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Contact : Revue **Particip'Action**, Faculté des Lettres, Langues et Arts de l'Université de Lomé – Togo.
01BP 4317 Lomé – Togo
Tél. : 00228 90 25 70 00/99 47 14 14
E-mail : participaction1@gmail.com

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Résumé en français. Mots-clés, Abstract, Keywords,
Introduction, Méthodologie, Résultats et Discussion, Conclusion, Bibliographie.
Par exemple : Les articles conformes aux normes de présentation, doivent contenir les rubriques suivantes : introduction, problématique de l'étude, méthodologie adoptée, résultats de la recherche, perspectives pour recherche, conclusions, références bibliographiques.

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Police Times new roman, taille 12 et interligne 1,5 (maximum 30 000 mots). La revue Particip'Action permet l'usage de notes de bas de page pour ajouter des précisions au texte. Mais afin de ne pas alourdir la lecture et d'aller à l'essentiel, il est recommandé de **faire le moins possible usage des notes (10 notes de bas de page au maximum par article).**

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Les passages cités sont présentés en romain et entre guillemets. Lorsque la phrase citant et la citation dépassent trois lignes, il faut aller à la ligne, pour présenter la citation (interligne 1) en romain et en retrait, en diminuant la taille de police d'un point. Insérer la pagination et ne pas insérer d'information autre que le numéro de page dans l'en-tête et éviter les pieds de page.

Les figures et les tableaux doivent être intégrés au texte et présentés avec des marges d'au moins six centimètres à droite et à gauche. Les caractères dans ces figures et tableaux doivent aussi être en Times 12. Figures et tableaux doivent avoir chacun(e) un titre.

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Les références de citations sont intégrées au texte citant, selon les cas, de la façon suivante :

- (Initiale (s) du Prénom ou des Prénoms de l'auteur. Nom de l'Auteur, année de publication, pages citées) ; - Initiale (s) du Prénom ou des Prénoms de l'auteur. Nom de l'Auteur (année de publication, pages citées). Exemples :

- En effet, le but poursuivi par **M. Ascher (1998, p. 223),** est « d'élargir l'histoire des mathématiques de telle sorte qu'elle acquière une perspective multiculturelle et globale (…), d'accroitre le domaine des mathématiques : alors qu'elle s'est pour l'essentiel occupée du groupe professionnel occidental que l'on appelle les mathématiciens (…) ».

- Pour dire plus amplement ce qu'est cette capacité de la société civile, qui dans son déploiement effectif, atteste qu'elle peut porter le développement et l'histoire, S. B. Diagne (1991, p. 2) écrit :

Qu'on ne s'y trompe pas : de toute manière, les populations ont toujours su opposer à la philosophie de l'encadrement et à son volontarisme leurs propres stratégies de contournements. Celles-là, par exemple, sont lisibles dans le dynamisme, ou à tout le moins, dans la créativité dont sait preuve ce que l'on désigne sous le nom de secteur informel et à qui il faudra donner l'appellation positive d'économie populaire.

- Le philosophe ivoirien a raison, dans une certaine mesure, de lire, dans ce choc déstabilisateur, le processus du sous-développement. Ainsi qu'il le dit :

le processus du sous-développement résultant de ce choc est vécu concrètement par les populations concernées comme une crise globale : crise socio-économique (exploitation brutale, chômage permanent, exode accéléré et douloureux), mais aussi crise socio-culturelle et de civilisation traduisant une impréparation sociohistorique et une inadaptation des cultures et des comportements humains aux formes de vie imposées par les technologies étrangères. (S. Diakité, 1985, p. 105).

Pour les articles de deux ou trois auteurs, noter les initiales des prénoms, les noms et suivis de l'année (J. Batee et D. Maate, 2004 ou K. Moote, A. Pooul et E. Polim, 2000). Pour les articles ou ouvrages collectifs de plus de trois auteurs noter les initiales des prénoms, le nom du premier auteur et la mention ''et al'' (F. Loom et al, 2003). Lorsque plusieurs références sont utilisées pour la même information, celles-ci doivent être mises en ordre chronologique (R. Gool, 1998 et M. Goti, 2006).

Les sources historiques, les références d'informations orales et les notes explicatives sont numérotées en série continue et présentées en bas de page.

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Dans la zone titre, le titre d'un article est présenté en romain et entre guillemets, celui d'un ouvrage, d'un mémoire ou d'une thèse, d'un rapport, d'une revue ou d'un journal est présenté en italique. Dans la zone Editeur, on indique la Maison d'édition (pour un ouvrage), le Nom et le numéro/volume de la revue (pour un article). Au cas où un ouvrage est une traduction et/ou une réédition, il faut préciser après le titre le nom du traducteur et/ou l'édition (ex : 2nde éd.).

Ne sont présentées dans les références bibliographiques que les références des documents cités. Les références bibliographiques sont présentées par ordre alphabétique des noms d'auteur. Il convient de prêter une attention particulière à la qualité de l'expression. Le Comité scientifique de la revue se réserve le droit de réviser les textes, de demander des modifications (mineures ou majeures) ou de rejeter l'article de manière définitive ou provisoire (si des corrections majeures doivent préalablement y être apportées). L'auteur est consulté préalablement à la diffusion de son article lorsque le Comité scientifique apporte des modifications. Si les corrections ne sont pas prises en compte par l'auteur, la direction de la revue Particip'Action se donne le droit de ne pas publier l'article.

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BERGER Gaston, 1967, L'homme moderne et son éducation, Paris, PUF.

DIAGNE Souleymane Bachir, 2003, « Islam et philosophie. Leçons d'une rencontre », Diogène, 202, p. 145-151.

DIAKITE Sidiki, 1985, Violence technologique et développement. La question africaine du développement, Paris, L'Harmattan.

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Les auteurs qui souhaitent se faire publier dans nos colonnes sont priés d'avoir cette philosophie comme fil directeur de leur réflexion.

La Rédaction

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LITTERATURE

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"THE STREETS DON'T GO THERE": THE CONSTRUCTION OF THE MYTH OF THE MALE AND FEMALE SUBJECTION IN TONI MORRISON'S *LOVE*

Sènakpon Adelphe Fortuné AZON[♣]

Abstract

A lot of scholarship has been produced on the subjugation of black people in the USA. However, the social and cultural constraints imposed on females in these black communities characterized by the social construct of the male's myth has drawn, so far, much less attention. This article deals with the portrayal of male domination in the black communities of the mid-20th century in Toni Morrison's Love. It analyzes the novel's representation of the various psychological and cultural mechanisms that sustain and nurture phallocracy in African American communities. Through the literary approach of Feminism, this paper purports to make an advocacy for social equality and justice for African American females.

Keywords: African American females, phallocracy, crime, Morrison, power

Résumé

Beaucoup de travaux de recherches ont porté sur l'assujettissement des Noirs aux Etats Unis. Il faut noter cependant que les contraintes sociales et culturelles de limitation imposées aux femmes au sein de ces communautés noires, caractérisées par la construction sociale du mythe du mâle, attirent beaucoup moins d'attention. Le présent article vise à analyser la description qu'offre Toni Morrison, dans son roman Love, des ressorts de la domination masculine dans lesdites communautés. Il analyse la représentation que fait le roman des différents mécanismes psychologiques et culturels qui soutiennent et nourrissent la phallocracie dans ces communautés. A travers l'approche littéraire féministe, le présent article essaie de porter la cause de l'égalité sociale et de justice pour les Afro-Américaines.

Mots-clés : Afro-Américaines, phallocratie, crime, Morrison, pouvoir

Introduction

♣ **University of Abomey-Calavi (Bénin); fortuneazon@gmail.com**

People may be described and categorized along many dimensions, but few seem to be as salient as gender. Gender classification is essential in social interplay, as gender identity is loaded with social expectations that determine the nature of human relations and self-identity. As a matter of fact, gender classification, as a social practice, not only fulfills a psychological role of differentiation, of understanding the world and locating oneself in our social environment, but it also sustains the need to enforce power distribution across the gender line in society: male domination and female subjugation.

This paper examines how patriarchy influences the formation of female self-concept in relation to their environment, how society sets a bar against women in their endeavor to gain self-esteem and independence, in the fictitious world of Morrison's Love. The theoretical approach it uses is feminism.

1 Patriarchy: A social tool for defining gender roles

Representing the traditional African American family, Toni Morrison actually mirrors the society and illuminates the power relations between males and females both at home and outdoors. As a core structure of society, the family becomes a model for social order in which even males are caught and subjected to perform the roles culturally imposed on them. It is crucial to draw the line between sex and gender. The term sex refers to "the presence of penis, testicles and prostate in males, or clitoris, vagina ovaries and uterus in females" (J. Wood and N. Fixmer-Oraiz, 2018, p.19). Gender, conversely consists of "the learned behaviors a culture associates with being male or female" (J. Pearson, L. Turner and R. West, 1995, p.8). As such, one is born male, but one has to learn to become a man. Likewise, one is born female, but one has to learn to meet the social expectations of a woman. This process of gender-role acquisition occurs through social

interaction. This paper is dedicated to examining the role of patriarchy in gender-role definition in Love.

Love presents Bill Cosey, a representative of the new bourgeoisie that burgeoned in the 1940s USA, in different scales of domination. Cosey is husband to Julia, provider to the black folks to whom he gives jobs and dignity, protector to Heed, his eleven-year-old wife, grandfather to Christine and father to Billy Cosey, and in a general sense, to all the community that takes advantage of his generosity. Bill Cosey is granted a sort of omnipresence throughout the novel that hints to the way patriarchy is rooted in black communities. The novel portrays how essentially gender roles are constructed, shifted and defined in compliance with sociocultural norms.

1.1 Masculinity and domination

Many writers have engaged with the impacts of the notion of black masculinity on the functional identities in African American communities. It is believed that a society is patriarchal "to the degree that it is male-dominated, male-identified, and male-centered" (A. Johnson, 1997, p.165). Morrison reveals in her novel how African American communities are ruled by patriarchal structures which assign males the authority figure while females are assigned passive roles both in the household and outside, in public life. By depicting different male characters, Morrison's novel Love sheds light on the reality of the concept of patriarchy in African American communities as an element with a crucial role in defining gender roles. Male dominion is a perpetual, constant attempt at thwarting and subjecting femininity. Before a man enters into a relationship with a woman, he must be sure he has the full capacity to control her. "Don't hang your pants where you can't hang your hat" (T. Morrison, 2003, p.122) is the male's motto for entering into any relation with females.

Love narrates the story of Bill Cosey's family and the people that surround him in his seaside Hotel and Resort, especially the black women

called “the Cosey’s girls” who have shared his life and are now, in the present time of the narrative, pitted against one another. Though he has passed away before the novel opens, Bill Cosey’s presence is strongly felt everywhere in Silk, and his ghost impregnates the musings of all the females of Monarch Street. His ghost extends its spell to other females like Junior, the wayward young female who looks for shelters and comes to Silk more than twenty years after Cosey dies. No other character will have had any reason for belonging to Love’s plot if Bill Cosey did not belong to it in the first place.

Cosey’s male-dominated world is furthermore rendered through the chapter titles of the novel. They are patterned after the various roles Bill plays in the lives of the people surrounding him. These titles are arranged in such a way as to answer one question: what does it mean to be a man in an African American community? These titles, aligned, intend, in the male-dominated social structure, to crayon the patriarch’s portrait (chapter one) that requires the male to always put his status as a friend (chapter two) first. As a matter of fact, the solidity of the male fraternity proves vital for the patriarchal system to be constantly cemented and sustained. As the saying goes, “bros before hos [male friends before female relations]”. Then, and only after, with regards to females, does the man perform his roles as an unfamiliar, uncomprehended stranger (chapter 3), a benefactor (chapter 4), a lover (chapter 5), a husband (chapter 6), a guardian (chapter 7), a father (chapter 8), and ultimately a phantom (chapter 9).

The articulation of these roles points to the various strategies deployed for female subjugation. The circularity signaled by the initial move of the male, from stranger to the ultimate phantom, that is to say from the same to the very same, takes away female agency, putting women’s destinies in the hands of people estranged into pure phantoms. All the other social roles, benefactor, lover, husband, guardian, and father, explicitly

work as bases for the psychology of prohibition meant to draw with maniacal vigilance the limits to female freedom, the lines that they are not allowed to trespass. To the females who attempt to disparage the authority of Bill Cosey, the latter emits this sentence full of threat: “The streets don’t go there” (T. Morrison, 2003, p. 189).

Gender roles are known to be attributed by the cultural system. Each man is therefore supposed to follow a certain number of codes that will confirm his gender-based identity. Certain behaviors or ways of speaking are supposed to be masculine, while others are supposed to be essentially feminine. Some activities, or roles, are expected to be performed only by men, while women are attributed special areas of competencies. It is therefore often a wonder to see women performing some kinds of works or roles that are allegedly ascribed to men. What does it mean to be a man in African American communities? What does not being a man mean? Is one’s destiny or destination defined by one’s gender?

In patriarchal societies, authority and respect are major concepts. Actually without authority or without respect, patriarchy is but an empty vessel. Authority comes with power. But this excessive social demand from a mythified “maleness” is a burden difficult for men themselves to bear. Cosey, for all his wealth, for all the admiration, respect and envy he enjoys in Silk, still so fearfully wonders: “What do they say about me?....Behind my back?” (T. Morrison, 2003, p.34). The material necessity of enforcing male dominance additionally requires both psychological and physical violence. As a matter of fact, male violence characterizes the relationships of most males with female characters. Sexual violence and exploitation seems to come on top of it all. Heed, Christine, May, Junior, each, in her own way, has to face the various aspects of violence targeting them.

Patriarchy considers the society as divided into two strata. The first is made up of powerful people who have social status and power. The other

is the group of the powerless and the weak, mostly women, that one can own and dispose of when one has had enough of them. In that regard, Bill Cosey utters a proverbial sentence with a profound philosophical meaning. Talking on his boat with Sandler one of his employees, and "looking at some lively worms in the belly of a catfish", Cosey says: "if you kill the predator, the weak will eat you alive" (T. Morrison, 2003, p.42). His metaphor uncovers Cosey's perspective on the world, or at least on his community. The community is structured in such a way as to make these females totally blind to their subservient condition and to turn into an enemy anybody willing to stand up against male domination, to fight for women's equality.

Through that imagery, Toni Morrison elicits the truth about the fundamental power dynamics at work in the African American community that makes the victims complicitous in perpetuating the system which subjugates them. This leaves no possibility for quick social change. Patriarchs represent the predators, women and poor, powerless men are the weak. Cosey warns here that the society is brought to life by this power dynamics that makes the strong prey on the weak. Preventing the strong from being in control ultimately destroys the society by threatening the very existence of the weak. The spectacle Heed and Christine offer allegorically justifies this view. They are only the shadows of their own selves when Cosey dies.

Here, Toni Morrison puts a stress on the importance of the "phallus" as an element of patriarchy. In phallocentric communities, the male organ is regarded as the symbol of male dominance and as such, "a larger and more powerful penis… give men … their sense of manhood" (S. J. Brubaker and J. Johnson, 2008, p.187). To possess an active or even hyperactive sexual organ is therefore close to being a powerful man. Sending a similar idea in a circumstance when Junior goes to speak to Romen for the first time, the

narrator finds it important to highlight, Romen's reactions to a lady's compliment on his maleness. To her "do not tell me you are fucking these old women too", Romen's embarrassment "fought with a flush of pride" (T. Morrison, 2003, p.62). For an adolescent of fourteen years raised in a patriarchal community, he feels proud as his maleness is celebrated by a lady who certainly perceives in him an alpha male who "scored so many times [that] he could choose any woman - and in pairs" (T. Morrison, 2003, p.62).

These codes are imbedded in the heart of society, silently defining the prototype of the "normal" man and indirectly showing black women, on the one hand, whom they are supposed to be, and, on the second hand, whom they are not supposed to be. Morrison's interest seems to be more about men's "appropriation and internalization of Western patriarchal codes, which prevent healthy relationships between black men and women, and sever familial and communal ties" (M. Gallego, 2009-2010, p.51). Actually, it is believed that men have consciously or subconsconsciously inherited the tendency for domination from slavery. Having suffered the effects of domination and social discrimination, the only pattern of ruling they knew was patriarchy. Anyhow, Cosey has so much internalized this construct as to see women as mere nuisance, not in their proper place in society: "True [that Everything has its place]. Everything. Except women. They're all over the damn place… in the bed, […] the kitchen, the yard, at your table, under your feet, on your back" (T. Morrison, 2003, p.34). The society also works at building subjectivity in female identity development.

1.2 Femininity and subjectivity

In the name of tradition, many women are found trying to fit in some predefined roles. This is due to social gender stereotypes. As it is for men, so is it for women. In patriarchal societies, it is important to define what it is to be a woman. Though there might be a sound definition of femininity, it

seems obvious that when one knows what it feels like to be a man, one can make inferences as to what it means to be a woman. Being a woman could then be seen as not being a man. As masculinity rhymes with the status of master, then womanhood has to equate with subservience.

In Love, the reader makes an encounter with this worldview which shows that women exist for men. They exist as mere operatives, mothers, wives, lovers, cooks. Surprisingly, not one of them properly takes advantage of the possibilities of actual freedom they could have had. They all live in the shadow of one man: Bill Cosey. As the novel unfolds, its female characters appear to have no concept of self-existence apart from their connection to, and dependence upon, the males' existence. May has got no joy left in her life after her husband passes away. She lives in her father-in-law's house as a bride, but more as a widow. Billy dies, and she spends the rest of her life without sex or male affection. In the absence of Billy, Christine, his daughter, has no meaning to anybody, apart from her mother, May, herself powerless. She has no father, and her life is a total mess. Speaking about her sexual experiences, she claims to have "never sold it" but admits to have "swapped it" for survival as she tries to live on her own (T. Morrison, 2003, p.185). Heed has been imprisoned as a wife since she was eleven years old. Her childhood has been stolen, and she is unable to experience the beauty and the colors of being a teenager. What is more, these women's dreams, if they have any at all, remain unfulfilled until their men fulfill theirs.

Because of his power, a patriarch is also assigned the role of protector. He is a father, a godfather, a protector or an angel. Junior has frequent nightmares and as she becomes part of the Cosey family, she looks at Bill Cosey's portrait and immediately identifies him as her source of safety and protection. He is her god and savior, the one that can hold her

steady on his shoulders while she robbed apples from the highest branch (T. Morrison, 2003, p.30).

A patriarch is considered the head of the household, and within the family he controls productive resources, labor force, and reproductive capacities based on the notions of superiority and inferiority, legitimized by gender differences. Women attend to domestic chores. They keep houses, process and cook all foods. They also help with the planting and harvesting of food and cash crops. In this regard, May is the perfect example of submission in the novel. She complies with the traditional stereotype of woman throughout the novel mainly in relation to Cosey who happens to be the father of her deceased husband. Of May's total subjection, L, the mysterious female-narrator who has also fallen under the spell of Cosey and spends her whole life in his shadow, has this to say:

> Mr. Cosey was alarmed at first, not being privy to his son's selection, but was made easy when the bride was not only impressed with the hotel but also showed signs of understanding what superior men [emphasis mine] require. If I was a servant in that place, May was its slave. Her whole life was making sure those Cosey men had what they wanted. The father more than the son; the father more than her own daughter. (T. Morrison, 2003, p.83)

Should it be assumed that the fact that May dies with a smile on her lips is a symbol of an accomplished and beautiful life? Certainly not, looking at what she experiences in her lifetime among the Coseys. First, the reason why her marriage with Billy does not inconvenience her father-in-law is that she has been more a servant than a wife or a bride to the Coseys, son and father alike. She lives to serve their egos and meet the needs and desires of both father and son. Morrison gives the reader a probable explanation of May's nature as a consequence of her being raised in a Christian family, with her father being a pastor. Taking into consideration that among other values, Christianity makes it a must for its believers to be

poor in spirit, and also meek, one can infer that May's Christian origin explains how easily she allows herself to be submitted.

Even though "no one was slyer or more vindictive" (T. Morrison, 2003, p.87) than Christine, the name Christine (may be read as of-Christ, Christ-in, or In -Christ) could probably have been given by May herself to her only daughter as a token of her attachment to the Christian religion. The sorry end Morrison gives May's character's experiences is an image that shows that the burden of bearing men's dominion will eventually, both mentally and psychologically, exhaust submissive women. In her last days, May has to be bathed, fed and carried to bed, in a very sad condition. She spends all her life serving but ends up losing her minds and then dies after an unfulfilled life. May goes insane because she mainly feels insecure. She becomes maniacal about stealing and collecting things that she thinks she will soon need but will not be able to afford. In her mind, she turns the whole world into a battleground where she has to keep the watch lest the enemy should catch her unprepared.

When Cosey gets married to the eleven-year-old best friend of May's daughter, Heed, as a consequence of the tension that arises between the two former friends, May sacrifices her daughter Christine by sending her away from home. As for Heed, she is literally "bought" with Bill Cosey's money and sold out by her own family, like a mere cow, to breed male children to the patriarch. Heed bumps into Bill Cosey while looking for her baby play toys. Cosey violates her innocence by fondling Heed's breastless chest in the bedroom. Christine, Bill Cosey's granddaughter, also loses her innocence by catching her grandfather masturbating in her room after assaulting Heed's chest.

It is under these circumstances that the little, premenstrual, and flat-chested Heed is spotted by Cosey, who condones his own crime by stating that Heed has started it all: "she had started it—not him. The hip-wiggling

came first—then him" (T. Morrison, 2003, p.157). As a result of Cosey's sexual crime, both young girls lose their innocence on the same day. The ensuing psychological shock is too strong for them to bear. Christine remembers the trauma some thirty years later: "she was eleven. We were best friends. One day we built castles on the beach; next day he sat her in his lap. One day we were playing house under a quilt; next day she slept in his bed. One day we played jacks; the next she was fucking my grandfather" (T. Morrison, 2003, p.108).

Strangely enough, though, instead of turning against their assaulter, both friends nurture a life-long venomous enmity for each other. Cosey has decided to make of Seed his wife not because he loves her. He just makes the best pick likely to "breed" him the male heir he is looking for, while his heart rests with a prostitute: Celestial to whom he eventually bequeaths all his wealth. Cosey's family would has been totally disinherited, hadn't L found a way to destroy Cosey's testament.

Another submissive woman in Love is Heed. In spite of her seemingly strong character, Morrison shows what little value she has in the presence of the patriarch. During a birthday, out of frustration, she pours a glass of water on her husband, Bill Cosey. In response, the latter catches her and spanks her in front of everybody in the house. Through that scene, the narrator portrays Bill Cosey's absolute domination over Heed and the girl's absolute submission to Bill Cosey.

> Papa rose and grabbed her arm. Then with a kind of old-timey grace, he put her across his knee and spanked her. Not hard. Not cruel. Methodically, reluctantly, the way you would any other brat. When he stopped there was no way for her to get out of the room onto the stairs. No way at all, but she made it. The conversation that picked up as she stumbled up the stairs was relaxed, as though an awful smell that had been distracting the guests had been eliminated at last. (T. Morrison, 2003, p.172)

Spanking can be viewed as a symbol of ultimate domination. Though he does not spank her with much brutality, the psychological humiliation in the act is unbearable to Heed. She is humiliated in front the family and cannot do anything but accept that treatment and run to the stairs to soothe her pain. She sets fire to Christine's room for revenge. Throughout her life, she has always submitted herself to his whims. Though she goes as far as having an extra marital affair with Mr. Sinclair, Heed never succeeds in confronting and challenging the patriarch in his lifetime.

2. Key factors promoting a patriarchal organization of society

As described on the Daily Kos's website, "patriarchy is generally not an explicit ongoing effort by men to dominate women. It is a long-standing system that we are born into and participate in, mostly subconsciously. Gender roles form the basis of stereotypes about the personal attributes of women and men. They come into existence as society evaluates behaviors as either masculine or feminine (S. Basow and K. Rubenfeld, 2003, p.2). And their acquisition is enhanced by two capital factors: cognition and learning. The cognitive approach asserts that gender roles develop because a child's perception of identification precedes role-appropriate behavior (J. Sinnott and K. Shifren, 2001, p.467). A child discovers its gender, and repeats socially reinforced behavior patterns in accordance with expected gender roles. Thereafter, the roles are kept consistently throughout the person's life. The learning approach states that the individual comes to understand, and to accept, behaviors that lead to survival and success in society (J. Sinnott and K. Shifren, 2001, p.468). Just like behaviors, thoughts and philosophies merge to create a culture; patriarchy is a social construction consciously or subconsciously transmitted and inherited from one generation to another.

Feminists have argued that in any of the historical forms that patriarchal society takes on, whether it is feudal, capitalist or socialist, a

gender system does not operate alone. It rather operates simultaneously with a system of economic discrimination, thereby allowing male authority to oppress women through its social, political and economic institutions.

2.1. The political and economic factors that sustain patriarchy

The issue of social politics is silently stressed throughout the novel. A close look at the novel's settings reveals that, actually, the narrative is not just about the family story of Bill Cosey. Behind the novel's apparent focus on the Coseys' story, lies the public history of segregation and the movement toward desegregation. The Jim Crow Laws placed a dividing line between African Americans and White people in public facilities. Therefore, in response to the Depression, Cosey created "the best and best known vacation spot for colored folk on the East Coast. Everybody came […] guests from as far away as Michigan and New York couldn't wait to get down here" (T. Morrison, 2003, p.6). Morrison is astute about the social and economic hierarchy Blacks impose on each other without any reference to Whites. According to Saur, the character Bill Cosey was Morrison's way of representing the black bourgeoisie. "All felt a tick of entitlement, of longing turned to belonging in the vicinity of the fabulous, successful resort controlled by one of their own" (T. Morrison, 2003, p.42). Bill Cosey's identity as a well-off black entrepreneur, a millionaire, owner of the Cosey Hotel and Resort manifests the interrelation between his role as a capitalist and as a patriarch. Cosey's resort, thriving in the 1930s and 1940s, provides glamour and romance for the better-off people, and "helped more colored people here than forty years of government programs" (T. Morrison, 2003, p.9). The resorts' fascination on the black holiday-making bourgeoisie vanishes as the American segregationist policies fades away in the winds of change of the 1950s and 1960s.

Even the structure of the novel indicates clearly that the plot structure was made with the purpose of showing Cosey's responsibility and how his life and his entrepreneurship affect, destroy, help, re-make the set of people who lived in that community. "He paid good money" (T. Morrison, 2003, p.18), provides jobs to all black folks, restoring their dignity and pride. During the segregation, black folks were jobless; poverty was stinking all over the place, snatching people's dignity from them. By lending money and providing jobs and dignity to the black people, Bill Cosey is considered the patriarch, father to many in the town, the "openhanded man" (T. Morrison, 2003, p.78) who allowed many people to benefit from his wealth.

These facts strengthened Bill Cosey's presence and dominion in the whole narrative even when he is dead for long. At home, his paternal role is emphasized by his identity as both a father and a grandfather, and in the community, he is the "benefactor." The political conditions that made the Resort blossom and Bill Cosey rise above many people in the communities are the same that made women shrink from taking the lead in societies. While black men are suffering from racist laws, black women are suffering from both racism and sexism. Gloria Wade-Gayles explains this through an imagery of circles:

> There are three major circles of reality in American Society, which reflect degrees of power and powerlessness. There is a large circle in which white people, most of the men, experience influence and power. Far away from it there is a small circle, a narrow space, in which there are the black people, regardless of sex, experience, uncertainty, exploitation and powerlessness. Hidden in this second circle is a third, a small dark enclosure in which black women experience pain, illation and vulnerability. These are the distinguishing marks of black womanhood in white America (G. Wade-Gayles, 1997, p.34).

Such disabling conditions inherited from the white supremacy over black men promote a patriarchy-ruled society. Added to this is corruption which

pervades political and economic institutions. Love reveals the dark side of the Cosey family as Bill Cosey's father, William Cosey makes fortune by dishonoring means, which earns him the nickname Dark.

2.2 Social Factors which Sustain Patriarchy

Men's understanding and appropriation of the concepts of maleness, fatherhood, normative practices, and the assumptions about their masculine role in the family and in society are often acquired through culture. Sandler's "boyhood was shaped by the fear of vigilante" (T. Morrison, 2003, p.15). Likewise, the men's conception of masculinity and femininity is shaped in their early childhood. As the child sees his brothers, father, uncles, he identifies with them and tries to emulate them. In that effort of emulating, the child acquires and exhibits almost exactly the same character as the people he has been identifying with. Sometimes the children would get the concept without any conscious process. In other cases, they are taught to become a type of person, just as in the case of Bill Cosey who confessed to Sandler "maybe he [Billy] was somebody else and I made him my shadow" (T. Morrison, 2003, p.43). Doubtlessly, the ideology of patriarchy is transferred from one generation to the following through education and culture.

In Love, a group of seven boys have set up a plan to rape a girl named Pretty-Fay. After the six first young men, it is Romen's turn to rape the girl. Here, the narrator gives a hint about Romen's feeling on the spot: "his belt unbuckled, anticipation ripe, he is about to become the Romen he'd always known he was: chiseled, dangerous, and loose" (T. Morrison, 2003, p.46). Chiseled, dangerous, and loose. That day is supposed to confirm the lies he tells himself about what being a man entails. He expects to become a Romen, or, better still, a man. Eventually he does not rape the girl and as a result, loses his friends. He "hides under a pillow and shed girl

tears"; he is disillusioned to the point that he cannot even "stare back or meet [his friends] eyes at all", because he knows they take him not to be a man (T. Morrison, 2003, p.48). Later on he realizes, that his real self has sabotaged and tricked "the fake Romen" (T. Morrison, 2003, p.49).

Actually, throughout their lives, men can carry false identities in order to abide by social codes, for there is no worse thing than for a man to stand being called a "woman". It is utterly destructive for his self-worth. These elements of patriarchy are in a way or the other consciously transmitted from one generation to the following and anybody that fails to show himself a man must be punished in any way. Social structures are very strong and resilient to disobedience or resistance as they are well protected by some social organization. In Love, Romen gets his punishment for having broken a social code. His friends, the rapists, as though the boy has broken an agreed upon law, come as custodians of the law of manliness to punish him severely. They hit him everywhere, "trying to break his ribs and empty his stomach at the same time" (T. Morrison, 2003, p.49).

If there is one tour de force that Toni Morrison succeeds in making in Love, it is passing off, on the readers, the most horrible manifestations of phallocracy and ignoble trespasses on female rights as trivial events without consequences from "benevolent" and middle-class males adulated and respected by their whole black community. Her scheme, at analysis, certainly denounces more vehemently how society tolerates, commits and encourages these offenses on females in general, and on black females in particular.

Conclusion

Bill Cosey, the African American phallocratic father figure who wants to control everything and everybody around him, is set up as the paragon of the new black bourgeoisie generated by the change within the economic structures of the black American community. Morrison constructs

his role patterning it on the social norms and values hailed as signs of success and evolution. African American communities are considered highly patriarchal with striking gender role constructs. Institutions such as the family structure are under the control of patriarchy. The father is considered the dominant, the ruler of the family and is regarded as the formal authority to which the wife and the children must ultimately be subjected to. But this status also covers up unbearable abuses and crimes that the social structures work at condoning and encouraging. In spite of gender crimes committed, the society is still reluctant to view men as oppressors, and all the more so when they are wealthy. The father or male figure stands as the ultimate authority who demands respect and obedience. Within families, male and female roles are clearly distinguished, opposed, and mutually exclusive. Expected to have characteristics like strength, vigor, virility, courage, and self-confidence, most men, in fulfilling their gender expectation, ultimately destroy female existences in order to strengthen and perpetuate their status. It is a basic requirement for a fairer society that these crimes on females be punished.

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