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Configuring the Masculine Identity of Frank Money In Toni Morrison's *Home*

[1]Zainab Sameer Shakir, [2] Magda Mansour Hasabelnaby, [3] Reem Elbardisy

[1] University of Baghdad, College of Islamic Sciences, Baghdad, Iraq.
[2-3]Ain Shams University, Faculty of Women for Arts, Science & Education, Department of English, Egypt
Corresponding Author: zainab.s@cois.uobaghdad.edu.iq
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Abstract

This paper aims at analyzing how gender, race, and class interact and how such interaction affects the way the masculine identity of Frank Money is formed in *Home* (2012) by Toni Morrison. I attempt to analyze Morrison's depiction of manhood and investigation of masculinity in the context of her book by adopting a particular interpretation of the concept of intersectionality. The novel's storyline demonstrates the conflict between racial identity and the social standards of masculinity, which is seen in how socioeconomic gender roles, class, and maybe racial bias are portrayed. To effectively comprehend and address the challenges and injustices experienced by people with multiple marginalized identities, we must take an intersectional approach when addressing problems associated with race and gender together. This method makes it possible to analyze social issues more thoroughly and to create inclusive, successful campaigns to advance social justice and equality. My intention is to examine the author's skillfully crafted

depiction of Frank Money's refusal to conform to the identity imposed upon him by oppressive power.

Keywords: masculinity, Frank Money, *Home*, Toni Morrison, intersectionality.

1. Introduction

Home (2012) by Toni Morrison addresses the historical evolution of masculinity for black men, which is closely intertwined with the legacy of institutionalized racism. She delves into the life of Frank Money shedding light on the African American community, which has been historically isolated, marginalized, and depicted as the "other" in mainstream American history. Through her portrayal of America in the 1950s, she redefines African American masculinity, showcasing that men can transcend the societal expectations and limitations imposed upon them. Morrison's contribution to the struggle against gender violence vindicates her respective African American: the narratives of grief are validated in her own terms, showing pride in her distinct ways of healing.

In her introduction, Toni Morrison presents Frank Money, the main character of the book, as a tall, robust black man who personifies the physical characteristics typically associated with masculinity. When he brutally escapes a military hospital in Seattle, the reader is met with him in a state of wrath. He is struggling with his difficult circumstances and finds himself lacking not only money or a job but even something as simple as shoes. Frank is compelled to run because he is eager to avoid being identified as a vagrant. This represents both his physical trip, and his unwavering quest for a sense of self in a world that is full of intersection in race, class and gender.

2. Theoretical Framework:

The term "intersectionality," which is a metaphor for "demarginalization," was first proposed by American social theorist and civil rights activist Kimberley Crenshaw in 1989. Crenshaw says:

> Intersectionality simply came from the idea that if you're standing in the path of multiple forms of exclusion, you are likely to get hit by both. These women [*ed. black women*] are injured, but when the race

> ambulance and the gender ambulance arrive at the scene, they see these women of colour lying in the intersection and they say, Well, we can't figure out if this was just race or just sex discrimination, and unless they can show us which one it was, we can't help them (2018).

She clarifies that this happens when multiple forms of prejudice or unfavorable situations combine to impact one person. The fundamental idea of intersectionality is that when this convergence happens, the result is a distinct and unique discriminatory process rather than just the sum of the detrimental effects of all forms of discrimination. The person may have completely unanticipated and unusual outcomes as a result of this novel procedure. In her original coining of the term "intersectionality," Crenshaw notes, the word was intended to be metaphorical. Her main focus was on the intersections between different oppressive systems. In *Oxford Dictionary* the term intersectionality is defined as "the interconnected nature of social categorizations such as race, class, and gender, regarded as creating overlapping and interdependent systems of discrimination or disadvantage; a theoretical approach based on such a premise" ("The-Oxford-English-Dictionary - Definition, Pictures, Pronunciation and Usage Notes | Oxford Advanced Learner's Dictionary at OxfordLearnersDictionaries.com," 2023).

The term "intersectionality" then becomes more widely used, especially in literary discourse, to refer to the theory that is applied to the junction of political, structural, and representational aspects of intersectionality (Meer 2014). In literary analysis, intersectionality is an approach that invites students to investigate how different identity factors—such as gender, race, nationality, class, sexual orientation, age, physical ability, embodiment, role, or setting—interact with one another to affect how characters in a narrative develop.

This paper investigates men's experiences at the intersections of gender, racism, and masculinity in order to understand intersectionality, despite its roots in feminist research. It aims to provide an analytical differentiation between the forms of oppression that men face, namely racial and masculinity oppression, which function through mutual subordination. Addressing the linked biases that people come across in their daily lives requires an understanding of intersectionality.

Maurice Wallace's *Constructing the Black Masculine* participates in a new wave of work post-1994, with the express aim of "bringing race to bear on

a crisis theory in order precisely to deny the normativity of those erstwhile deployments" (2002, p. 48). A component of this de-normatizing process is concentrating on the issue of how racialized bodies are shown visually rather than just how the black man is portrayed or connected to hegemonic masculinity (p. 49). Scholars talked about black masculinity based upon race and ethnicity, and also about white masculinity as a racial construct (p. 27). Black people have experienced tremendous adversity, often leading to physical limitations or, sadly, fatalities. Black men in particular have received a lot of media attention lately because of the fatalities and police brutality they have experienced. The history of discrimination against Black men is deeply ingrained and continues to be a problem today. Black people in America were dehumanized and thought to be second rate citizens, due to the racist legacy of slavery.

In her book *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment,* American theorist Patricia Hill Collins states that the three factors—race, gender, and class—form the "matrix of domination" (18). Collins states that intersectionality is an "analysis claiming that systems of race, social class, gender, sexuality, ethnicity, nation, and age form mutually constructing features of social organization, which shape Black women's experiences and, in turn, are shaped by Black women" (2000, p. 299).

3. Configuring the Masculine Identity of Frank Money In Toni Morrison's Home:

Frank Money, one of those black men who were subjected to intersectionality, was raised in Lotus, Georgia, and faced a childhood trauma that profoundly impacted his perception of masculinity, his story portrays numerous instances of overt racism, and he is acutely conscious that the world is perilous for people like him, constantly vulnerable to violence and violation.

In the opening chapter, Frank recalls the traumatic event that he and his sister witness: they view a burial where a black man was killed in a deadly confrontation with his own son, prompted by white gamblers. This experience compels Frank to seek empowerment in a racist society by adopting a masculine protector identity, while relegating Cee to a position of vulnerability as a weak female. In an attempt to establish his identity, Frank endeavors to be

a reliable and supportive friend, a dedicated soldier, and an adequate boyfriend to Lily. Following his return from the Korean War, where he grappled with post-traumatic stress disorder, Lily becomes his girlfriend. Morrison skillfully emphasizes the interconnectedness of psychological harm arising from feelings of gender-related weakness. She also brings attention to the evolving shifts in gender norms and the persisting restrictions imposed on black male behavior due to societal perceptions. Through Frank's evolving masculinity, Morrison presents alternative ways of performing gender that challenge the social norms of the 1950s and traditional notions of black masculinity. This process allows for partial healing of the characters, offers a fresh perspective on masculinity during that era, and prompts reflection on its enduring influence today.

Frank escapes everything searching for his masculine identity. He believes that the army will bring out the real man within him. He along with his friends: Mike and Stuff, represent the African American who participated in the Korean War. Morrison challenges the glorification of African American participation in the Korean War. In his first letter to his sister, Cee, Frank appears proud and confident warrior: "In the photograph he'd sent home, a smiling warrior in a uniform, holding a rifle, he looked as though he belonged to something else, something beyond and unlike Georgia. Months after he was discharged, he sent a two-cent postcard to say where he was living" (Morrison, p. 53).

Morrison vividly describes the horrifying and traumatic experiences that Frank witnessed during his time in the war:

> He saw a boy pushing his entrails back in, holding them in his palms like a fortune teller's globe shattering with bad news; or he heard a boy with only a bottom half of his face intact, the lips calling mama. And he was steeping over them, around them, to stay alive, to keep his own face from dissolving, his own guts under that oh-so-thin sheet of flesh. Against the black and white of that winter landscape, blood red took canter stage. (p. 20)

The imagery presented is disturbing and haunting, illustrating the graphic and devastating impact of the war on young soldiers. Frank sees fellow soldiers severely wounded, with entrails exposed and faces disfigured, desperately trying to hold on to life amid the carnage. The description of blood

amidst the black and white winter landscape accentuates the stark contrast between the brutality of war and the natural world, emphasizing the shocking and violent nature of the conflict.

Like Frank, many young African Americans sacrificed their lives in the name of masculinity and American patriotism during the Korean War, while those who survived returned home with profound losses – their friends, dreams, parts of their bodies, even energy and many other loss– all left behind on the battlefield, with only a medal to show for their supposed victory. In Morrison's perspective, America fails to create a harmonious and peaceful society for its people, particularly for African Americans. Instead, the country exploits the fundamental rights of African Americans, who have historically supported their government and made significant sacrifices. While America claims to pursue peace, and democracy, it operates in a way that fosters ideological conflicts and exerts hegemonic power on the world stage. By weaving these historical and societal issues into the narrative, Morrison challenges readers to confront the complexities of America's history and its treatment of marginalized communities (Limbu, 2014, p. 7).

The concept of black masculinity in the first half of the twentieth century America is deeply intertwined with the traumatic history of racial segregation, stemming from the legacy of slavery. The role of black males has always been entangled with intricate power dynamics. While slave-owners appreciated their strength, physicality, and virility, traits valued within the white patriarchy, they were denied recognition of their intelligence and humanity. Consequently, black men were compelled to hide their intelligence as a survival strategy, leading to a perpetual awareness of being under scrutiny by others. W. E. B. Du Bois posits that the black male encompasses attributes such as integrity, strength, potency, and intelligence. He envisions a form of manhood that celebrates black accomplishments without relying on the subjugation of others, but rather emphasizes self-fulfillment and self-realization. Simultaneously, Du Bois exposes the challenges encountered by black men, who grapple with a sense of double-consciousness:

> this double-consciousness, this sense of always looking at one’s self through the eyes of others, of measuring one’s soul by the tape of a world that looks on in amused contempt and pity. One ever feels his

> twoness,—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder. (Du Bois, Griffin, & Internet Archive, 2003, p.7)

The constant awareness of one's two identities results in conflicting thoughts, aspirations, and ideals within one's being. Despite the inner conflicts and struggles caused by this intricate identity, its resilience prevents it from being torn apart. During the 1950s, the black community continued to be subjected to the scrutinizing gaze of the white community, which made them acutely conscious of external judgments. These distressing conditions of double consciousness and the weight of external judgment persisted during this period, as depicted in *Home*. The double consciousness occasionally led black men to adopt a white hegemonic concept of masculinity. Morrison explores the enduring impacts of this issue through Frank Money, whose persona implies that it is impossible to separate matters of color, class, gender, sexual orientation, and religion. Through *Home*, Morrison acknowledges some societal changes concerning race and gender roles. However, she emphasizes the necessity for black men to cultivate a progressive masculinity that is not reliant on white male norms, does not exploit women, and embraces both strength and vulnerability while being responsible for their lives.

During Frank's formative years, a significant childhood memory revolves around witnessing the eviction of an elderly black man from his home. This event starkly highlights the constrained agency that black men faced during that era. The eviction was carried out by white people, underscoring the lack of power and control that black families had when confronted with white supremacists. This memory left a lifelong impact on Frank, shaping his understanding of racial inequality and the challenges that black men endured in the face of oppression. Frank's memory is particularly vivid when recalling old Crawford who "waited the whole night. Just after dawn at the twenty-fourth hour he was beaten to death with pipes and rifle butts and tied to the oldest magnolia tree in the county—the one that grew in his own yard" (10). Despite the eviction pressures and the presence of white men seeking to force him out, Crawford courageously stood his ground, unwilling to surrender his place of belonging. Frank was deeply affected by this act of bravery, which acted as an inspiring reminder of the determination

and resilience that Black people had to show when confronted with racial injustice and prejudice. The terrifying vision of Crawford, a man who has been deprived of all sense of his worth and sadly given a deadly beating, is the focal point of this important memory. While Crawford's actions could be interpreted as a model of black masculinity for Frank—displaying qualities of wisdom, resilience, and the determination to confront oppressors and claim his rightful home—his tragic fate also serves as a stark reminder of a society that does not forgive black men's attempts to assert their rights. Frank's observation of a black man's burial, also, reinforces the realization that the prevailing circumstances demand caution and concealment rather than direct action. This awareness stems from an understanding that openly standing up for their rights may lead to severe consequences, as demonstrated by Crawford's brutal treatment. The memory of Crawford's struggle and its devastating outcome shapes Frank's perception of the dangers faced by black men and the need to navigate a hostile society with caution and vigilance. In *The Independent*, Lesley McDowell views the issues of class discrimination and racism in Toni Morrison's *Home*:

> There is an earlier memory in the novel of leaving "with or without shoes" when "men or badges but always with guns" and presumably white could force families, who were presumably blacks out of their homes, their neighbours, their town, Frank recalls his mother, Ida, crying when he was child because she had to leave the wheel barrow that contained all they had when they were forced out of Bandera country in Texas. They walked, ate from garbage cans and tied up their torn shoes with each other's' lace. Frank's family is marked by colour, by the racism they faced and by their lack of shoes, only poor people cannot afford new shoes. (2012)

This highlights the intense and challenging fight faced by the black community due to racial and class distinctions. Morrison portrays the American society, exposing the vulnerable state of black Americans and the privileged position of white Americans. Frank and his family, in an attempt to safeguard their lives from an unfamiliar white authority, are compelled to abandon their familiar surroundings, possessions, and community. In doing so, Morrison challenges the deeply ingrained heritage of enslavement and racial

prejudice in American culture by illustrating racial domination and shedding light on the nation's ongoing humiliation.

One of the *Home*'s main focuses is the violation of a woman from the perspective of a masculine protector who is also deeply affected by the women's experiences. The male character experiences trauma as a profound disconnection, prompting him to embark on a journey of healing and reconnection with himself, his communities, and his sense of belonging. The healing process of the male character is intricately tied to the healing of the violated woman. Frank confesses that his sister Cee was the first person for whom he assumed responsibility, and he reveals that: "*She was the first person I ever took responsibility for. Down deep inside her lived my secret picture of myself*" (Morrison, 2012, p. 104; italics in the original). He believes that she holds his hidden self-image deep within her. Indeed, Cee becomes the reference point for Frank's self-definition, and his identity gains meaning and context only in relation to her.

Like his sister, Frank faces the risk of becoming a victim of medical experiments. The veterans who came back from the war are not warmly and respectfully welcomed by the government. Many of them, including Money who returned from the Korean War, are kept in hospitals for examination and experimentation on their bodies. They are drugged and their bodies are sold to hospitals for testing new medicines developed by white Americans. Frank hardly misses the same fate of Cee by fleeing from the hospital, which, as mentioned by Reverend John Locke, "they sell a lot of bodies… to the medical school… doctors need to work on the dead poor so they can help the live rich" (Morrison, 2012, p. 12). Locke's statement sheds light on the unethical practice of using deceased individuals from disadvantaged backgrounds for medical research, with the intent of benefiting the privileged and affluent. This underscores the pervasive systemic injustices and exploitation faced by marginalized communities, further emphasizing the novel's critique of racism and discrimination in various aspects of society, including healthcare.

By focusing on the character of Frank, Lucy Daniel the critic in *The Telegraph*, primarily addresses the aftermath of historical oppression faced by the black Americans, how they are portrayed as strangers and are separated from the white, considering factors such as their race, origins, and history:

> From the outset, Frank is that very Morrison's figure, a stranger wandering in the land. As a child his family and neighbours were driven out from their home in Texas by hooded men, forced to abandon their land, crops and property. The sole old man who dared to stay there, was beaten to death and strung up from his own Magnolia tree. Most recently Frank has escaped from a mental hospital. So home for him is difficult concept, as it is for many of Morrison's men. (2012)

Toni Morrison illuminates some of the elements that put the black community at risk in *Home*. By exposing issues like the problems of black childhood, the need for mothering and affirmation, she hopes to raise awareness of the difficulties they encounter and their need for compassion and understanding. Frank's early relationships with women highlight this feature, given his difficult childhood. His upbringing by his nasty grandmother Lenore and his parents' virtual abandonment of him made it difficult for him to relate to women. He could never trust women fully and became overprotective of his sister Cee. Morrison's portrayal emphasizes how important a loving and nurturing environment is to the emotional growth of a child, particularly in a culture that frequently marginalizes and oppresses people of color. Frank's relationships were forever impacted by his mother's lack of love and approval, underscoring the long-lasting effects of early events on a person's psychological health. Frank's lack of adequate mothering has prevented him from building the resilience required to create a solid and self-protective identity. His interactions with women are impacted by his sense of helplessness as a result of the absence of emotional support. These encounters cause Frank to develop a warped view of women. He might sexualize women or see them as weak creatures in need of defense.

As he embarks on his journey to Atlanta in order to find his sister, Frank starts to confront his deep-seated self-loathing. This process involves distancing himself from alcohol, which he previously relied on to suppress his emotions. Instead of numbing his feelings, Frank begins to address his inner turmoil and gradually faces the traumas he experienced during his life. This newfound willingness to confront his past marks a significant step towards healing and self-discovery. Frank Money sets out on a journey of transformation searching for a new definition of manhood. Yet at the starting

point of this challenge, he is not sure where he is going. For example, he feels powerless when he finds himself in a patrol car in a strange Seattle neighborhood, probably because it is a new situation for him. Similarly, he is reluctant to contact his ex-girlfriend Lily for assistance after he escapes from the mental institution because he believes that will bring him dishonor. These events expose Frank's deeply rooted definition of masculinity as being powerful and self-sufficient—a self-perception derived from his early years and his mother's absence. He believes that men are independent individuals who should never display weakness or ask for help. Frank may start to question and rethink his definition of masculinity as he deals with these early beliefs and experiences along the way, eventually aiming to find a more complete and real sense of who he is.

Frank experiences a profound change in how he views himself, especially in regards to his connection with his girlfriend, Lily, who ends up being a source of comfort and affection. But their encounters reveal dark sides of Frank's macho character, emphasizing how pain from the past may perpetuate gender standards. Even though Lily's little appearance in the novel, she is quite important because she helps Frank to recover, as well as she highlights the value of a strong, independent woman. Although Frank's PTSD is the main cause of their separation, there are also frightening signs of what he appreciates about Lily. Being around Lily helps block out the unsettling memories of the battle, so she ends up being the first person he feels secure with. She first appears as Frank's perfect woman—caring, sensitive, and loving. Frank is drawn to Lily by her vulnerability that is way he feels an overwhelming, instantaneous love for her. At this point, Frank is desperately in need of the affirmation and comfort that Lily can provide, especially considering the profound impact his war experiences have had on him, leaving him emotionally fractured. This moment also exemplifies his continuous self-definition as a protector, as he instinctively wants to shield and care for Lily, further reinforcing his traditional understanding of masculinity.

The progression depicted in this part of the novel is unsettling and emphasizes the necessity for a shift in Frank's understanding of masculinity. Morrison takes the reader through various stages, beginning with Frank's distressing wartime memories of the killings he participated in, which also involved violence against women and children. There's also a mysterious

mention of a girl who endured something undeserved. Next, the narrative explores Frank's sudden and intense love for Lily, followed by his interactions with Jessie Maynard's family, who are part of the support network helping Frank during his journey to the South. Despite receiving assistance from the black community, Reverend Maynard's behavior towards Frank, not allowing him inside his home due to his daughters' presence, underscores Frank's masculinity being depicted as inescapable, hazardous, and contributing to a cycle of violence, threats, and dominance over women. This portrayal remains consistent even in the midst of seemingly positive experiences, like falling in love or receiving aid from the community. In this way, Morrison critiques the damaging impact of toxic masculinity, urging Frank to reevaluate and transform his perceptions of manhood in order to break free from harmful patterns and attitudes toward women. However, there is hope that the next generation can change this cycle, given the opportunity for a new model of masculinity to take root. In "A Telling Difference: Dominance, Strength, and Black Masculinities," Hill Collins writes:

> Progressive black masculinities require rejecting not only the images currently associated with black masculinity but also the structural power relations that cause them. In particular, uncoupling ideas about strength from ideas about dominance might enable more black men to tell the difference between the two. (2000, p. 75)

Morrison intensely reveals the necessity for a progressive form of black masculinity in her story. For instance, when he meets Thomas, a black boy who had been shot by white policemen at the age of eight and now he is disabled, Frank engages in manly banter with the boy, discussing sports and sexuality. However, Frank also opens up about the trauma he experienced from killing men during the war. Interestingly, the boy takes control of the conversation and responds to Frank's question about his aspirations when he grows up by simply stating, "A man" (Morrison, 2012, p. 33). This brief interaction showcases the boy's ability to challenge the glorification of violence in combat and raises questions about the nature of manhood. Moreover, the boy mentions that he is talented in everything "'Civic, geography, English ...' His voice trailed off as though he could have cited many more subjects he was good at" (2012, p.32). This suggests that he may be on the path to embrace a progressive black

masculinity and seek to challenge the traditional notions of manhood imposed on him by a racist white society.

Frank's initial concept of masculinity, emphasizing physical strength, bravery, and the instinct to protect, aligns with the hegemonic white perspective on masculinity. He adopts this role as a means of self-preservation, countering the perception of black men as dangerous, criminal, or lacking humanity—a view that persisted even during the New Negro movement. Frank must transcend these rigid versions of masculinity to embrace a more adaptable and open male identity.

During the war, Frank engages in a violent killing spree, and it is later revealed that he even takes the life of an innocent Korean girl. Upon his return, Frank is deeply affected by the traumas of war. Despite having fought for his country, he realizes that his race continues to be the foundation for how he is treated in America. Reverend Jessie Maynard tells him "Well, you not the first by a long shot. An integrated army is integrated misery. You all go fight, come back, they treat you like dogs. Change that. They treat dogs better" (2012, p. 18). The discrimination and prejudice he experiences highlight the persistent racial inequalities that persist even after serving in the military.

To embody progressive masculinity, Frank must directly confront his childhood traumas, come to terms with his actions during the war, and challenge his distorted perspectives of women. Only by addressing and overcoming these deeply ingrained issues can he evolve towards a more enlightened and equitable version of masculinity. Throughout the novel, Frank suppresses the haunting memory of killing a very young girl in Korea who has tried to tempt him, she resembles Cee in an explicit way, triggering a sense of incest taboo within him. Unable to confront this dark and deviant aspect of his personality, Frank, who has always seen himself as a protector of women, ends up shooting and killing a girl. This act of violence serves as a result of his internal conflict and the immense emotional turmoil he experiences, further complicating his already complex understanding of masculinity and personal identity.

When Frank recollects the incident of shooting the Korean girl, it accentuates her vulnerability and reveals his own sense of threatened masculinity. She appears very weak and innocent and even malnourished,

which intensifies his violent reaction to her sexual advances. Frank sees the girl's "hand sticking out and patting the ground." (2012, p. 94), she looks for anything to eat, this reminds him of himself and Cee when they stole peaches as children. Frank remembers clearly how he shot her in the face. In the context of the passage, Frank's act of shooting the Korean girl "in her face" (2012, p. 133), represents a violent attack on her identity as both a female and a human being. By aiming for her face, he seeks to eliminate her threatening gaze, asserting dominance and control over her in a moment of vulnerability. Frank views the girl as an outsider or someone different from himself. In this situation, the girl represents the other, someone who challenges his sense of identity and masculinity.

Morrison's portrayal of masculinity in the novel is not rigid or fixed. An illustrative instance of this is when Frank witnesses a scene of gender roles and racial prejudice intersecting. He comes across a "riot" (2012, p. 24), where a black man attempts to get a cup of coffee but is met with opposition from white patrons. The man's wife stands up for him, and both of them end up getting hurt. This depiction showcases the complexity and fluidity of gender roles and the impact of racial prejudice in shaping individual experiences and responses. Frank's reaction was that he believed the man would beat his wife when they returned home:

> He will beat her when they get home. . . . And who wouldn't? It's one thing to be publicly humiliated. A man could move on from that What was intolerable was the witness of a woman, a wife, who not only saw it, but had dared to try to rescue—rescue!—him. He couldn't protect himself and he couldn't protect her either, as the rock in her face proved. She would have to pay for that broken nose. Over and over again" (2012, p. 26)

The idea of a woman trying to save him was what he found intolerable. Here Morrison emphasizes the role of protective masculinity, the disgrace of emasculation, and the consequent violence towards black women. Yet, Frank provides a different perspective, suggesting that he believed the man was actually proud of what his wife has done but societal pressure prevented him from showing it publicly. While the narrator aims to underscore the hegemonic masculinity that forces power through violence, Frank does acknowledge the

influence of peer pressure in shaping behavior and attitudes. Morrison sheds light on the systems of racial oppression in America, and how the influence of white patriarchy has shaped notions of black masculinity. The case is complex with Frank, because, on one hand, he resists certain aspects of violent masculinity, the riot scene is a good example on that. On the other hand, he frequently regresses to the role of a strong and protective figure, which becomes central to his identity. For Frank, the journey towards a more progressive masculinity involves confronting the impact of trauma on his sense of self. It requires him to recognize the power that memories and historical experiences wield in shaping his future. This process of self-awareness and introspection is essential for him to move beyond the confines of traditional, oppressive notions of masculinity and to embrace a more enlightened and inclusive understanding of manhood.

Towards the end of his journey, Frank saves Cee from the evil doctor and places her in the care of Miss Ethel, the healer in Lotus. The crucial lesson that Miss Ethel imparts to Cee is to define herself and embrace her freedom. "Look to yourself. You free. […] Don't let Lenore or some trifling boyfriend and certainly no devil doctor decide who you are. That's slavery" (129). Cee's assertion of her self-definition reduces all the attempts of interfering her life, and this includes Frank. Indeed, by challenging Frank's self-assigned role as Cee's savior, the text sheds light on the challenge of emasculation of the African American men in a racist and sexist context. Cee decides that "she wanted to be the person who would never again need rescue" (2012, p. 129). Her determination to be self-reliant and not dependent on rescue from others forces Frank to reevaluate his identity and questions who he wants to become. This complex dynamic highlights the struggle for masculinity within the context of discrimination and oppression. Frank's masculinity is seen as a potential threat to women on two occasions in the novel. When Miss Ethel is taking care of Cee, she prevents Frank from visiting her because she "believed his maleness would worsen her condition" (2012, p. 119). The other occasion, is when Reverend Martland refuses to invite him inside his house. Although Miss Ethel and Reverend Martland belong to the same racial group as Frank, they still practice prejudice and discrimination towards him based on his gender and masculinity. This highlights how intersectionality plays a role in shaping experiences of discrimination and prejudice, as various factors such as race, gender, and social status can intersect and affect how individuals are

treated and perceived in society. In Frank's case, his masculinity becomes a focal point for discrimination and exclusion, even within his own racial community.

4. Conclusion:

Home challenges traditional notions of masculinity and presents a fresh perspective on manhood, emphasizing its connection to women and community while confronting prevailing stereotypes about black and Native American men. The healing of oneself and others is intertwined, promoting "an ethic of care" (Martínez-Falquina 120). Frank's transformation involves rejecting violence as a response to the shame he inherited due to his emasculated identity as a black man. Symbolically, he lays his past self to rest during a ceremony, reminiscent of the improper burial he witnessed as a child. In this way, *Home* ends positively when Frank places the remains of the black man at the foot of the sweet bay tree, the tree "split down the middle, beheaded, undead — spreading its arms, one to the right, one to the left" (144), it serves as a powerful symbol of resilience and strength despite enduring wounds. Similarly, both Frank is portrayed as hurt yet alive and well, signifying his ability to endure and thrive despite the challenges he has faced.

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تكوين الهوية الرجولية لشخصية فرانك موني في رواية "الوطن" للروائية توني موريسون

[1]زينب سمير شاكر، [2]ماجدة منصور حسب النبي، [3]ريم احمد البرديسي
[1] جامعة بغداد / كلية العلوم الاسلامية /قسم الاديان المقارنة
[2،3]جامعة عين شمس / كلية البنات /قسم اللغة الانكليزية وادابها

المستخلص

يهدف هذا البحث إلى تحليل التفاعل بين الجنس والعرق والطبقة الاجتماعية وكيفية تأثير هذا التفاعل على تشكيل هوية فرانك موني الرجولية في رواية "الوطن" (2012) للكاتبة توني موريسون. يحاول الباحث تحليل الرجولة كما صورتها موريسون في كتابها من خلال تبني تفسير معين لمفهوم "تقاطع الهويات". تظهر حبكة الرواية الصراع بين الهوية العرقية والمعايير الاجتماعية للرجولة، وهو ما يتجلى في كيفية تصوير الأدوار الجندرية الاجتماعية، والطبقة الاجتماعية، وربما التحيز العرقي. لفهم ومعالجة التحديات والظلم الذي يعاني منه الأشخاص ذوو الهويات المهمشة المتعددة بشكل فعال، يجب علينا اتباع نهج تقاطعي عند معالجة القضايا المتعلقة بالعرق والجنس معًا. يتيح هذا النهج تحليل القضايا الاجتماعية بشكل أكثر شمولية وخلق حملات شاملة وناجحة لتعزيز العدالة الاجتماعية والمساواة. هدفي هو دراسة تصوير المؤلفة الماهر لرفض فرانك موني الامتثال للهوية المفروضة عليه من قبل السلطة القمعية.

الكلمات الدالة: الرجولة، فرانك موني، رواية الوطن، توني موريسون، تقاطع الهويات