points:

1. mothers have a calming effect.
2. when they are malnourished, afraid, unwell, or in any other distress, infants and toddlers prefer their moms than their dads.
3. they are also good at spotting their children's emotions through their exclamations, postures and gestures than fathers.
4. mothers are more attuned to newborns' unique cries: they can discern between their baby's scream of hunger and cry of pain higher than males, for example.
5. children who were deprived of maternal care for long periods of time as children "lacked emotion, had shallow connections, and had hostile or antisocial tendencies" as adults.

in movie, A kid like Jake by Daniel Pearl, Couple specially struggle with their 4 year old child when Jake is a small kid trying to identify herself. Parents tried to know about Jake's likes and dislikes, for example Jake prefer to wear dresses and likes fairy tale unlike other boys. Decision of sending her to which school is the prime decision they need to take. In line of Jake's mother

**"You should just be yourself, that's all it matters, Okay?"**

It is a sensitive and nuanced portrait of modern parenting. While the parents grapple to understand what may be best for their son, they apply to go to a private kindergarten in New York City. This film helps parents understand the signs of queerness among their kids and deal with it in the right way.

### CHARLOTTE'S WEB

George" stands for single contemporary twist: fabrication of "Charlotte's Web" in which George imagines Charlotte of playing, the lassie spider, instead of Wilbur, the geezer pig. George relates simply to Charlotte.

Moreover the theater is similar to be a backdrop, on the other hand, is both traditional and latest. If outcasts escape into the theater so as to achieve "be" something else, the reverse is also true: Theaters just a location some juvenile can be himself or herself. The "understudy must go on" As George assumes the arachnid part she was destined to fill, the theme is used to lovely effect.

Gino's wish of "Charlotte's Web" reverberate for some anonymous reason: Masses who suggests that children would just not acknowledge that a boy indeed a girl is misled want just only sway up "Charlotte" to be nudge that a barnful of chat that nobody has ever been perplexed by wildlife.

### GENDER BENDER

George has a few valuable moments before her parental mother and real older brother Scott return to the birth place to explore life the way she's always wanted to. She calls herself Melissa in the glass from which she could see herself, combs her hair over her brow to resemble the bangs, and studies shiny books fully filled of promotions for makeup, mascara, and tampons used by the girls. The magazines, on the other hand, must be returned to their underground hiding spot until her mother and brother return home. Though George is certain she is a child, her family continues to treat her as a baby. George hopes that by landing the part of Charlotte in her class's forthcoming production of Charlotte's Web, her matriarch can actually see her as a woman and accept the reality that she is from the category of gender bending ones. George tries to get the rest of the world to consider her for who she is with the aid of her best ally, Kelly. Although children may have a sense of their gender identity as early as the age of three, children's literature, especially middle grade literature, is surprisingly devoid of trans\* protagonists. However, George has more than just the novelty of an LGBTQ coming-out narrative. The use of pronouns here is particularly noteworthy: when the rest of the world treats George as if she were a child, the writer only addresses her with feminine pronouns, emphasizing her girlhood. In addition, George mentions how gays and lesbians have gained some recognition and support in recent years, whilst the transgender culture is widely marginalized and confused. Although George's mother can deal with raising a gay girl, she clearly cannot acknowledge her as

"That kind of gay"

Coming out is a process for George, as it is for many LGBTQ youth, and she must repeat it before she is fully remembered. George is in agony, but there is hope for a stronger future, even though it does not come as quickly as it can.

George frequently explores gender stereotypes and how they shape human interaction. Many of Melissa's experiences with her classmates and colleagues, according to Hermann-Wilmarth and Ryan, exemplify transgender children's fight to question the gender binary. Mrs. Udell, for example, does not take Melissa seriously when she tells her she wants to play Charlotte in the school play, and also "scowls" at the notion, demonstrating her deep frustration with such a bold challenge of gender norms. Melissa's best friend and brother, Kelly and Scott respectively, are having trouble coming to understand Melissa's gender orientation, while other students at school bully her for being girly. She contests these characters' cisnormative assumptions, culminating in either pain and abuse, as with her bullies, or subsequent recognition and development, as with her family and close friends. George pushes cisgender readers to understand what it means to be separated from binary gender norms and how to break free from rigid gender stereotypes by presenting these various examples of how gender expectations control different experiences and relationships between characters.

### UNFULFILLED WISH

Gender queer writer Alex Gino wrote *George* in response to an unfulfilled, youthful wish for a positive representation of a transgender person. The novel tells the story of ten-year-old George, who is anatomically a boy, but knows she is a girl.

"Trying to be a boy is really hard."

The Stonewall Book Award, the Lambda Literary Award, and the E.B. White Honor have all been bestowed upon *George*.

The novel opens with George sneaking into the bathroom to look at her secret stash of girls' magazines, concealing them again before her mother and brother return home. Hiding who she really is hurts George deeply, and having the world think she is a boy is frustrating. For example, her teacher, Ms. Udell, tries to reassure her that her tears at the end of Charlotte's Web will make her into "a fine young man" in the future and gives her a pass to the boys' bathroom.

George's primary incentive is to play Charlotte in the school play adaptation of *Charlotte's Web*. While her best friend Kelly is supportive, she doesn't actually realize that George wants the involvement to once again pretend to be a girl on stage but rather to show the world

who she really is. Ms. Udell definitely doesn't understand: When George auditions for the play, the teacher views George's delivery of Charlotte's lines as a joke. As a result, a devastated George refuses all of the play's masculine parts and ends up in the crew.

When George embraces the function of stagehand for Charlotte, who will be played by her friend Kelly, she discovers some harmony. She had begun to think that if audiences could see her onstage as Charlotte, they would be able to see her offstage as a child as well.

However, when the class bully, Jeff, taunts her, George takes revenge by branding the back of Jeff's t-shirt with the phrase "Some Jerk". Jeff then proceeds to beat George until she vomits, and George winds up in the school principal's office. The principal lets George off with a warning and summons her mother. Just before she leaves the office, George glimpses a sign promoting safe spaces for LGBT children and wishfully dreams of a place where "there would be other girls like her".

Back at home, George's mother and brother have noticed her magazine collection. They conclude that she is gay. George is able to come out as a girl to her brother but not yet to her mother, who is suddenly reserved with her daughter.

Later, Kelly, in whom George has also confided, has an idea for how George can reveal her true identity. She suggests that George step in and play Charlotte in the second performance of the play. George has been rehearsing Charlotte's role along with Kelly, so she gives an excellent performance. However, in the audience, George's mother appears confused and melancholic.

### REVELATION AND DECLARATION OF THE TRUTH

At home, in a final confrontation, George tells her mother the truth: that she is really a girl. When her mother made reference that it would be difficult for George to be so different from what is considered rational, George stated that it is difficult for her to go through life pretending to be a guy. The two come to an understanding, with her mother acknowledging the evidence and proposing that they each see a psychiatrist to help them adapt to the transition.

In movie, *Love, Simon* explores how gay youth find it difficult to express themselves to their peers. Simon had a big secret that he keeps hidden from his relatives, colleagues and classmates. When the mystery is jeopardised, he must confront others to come to terms with who he is.

In movie, *Dear Dad* by Tanuj Bhramar while many parents find it difficult to accept their children's sexuality, there are moments where the positions are inverted, and children are just as surprised to hear about their parents' secret homosexuality. This drama is a bittersweet coming-of-age tale about a father and son who go on an impromptu road trip and learn a lot about each other.

### **AWARENESS AMONG PARENTS**

*George*, a book about a transgender youngster, appeared on the 2018 list. The Cascade school district withdrew four primary schools from the competition. The Hermiston School District forbade its primary pupils from entering the statewide reading competition, instead opting for a district-level tournament that excluded *George*. A petition to protest any ban on *George* and other novels that promote visibility and support for LGBTQIA+ people has gathered over 2,000 signatures. The book was kept on the 2018-2019 reading list by the OBOB executive committee and the Oregon Association of School Librarians.

Sexual rights of children and teens are closely tied to human rights and are significantly linked to one's identity. However, conversations on this issue are typically deemed taboo and unsuitable by many. Failure to address this issue, on the other hand, leads to increased prejudice towards children. Most of this is due to a lack of education and opportunities.

Bullying, harassment, isolation, and violence are all more common among LGBTQ children and teens. They are considered outcasts in many cultures and are unable to participate in most elements of society. LGBTQ children and teens are more likely than their straight classmates to commit suicide. When pupils lack access to appropriate education and health services, health risks begin to mature. Homosexuality is criminal in many nations throughout the planet, while others criminalize the "promotion of sexuality," barring children from learning about the many gender identities and sexual orientations with which they could identify. Some jurisdictions may suppress homosexuality to the stage that heterosexual activities are punishable by death. Other governments, or even been thus and families, may choose to use medical or psychological therapies, or even "corrective rape," to "address" LGBTQ children's homosexuality, blatantly infringing on their rights. Children raised in LGBTQ households are frequently denied the same rights as children raised in single-parent households or households with straight parents. These young players are frequently granted entry to the same social security benefits as children growing up in "typical" households due to a lack of recognition by respective agencies. Many societies provide exclusive custody of a child to gay and lesbian couples, which can be

detrimental to children in circumstances of employee participation in health and education.

Toddlers of LGBTQ mom and dad must be entitled to the same social security benefits as other children, and they're being protected against prejudice and violence as a result of their parents' sexual orientation.

The most effective approach to prevent LGBTQ children and families from being stigmatized against is via education. When a baby is not exposed about LGBTQ concerns and rights, and when an LGBTQ youngster will be unable to express his or her identity, freedom of thought, opinion, and expression is challenged. Acceptance and prejudice are reduced when children, regardless of their sexual orientation, are educated in an open and knowledgeable manner about the many gender identities and orientations.

Nations must not prohibit schools and instructors from discussing and teaching about sexuality and breaches of their right to equality must be avoided. Nations have a responsibility to enact legislation that supports LBGTT rights and punishes those who harm or discriminate against LGBTQ children, youth and adults. *George* also explores gender norms and how they alter human interaction. Many of Melissa's interactions with her contemporaries and superiors, thus according Hermann-Wilmarth and Ryan, reflect transgender toddler's desire to defy the gender binary. Mrs. Udell, for example, does not take Melissa honestly when Ellen tells her she loves to learn Charlotte in the nativity play, and even "scowls" at the possibility, indicating her 's largest with such a blatant challenge of societal expectations. Melissa's favorite character and brother, respectively, strain to comprehend Melissa's gender expression, while other preschool children ridicule her for her girlishness. She subverts these folks' cisnormative hypotheses, resulting in either misery or violence, much like with her bullies, or subsequent acceptance and maturation, and the same with her family and close friends. *George* urges cisgender readers to contemplate what it means to be excluded from binary masculinity and femininity and how to live away from stringent gender expectations by proffering these diverse and interesting instances of how gender expectations drive different interactions and relationships between characters. A PhD candidate in Youngsters' Literature, described how Jeremy gives transgender children with a pointless story in a 2015 blog in *The Conversation*. *George's* identity turmoil, which is frequently overlooked in children's literature, is exemplified by the disparity between who she feels she is and who others believe she is. *George* might help alleviate discrimination of LGBTQ children by informing adults and families on what it implies to be

transsexual, that according Cierazek, by enlightening parents and children about what it means to be intersex.

George is aimed towards children aged eight to twelve

Alex Gino's *Georgie* is appraised by Mel Mackey in the *Lambia Literary Review*. Thus according Morrow, Alex Gino in *George* confronts the struggles that transgender adolescents endure both secretly and internationally.

Gino portrays these hardships throughout Melissa's time window via Melissa's interactions with certain other personalities. Gino portrays a wide range of reactions to Melissa's metamorphosis via these conversations, gradually attempting to persuade the characters to accept Melissa's shift.

One day George came to a halt. It was such a simple question, but she couldn't get the words out of her mind.

Mom, what if I'm a girl?"

### **ENDING IS THE NEW BEGINNING**

In the novel's conclusion, George gets the chance to show the world that she really is once more. She and Kelly take a trip to the zoo with Kelly's Uncle Bill, both dressed in typical girls' clothing. George, who introduces herself by her formerly "private" name, Melissa, is delighted and feels that her real life is just beginning. We use Melissa and as if the rest of the other characters in the text don't identify or use the name and pronoun assigned to her by others at birth, she is used to refer to the heroine in general.

According to Morrow, "Sexuality is removed from the identity-formation equation" in this group Melissa dispels the stereotype that gender expression is linked to sexuality. After the protagonist reveals his or her true identity and removes the disguise, a new chapter begins in which we live our lives as we desire and explore ourselves and our surroundings.

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