

***Infamous Mobsters and Legalized Trauma: A Justice Approach Towards the Sociology of
Black Masculinities and Generational Trauma***

Derrick R. Williams

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Abstract

Infamous Mobsters and Legalized Trauma

The *Centers for Disease Control and Prevention* (CDC) reports that Black men are at a noticeably higher risk for exposure to trauma. Most are unaware of the sociohistorical beginnings of masculinity and manhood. Therefore, a high percentage of young men accept these representations of masculinities at face value and as inevitable. Reproduced traditional forms of Black masculinity may perpetuate violence and trauma, intentionally or otherwise. In this thesis, I ask the question: Would an increased awareness of these histories decrease their hold on concepts of Black masculinities? I will argue that increased understanding of the origins of Black masculinities can lead to a decrease in the hurt and violence of generational trauma.

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Foreword

According to Eric Williams (1994), "slavery was not born of racism; rather, racism was the consequence of slavery" (Williams, 1994, p. 17). The greed of capitalist was aimed toward all before racism began. Deliberated laws, heavy penalties, and sanctions were implemented for "Negro slavery." Laws and regulations for Whites and Indians' indentureship were different to that of "Negro slavery" which had separate rules in place; these distinctions are seldom pointed out in scholarship. At the offset, Eric Williams, writing in *Capitalism and Slavery*, states that the "Pope issued a papal bull of 1455 authorizing to reduce to servitude all infidels people" (Williams, 1994, p.17). Therefore, racism and its codifications became the justification to continue African chattel slavery.

In the fifteenth century, the Portuguese and Spanish initiated the brutal institution termed "Negro Slavery." However, before "Negro Slavery," Whites and Indians were enslaved, indentured laborers on seven- and ten-year contracts, but were never codified as chattel. Countries like "England and France, in their colonies, followed the Spanish practice of enslavement of the Indians" (Williams, 1994, p. 20). However, when this servitude ended among Whites and Indians, colonizers turned to Africa.

Slavery throughout the Americas was mainly driven by greed — the need to expand capitalism. Sugar and cotton production throughout Louisiana during the years of "negro slavery" needed strong mules; though the epithet "nigger" would be that which Africans were likened to, in Louisiana they were termed "sugar mules" (Williams, 1994, p. 24). Sugar and cotton were the cash crops that propelled capitalism, and generally produced by enslaved Africans. Labor was needed, and lots of it, and "the Indians rapidly succumbed to the excessive

labor demanded of them” (Williams, 1994, p. 38), after which, valued importance was placed on the enslaved "Negro" — not the value of the individual ethic or morals, but the value place on investment of the "Negro" as a specific commodity or property. “Negro Slavery” fueled today's Western capitalist countries' capital and economic power.

The impetus of this work relates to my personal experiences residing in post-colonial countries. The Caribbean experience exposed many ideologies of Black masculinities driven by ideas of colonialism. Caribbean homes encouraged girls to wash dishes and boys to do manual work. Personal experience of slurs of the “N-Word” by a six-foot Caucasian male Immigration officer in Canada resulted in a trial on humanitarian grounds and the subsequent granting of my Landed Immigrant Status in 1992. The traumatizing memory of being handcuffed and publicly walked to a judicial hearing located at Niagara Falls, Ontario, is not easily forgotten. An absent immigration hearing as a refugee applicant had warranted this arrest.

My current research interrogates the hegemony of Black masculinities which emerged from the roots of chattel slavery. Ron Jackson II and Mark Hopson (2011) related an excellent working definition of "hegemonic masculinity” as referring to "relations of domination and subordination that fuel a set of prescriptive norms" (Jackson and Hopson, 2011, p.170). This thesis explores ways in which we can re-establish mental health, equitable rights, and social justice toward Black lives.

Frantz Fanon's (1952) classic work, *Black Skin White Masks*, highlights Black men's trauma, stating that "the Black man is a toy in the hands of the White man" (p. 119). Black masculinities and generational trauma have virtually gone unnoticed for decades by state policymakers, service providers, state institutions, reproduced parental guidance, and history writing. Young Black boys continue to encounter subjection and racial domination through

concepts of Black masculinity way before their adulthood. However, there is a growing awareness regarding the shaping of Black masculinity. The "post-symbolic Real" explains how traumatic encounters constituted what we have already termed the splitting of the psyche "into several agencies" (Fanon, 1952, as cited in George, 2016, p. 63). The *dysregulation* of personhood and dehumanization of slavery negatively impacted the lives of Black folks. Fanon sees this splitting of the psyche as a pretentious state of mind, or a metaphysical state.

The research helps demystify the representations promoted toward concepts on Black masculinities. Black feminist theory has analyzed the afterlives of slavery and hegemonic dehumanizing. To Hortense Spillers (1987, p. 72), hegemony became the "atomizing" of the captive body as neither female nor male. Both subjects were considered non-human during the middle passage —the second of three stages in which millions of enslaved Africans were transported from West Africa to the New World. Atomizing referred to the removal of the personhood; no gender was considered human. Chattel slavery has impacted feelings, thinking, psychomotor skills, and perceptions of Black males and Black females. In this thesis, I consider questions and configurations of Black masculinity, to improve Mental Health Services for Black communities.

Chapter One

1.1 Introduction

This thesis, ‘Infamous Mobsters and Legalized trauma, A Justice Approach Towards the Sociology of Black Masculinities and Generational Trauma’, examines the ways that hegemonic masculinities are reproduced as Black masculinities and that this fact — the sources of many of these ideas of masculinity and their reproduction — is seldom discussed, despite the *Center for Disease Control and Prevention* (CDC) related “that trauma has been identified as a major public health and medical issue, and Black men ages 18 and older are at noticeably high risk for trauma exposure than other groups in the same age range” (Motley and Banks, 2018, p. 2). How do we account for this trauma Black men continue to encounter? The CDC and other institutions have done little other than politicize Black men as a menace. How can one shift Black men and boys continual encountering of the limiting and limited representations and notions of Black masculinity and manhood?

My motivation for doing this work on Black masculinities and trauma comes from personal experience; I have seen how the acceptance and inhabitation of some ideas of Black masculinity produced through trauma have produced harm. I am defining Black masculinity and trauma as the joined, vicarious behaviors and images conjured by the media of criminality, violence, and hypersexuality projected onto Black men and manhood. I describe Black masculinity and trauma through the lens of “second-class citizenship” and through engaging with the long history of chattel slavery and its afterlives, segregation, carcerality, and contemporary police brutality.

I am connecting Black masculinities to the produced harm which White hegemony has enacted on Black people through the centuries. Why should Black men continue to reproduce the

same historical ideas of Black masculinities and trauma, or “generational trauma”, reproduced through white supremacy? I ask this question to situate and contextualize my thesis on Black masculinities and trauma. This work will also include arguments made by those who identify as LGBTQ, Black feminists, and others who offer incisive critiques of masculinity.

My definition of *generational trauma* is the transferred racial oppression of slavery and its legacies of segregation, law, and order. This form of generational trauma started during chattel slavery and continued as legal emancipation turned into lynching and segregation. This form of trauma presently continues through contemporary police brutality. I borrow a working definition of generational trauma from Christina Sharpe's *Monstrous Intimacies: Making Post-Slavery Subjects* (2010), in which she names it as “the horrors enacted on the Black body after slavery, and the official periods of emancipation and through further colonialism, imperialism, and the relative freedoms of segregation, desegregation, and independence, whether that body is in the Caribbean, the Americas, England, or post-independence Africa” (p. 3). The “horrors enacted” (ibid) on Black men for generations has encouraged gun violence, criminality, hypersexuality, misogyny, and forms of masculinities rooted in hegemony.

There are two definitions of generational trauma at work in my thesis. While the quotation from Sharpe outlines the ways that, across generations, Black people have been subjected to violence during and after slavery, Dexter Voisin (2019) posits that generational trauma manifests as “the transmission of maladaptive dynamics and how institutions have played a role in that ...collective responsibility” (p. 251). There is a major concern here in the ways institutions have nurtured and continue to promote generational trauma, despite the violence and negative consequences. While trauma is also interpreted in many ways, trauma in this context of Black masculinities is the “historical trauma and the dynamics of oppression and institutional

and structural violence” (Voisin, 2019, p. 251). The institutional and structural aspects of chattel slavery, segregation, and police brutality continue the legacies of generational trauma in the lives of Black men.

In this thesis I employ Ron Eyerman’s concepts from his 2001 work entitled *Cultural Trauma: Slavery and the formation of African American identity*, which sees generational trauma linked to slavery as "something lived and living, an inherited and transmitted habitus which determines current behavior and thus requires a radical spiritual transformation in order to be rooted out" (p. 188). My argument on generational trauma does not see ‘past issues’ as something that can be cured with a mere snap of the fingers, and all history is forgotten. There is a correlation between history (events that took place in the past) and structural, socioeconomic issues that compound generational trauma experienced by Black people. This generational trauma is not easily forgotten; it becomes a haunting experience for young Black men. This hegemonic haunting experience of past gun violence, misogyny against Black women, and the use of the B-word and the N-word instituted by colonialism and racism remains the proverbial ghost in Black communities.

In this thesis, I also attend to the concepts of Black masculinities that are produced by and through the music industry. In other words, certain forms of Black masculinity mean fiscal growth or “big money”. In *Issues of Manhood in Black and White*, Amos Wilson (2017) promotes and defines that “a man’s self-definition is always on some level a social definition. Manhood definition is a set of social attitudes” (p. 52). Therefore, Black masculinities can be interpreted as a set of social attitudes. Interestingly, while power politics denigrates and criminalizes stereotypical representations of Black masculinities, it commercializes, capitalizes, and commodifies Black masculinities.

John Clammer (2015) argues Black masculinities can promote the labels of “Dress, hairstyles, food, body language, jokes, choices of preferred music, and other ‘projected’ self-images” (p. 2159). However, major cultural diffusions are retained from hegemonic masculinities. Different forms of Black masculinities (such as those that allow for tenderness — think of the recent film *Moonlight*) can replace that of hegemonic violence and degeneration.

Rinaldo Walcott maintains that there is a need to re-establish representations of black masculinity. In *Reconstructing Manhood, or The Drag of Black masculinity*, Walcott (2009) argues that the “culture wars of the 1980s and 1990s continue in a revised fashion today across the arts, the humanities, and the social sciences” (p. 80). He sees the limiting in which some Black men place on their bodies due to institutionalization and political laws, prohibiting, as he calls it, an “unfreedom” and lack of “free-thinking.”

Black feminist critic and scholar, bell hooks, refers to Robert Staple’s explanation of how the Black male is “in conflict with the normative definition of masculinity” (hooks, 1992, p.96); she defined masculinity as having "implied a certain autonomy and mastery of one's environment" (hooks, 1992, p. 97). When this autonomy and mastery are not attained, it leaves Black men with thoughts of being in the bracket of a type of masculinity that fails. Jackson and Hopson (2011) argue that the “popular songs like Akon's 2004 ‘Locked Up’ and music videos like 50 Cent's 2003 ‘21Questions’ reflect this image of Black masculinity centered on prison life and criminality, an image of Black masculinity as anti-citizen, is an image of thuggery and gangsterism” (Jackson and Hopson, 2011, p. 204). The reality is that hip hop music is not only negative, but other forms of conscious hip hop promote moral and ethical forms of masculinity. However, Black men accepting a Black masculine image or representation centered on prison life and criminality has given in to White hegemonic forms of masculinities.

Finally, I am arguing that specific forms of Black masculinities are reproduced and disseminated through hegemonic masculinities. Black men unknowingly reproduce these forms of masculinity without an understanding of the sociohistorical systems of power that created them. In this thesis I examine forms of representations of Black masculinity to create awareness and build on existing scholarship on Black masculinities and trauma. I argue that understanding these representations will show that these ideas of Black masculinity and Black manhood are derived from trauma and oppressive systems. Creating awareness of specific limiting representations will encourage new forms and reconstruction of Black masculinities and manhood.

There are major representations of Black masculinity that I will examine. It is important to explore and understand these representations to create awareness among Black men about where these ideas come from, the negative impacts that these stereotypical representations have had on Black men and Black communities, and that they continue to reinforce power structures today. What we see as Black masculinities is the White reproduction of hegemonic masculinities; Black men unknowingly reproduce these without an understanding of the historicity and systems of power that created them.

This thesis consists of five chapters: Chapter One introduces the background behind this thesis and the theoretical framework used in its construction; Chapter Two discusses the concept of “Legalized Trauma” and the “Paradox of Manhood and Black Masculinities”; Chapter Three describes “Black Masculinity as Hypersexual” and the “Masculine Sexual Objectification of Black Women.”; Chapter Four addresses “the Reproduction of Hegemonic Masculinities” and “Phallogentrism and Lynching”; Chapter Five looks at “Masculinity and the N-Word”,

“Masculinity and the B-word”, and “Hegemonic Masculinity and Gun Violence”; and the final chapter provides a summary and my final conclusions.

1.2 Theoretical Framework

This paper builds on Stuart Hall's (1991) framework on cultural politics, designed to challenge, resist, and — where possible — transform the dominant regimes of representation. In these spaces, Black people have typically been the objects, but rarely the subjects, of representational practices (Hall, 1991, p. 442). Scripting and objectifying Black people as subhuman had been the legacy of white supremacy, which led Europeans to justify their need to enslaved Africans.

Jackson and Hopson (2011) interpret Hall's argument that presentation is constitutive of society, as opposed to a distortion of it, in that “if representation is the method by which we develop meaning through the objects depicted, for example, words and images, the meanings will be determined by the interpretations by viewers” (p. 99). The media objectifies Black masculinity with a sense of worthlessness while masking the sociohistorical context of reproduced representations. These hegemonic representations have their foundations laid in chattel slavery, segregation, and law and order. I employ hegemonic representations of reproduced concepts of Black masculinities in this thesis.

However, how can one study Black masculinities independently of feminist studies? The gender paradigm should be used to think through critical masculinity (Simpson, 2017, p. 42). Gender studies will bring a clear understanding of notions of Black masculinities. Gender studies offer Black feminist thought on the Middle passage.

The “middle passage” refers to the three-way route of cargo from Africa. Ships transported Africans as cargo from Africa during the fifteenth and sixteenth century, dropping off this “cargo” on slave plantations. Eric Williams (1971) describes the middle passage as “the greatest migration in recorded history” (p.11). Spillers (1987), states that “The captive body from its motive will, its active desire. Under these conditions, we lose at least gender difference in the outcome, and the female body, and the male body become a territory of cultural and political maneuver, not at all gender-related, gender-specific” (p. 55). Colonials lawfully classified both Men and women as “cargo” or “chattel”.

Feminist studies help Black communities comprehend what Black feminist studies has termed, "oceanic ungendering." Ocean ungendering could be related to “chattel” or the loss of personhood. This form of dehumanizing was transpired during Transatlantic slavery. This “oceanic ungendering” give rise to reproduce concepts of Black masculinities. Feminist studies and Black female scholars continue to study the foundation and beginnings of Black manhood and Black masculinity. This “oceanic ungendering” give rise to reproduce concepts of Black masculinities and profoundly aids in clarifying misogyny toward Black women. bell hooks (2001) writes "as long as Black females are hated and despised, the purity of White families remains intact" (p.103). A great deal of my argument in this thesis relies on hooks’ arguments about patriarchy and Black masculinities. Of course, emancipation includes women's liberation, but there is also an urgent need for freedom from notions of Black masculinities and trauma.

My research also relies on specific theories drawn from the fields of sociology, equity studies, and social work, that highlight political and social demonstrations of *attribution error*. The theory assumes that people's actions are less affected by their environment (Effectiviology, n.d.). The theory of attribution error can dismiss slavery and segregation as reproducing the

concepts of Black masculinities. While sociological and psychological studies are essential, it is necessary to avoid misinterpretation of theories. Cognitive deficit theories argue that the individual has no control over his circumstances. It is important to highlight that this narrative has recurring themes, trends, and frameworks that will aid in the exploration of “the verbal performances that affect this sense of enslavement to an image” (Gooding-Williams, 2006, p. 8). This research is supported by secondary scholars bringing hope to individuals who may have succumbed to Black masculinities trauma.

My primary focus is to create awareness among young Black men about the minimal range of masculinities produced by hegemonic discourses. Additionally, I want Black men to know where the long history of limited Black masculinities is coming from, in hope that they may act differently. Having a clear understanding of the history of Black masculinities and manhood shows that these ideas are derived from oppressive economic and political systems. These representations of masculinities have led to trauma and a misconception of manhood and masculinity. This interrogation is not simply an academic exercise, but my desire to help young Black men imagine and inhabit a fuller idea of manhood not dependent on notions of hypersexuality, misogyny, phallocentrism, gun violence, and hegemonic sporting. This reform will allow young men to inhabit a range of feelings conducive to the value of their personhood.

1.3 Alienation

In Lose Your Mother, Saidiya Hartman (2019) related the solemn words, “I, too, am the afterlife of slavery” (Hartman, 2019, p. 6). Hartman hinted at an experience of generational trauma with which I can identify. In the fall of 1988, I emigrated to Canada, a young twenty-one-year-old “Black man.” My port of landing was Pearson International Airport. It was my first time

leaving my parents, siblings, and my “native” land. It was my first travel to a “first world country,” so my stay in Canada was a constant nostalgia. Two years into my stay, I encountered the bitterest of Institutionalized racism. 1988 was the largest migration from Trinidad into Canada. Immigration was well prepared to deal with the push and pull factors that precipitated such a cultural shift. Though Trinidad was not a refugee country, I obtained a work permit on refugee status. At the tail end of this saga, I unknowingly missed an immigration hearing. In fear of being deported, my aim then was to seek asylum in America. My arrest in 1992 at Niagara Falls, Border crossing, read that “I failed to attend an immigration hearing.” I recall the belligerent Caucasian Immigration Officer who removed his titled name and badge number from his sleeves, followed by his shouting, that I was a “Black nigger”, I was “nothing less than garbage”, and “if I dared to cross the US border in which his fore-parents had built.” His last words ensured to me that “my deportation to Trinidad and Tobago was imminent.” There was little I could have done to stop his aggression! It was my first rude awakening to systemic racism at face value.

This for me was Black masculinities and trauma. Though I have lived for thirty years in Canada this past incident cannot be easily forgotten. Publicly handcuffed and walk to a judiciary hearing still stands out. The way I was dealt with brought sadness and alienation from authority. My psyche has never been the same for the past thirty years residing in Canada regarding institutionalized and systemic racism.

“In Trauma and Recovery, Judith Herman highlights the aftermath of violence on the psyche. that traumatized people feel utterly abandoned, utterly alone, cast out of the human and divine systems of care and protection that sustain life.” (Hooks, 2001, p.96). I received my landed documents on Human and Compassionate grounds from Canadian Immigration in 1998.

Though I was ever grateful, my alienation in Canada grew as I continued to live my life in the only thing I knew, the concepts of Black masculinity.

My thesis title '*Infamous Mobsters and Legalized trauma, A Justice Approach Towards the Sociology of Black Masculinities and Generational Trauma*' is a sociological intervention that examines the ways that hegemonic masculinities by which I mean US or North American, white heteronormative masculinities are reproduced as Black masculinities. A bold argument, in which Welsing holds that "one of the most disturbing phenomena of Western culture has been man's sense of estrangement from the world he himself has made or inherited-in a word, man's alienation from himself and from other" (Welsing, 1991, p.19). The "horrors" and haunting experiences of the transatlantic trade have engendered a form of alienation that is almost irreversible. In as much as to reiterate Christina Sharpe's echoing writing *In the Wake, On Blackness and Being*, Sharpe reiterates that "Transatlantic slavery was and is the disaster. The disaster of Black subjection was and is planned; terror is disaster and terror has a history" (Youngquist, 2011, p.7, as cited in, Sharpe, 2016, p. 5). Sharpe's work places the historicity of the Transatlantic forced migration as productive of the legal and social institutions and systems that continue to enact violence on Black life. There has been no true meaningful recognition toward ownership of the alienation and pain caused.

Dr. Francis Welsing builds on Eric and Mary Josephson, in their book, *Man Alone: Alienation in Modern Society*, in which she had the following to say about alienation that "the theme of the alienation of modern man runs through the literature and drama of two continents; it can be traced in the content as well as the form of modern art; it preoccupies theologians and philosophers, and to many psychologists and sociologist it is the central problem of our time" (Welsing, 1991, p. 19). The tension between both continents Africa and Europe has

remained since colonization with its racism and white superiority brought its subjugation to the shores of Africa. Christina Sharpe writing in *Monstrous Intimacies* builds on Toni Morrison confirmed that “the overweening, defining event of the modern world is the mass movement of raced populations, beginning with the largest forced transfer of people in the history of the world: slavery. The consequences of which transfer have determined all the wars following it as well as the current ones being wage on every continent” (1997,10)., Sharpe 2010, p.158).

Incredibly important which is critical to analyze the beginnings of these histories which have caused not only a type of alienation that is persistent but also a clear denial by systems that were responsible for the beginnings of Black masculinities and trauma.

Welsing confirms “that entries on alienation did not appear in major reference books of the social sciences until 1935, but the concept of alienation was present in classical sociology text of the 19th and early 20th centuries in the works of Marx, Durkheim, Tonnies, Weber and Simmel” (Welsing 1991, p.19). A sociological intervention is needed one that will lessen the superiority complex of white hegemonic masculinities and lessen the inferiority complex of Black men bombarded by concepts of Black masculinities.

The continual impact of Black families and communities, due to Black masculinities and trauma has been cautioned by psychologist Frances Cress Welsing who have stated, “No Black female should become a mother before 30 years of age. “No Black male should become a father before 35 years of age. Each Black family should have no more than two children, no closer together than three years apart. And, both Black males and females should, at a minimum, complete high school and become fully self-sufficient before marriage and parenthood. These structures are especially for the purpose countering the thrust of Black inferiorization and failed psychosocial development, under the conditions of white supremacy” (Welsing 1991, p.257). In

no uncertain words, Black men and women have historically and presently experienced a form of alienation. This alienation had forced them into forms of psychosocial behaviour in which society had further marginalized them.

Alienation forces Black men into a further position of accepting concepts of Black masculinities. I look at Black men performing the “cool” appearance as a form of coping mechanism, which happens because of the sensing and realization of the feeling of alienation. Welsing (1991) builds not only Freud’s theory describing alienation but on “Philosophic /existential theories which emphasize that alienation is inherent in the finite and isolated character of man’s existence as a stranger and an alien in the world” (Welsing, 1991 p.20). For Black men, this inherent alienation began in slavery in which constitutionally Black men were not classified as humans, but as the term "niggers,” a form of sub-human as scholarship had also acquiesced to that form of pseudoscience.

According to Welsing, Sigmund Freud, viewed “alienation or self-estrangement as a resultant of the split between the unconscious and the conscious forces in the personality – the individual thus being out of touch, in the sense that repressed and unacknowledged desires motivate his behavior” (Welsing, 1991, p. 20). Frantz Fanon's discourse in *Black Skin White Masks* had shared this similar feeling as if there was a splitting of the psyche. Welsing also mentions five “causal theories concerning alienation: the economic, the technological, the sociological, the philosophic/existential and the psychological” (Welsing, 1991, p. 20). This research examines the sociological for the mere fact that a sociological intervention is much needed to alleviate the hold on concepts of Black masculinities.

While both hooks (1992), and Jackson and Hopson (2011) have drawn on many concepts regarding Black men being “cool,” Welsing draws on a form of alienation that propels the

behavior. The “alienation dynamic forces the individual away from all manifestations of self-understanding and self-respect, including “the most fundamental respect -respect for one’s genetic makeup” (Welsing, 1991, 19). The attribution error discussed in earlier chapters exemplified by Ice T. calling himself a “nigger” epitomizes Welsing’s argument.

Chapter Two

2.1 Legalized Trauma

To begin this chapter, let us think of Black masculinity and manhood experience sociologically, as inevitably shaped by through environmental factors. I illustrate the concepts of Black masculinity and trauma to reemphasize Black masculine thoughts and feelings connected to the long history of chattel slavery, segregation, and police brutality. The term "legal trauma" relates to agents of control having their criminal jurisdiction over Black men. This "legal trauma" started during slavery, continued into segregation, and persists through present-day police brutality. The words "You have the right to remain silent" have been a "legal trauma" at the very perception of Black men's physical, emotional, and mental health. The dominant white hegemonic badges of control with stern faces and legal rights to brutalize, shoot, incarcerate, or litigate are all part of intercultural legal traumatic experiences. These legal agents and badges of control abused their power during the epochs of chattel slavery, segregation, and presently, law and order.

In this thesis, I take the African Canadian Legal Clinic (ACAC) as a case study to empirically express the legal violence, lack of safety and security, and fear and brutalization by police and the justice system that Black men encounter. The ACLC started advocating for the Black communities in October 1994 with a high aim to address anti-Black racism in Canadian society. The mandatory obligations of the ACLC (2017) are:

- (i) to address systemic racism and racial discrimination through a test case litigation and intervention strategy
- (ii) to monitor significant legislative, regulatory, administrative, and judicial developments

- (iii) to engage in advocacy, law reform and legal education aimed at eliminating racism, and in particular, anti-Black racism.

I used ACLC to attend to several cases of legalized brutality against Black men, which the ACLC has highlighted. ACLC reports on racial profiling found that "African Canadians live in constant fear of enduring the humiliation of being targeted by police for no apparent reason other than the color of their skin" (ACLC, 2017, p. 24). Experiences from the ACLC take us through law enforcement's grim reality and the moral panic surrounding young Black men. I chose ACLC for its consistency and dedication to law reform and community development.

Activists and scholars from ACLC looked at ways the stereotypical notion of "criminally dangerous" attaches to Black masculinity. Robyn Maynard (2017) states that "the links between Blackness and violence in the panic surrounding 'young Black muggers' that resulted in a significant increase in law enforcement agencies policing Black communities in Britain" (Hall et al., 2013, cited in, Maynard, 2017, p. 9). Policing of Blackness has grown depressingly familiar to violence and oppression toward Black Lives. Activist groups, scholars, and community leaders continue to oppose systemic racism against the lives of Black people.

According to Hall (1991, p. 442) "there is a need for cultural politics designed to challenge, resist, and, where possible, to transform the dominant regimes of representation-first in music and style, later in literary, visual, and cinematic forms. Blacks have typically been the objects but rarely the subjects of representation". While many enjoy social media publicity, concepts of Black masculinities are commodified and reproduced.

In transforming the dominant regimes, hooks (1992) builds on Stuart Hall's essay on "cultural identity and cinematic representations" in which she shows that:

Black films were also subject to critical interrogation. Since they came into being in part as a response to the failure of White-dominated cinema to represent Blackness in a

manner that did not reinforce White supremacy, they too were critiqued to see if images were seen as complicit with dominant cinematic practices. (hooks, 1992, p. 117).

On this premise, this narrative confronts the dominant regimes of hegemonic models of Black masculinities and trauma.

Stereotypes have interpreted Black men as failures and degenerates of society. hooks argues:

The portrait of Black masculinity that emerges in this work perpetually constructs Black men as “failures” who are psychologically “fucked up,” dangerous, violent, sex maniacs whose insanity is informed by their inability to fulfill their phallogentric masculine destiny in a racist context. Much of this literature is written by White people, and some of it by a few academic Black men. It does not interrogate the conventional construction of patriarchal masculinity or question the extent to which Black men have historically internalized this norm. (hooks, 1992, p. 89).

This representation and other forms of expression have described the Black male in Western Culture as legally dangerous. Black men encountering inferiority notions may internalize the feelings of being a failure, which is traumatic and a sense of inadequacy when interacting and coping with the public.

There are many euphemisms about Black men carrying the responsibility for “phallogentric masculine destiny.” Phallogentric masculine destiny according to hooks, describes Black men as being “controlled by their penises and asserts a sexual politic that is fundamentally anti-body.” (hooks, 1992, p,103). Sociology remains silent on ways Black men’s cultural diffusion and adaptation of white hegemonic phallogentrism occurred. David Marriott (2000) breaks the awkward silence in his book titled *On Black Men*. Chapter four of my thesis argues the chilling demonstrations of White men's phallogentrism. David Marriott’s observance of white men's hegemonic phallogentrism is explained in chapter three.

Words such as ‘confident’, ‘responsible’, and ‘worthy’ are usually not applied to Black men. The dominant culture considers most Black men as thugs, gangsters, players, losers, nice

guys, dangerous, criminals, aggressive, boys, slaves, and using the n-word. Gita Baack (2017) explains that the "Inheritors of trauma can be defined as the generations of people who, consciously or unconsciously, have thoughts and feelings about devastating events that happened when they were very young or before they were born, or that may even go back to earlier generations" (Baack, 2017, p. 3). Black men who are articulating their feelings are in the beginning phase of learning to confront their trauma.

Voisin (2019) sees the importance of the healing process for Black men experiencing intergenerational trauma. "Through its program, the Urban Youth Trauma Center addresses historical trauma, the dynamics of oppression, and institutional and structural violence" (Voisin, 2019, p. 251). Incorporating an understanding of intergenerational trauma is a prudent approach. Voisin has practical strategies to begin the healing process of Black masculinities and trauma.

The ACLC confronts trauma and has worked on a compelling, Black-focused proposition, challenging government ranks to make changes within the status quo to alter existing pain in Black communities. They have argued that "the longer the family has been in Canada, the worse the outcomes for Black students who perform worse than their parents" (ACLC, 2017, p. 20); they recognize the systemic racism which defines the lives of Black people. In the book *Healing Developmental trauma*, "the goal of therapy is to help individuals come out of freeze and complete the fight-flight responses" (Heller, 2012, p. 118). Individuals who may have continued to be affected by Black masculinities and trauma may be unaware of its historical context.

More research programs seek to improve mental health, equitable rights, and social justice for Black men. "Black manhood now is commonly associated with anti-social behaviour, criminality, and violence, not with democracy. As a result, the Black man of the prison yard

rather than the Black man of the backyard is identified as ultimately masculine” (Jackson and Hopson, 2011, p. 204). Therefore, exploring intergenerational trauma from an interdisciplinary approach instead of a "single theorist" approach is prudent.

Black manhood and masculinity have the stereotypical misconception of Black men possessing abnormal physical strength and prone to violence. These exaggerated stereotypes relate to the notion that Black men have the innate potential to be violent. Law enforcement workers convinced by these stereotypes more often use brute and excessive force against Black men, perhaps due to fear of these stereotypical notions. Thus, it appears that Black men's physiognomy and dexterity superimposes a form of ready fear or danger. Stereotyping Black men and recruiting them into violent sports is an example of this continued stereotype, as detailed in Chapter Five of this thesis. These interpretations have also led Black men to believe their individualized masculinity and manhood are ideal.

I have analyzed individualized masculinity as white hegemonic masculinity which continues to affect the mental health of Black men. When media promotes advertising using Black men with revolvers surrounded by naked or half-naked Black women, one needs to analyze the intent of commercializing and commodification of Blackness and the reproducing of generic ideal masculinity, which is generally invisible to Black boys and men. Black men and Black boys continue to experience limiting representation of hegemonic masculinity.

The ACLC is dedicated to increasing awareness of the criminalization of Black men. Lawyers from the ACLC produce evidence of Black men's historical stigma and repeated brutalization and incarceration. “When White police officers kill Black men, Canadians look to a range of excuses and justifications that shift the blame from the killer to the killed.” (Barret, 2017, cited in ACLC, 2017, p.36). Institutions that justify Black homicides and chooses not to

oppose police brutality, indirectly agree to macro society's degeneration. Also, while Black men are experiencing second-class citizenship, there is an increase in Black men's prison incarceration. Such practices of oppression and racism toward Black men, continue to decrease the legal system's credibility and further increases vicarious trauma.

African Canadians are disproportionately subject to abuse by police (Gillis 2015 cited in ACLC 2017, p. 35). In 1990, 35 percent of (18 out of 51) fatal police shootings were of Black people, “despite Black people representing roughly 9% of Toronto's population” (Gillis, 2015, cited in ACLC, 2017, p. 35). This statistical data speaks to the over representation of profiling of Black men. Research on trace data and traffic stops in 2016 found that Ottawa Police stopped young Black men aged between 16-24 at a rate 8.3 times disproportional to the general Black population of drivers (Lorne et al., 2016, cited in ACLC, 2017, p. 29). These staggering accounts of racial profiling and carding expose police officers' discriminatory bias against Black men, and how the oppression from chattel slavery and legalized trauma has continued to the present.

There is an over-representation of federal inmates in Canada. The ACLC reported that the national population of African Canadians is 3 percent, yet 9.5 percent of federal inmates are African Canadians (Zinger, 2013, cited in ACLC, 2017, p. 41). This increase in incarceration of African Canadians increased to 80 percent by 2013 (ibid). This overrepresentation and inequity hint at deeper biases against Black men within the Canadian legal system.

Maynard (2017) highlights the school-prison pipeline occurring amongst young Black men due to “the living legacies of slavery and colonization persist today in the (mis)education of Black and Indigenous children and youth that continues to expose education institutions as fundamentally White supremacist institutions” (Maynard, 2017, p.214). Maynard connects the legacies of slavery as impinging on prison incarceration of Black men. “In Toronto, mandated

police presence in schools has made Black and other racialized youth increasingly vulnerable to criminalization. Further, even in the absence of mandated police presence, police are frequently called into Toronto schools, and will often handcuff Black youth for relatively minor infractions” (Bhattacharjee, 2003, as cited in, Maynard, 2017, p.220). All these incidents — traffic stops, regular arrests, and handcuffing of Black men — are triggering this generational trauma. At the time, majority of the racialized youths are oblivious to the intergenerational trauma occurring through institutionalization and police brutality.

There is a growing awareness of the legal criminalization of Black men. Lawyers from the ACLC have produced evidence of Black men's historical stigma and repeated brutalization and incarceration (ACLC, 2017). Institutions that justify Black homicides and chose not to oppose police brutality indirectly conform to society's degeneration. Black men are treated as second-class citizens, increasing the prison population of Black men.

Practicing such oppression and racism toward Black men increases brutality and dehumanization and furthers the vicarious trauma in many lives. Many traumatic and socio-historical economic issues Black people face directly and indirectly, connect to the legacy of chattel slavery. In the book, *Inheritors, Moving Forward from Generational Trauma*, Baack states that “a common repetition trauma is when one continuously chooses a partner who does not love you or re-enacting a hurtful episode” (Baack, 2017, p. 90). Colonialism had disrupted the intimacies of Black families who were living cohesive lives. This is evident in Sharpe’s description of “the older Coregidora women [who] even years later and in a different country compel each other and their daughters to repeat and make visible their histories” (Sharpe, 2010, p. 38). Families forming relationships during slavery or after slavery was generally discouraged

because of a devaluing of their personhood. Sharpe explains that the “historical and family traumas are, born of those “monstrous intimacies” (ibid).

An example of trauma, race, and the legal confusion after slavery is exemplified in the famous novel *Beloved*, by Toni Morrison (2020). A male character, Paul D., is devastated from slavery into legalized trauma; he avoided discussing his feelings and "nothing in the world could pry it [him] open" as he preferred to write his feelings out and hide his feelings in “the tobacco tin lodged in his chest" (Morrison, 2020, p. 133) The author draws on this example of the disruption of intimate lives and personhood that slavery affected. Paul D's character epitomizes the grimness of transferred trauma from chattel slavery into legal trauma. This narrative also connects Black masculinities and trauma as a contributing factor in which Black men may sometimes internalize trauma for manhood concepts.

The inequity and disruption of families continue to the present day in Black lives, in the guise of systemic racism. Research shows that, of the 8.5 percent of Black children who make up Toronto's population, an unbelievable “40.8 percent of children and youth apprehended by the Children’s Aid Society of Toronto (CAST)” and placed in care are Black (Ojo, 2016, cited in ACLC, 2017, p.10). The ACLC continues to develop strategies in the hope of decreasing disparities and these growing numbers.

History recalls diasporic trauma and the legacies of the afterlives of slavery, which continued to affect Black people. In *The Negro in the Caribbean*, Eric Williams (1971) wrote “in 1865 a rebellion took place in Jamaica urging the extension of land settlement and political power” (Williams, 1971, p. 85).

Colonizers violently continued to punish Jamaica's Citizens although freed from slavery. The continuum of oppression and dehumanization in the afterlife of slavery lingered in contemporary societies. This oppression is evident in the growing statistics of systemic racism.

Under the infamous governor, eyre, over four hundred were shot, one thousand Negro houses burnt, children's brains were dashed out, pregnant women ripped open. What a Royal Commission described as "reckless and positively barbarous" floggings were administered to thousands, sometimes two hundred lashes each, with a cat-o'-nine tails in the strings of which piano wire was interwoven" (Williams, 1971, p. 85).

The violence, generational trauma and alienization endured during slavery and after chattel slavery were beyond mortal anguish. "The British Government ended slavery in Jamaica and its other West Indian territories in 1836, paying West Indian slaveholders 20,000,000 pounds (100,000,000 U.S. dollars) to free the slaves, and leaving the Black Jamaicans, who comprised 90% of that island's population, relatively free" (Salzberger & Turck, 2004, p.135). How were the victimizers legally paid, financially compensated, for the trauma and oppression they enacted, but not the victims?

The financial struggle for Blacks after slavery never ceased.

Black women organized more formally with the Jamaican Canadian Association of Domestic Workers, and some Caribbean women bravely attempted legal challenges. Most famous is the case of the seven Jamaican mothers who faced deportation in 1975 for having omitted mentioning that they had dependent children, when they applied to work as domestics. (Maynard, 2017, p. 67).

These mothers represent the afterlives of chattel slavery and trauma, leaving their sons and daughter behind with the hope of regrouping. Hall (1996) said that "Cultural Identity and Diaspora" emphasizes that "we can properly understand the traumatic character of the colonial experience by recognizing the connection between domination and representation" (Hall, 1996,

as cited in, hooks, p. 3). “The ways in which Black people, Black experiences, were positioned and subjected in the dominant regimes of representation were the effects of a critical exercise of cultural power and normalization” (hooks, 1992, p. 3). In other words, this was *legalized* trauma. Acknowledging normalizations in the Black community regarding trauma may be the first step toward a healing process. Hooks (2001) said, “As a strategy of colonization, encouraging enslaved Blacks to embrace and uphold White supremacist esthetics was a master stroke. Teaching Black folks to hate dark skin was one way to ensure that whether white oppressors were present or not, the values of white supremacy would still rule the day” (p. 59). In marginalized communities, Black men are unaware of the need for necessary healing to begin positive changes.

The ACLC documented the devastating examples of several Black men exposed to discrimination, trauma, and death inflicted by a legal system which is supposed to serve and protect. Touré vacated Guinea in 2011 hoping to apply for refugee status; he is now being held as a failed refugee claimant and is in a maximum-security prison, not having ever committed a crime in Canada (ACLC, 2017, p.51). Distrust and incarceration are interesting nuances Black males regularly encounter by individuals in power positions. Mr. Hassan — a Somali refugee challenged with schizophrenia and diabetes — was restrained by police and transferred to a hospital in Peterborough, Ontario, where he died on June 11, 2015, in immigration custody (ibid). The traumatic reasons behind Hassan's death haunt many families and friends.

A document submitted by the ACLC reported that on July 25, 2016, Mr. Abdi — a Black man — was tackled, pepper-sprayed, and beaten with both baton and reinforced gloves (ACLC, 2017, p. 35). This senseless beating continued even after Mr. Abdi was restrained, and he “had been dead for 45 minutes before being attended to by doctors” (Kassam, 2016, cited in ACLC,

2017, p. 35). Like the men in other incidents mentioned in this report, Mr. Abdi struggled with mental health problems (ibid). At this juncture, it is noteworthy to observed that criminalization takes the place of medicalization.

In 2014, Mr. Carby was shot and killed by police following a traffic stop and detained by the Ontario Mental Health Act for trying to disarm a police officer (ACLC, 2017). Allegedly, he was walking toward police with a knife “which was not recovered at the scene” (ACLC, 2017, p.34). The chances of a Black man dying as the result of homicide are high. Therefore, the vicarious trauma becomes a lived experience for families, friends, and Black men in general, who dread encountering such fate. Andrew Loku, 45, was observed threatening another resident in his building with a hammer. Ironically, Loku’s building was maintained and operated by a Canadian mental health association. The officers called should have been made aware of the Mental health situation before they fatally shot Loku. The investigation into Loku's murder stated that the officers “acted accordingly” (ACLC, 2017, p.34). Criminalization is put first before the medicalization of Black men. Police officers perceived Black men as a threat, leaving no room to analyze any form of medicalization.

There is generally a lack of respect for Black men by law enforcement officers. Given Blacks' historical negative caricature of representation, references continue to be made comparing Africans to "coons" and apes, which speaks to the continual dehumanization. African Canadian men affected with intergenerational trauma seldom find the self-efficacy to access services. The ACLC has petitioned the Canadian courts and prisons to collect and release data detention level on crimes committed by their Black inmates — race, ethnicity, type of sentences, and confinement regarding the individual (ACLC, 2017, p.61). Hopefully, this monitoring

brings a change in the ways correctional services communicate and respect Black men's personhood.

Life skills modules respond appropriately to family, life, leisure, community, self, school, and work. These culturally sensitive programs are needed to alleviate the historical and contemporary trauma encountered by Black men. Baack (2017) cites excerpts from an open letter from Jamaica's Prime Minister, P.J. Patterson to President of Britain, David Cameron, that:

The 180 years of slavery in Jamaica remain fresh in living memory... [the] 180 years were followed by another 100 years of imposed racial apartheid in which these families were racially oppressed by British armies and colonial machinery. The scars of this oppression are still alive in the minds and hearts of a million Jamaicans... To reject this living experience is to repudiate the very meaning and existence of these people's lives. (Patterson, 2015, cited in, Baack, 2017, p. 176).

Voisin (2019) argues the importance of improving violence assessment and intervention. Institutions have used little discretion to alleviate Black masculinities and trauma. Generally, these overlapping issues exasperate the problem. Studies show that 72.5 percent of Black people reported that they had been profiled, "62 percent said that their trust in the police has diminished... and 45 percent responded that their sense of belonging to Canada and their community had been undermined (Ontario Human Rights Commission, n.d. p. 40, cited in ACLC, 2017, p. 28). The above statistics are the dynamics of trauma which community members have internalized.

The ACLC has successfully made inroads with leadership roles. Sociologist and Black Studies Professor Rinaldo Walcott at the University of Toronto, sees the new clinic playing a leadership role in informing and shaping conversations on important issues, such as the police officers in schools' program, 'which a Black legal clinic interested in challenging anti-Black racism should be involved in'" (Rattan, 2017).

“Walcott sees the new clinic playing a leadership role in informing and shaping conversations on important issues, such as the police officers in schools’ program, ‘which a Black legal clinic really interested in challenging anti-Black racism should be involved in.’” (Rattan, 2017). ACLC has presented credible recommendations, which have been read by the Canadian Government, with a promise to review in further detail. With the Collaboration of other service providers, this can benefit individuals meeting the challenge of intergenerational trauma.

Lobbying for policy change is one of the significant focuses of ACLC 's challenge to the Canadian Government. It is not enough to increase neighborhood violence awareness. It is essential to create awareness of the lack of police protection.

In *The Little Book of Race and Restorative Justice*, Fania Davis discusses the trauma in which the Black masculinities concept emerged: “Enslaved persons who attempted to escape experienced mutilation, beatings of the naked body until the flesh fell off and being oiled and set afire while hanging from a tree” (Davis, 2019, p. 104). However, after abolishing slavery, the lynching of Black people continued. Contemporary police brutality cast reminders of these atrocities inflicted on Black lives. In terms of healing, how do we begin integrating and integrating with marginalized communities to discuss Black masculinities and manhood differences? Eyerman (2001) argues that “each succeeding generation reinterprets and represents the collective memory around that event, according to its needs and means. This process of reconstruction is limited, however, by the resources available and the constraints history places on memory” (p. 15). Lynching and castration haunt the collective memory.

The vicarious trauma comes across from a calm, "cool" perspective as the pain is the mask. While Black men are dealing with vicarious trauma, there is an embodiment of Black

Masculinities as a "cool" coping mechanism. While performing "cool" could serve hegemonic masculinity alienation equally, it can be a defense mechanism against alienation — "Cool" is the strategic identity performance embodied in reaction to the lived realities of racism. Therefore, stress, racism, and vicarious trauma can be evaded by behaving "cool". While this "cool" approach may well be a coping mechanism for Black men in the diaspora, it too can be counterproductive. How do Black men honestly confront trauma rather than masking? Performing "cool" can reposition Black males under hegemonic constructions of masculinity (Jackson and Hopson, 2011, p.170). "Cool is about a detached, removed, nonchalant sense of being. An aloofness that suggests one is above it all. A pride, arrogance even, that is at once laid back, unconcerned, perceived to be highly sexual, and potentially violent" (hooks, 2004, p.152, as cited in Jackson and Hopson, 2011, p. 170).

In contrast to the contemporary cool pose that often falls in alignment with capitalistic views, bell hooks (2004b) reminds us that performing cool has not always (re)affirmed hegemonic masculinity as it often does now. She remembers when: Black males "cool" was defined by the ways in which Black men confronted the hardships without allowing their spirits to be ravished. (Jackson and Hopson, 2011, p. 171).

To further elucidate the concepts of Black masculinities and being cool, Jackson and Hopson (2011, p171) argue that "The performance of cool can serve not only as a positive means on resistance but also negatively as a means to secure hegemonic masculinity which is rooted in systems of oppression such as capitalism, racism and sexism".

Exploring then the positive and negative aspects of being "cool" also speaks to coping with vicarious trauma. Black men as "cool" display empowerment, visibility, confidence, dignity, respect, agency, or resilience (Jackson and Hopson, 2011, p. 170). Regardless of reverting to selfish masculinity of coping, some Black men can mask the trauma through being "cool."

To acknowledge the "cool" serves as a mask that inhibits expressions of love. hooks (1992) argues “Many of the destructive habits of Black man are enacted in the name of “manhood”. Asserting their ability to be ‘tough,’ to be ‘cool,’ Black men take grave risks with their lives and the lives of others” (p. 111). This façade of a firm face when pain comes is to continue masking trauma rather than confronting it. “Black men may be reluctant to critique phallocentrism and sexism, precisely because so much Black male ‘style’ has its roots in these positions; they may fear that eradicating patriarchy would leave them without the positive expressive styles that have been life sustaining” (hooks, 1992, p.111). Black masculinity and trauma are here at an intersection. How can one give up his masculinity?

Choosing to confront the trauma is prudent, allowing Black men to question "cool" and be authentic. hooks builds on Edward Said’s “Orientalism”:

They had the power to make us see and experience ourselves as "Other"... “It is one thing to position a subject or set of peoples as the Other of a dominant discourse. It is quite another thing to subject them to that knowledge, not only as a matter of imposed will and domination, but by the power of inner compulsion and subjective conformation to the norm” (hooks, 1992, p. 3).

Supporting Black men to analyze internalized feeling and make informed decisions falls within the process of healing.

In the Wake, On Blackness and Being, an analysis on Blackness, Sharpe (2016) argues that “Transatlantic slavery was and is the disaster. The disaster of Black subjection was and is planned” (Sharpe, 2016, p. 5); in other words, capital is an inextricable part of the history of Atlantic chattel slavery. Similarly, in *Monstrous Intimacies*, Sharpe guides her readers into a glimpse of Black masculinities, trauma, and diasporic life, which emerged due to chattel slavery. Sharpe addresses *Monstrous Intimacies'* trauma, of Frederic Douglass’ “hard and long-continued labor and ‘flogging’ [which] Covey, [an enslaver] has succeeded in breaking Douglas and

‘transform [ing him] into a brute’ (Douglass 1855/2003a, p. 123, as cited in, Sharpe, 2010, p. 9). Douglass' "atomizing" experience is similar to that of Black men in the Diaspora whose forebears had endured chattel slavery, leaving behind their authenticity.

It is impossible to understand what constitutes Black masculinities and trauma without considering the "atomizing," which occurred during the chattel slavery. Therefore, it is always prudent to begin with the Transatlantic “slave trade” — “The point remains that captive persons were forced into patterns of dispersal, beginning with the Trade itself, into the horizontal relatedness of language groups, discourse formations, bloodlines, names and properties by the legal arrangements of enslavement” (Spillers, 1987, p. 75). Chattel slavery and the middle passage contributed to new concepts of Black masculinities and trauma.

In Sharpe’s (2010) *Monstrous Intimacies*, there are many representations of the haunting, traumatizing aspects of unconscious visuals of slavery. Morrison states that “The overweening, defining event of the modern world is the mass movement of raced populations, beginning with the largest forced transfer of people in the history of the world: slavery. The consequences of which transfer have determined all the wars following it, as well as the current ones being waged on every continent” (Morrison, 1997, as cited in, Sharpe, 2010, p. 158). It is essential to add slavery to the trajectory of oppressions in which Blacks have endured in the West.

Sheldon George (2016) interprets Toni Morrison's work as an approach to dealing with Black masculinities trauma. George looked at ways Morrison's work captures the legacies and effects of trauma on the lives of individuals — Black males are struggling with concepts of representations of hegemonic masculinity. George, building on Morrison's work, argued that there is “the need for African Americans to transcend the fantasy of Race and distance themselves from the trauma of slavery” (George, 2016, p. 75). While this may be easy to narrate

or articulate, the haunting fantasy in which Black males had entered because of their Race may not be an easy task. George believes that Toni Morrison's work *Beloved* “offers not only unique insight into the relation of African Americans to trauma but also a means through literature of safely encountering and contending against the repetition of this trauma in one’s own psyche” (George, 2016, p. 75). Using a literary approach, as per our educational system, enables students to better confront the historical trauma in the lives of Black men. Black feminist writers give profoundly logical answers to cope and better understand the aftermath of slavery. George reiterates Jacques Lacan to the readers, that “psychoanalytic thought defines itself, in terms of trauma and their persistence” (George, 2016, p. 76). In which Toni Morrison’s work, *Beloved*, captures precisely this persistent “haunting” and psychic experience. Morrison writes in the context of post-slavery as she relates characters in her writing confronting the persistency of trauma faced during slavery. George views *Beloved* as “a textual presentation of race and racial past of slavery” (ibid) to understand the haunting persistence of the afterlife of slavery in which Black people endured.

The characters in Morrison’s writing became aware of the "real", which includes the thought of persistence that would not let go, and ways in which one lives with such a haunting experience of that was, and is, to come. Speaking of her traumatic enslavement at Sweet Home, George (2019, p. 76) explains that “Morrison’s protagonist Sethe attempts to circumscribe in her description of Sweet Home, as a place from her past that is “still there” not just in her “memory”, but “out there outside [her] head”. This form of realization for the character is what should begin the healing process in the therapeutic work of being trapped in Black masculinities and trauma. Working with young men trapped in Black masculinities, with no retrospective connection to their dominant hegemonic historical past, becomes that ‘door of no return.’ "Sweet Home" as a

motif location and place related to trauma admits and articulates the past as a form of the healing process. Verbalizing the past can be an approach to therapeutic healing for Black masculinities and trauma. “Sethe's mother-in-law, declares that ‘not a house in the country ain’t packed to its rafters with some dead Negro's grief’” (George, 2016, p. 76). The devastation, through a haunting experience, is omnipresent in notions of Black masculinities. In the novel *Beloved*, although the United States (U.S.) had abolished slavery, Africans moving into fugitive law continue to experience that generational trauma inflicted on them through white supremacy.

Sharpe (2010) reinforces Spillers' work, placing the historicity of the proverbial Sweet Homes of traumatic experiences connected to Trauma. “The horror of slavery was its absolute domesticity that configured the ‘peculiar institution’ into the architectonics of the southern household” (Sharpe, 2010, p. 159). Clockwork reminders in Black males' lives remind them of an aspect of their proverbial "sweet home." The omnipresence of reminders in individuals' daily lives speaks to the "real", or persistence, of haunting aspects of traumatic experiences following the civil war.

This “real”, or persistence, of chattel slavery and Black masculinities cannot be an escape but an acceptance and acknowledgment of the reality which occurred. There are many ways in which Black lives are horrific reminders of chattel slavery, which still linger. Sharpe’s recalling of Morrison’s *Beloved* “can be said to tell about freedoms claimed, granted, assumed, and withheld post-emancipation as well as about desegregation after *Brown v. Board of Education*” (Sharpe, 2010, p. 158); “*Brown v. Board of Education*” and “Sweet Home” both are proverbial terms stimulating past trauma endured in the aftermath of slavery.

Again, employing Sharpe’s work *Monstrous Intimacies*, she interrogates the hideous allegories of slavery, its representations, and visuals of enslaved or afterlives of slavery. Sharpe

builds on Walker's work of art, looking more in-depth at the importance of "encountering shame and violence and sometimes refusing this representation or sometimes being seduced into and complicit with violent acts of reading, seeing, naming, and fixing into stereotype; it means engaging with the disfigurements of Black survival that we would prefer to look away from" (Sharpe, 2010, p. 156). White hegemonic masculinities' "monstrous" behaviors address the trauma incurred through slavery.

While there remain, several meanings attached to Black masculinities and trauma, it is often not discussed in grassroots circles. The Black masculine body is criminal, angry, and incapacitated (Jackson, 2006, p. 2). These stereotypes and perceptions have their beginning of history rooted in colonialism and slavery. There is a need to understand the beginning of these perceptions of Black masculinities aside from scripting the Black masculine body. Sharpe (2010) looks at the trauma and anger highlighted by Walker's narrative of "black figures that appear to be devouring themselves and each other, who fuck, fight, stab, shit, suck, puncture, beat, and survive, as those transfigured enslaved people who were able to survive the violence and brutality in the disfiguring institution of slavery" (Sharpe, 2010, p. 156). Forms of healing of Black masculinities and trauma should first encourage awareness and openness to what slavery has caused.

Further, Sharpe's work builds on Walker's work, revealing shame, "in as much as it is not an individual shame, necessitates also looking at 'those places where embarrassment lay,' at the shame that 'Black pride in particular' disavows" (Sharpe, 2010, p. 157). For the healing process to begin, rather than internalizing shame there should be a justice approach toward the sociology of the trauma inflicted. The shame of slavery should be discussed subjectively and objectively concerning the systems which promoted this shame. Black men have equally faced

an "ungendering." Much has transpired during slavery and after slavery which needs to analyze in the context of generational trauma. Therefore, Black men must question the norms of Black masculinities its "projections," and "displacement" which began in the epoch of chattel slavery.

The confrontation of Black masculinities and trauma through facing embarrassment is the beginning of the healing process. Rather than feeling lured into the past trauma, it gives a "sense of being and identity" and links the individual through time as an exclusionary group (George, 2016, p. 79). It is crucial to meet the shame, be it individual or through the images that are yet dormant in our minds of many Black males who may be hiding behind a masculine approach.

2.2 Manhood and Black Masculinities

The hypervisibility of Black men is often highlighted by social media creating further stigma. The following chapter captures the conundrum of Black masculinities and manhood. Besides the social construction of Black masculinities and manhood, a macro picture is drawn. During chattel slavery, White hegemonic masculinities have influenced what is considered Black masculinities and manhood. Many interpret Black masculinities and manhood through the lens of colonized, alienated ideologies enforced during the period of Atlantic slavery.

These beginnings of denigrations reproduced on Black men are now called to question. Why should Black men continue the same historical colonized ideas, emerged during the time of Atlantic slavery? According to Ronald Jackson (2006), "the civilized — savage and human — inhuman dichotomies were intentionally arranged by the owner to maintain distance and disdain, to prove to his self that Black bodies, were devoid of interiority or basic thinking and reasoning skills. Though illogical, it seemed the slave's exteriority was all that was of concern" (Jackson, 2006 p.15). Presently there remains a fixation on the corporeal regarding what constitutes Black masculinity and manhood.

To interrogate these legacies of enslaved concepts of Black masculinities and manhood, specific feminist critiques and scholarly writings challenge the inertia of Black masculinities and manhood. Critiques extend diverse ideas and realizations of other liberatory modes of what Black masculinities and manhood demand.

In Dionne Brand's (2000) diasporic novel, *At the Full and Change of the Moon*, she captures the loss of personhood and the stereotypical concept of manhood and Black masculinities. Chapter six, titled "A Soft Man," grabs the reader's attention, as Brand situates the generic naming of "soft man" in contrast to the "men who were like iron."

In doing so, Brand expresses the constructed concept of masculinities of the male characters in the novel. The character, Adrian Dovett, is described as becoming "tired of running away from men who were like iron" (Brand, 2000, p. 202). The stereotypical notion of the term "soft man" is removed from stereotype, no longer a slur, and is made essential in demystifying Black manhood and masculinities' constructed ideologies. In comparison, men like "iron" gravitated to the heteronormative societal expectations of manhood and masculinities. Brand subtly shows the construction of masculinities post-slavery. The titular male character in the novel struggled with interpreting his feeling compared to general opinions of masculine constructs of "men who were like iron." The Afrocentric psychologist Na'im Akbar controversially defines manhood as following: "A male is essentially a biological creature driven by instinct like any animal; a Boy is in the process of transition, and a Man is a person that has arrived to a purpose and a destiny" (Akbar, 2016, p. 55). Akbar's (2016) work challenges the status quo — the concept of Black manhood. They highlight the lack of the liberatory modes and spaces to which Black masculinities and manhood in the West do not extend. Hegemony

ideology has influenced diasporic concepts of manhood and masculinity, leaving most individuals confused regarding the limited meaning of manhood and masculinity.

False notions of manhood can easily lead men into a world of masculine behaviours sometimes articulated as “cool”. One of the escapes for Black males to acquire authentic manhood and masculinity by being “cool.” There is a misguided understanding, even amidst cultural nationalism, of what indeed constitutes manhood among most Black men. hooks argues that:

Black men and women who espouse cultural nationalism continue to see the struggle for Black liberation largely as a struggle to recover Black manhood. In her essay “Africa on my Mind: Gender, Counter Discourse, and African-American Nationalism”, E. Frances shows that overall Black nationalist perspectives on gender are really routed in the Afrocentric logic they seek to advance, but rather reveal their ties to White paradigms: in making appeals to conservative notions of appropriate gender behaviour, African-American nationalist reveal their ideological ties to other nationalist movements, including European and the Euro-American bourgeois nationalist. (hooks, 1992, p. 107).

This national misunderstanding of manhood can be easily pointed out in the various stereotypes of Black masculinities and manhood. In 2018, Swedish retailer, H&M, was accused of racist comments regarding their commodification of an African American boy. The advertising company displayed the African boy as an item, that stated, “Coolest Monkey in the Jungle” which saw H&M “accused of being racist as it seemed like the company was comparing a dark-skinned boy to a monkey” (Bjerre, 2018, p. 4). Referring to Africans and people of African descent as monkeys is not new.

During chattel slavery and colonization, colonial planters often concluded that “Negroes are ‘a different species of the same genus’, equal in intellectual facilities to the orang-outang, which, he claimed, has in form a much nearer resemblance to the Negro than the Negro bears to the White man” (Williams, 1942, p. 31).

Black boys are at the most significant risk of misconceptions on concepts of Black masculinities and manhood. Chapter Two elaborates on academic research on Hume's racism toward Africans, their categorization as another species distinct from being humans. According to a study in the *East African Medical Journal*, "the Black man was the missing link between ape and man; the White man, of course" (Fanon, 1952, p. 13). Note Fanon's point that the word 'man' represented a White man. Therefore, the term 'Negro' through pseudoscience justifies the deliberate intention to dehumanize.

In *Reconstructing Manhood; or, The Drag of Black Masculinity* (2009), Walcott questions the problem of Black masculinity and manhood. Walcott sees history connected to "The mask Black men wear [which] are many and varied and might be understood as congruent with the difficult history of the agency or lack thereof of Black masculine self-fashioning that is autonomous and wholly self-interested" (Walcott, 2009, p. 75). Analyzing the concepts, the confusion, and the masks in which concepts of manhood and masculinities emerge, Walcott makes the connection between Black men and their history as of great importance in the restitution of individualism and personhood. Walcott argues "that history is always in question when Black masculinity is in discussion" (Walcott, 2009, p. 75). It is imperative to understand the representations of masculinity which may be unknown to many, that in some ways deny and degrade Black boys and men.

Masculine social constructions are generally built on domination and acted upon as defense mechanisms to cope with feelings. Jackson and Hopson (2011) argued that Black masculinities' interpretation of "cool" is "rooted in resistance, often functions to reinforce dominant ideologies and simultaneously restrict Black males to the confines of hegemonic masculinity" (p. 169). Dominant hegemonic masculinity is the practice of ideologies that impede

authentic manhood. Black males exposed to dominant hegemonic masculinities are unaware of their influence, which reinforces the stereotypes.

Discourse and practice of notions of Black masculinities and manhood are rooted in capitalism. hooks recalls the following:

I can remember my mother experiencing desire to try and find work so that my father, who worked hard as a janitor, would not have to bear all the economic burdens of our household, but he was adamant that no wife of his needed to work, even if that meant material lack. To him, supporting his wife and family affirmed his manhood. (hooks, 2001, p. 157).

Though providing for the family is ambitious, male domination is that hegemonic notion of patriarchy.

Although gendered politics of slavery denied Black men the freedom to act as “men” within the definition set by White norms, this notion of manhood did become a standard used to measure Black male progress... they saw "freedom" as the change in status that would enable them to fulfil the role of chivalric benevolent patriarch. (hooks, 1992, p. 90).

Virtually all Black men learned the ways of manhood from White hegemonic masculinities. Hooks draws attention to Frederic Douglass, not measuring his manhood by his intellectual but affirming that he received a sense of manhood when he fought man to man with the slave overseer. “I was a changed being after that fight. I was nothing before — I was a man now” (hooks, 1992, p. 90). Concepts of manhood are associated with strength and physical prowess; this too is a form of Black masculinity.

The “cool” pose displays “empowerment, visibility, confidence, dignity, respect, agency, and resilience” (Majors and Billson, 1992, cited in, Jackson and Hopson, 2011, p. 170). While

the Black male's "cool" acting disempowers the authentic self and is void of actions of manhood, it is a safeguard against the poor self-image. Black males can create the façade of meeting the expectations of White hegemonic values to gain acceptance. Through adopting a "cool" behaviour to survive the worst of the self-hate thrown into one's psyche, a defense mechanism of "cool" is practiced.

Brand (2000) draws on another stereotypical notion of masculinity, with those "men who prided themselves on knowing everything even if they didn't" (p. 202). Some men are reluctant to disclose their feelings; this may be, because of fear of belittlement or of being classified as a "soft man." Brand indicated the postcolonial nomenclature, "soft man," is well associated with bullying and homophobia, as seen in the afterlives of slavery. The stereotypical ideas of Black masculinity in Brand's novel highlights Adrian's laughter of a "burning in his hand," which naturally should have caused the expression of pain, but contrasted his pain with laughter (Brand, 2000, p. 203). The masculine idea of how some men are judged as being "tuff" influenced how Adrian's responded to his annoyance. Adrian's vision of being "cool" is shared by many young Black men.

Though counterproductive in some ways, it appears that being "cool" is one of the defenses Black males adopted to exhibit a form of masculinity. Jackson and Hopson (2011) argue that "performing cool can weaken the public sting and embarrassment of not being able to fulfill hegemonic expectations for manhood" (p. 170). This false self-image of masculinity of being "cool" balances between hegemonic expectations, a feeling of self-worth masculine, and manhood.

Patriarchal ideas, Black masculinities, and White hegemonic masculinities can be made or adapted from the traumatizing behaviours one experiences in childhood. An example of this appears in hooks' writes:

Explaining rape, Staples argues in the case of Black men, it is asserted that they grow up feeling emasculated and powerless before reaching manhood. They often encounter women as authority figures and teachers or as the head of the household. These men consequently act out their feelings of powerlessness against Black women in the form of sexual aggression. Hence, rape by Black men should be viewed as both an aggressive and political act because it occurs in the context of racial discrimination which denies most Black men a satisfying manhood. (hooks, 1992, p. 97).

Sexual aggression, patriarchal ideas, and hegemonic masculinities of power are learned concepts reproduced into masculinities and manhood.

In Brand's (2000) novel, Adrian questioned the notion of feelings. As stated, "how would anyone feel that, know it enough to feel it when he himself did not understand it, just that he got up lonely every day, and every day something was waiting to break his heart" (p. 175). Trauma and Black masculinities are similar reasons for the reluctance of not sharing feelings. General interpretations of Black manhood and masculinity are harsh and embarrassing. Dominant culture interprets Black masculinity and manhood as "wildness, of unlimited physical prowess, and unbridled eroticism. It was this Black body that was most 'desired' for its labor in slavery, and it is this body that is most represented in contemporary popular culture as the body to be watched, imitated, desired and possessed" (hooks, 1992, p. 34). Black masculinities and manhood are often the types of stereotypes of "put-downs" and belittling of the integrity of Black men. Most public rhetoric, words, and expressions of Black men are related to historical analysis of Black masculinities and manhood.

Black manhood and masculinity have also taken root in phallogentrism. hooks argued that "with the emergence of fierce phallogentrism, a man was no longer a man because he

provided care for his family, he was a man simply because he had a penis” (hooks, 1992, p. 94). What possibly could have caused Black men to view phallocentrism as a factor of manhood?

Transgender rights and politics are raising essential questions about Black masculinities and manhood. Walcott looks at the ways in which “contemporary trans-studies conceptions of masculinity are varied. In a sense masculinity is theorized for its incoherence as a performance conditioned by myriad other performances, encounters, and interpretations” (Walcott, 2009, p. 85). Questions regarding Black masculinity and manhood, fashion and aggression, neoliberalism, culture, economics, and politics of representations pervade Walcott's critique, and help readers to understand how masculinities and manhood are shaped.

Dexter Voisin — Dean, and Chair of Social Work at the University of Toronto — in his book *America the Beautiful and Violent; Black Youth & Neighborhood Trauma in Chicago* (2019) restated feedback given during his group process. The mother, a group member, stated that “[if other boys] think you are not having sex, that sets you up to be punked... beaten up, and you become a target by other boys who [are] looking for the weakest one in the bunch” (Voisin, 2019, p.161). The connection of the penis to "feeling like a man" belongs to hegemonic norms. It is a *horizontal relatedness* misapplied as Black masculinities. Spillers (1987) argued that “the legal enslavement removed the African-American male not so much from sight as from mimetic view as a partner in the prevailing social fiction of the father’s name, the father’s law... and the African-American male must regain as an aspect of his own personhood” (Spillers, 1987, p. 80). The loss of "personhood" within the afterlives of slavery in the diaspora is a trajectory of hegemonic masculinities and notions stemming from chattel slavery.

Walcott challenges neo-liberalism ideologies on notions of Black masculinities. Walcott argues that the dominant cultural interpretation of Black manhood and Black masculinity should

not interpret Black men as “poor, redundant, and ‘wasted’ masculinities that appear to have nothing to contribute to the global engines of capitalism” (Walcott, 2009, p, 79). While much is ready to be offered, agencies and managerialism seek to control both discourse and practice.

Interpreting images of gendered specific dress codes and constructed norms of what defines male and female. One unknowingly continues the legacy of slavery. Its social concepts and plantation theory that perpetuate hegemonic idealism. Chattel slavery connects to the many concepts and interpretations of Black masculinities and manhood. In addition, Walcott explains the following:

Abdi Osman, a Somalian photographer, and gay man has attempted to think through these positions in the post- 9/11 world. His self-portraits ask some other questions about Black masculinities in which the Muslim is singularly articulated as a brown body obscuring and making invisible the Black/African Muslim body and its complicated histories of colonial entanglements across the Arab world and the West. Osman, who is aware of a more prolonged African Muslim presence in the Americas that has been obscured by a particular enactment of Africanness that Roland Judy calls into question, reminds us in his work that the Muslim was first a slave, brute, and nigger in the Americas before a brown body. (Walcott, 2009, p, 88).

In the same way, the phallus cannot define manhood. Roots of religion, Slavery, colonization, and law and order have constructed the Black body into representations of complicated politics of manhood and masculinity.

My intention here is not to discuss phallocentrism, but to explain how some people can interpret phallocentrism as a feeling of manhood. Voisin (2019) states “Boys’ predicament: attempting to live up to peer expectations regarding sex, which would allow them to be seen as grown and manly and avoid being a target of peer violence, could paradoxically put them at risk of violence once again” (Voisin, 2019, p.162). Therefore, proving one's sexual prowess seems to

be a masculine sort of initiation. Voisin dedicates an entire chapter to analyzing the concept of phallocentrism as a representation reproduced through white hegemonic masculinity.

Not conforming to conventional notions of manhood could place teenage boys at risk of being victimized (Voisin, 2019). Welsing (1991) argues that “Black males never have gotten a thrill from hunting down White males with dogs and rifles, as has so frequently been practiced by White males against Black males” (p.187). I am discussing guns to contextualize and interpret associating gun ownership with manhood, which I later elaborate further in chapter five of my work.

William Perkins’s (2001) article on *Representations of Fatherhood and Masculinity in Rap Lyrics* stated that “gangsta rap” was an arbitrary exercise of power from which Black men derived their manhood (p. 18). Marginalized masculinities generally derive their manhood from hegemonic masculinities. Hegemonic concepts of manhood often leave the individual void of manhood’s proper knowledge. According to Welsing (1991), “Unlike Black and another non-white peoples who killed animals for food and shelter purposes, the white collective engages in this activity as obsessive sport and play. By using the gun (the great equalizer) against helpless animals, they attempt to achieve a sense of manhood and security” (p. 186). White hegemonic masculinities measure manhood by the capability to shoot or use a gun. This unconscious training into manhood has long been a part of white hegemonic masculinities.

Jackson and Hopson (2011) looked at a few essential factors in Malcolm X's life. Popular at School, “the man with the money, a gun, I saw that he had respect, he traveled, he had big white friends. He sold and used dope wisely, he dressed to kill, he could talk, he was in the know, people listened to him” (Jackson and Hopson, 2011, p. 219). Manhood has a normalizing socialization with being in control of family and friends. While many of Malcolm's

accomplishments are plausible, an understanding of manhood remains obsolete in many circles of masculine ideologies. Manhood, or a representation of it, has always been a task or confusion as Black males struggle between masculine ideologies mistaken for manhood. According to Wilson (2017), “Manhood, therefore, involves more than biological maturity, but also includes a special set of social attitudes, behavioral orientations, and expressions” (p. 113). Across different cultures, the expectation of manhood — or what it represents — may differ from Wilson's argument. Wilson (2017) argues that “cross-cultural studies of manhood indicate that what it means to be a man in a particular culture is derived from the recurrent or ongoing problems of living faced by that culture, the modes of production, social activities and relations perceived as vital for maintaining its integrity and cohesion” (p. 116). Wilson's working definition of manhood allows the Black male to benefit individually and collectively within their group or society. Black manhood and concepts of masculinities as a competitive nature of mastering their environment is nothing short of hegemonic concepts, which began during chattel slavery.

Trauma, historicity, anti-social behaviour, and legacies continue to affect Black manhood. According to Jackson and Hopson (2011), “ethic born out of criminality, self-interest, and prison life have somehow become representative of true masculinity” (p. 207). Manhood equates to a value system of criminal behaviour; it is a learned behaviour from dominant hegemonic masculinity. In other words, those who have been subject to violence, learn violence.

According to Welsing (1991), the Black collective today has no greater understanding of this war and the phenomenon of justifiable homicide than it did when Black men were being lynched and castrated daily 100 years ago, in the reconstruction period of white supremacy. Historical amnesia prevents the honest seeker from analyzing the gravity of the present problem. Welsing makes a critical point on the Eurocentric concept of manhood, in that “the white

collective engages in sport and play. He uses the gun (the greatest equalizer) against helpless animals; they attempt to achieve a sense of manhood and security. A fleeting sense of manhood can occur through white male sports" (Welsing, 1991, p. 186). We see one concept of hegemonic masculinities reproduced into Black masculinities via chattel slavery.

However, counter-hegemonic discourse rejects the legitimacy of hegemonic masculinity. Eric Magnuson's (2016) analysis argues that mainstream American culture shows how members enact personal change in response to information that renounces hegemonic masculinity. Tommy Curry (2017) argues that masculinity studies outside the United States (U.S.) preferred empirical and ethnographical proof when verifying masculinities hegemonic or not. Developed notions of Black masculinities presently are a mask misconstrued as manhood. In the 1700's, over six million captives were forcibly transported to the New World (the Americas) (Hartman, 2007, p. 207). Considering this large number of Black bodies transported as commodities with a loss of language, religion, culture folk laws, mores, and norms — what cultural diffusion is reproducing on the lives of these Black folks?

Disparaging concepts of Black masculinity emulate hegemonic masculinity, to regain a sense of power. Black men have been torn away as commodities, looked only to hegemonic masculinities to emulate what is masculine. Timothy Laurie (2015) argues that hegemonic masculinities “embodied the currently most honored way of being a man, it required all other men to position themselves concerning it” (p.15). Black males' way of thinking has, in more ways than one, often remained unknown to the individual.

Wilson (2017) argues that if being a man is to advance oneself economically, when the man fails, he desperately becomes a consumer. “I need a BMW, so I got a right to kill ya. I want gold teeth, so I got a right to sell poison to your children” (Wilson, 2017, p. 53). Black

masculinities and manhood are disempowering misconceptions of hegemonic masculinities. This trauma began during chattel slavery by the Western capitalist. Unaware of the relationship between capitalism and slavery, a reproduction of historical trauma through Black masculinities continues.

Hegemony has encouraged the stereotypes of Black masculinities and manhood as a constructed ideology of the innate “Black athlete.” Wilson (2017) posed the question, “when Muhammad Ali or Mike Tyson earns 10 or 15 million dollars for a boxing match, how many millions do you think that match is creating? You are talking about a match that creates 300,000,000 million or more; these guys are getting pennies out of this” (p. 59). Capitalism uses hegemonic sport as a vehicle to transport notions and stereotypes of Black masculinity as Capital, while reaping a good profit from sports.

The politics of sports is connected to chattel slavery, not only in terms of entertainment but as residual income and commodification for the more significant benefit of the capitalist. Race and gender have historically, and contemporarily, pointed to Black males as part of the commodification of the hegemonic Western world. “Two forms of Black masculinity are described by Connell (1995) as a type of hegemonic masculinity based on competitive and individualistic one-upmanship and another than emphasizes collectivity and community over competition” (Jackson and Hopson, 2011, p. 49). This competitive nature of colonizers caused Europeans to actively be engaged in competitive sports such as cockfighting and boxing during the era of the Atlantic trade. The era of the Atlantic trade was “devalued by a racial calculus and a political arithmetic that were entrenched centuries ago” (Hartman, 2007, p. 6). This deduction is a mild working definition for the era of the Atlantic trade.

Chris Hallinan (2012) argues that the "Black athlete" has been constructed and maintained as a bounded category by a white masculinist racial frame. Stereotypes frequently frame Black citizens as both typically Black and exceptional in sports rather than ordinarily human (Hallinan, 2012, p. 334). Historically, the Black athlete was known during the era of the slave trade for entertaining. Hegemony continues to encourage Black athletes' to be a form of commodification as seen in boxing, basketball, football, etc. Black bodies are commodities, spectacles — corporate servitude within the capitalist framework, managed by a White masculinist alliance (ibid). The commodification of Black masculinity is evident in Hallinan's analysis of Mike Tyson, the “bad” Black man, meeting Frank Bruno, the “good” Black man (Hallinan, 2012). Mike Tyson biting the ear of his opponent Evander Holyfield during a 1997 championship fight is evident of the desperate violence and competitive spirit introduced as a form of violent masculinity.

The term "Black athlete" was created in 1908, during Australian boxing contest in which a Black man was pitted against the White Canadian Tommy Burns (Carrington, 2010, cited in Hallinan, 2012, p. 333). The term "Black athlete" as a form of the invention is a "pre-existing racial science" (ibid). The concept of "Black athlete" and hegemonic masculinity starts with the middle passage, the period of the fifteenth century when Europeans began the trafficking of Black folks as chattel. The author draws on the legacies of "the transatlantic migrations" as the problematic neglect of colonialism as a conceptual issue (Hallinan, 2012, p. 334). Therefore, the social construct of Black masculinity and the "Black athlete" "frames Black citizens" and marginalizes Black athletes as "exceptional rather than ordinarily human" (Hallinan, 2012, p. 334). Under the hegemonic rule, the Black body becomes an abstract form.

Commodification and stereotypes of Black masculinity continue to be a part of Hegemonic representations. Jackson and Hopson (2011, p. 135) state that:

Sports Illustrated and ESPN magazines were chosen for this analysis due to the large extent to which they devote advertising and editorial space to Black entertainers, athletes, and celebrities... Taken together the advertising and editorial content of Vibe, Sports Illustrated, and ESPN construct Black masculinity in hegemonic ways and rely on familiar stereotypes to promote magazine sales and related commercial interest.

Black athletes, as commodification and representations of caricature entertainment, feed the negative perceptions of audiences while rooted in hegemonic masculinity.

Chapter Three

3.1 Black Masculinity as Hypersexual Masculinity

In the article *Hypersexual, hyper-masculine? Gender, Race, and sexuality in the identities of contemporary Black men*, Associate Sociology professor Winter Han examined D. W. Griffiths' 1915 film, *The Birth of a Nation*. Han (2015) writes that the film displayed "brutish, stereotypes about Black men, and the fears of white audiences" (p. 1511). Racist stereotypes which promote Black men as hypersexual create vicarious trauma. The media portrays the need to be afraid of Black men; their public image is ruined by paranoia, false rhetoric, and character assassination.

hooks (1992) looked at how "sexual stereotypes of Black men as overly sexual, manly, as 'rapists,' allowed Black males to cross this gendered boundary more easily than White men without having to fear that they would be seen as possibly gay or transvestites" (hooks, 1992, p. 146). Examining the "challenges and constraints of masculine and sexual identity" (Han, 2015, p. 1511), Han argues that many circles are engrossed with Black masculine ideologies and take heterosexual relationships as the ideal among men. The outcome for some Black men trapped in a position of inertia is the choice not to disclose their sexual orientation, which adds to the complexity of Black masculinities and trauma (Han, 2015).

Referring to the famous reggae singer Buju Banton's 1992 success song "Boom Bye Bye" is the title and lyrics of *killing gay men*. Darius Bost (2012) states that "Banton's performance of heterosexual Black masculinity might regulate his traumatic testimony" (p. 90). Bost alluded to the possible trauma, violence, and homophobia which may have led the singer toward alluding to such violence.

Reproduced concepts of Black masculinity began with a denial of diversity. More programs and life skills curricula are needed to promote diversity and clear views of beginnings of Black manhood and Black masculinities. It is noteworthy to ask "why is AIDS "seven times more prevalent in Black men" (Gilbert et al., 2016, p. 297). Stereotypes of this nature on Black masculinities and hypersexuality further increases trauma within Black communities. Guy Foster (2009) argues, in *Translating (Black) Queerness: Unpacking the Conceptual Linkages Between Racialized Masculinities, Consensual Sex, and the Practice of Torture* that, the cultural narratives that criticize Black male sexuality as abnormal and bestial compared to their White counterparts are a legacy of the past. This stereotype of Black men as hypersexual imposes and dehumanizes the personhood and lives of Black men (Foster, 2009, p. 144). Though there may be a correlation between Black men's and sexually aggressive and violent behaviour, its historical root can be traced back to transatlantic slavery.

Han's (2015) examination of Black men as hyper-masculine challenges the negative stereotype of Black masculinities. Han states that "more than one hundred years later, the current controversies surrounding the death of Black men at the hands of police officers made no significant change" and emphasized that "unarmed young Black men were perceived to be a threat to armed and trained police officers" (Han, 2015, p. 1511). Stereotypical notions of hyper-masculine and Black masculinities increase trauma and increase vicarious trauma in Black lives of Black men and their communities.

A positive identity was never a reinforcement for Black men. Interpreted Hegemonic representations and racist concepts of Black masculinity began with hypocritical patriarchal ideas. More programs and life skills curriculum are needed. These lessons should promote

diversity and clear views of beginnings and differences between Black manhood and Black masculinities.

Derrick Brooms (2014) analyses several other entertainers' "illegible" to the performance of Black masculinities. He analyses singer and songwriter Luther Vandross as a sentimental masculine performer, though Vandross "battled against available notions of Black masculinity that existed throughout Vandross's earlier career" (Brooms, 2014, p. 473). Vandross's sentimental masculinity did not fit the mainstream notion of what constitutes "illegible" Black masculinity. What may appear as Vandross's "illegible" Black masculinities also emulates White masculinity in the context of cultural diffusion.

Brooms (2014) examined celebrities and performers like Avery Brooks, Jay-Z, Idris Elba, R. Kelly, and Luther Vandross to determine illegible Black masculinity. Idris Elba, a Black male actor in the TV shows, *The Wire* playing the character Stringer Bell, played a critical role as a prominent member of a drug team and held a worldview that transcended the limiting variations of hyper ghetto masculinity (Brooms, 2014, p. 472). The stereotypical TV show's portrayal of "hyper ghetto masculinity" lends to Black men's stereotype of this nature. Brooms discussed the progress of the actor in changing his "hyper ghetto masculinity" as stated that "it allowed Black males and others to see and imagine Black masculinity anew" (Brooms, 2014, p. 472). Brooms pointed out the importance of considering critical questions such as, who is writing the script? "Black masculinity continues to be objectified and critiqued with little agency in an era where cable and satellite television options continue to increase while the potentiality of multitudinous male expressions of Blackness, seemingly, continues to shrink" (Jackson and Hopson, 2011, p. 97). Through film, Black masculinity and hypersexuality is constructed, commodified, and promotes notions of Black masculinities and hypersexuality.

An example of this promotion of Black masculinities and hypersexuality is the late Kobe Bryant's rape case, connecting his situation to sports to create the "hysteria" of the Black male body and the White female victimhood (Falkof, 2013, p.1262). Highlighting a sports hero's hypersexual nature perpetuates the stereotype of Black men. Zoe Spencer (2011) argues that "hypersexuality, savagery, immortality, and animalism that were representations of the false notions of biological inferiority that separated the African peoples from their subjective humanity and the rights there of" (Spencer, 2011, p. 13). African people have consistently been degraded and dehumanized in ways not analogizable to other racialized people. In *Hip Hop and the Aesthetics of Criminalization*, Andrea Queeley (2003) argues that "the hypersexualized performances in music videos reinforce multiple and contradictory stereotypes about Black sexuality" (p. 13). Entertainers, music videos, and most importantly the music industry, continue to perpetuate stereotype of Black masculinity as hypersexuality.

Social Media and advertising companies continue to play a significant role in self-fulfilling prophecies regarding Black males. Jackson and Hopson (2011) argue that "Black males continue to be typecast as super athletes, entertainers, and clowns" (p.135) "The hegemonic representations of Black masculinity in these texts can be understood in three prominent ways: (1) to signify Black masculinity as violent and angry, aggressive and threatening, or over-sexed and criminal; (2) to be hypermasculine; and (3) to emphasize excess and materialism" (ibid). These are just some of the overarching stereotypes which continue to devalue the personhood of Black men.

3.2 Masculine Sexual Objectification of Black Women

Jackson and Hopson (2011) look at the economic, domestic, and political power that men exercise over women. “Black males feel the need to maintain dominance, power, and control in the relationship (‘I’m still the King!’), using a wife’s behaviour as a scape goat for this kind of masculine performance is a kind of gender strategy” (p.78). Most of that interpretation comes from a White hegemonic reproduction of ideologies and chattel slavery's domination over Black women. “Black males perform masculinity in defensive ways in order to achieve the kind of dominance in their interpersonal relationships that they see in white males’ status in society” (ibid, p. 78). Therefore, one can expect the narcissistic and selfish nature of an individual who functions with hegemonic behaviour. Thus, the chances of Black women encountering biases, inequities, and sexual harassment — going back to the fourteenth century — proves their resiliency. Black women in Canada “are being subjected to significant levels of sexual violence and sexual coercion with little or no support” (James, 2007, cited in, Maynard, 2017, p.154). “While there is still too little data available on the topic, Black girls appear to be subject to higher rates of sexual and physical abuse rates than White girls” (Maynard, 2017, p. 154). White hegemonic masculinities have noticeably passed on to Black masculinities as norms of society.

“Sexual violence against all women represents the interplay between racism and sexism in which Blacks, both male and female, and women in general, are viewed as ‘the property of White male capitalists’” (David, 1989, cited in Olsen, 1993, p. 30). An understanding of the hegemonic public views on women helps determine Black masculine concepts on women. Hegemonic masculinities’ notions of sexuality argue that girls and women were vulnerable to sexual attacks from male “owners used enslaved women as breeders. The children born were usually sold in the internal slave trade. As a new world slavery, children of slave women became

slaves at birth (Cooper, 2006, p. 40). Ideologies of chattel slavery regarding female sexuality derive from a hegemonic context of women as property. Concepts of these hegemonic masculinities created the wild Black woman as “perfectly compatible with prevailing representations of Black female sexuality in a White supremacist society” (hooks, 1992, p.67). In chapter four, I will further discuss the development of the epithet "bitch" during chattel slavery. This hegemonic interpretation of women's sexuality is defined by a “masculine ideal rooted in physical domination and sexual possession of women could be accessible to all men” (hooks, 1992, p. 94). Sexual violence practiced against women during transatlantic slavery continued with the behaviours of colonizers and similar standards can be seen through concepts of Black masculinity and manhood. Voisin (2019), a psychotherapist who worked with Black focus groups, noted different ways “boys and girls understood and managed their feelings about sex, differences that could sometimes result in boys engaging in physical violence out of affection and loyalty” (p. 164). This form of masculinity is the continued locomotive of intergenerational trauma.

In tracing the exploitation of Black women's sexuality, in her text *Lose Your Mother*, Hartman (2007) states “‘The girlies at Whopping’ (a parish on the Thames, notorious for its alehouses filled with pirates, mutineers, and sailors) were prostitutes, loose women, and disorderly persons, the female complements of the picaresque proletariat” (p. 147). Hegemonic masculinities have continued to influence Black masculinities' sexual ideologies on women. White hegemonic masculine ideologies of sexual orientation were numerous during chattel slavery and quickly became notions of Black masculinity. Psychotherapist Voisin (2019), argued that “fights, usually between boys, occurred because they shared the same sexual partner. Several focus group participants, mostly women, noted that relatively small disagreements between girls

often erupted into severe violence when they brought boys, and especially their sexual partners into the arguments” (p. 164). While it is okay for one man to access various women, it is frowned upon when the situation reverses. Focus groups create more awareness of the biases of constructed notions, violence, and sexuality connected to exploitations and subordination against women.

The male's innate preoccupation with controlling women's sexuality has a long history; “From slavery on, white supremacists have recognized that control over images is central to the maintenance of any system of racial domination” (hooks, 1992, p.2). Concepts of Black masculinities have also interpreted Black women's sexuality from a hegemonic perspective. Addressing Black masculinity and trauma, one can observe “the Black female body gains attention only when it is synonymous with accessibility, availability, when it is sexually deviant” (hooks, 1992, p.66). Sexual hegemonic views continue to play a significant role in how Black men also see Black women's sexuality similar to White hegemonic notions.

There is a perpetuation in our society of patriarchal and media ideology regarding the perception of Black women. hooks sees the ways “the wild Black woman was perfectly compatible with prevailing representations of Black, female sexuality in a white supremacist society” (hooks, 1992, p. 67). Though white patriarchal media continues to shape ideologies on women's sexuality, there is a root foundation in slavery regarding Black women's sexuality. According to Welsing (1991), “While Black adult females refer to Black adult males as ‘baby,’ Black adult males often refer to Black adult female peers and companions as ‘momma,’ often expecting those ‘mommas’ to provide food, clothes, and shelter. It is not uncommon to hear, ‘Hey momma, can I ride with you?’” (Welsing 1991, p. 121). Dominant representations of Black

masculinity concepts on Black women are the psychological perspective of white hegemonic masculine views reproduced on Black women.

An example that can illustrate Black masculinity and notions of women's sexuality played on the CNN televised murder trial of George Floyd in April 2021. Police officer Derek Chauvin was on trial for Floyd's brutal murder; the defense, in questioning Floyd's girlfriend, found out that "Momma" was the term Floyd cried out before passing away.

When George Floyd's girlfriend of nearly three years took the stand in Derek Chauvin's murder trial Thursday, she revealed, through tears, that the slain Black man's "pet name" for her was "mama." That's what Floyd called out multiple times as he lay dying in the street last May. But Courteney Ross, who had an on-again-off-again romantic relationship with Floyd since the two met in August 2017, still felt he was asking for his mother. "He called her 'Mama' too," she said referring to his mother, who passed away in May 2018. "It's just different the way he said it. It's kind of hard to describe." (Dowd, T).

It became uncertain who Floyd referred to as "Momma," as both girlfriend and mother were both referred to as in this way.

The perception of the objectification of women's sexuality through images can be hidden in symbolism. Sharpe (2010) reiterates the underlying messages of a pictorial mode of *Eva in Heaven*. Women's invaded objectified sexuality is the big "Black Mammy" who becomes the "object of Oedipal longing within the plantation family romance... is the ultimate earth mother wholly submissive and yet defiant" (Walker, 1997, cited in Sharpe, 2010, p. 161). hooks, Welsing, and Sharpe, all examined the interpretation of "Black Momma" through different lenses. However, each conclude similar ideas of White patriarchy, sexual exploitation of Black women, as why Black men have gained forms of patriarchal interpretations about Black women. While White hegemonic masculinity ideology looks at the big "Black Mammy", Black masculinity looks at the ideology of "Black momma."

The concept of a "feminization," that enslavement kept at bay though Black women performing "the maternal function in the white household" (Spillers, 1987, cited in Sharpe, 2010, p. 163), drawn a parallel on the "brutal past" to hegemonic masculinities and the oppression women had endured during chattel slavery. Black masculinities continue to reproduce similar ideologies as their former hegemonic system.

Freud's concentration of phallocentrism may well be an interpretation to analyze the preoccupation with White hegemonic masculinities. Welsing (1991) argues that a "Black male will call himself or any Black male reflection of himself a 'mother fucker'" (p. 121). Welsing analyses specific conceptions of the underlying meaning of sports and the nuances of these beginnings. This production of terms like "mother fucker" has a foundation leading back to chattel slavery. From a Freudian perspective, Black women were exposed to all forms of sexual abuse during slavery by White men. To recognize European femininity in oppose to Black women's femininity positioned white women on the level of purity and piousness. African women's reproductive rights as heirs to their children were exploited and commodified to the maximal during and after the transatlantic trade (Spencer, 2011, p. 13). Though it depends on many social and nurturing ways, Black femininity has been denied and ridiculed more than any other ethnic group.

White hegemonic masculinities held White women as that single meaning of womanhood and feminization. "In calling the breasts of the enslaved woman a maternal breast, we must remember that she is denied the rights and privileges of both womanhood and motherhood. Such naming would grant her a legal status as well as 'A "feminization" that enslavement kept at bay'" (Spillers, 2003c, p. 215, as cited in Sharpe, 2010, p. 163). In addition to Black women being defeminized, they continue to be belittled and dehumanized. In *Violence Against Black*

Bodies, Sandra Weissinger et al. (2017) argue that colonizers viewed Black women as masculine, and that “their blackness overshadows their womanhood, while ignoring the fact that their complexities can display frailty, strength, femininity and tragedy” (p. 153). Dehumanization against Black women's femininity and their Blackness was applied to justify dominance and sexual oppression.

Most Black males are unaware of these roots and the beginning of dehumanization against Black women. The Black woman is “a sexual and racial symbol that was used by men and women, North and South, White and Black, to explain proper gender relationships, justify or condemn racial oppression, and establish class identities (for both Whites and Blacks)” (Manning, 1989, p. 9, as cited in Sharpe, 2010, p. 160). The Black female body was first sought and denigrated by White hegemony during chattel slavery. White hegemonic masculinity continued the sexual denigration of Black female sexuality, targeting the Black female “butt”. Sharpe argues a long colonial history where White hegemony constructs “perceived racial difference and sexual difference as radically other” (Sharpe, 2010, p. 68). Codifying Black feminine sexuality continued to reproduce the concepts of Black masculinities notions against Black women.

Historically, White hegemony has hypocritically called attention to the biomorphism of the Black female body as deplorable.

When Sarah Bartmann's body was exhibited in 1810, she was ironically and perversely dubbed the “Hottentot Venus”. Her naked body was displayed on numerous occasions for five years. When she died, the mutilated parts were still subject to scrutiny... Much of the racialized fascination with Bartmann's body concentrated attention on her buttock. (hooks, 1992, p. 62-63).

The past trend of sexual exploitation of Black women continues through capitalism. Capital is gained through advertisements and magazines, with surgeries being the recent trend in women's

beauty and femininity to obtain the desired “butt.” Interestingly, Western ideology has now epitomized the ideal feminine body with the resemblance to the ostracized women during transatlantic slavery.

Chapter Four

4.1 Phallogentrism and Lynching

Lynching, extra-legal, was the government's and the Klansmen's mode of punishment and death to Africans — predominantly Black men — much like the atrocities that I discussed in Chapter One on legalized trauma. I am drawing a connection between lynching — extra-judicial, though often carried out with the knowledge and support of officers of the law — and legalized trauma — those forms of punishment enshrined in the law. Lynching was often deliberate and organized, and included government officials, whether directly or indirectly. The public were exposed to trauma through the broadcasting of lynching through “newspaper and radio accounts, allowing the American public to observe the horror or amusement remotely” (Weissinger et al., 2017, p.169). This brutal treatment of Black people and the vicarious trauma it produced continues well into the present. These gruesome acts of legality brought an undescribed satisfaction to the appeasement of the perpetrators.

“A report published by National Association for the Advancement of Colored People (NAACP) documents 3,224 lynchings between 1889 and 1918...tens of thousands of people, mostly Black, were lynched between 1867 and 1930s” (Salzberger and Turck, 2004, p. 21). Many lynchings went unreported, so the numbers quoted could be even higher. The healing process to this vicarious trauma remains "in the wake". Loved ones who have been subject to the mayhem of White supremacy through death and dying are evident in Christina Sharpe's (2016) narrative in *In the Wake: On Blackness and Being*. She gives solace to the afterlives, a healing process to the collective in their daily lives as they remember and keep "in the wake" to the past, present, and future of the mayhem caused.

Clinical Psychologist Frances Welsing (1991), in her work *The Isis papers: The keys to the colors*, argues the most abstract phallic fixation of White hegemonic masculinity, drawing on specific examples she relates the White male phallus to "firing bullets," and "the cock of the gun," to describe phallocentrism of white supremacy. A detective name "Dick who always carries a gun" is celebrated as a famous character; his penis relates to the word "dick," as the entertaining "Dick Tracy", or historically, the sport of "cockfight" (Welsing, 1991, p. 114). In contrast, hooks (1992) explores phallocentrism through analysis of a character in Spike Lee's film, *Mo' Better Blues*:

And even after his entire world has fallen apart, he never engages in a self-critique that might lead him to understand that phallocentrism (he is constantly explaining himself by saying "it's a dick thing") has blocked his ability to develop a mature adult identity, has rendered him unable to confront pain and move past denial. (hooks, 1992, p. 105).

The use of guns and the strange obsession of entertainment with the symbolism and abstract thought of the penis call interest to just a few sociologists and psychologists attempting to explain these peculiar behaviours of hegemonic masculinity and phallocentrism.

The Klan had a long influence on the intergenerational trauma reproduced through lynching. This racist group revived in the early part of the twentieth century disliked "Jews, Catholics, foreigners, and labor unions as objects of hatred along with Blacks" (Salzberger and Turck, 2004, p. 20). The Black community sees the images of Klan members sworn to secrecy, dressed in masks and sheets to conceal their identities, and remains a constant trauma. Their symbol was and is a burning cross that zealously promoted their diabolical pursuit. The Ku Klux Klan (KKK) were disgusted with specific groups; this did not exclude Black women. Ultimately, they pursued their strange phallic concentration when it came to the lives of Black men.

In 1919, the seventh year of Woodrow Wilson's Presidency, one year after the end of World War I, J. Edgar Hoover joined the Bureau of Investigations (O'Reilly, 1991). Hoover

came to office with zeal, the type of relentless enthusiasm that continued violence, death, and trauma in the lives of Black men. Hoover “weeded out all but two of the handful of Black agents employed by the Bureau” (O'Reilly, 1991, p. 17). White supremacist, putting on a new segregated form of political agenda against the citizenship of Black lives. After Hoover came into power, “the Ku Klux Klan continued to function, four decades would pass before the director again sent his agents into battle against the Klansmen and to announce once more, that his bureau had destroyed their organization” (O'Reilly, 1991, p. 16). The constant denigration and monitoring of Black men's lives after Slavery was not only driven by the Bureau, but also by the Klan. Hoover appeared to have taken over where Slavery had ended; he gave the KKK the ultimate support for decades. No one truly knows what became of unfound Black men.

Families continue to miss their loved ones, especially Black men. In 1921, a farmer in Georgia was buying Black prisoners from the State, the County, and even road gangs (O'Reilly, 1991). Historically, the fate of missing ones remains unimaginable, as these infamous mobsters continued their relentless lynching. Hoover already believed that Black people were inferior, so it was relatively easy to justify their inexistence. Presently it appears that the Klan is still active in America and Canada, functioning openly and covertly beneath the parabolic umbrella of law and order.

According to Charlotte Olsen (1993), citing from Gooley, Blacks were “the victims of rape and lynching to reinforce white male supremacy” (Gooley, 1989, as cited in Olsen, 1993, p. 30). This horrific lynching of Black men, women, and children became a kind of sport. Although slavery was over and Black people were deemed free, Black folks still feared for their lives. “Southern courts offered no protection to Black men or women. Throughout the South night riders terrorized Blacks and Republicans” (Salzberger and Turck, 2004, p. 20). Prejudice,

oppression, death, and dying remained in the lives of Black men and women at the hands of these infamous mobsters and their legalized trauma. “Blacks are the victims of rape and lynchings to reinforce White male supremacy” (Gooley, 1989, cited in Olsen, 1993, p. 30).

Recurring memories, "in the wake" of spring 2020 amidst the Covid pandemic, was the brutal murder of another Black man. George Floyd's death was a "lynching," and strangling. Mr. Floyd's face was pressed against concrete asphalt, the weight and knee of the police officer penetrating the neck of Floyd, in his last — televised — nine minutes and twenty-nine seconds of life, gasping for breath (Levenson, 2021). The three counts of the guilty verdict for the officer could not pacify Black communities. The police officer's boot wrapped around the neck of a Black man as he gasped his last breath reminds us of the epoch of lynching of Black men, which had never ceased in the land of the Americas. The events of 1916, written about in the *Waco Times* were similar to the death endured by George Floyd.

George Floyd's murder recalls the vivid history of 1916 and the brutal death of Jesse Washington, a 17-year-old Black boy who was pronounced guilty for the alleged homicide of a White woman after just four minutes of deliberation (Salzberger and Turck, 2004). Jesse Washington, who worked for the White woman's family, “was found beaten to death near Waco, Texas” (ibid, p.22). The mob immediately seized the boy, Washington, after the verdict. After being dragged, kicked, stabbed, even hit with bricks and shovels, the crowd removed Washington's clothes and threw a chain around his neck which was looped over a tree limb (Salzberger and Turck, 2004). The chain jerked him into the air. His lynchers sprinkled him with oil, as students from Waco high, secretaries, people in business, all looked on (ibid). Participants cut off his fingers, ears, toes, and finally his penis, “then with the delirious roar of approval, the oil-soaked boxes were lit and Washington's body began to be consumed by the flames”

(Salzberger and Turck, 2004, p.22). This insane act was the fate of hundreds of Black men (and women) from the immediate aftermath of slavery to contemporary times of police. When Washington was dead, a man on a horse lassoed his charred remains and dragged them through town — as the skull of Jesse bounced loose, boys pried the teeth out and offered them for sale (Salzberger & Turck, 2004). A local photographer, Fred A. Gildersleeve, had documented the lynching for the inevitable souvenir postcards (ibid). Here lies the act of one of the worst ends of violence and vicarious trauma instilled in the minds of Black men. These organized groups were semi-organized into either the White Knights of the Ku Klux Klan, or semi-organized mobs, choosing either punishment of beating, burning, or lynching (Salzberger and Turck, 2004, p.21). Organized gangs plan ways in which they abused and murdered Black people, especially Black males. This account details the notorious acts of the historicity of White hegemonic masculinities. This form of masculinity prides itself on phallocentrism.

According to Ronald Salzberger & Mary Turck (2004), masked night riders dragged whole families out of their homes, stripping and whipping their victims, from parents to young children. Lynching involved one of the most significant traumas which subsequently came with chattel Slavery. Contemporary writers seldom take Black masculinities and trauma into consideration. The consequences of chattel Slavery and lynching relate to some of the horrors of vicarious trauma, contributing to social issues in Black communities.

Marriott (2000) exposes the fixation and compulsion of White heterosexual males' desires through vernacular and strange behaviour for the need then to lynch and scoping of photographed lynching of Black men. Marriott (2000) identifies the obsession of White hegemony with regard to the fantasy of hurting Black men by stating “the racial fear and sadistic fantasy and the terrifying-satisfying spectacle of castration” (p. 30). This racial fear and

terrifying fantasy encouraged the pursuit of Black men and the castration of their genitals. Marriott shows that the focus on the Black male genitals “as that of racial scopophilia. Remember Claude Neal, forced to consume his penis as part of a racist spectacle through, which the white spectators (in Fenichel’s terms) devour him via their eyes -devour his devouring, savoring the deathly pleasure on his lips” (Marriott 2000, p, 32). becomes a fixated fantasy for the White gaze both in life and death of black men. Studying lynching photographs give us a glimpse into the fantasy world of White men’s need for homoeroticism and necrophilia toward Black men. Marriott takes us back to “the scenes of looking and tearing, mutilating, and photographing black men, which are the history of lynching in the United States (scenes preserved, of course, on camera)” (Marriott 2000, p, 32). This “racial scopophilia” and phallocentrism have seldom been dealt with which was diffused from white patriarchal pathology.

The book *Without Sanctuary* (2007) became scarce to purchase during Donald Trump and Biden’s 2021 electoral campaigns. The racial divide seemed to reemerge the fixation of lynching in America, as multiple nooses were displayed during the riot on Capitol Hill in Washington, D.C. on January 6, 2021 (Corkery, 2021). Contemporary society has not lost its historical scopophilia as in the era of the lynching of Black men. *Without Sanctuary*, written by James Allen, et al., is a Lynching Photography of lynched Black men throughout America. These shocking photographs throughout the book speak to the “racial scopophilia” and phallocentrism of white patriarchy and the reproducing of black masculinities and trauma.

Could it be that the film *Birth of a Nation* was a deliberate ploy by power politics and media to portray Black men as phallocentric and prone to crime? In the article *Hypersexual, hyper-masculine? Gender, Race, and sexuality in the identities of contemporary Black men*, Han

(2015) examines acclaimed film, *The Birth of a Nation*, which displayed "brutish stereotypes about Black men, and the fears of white audiences" (p. 1511). Han hinted that the film encouraged police officers to connect criminality and promoted hypersexuality to Black masculine tendencies. Objectifying and criminalizing Black men was the sole purpose of J. Edgar Hoover's motives. Kenneth O'Reilly (1991) argues that Hoover intended to have total control over the "Negro" and "Negro" organizations. Hoover infiltrated the civil rights movements: National Association for the Advancement of Colored People (NAACP), Southern Christian Leadership Conference (SCLC), Congress of Racial Equality (CORE), Student Non-Violent Coordinating Committee (SNCC), and the National Urban League (NUL), became targets in which Hoover directed his subjugations. The Federal Bureau of Investigation (F.B.I.), and the Ku Klux Klan (KKK) were violent against Black men and their organizations. Death, phallocentrism, scopophilia became the fear of Black men.

Hoover attempted to crush the Garvey movement, known as the Universal Negro Improvement Association (UNIA). Hoover and the FBI needed to end all Black social groups aimed at social change. O'Reilly (1991) argued that "Hoover constructed an unprecedented surveillance system — a system that reflected his belief that any movement for social change was dangerous, and that black demands for social change represented the single most dangerous subversive threat facing the nation" (O'Reilly, 1991, 292). Black men presently belonging to grass-root organizations need to understand the beginnings of these histories of oppression.

The film *Birth of Nation* vilified Black men as dangerous, hypersexual, and lying-in wait to rape White women; it amplified white on Black violence (O'Reilly, 1991). *Birth of a Nation* sent a clear message to the audience that Black men were hideous, dangerous, sex predators who

should be hunted and killed. Robert Gooding-Williams (2006) looks back at *Birth of a Nation* and specifically that ways that it:

portrays the threat of Blackness to civilization as, among other things, a sexual threat that Black men, the putative likes of Kong, pose to white women. By mocking a white woman's terror of a white man suddenly become a "White Negro" (Norman Mailer's notorious phrase), the arcade routine discredits that fear. It attributes a blackened masculinity to Astaire but denies that a blackened masculinity endangers white women. (p. 59).

Phallogentrism as a white masculine idealism started long before it became the symbiosis of Black men. The film *Birth of a Nation* was instrumental in projecting criminality and hypersexuality to Black masculinity.

Another explicit hegemonic representation of lynching is "nine Black Alabama teenagers, the so-called Scottsboro Boys, sentenced to death for the alleged rape of two white women" (O'Reilly, 1991, p. 17). This incident encouraged President Franklin D. Roosevelt and Hoover to collect information and infiltrate "Negro Organizations". The victimization in this historical example shows how power politics can enact laws to incarcerate and strip victims of their right to citizenship. Slavery and racism did not end; the legal forms kept changing to suit individuals in positions of power.

The environment for Black men during segregation periods was not only traumatic but disempowering. Despite the "discrimination in employment and housing and significant Ku Klux Klan memberships, Canadian newspapers and politicians nonetheless continually framed the so-called "Negro problem" as an American issue" (Mathieu, 2010, cited in, Maynard, 2017, p. 4). The Canadian government was no more innocent than her neighboring American states regarding the horrors of slavery and perhaps a growing KKK membership.

Maynard (2017), explores racism from a macro perspective:

anti-Blackness was couched in the language of climatic unsuitability and an importable “Negro problem” allowed the Department of Immigration to represent the *de facto* ban on most Black migration as humanitarian. William D. Scott, superintendent of immigration from 1903-1924, justified denying entry to Black Caribbean laborers by claiming that, through “years of experience,” the state “decided not only in the interest of Canada but also in the interest of colored people themselves, not to encourage their settlement in this country. (Maynard, 2017, p. 36).

The policing of Black folks started with chattel Slavery and continues in the present in other forms, such as carding and incarceration. Not relegated to just neighboring America but Canada as an accomplice in legalized trauma.

Hegemonic representation also relates to the brutal murder and lynching of a 14-year-old Black boy from Mississippi, Emmett Till, who was accused of whistling or *looking* (called reckless eye-balling — a legal term) at a White woman (O'Reilly, 1991). The boy faced repercussions and severe punishments. The husband, who murdered Till, was acquitted and the F.B.I. never investigated the case (O'Reilly, 1991). Murders like Till's and others must have encouraged Garvey's "Back to Africa Movement," which was interrupted by J. Edgar Hoover. What could adult White men possibly fear regarding a 14-year-old Black boy? Is it fear, or a form of unconscious hatred?

Representations of hatred were everywhere throughout the U.S. In 1934, six approved anticrime bills still did not satisfy the National Association for the Advancement of Colored People (NAACP). Presidential adviser Louis was worried about a lynching bill causing hostility towards other crime bills amongst southern Congress members. NAACP continued to urge for a law against members of lynch mobs (O'Reilly, 1991, p. 21). President Roosevelt and Hoover did nothing in saving the lives of Black men. Black leaders were willing to advocate to bring some form of hope to the misrepresentations which besieged the lives of Black men. 1960s human rights activist, Malcolm X, had emerged as a hope to stop the lynching of Black men. Molefi

Asante (1993) argues that Black men need to retrace the voices of “Garvey, Blyden, and Delaney, all in a chain, were the progenitors of Malcolm X’s maturity on the cultural question” (Asante, 1993, p. 27). Counter-movements to Hoover and others emerged, movements eager to prevent the self-hate engineered by White hegemonic masculinities. Power politics had largely disempowered these Black men and thwarted their activities toward liberation.

Colonization was not just the controlling and capturing of land; dehumanization and gentrification became a major part of colonization. There was a “conscious attempt to exploit and subvert the cultures of Americas and Africa, and the uprooting of between 15 million and 50 million Africans. The principal calling cards of this exploitative adventure were avarice, power, materialism, and possessions” (Asante, 1993, p. 138). Colonialism made Black men into new people, a new form of living, opposite to what they knew Black manhood and Black masculinity to be. Now that Black men were totally displaced, Roosevelt and Hoover knew well that Garvey was about to challenge something bigger than himself, a challenge to the capitalist system. A removal of his people, a “Back to Africa” call, a repatriation. On top of the list was Ida B. Wells, who fought for the freedom as an activist against anti-lynching of Black men and women. Garvey's Back to Africa call — this call for unity of Black people — must have further angered Roosevelt and J. Edgar Hoover. Such repatriation would have threatened the economy and functioning of White, capitalist America.

Hoover knew he could have well empowered the lives of Black people. Garvey was indicted, jailed, and deported, crushing the hopes of millions. Therefore, “in 1923, Hoover secured an indictment against Garvey on a charge of using the mail to defraud in the cause of raising money for his Black Star Steam Ship Line” (O'Reilly, 1991, p. 14). F.B.I. Director, William J. Burns, claimed Garvey "was the most prominent Negro agitator in the world today

and we have been ‘on’ him.” A Black leader who rejected the accommodationist ideas of the “conservative element” had to be watched closely and brought down if possible, so Hoover’s GID, along with Burn’s FBI, destroyed “the Negro Moses” (Ibid). Hoover knew that they had to destroy what they called "the Black Moses." Garvey was that electrified energy to empower the cohorts of social groups to alleviate Black masculinities and trauma.

The main purpose here is not to problematize but to re-establish mental health, equitable rights, and social justice toward Black lives and to also establish how and where the beginnings of held concepts of Black masculinities and manhood derived.

O’Reilly (1991) writes that “Hoover wanted ‘something... done’ to black journalist on the grounds that their comments had incited 'the negro elements of this country to riot and to the committing of outrages of all sorts’” (O’Reilly, 1991, p.14). “Under the name of law and order” (Ibid, p. 14). The irony is that the Justice department further agitates the innocent with false accusations. Hence the impetus legalized trauma and the fact that there was never a justice approach toward the sociology of Black masculinities and trauma calls for reformation.

Garvey knew that Black men were facing Phallocentrism and oppression through lynching and murder and offered hope in repatriation as a solution. One would have thought that America wanted Black men to leave the country, but that was far from the perception of America. The Bureau, being dictated by Hoover, "recruited paid Black informants, tapped the telephones and bugged the offices of racial advancement groups, ranging from the procommunist National Negro Congress to the anticommunist NAACP” (O’Reilly, 1991, p. 19). In 1916 Garvey had hoped not only for Black men but for all Black people, redemption — for all Blacks to return to Africa. Garvey, realizing such a sad case of phallocentrism and oppression through lynching, murder, and disdain for a people, offered a repatriation solution.

Marcus Garvey knew that segregation in the U.S. was another form of Slavery toward Black men. *Up from Slavery* by Booker T. Washington (1986), the classic text, recalls a potential lynching of a Black man; when they discovered his documentation showed he was of Moorish background, the persecutors immediately withdrew the lynching decision (Washington, 1986, p. 103). This decision left Washington confused; however, whatever contract the Moors had with the colonials saved that Black man's life. Though separated at that time, both Garvey and Washington knew the horrible representation of death and dying which continued after Slavery. Perhaps the UNIA was the main hope in Black men's eyes for repatriation to Africa. At least, the UNIA was Garvey's hope for Black people. According to O'Reilly, the "African Blood Brotherhood hoped for their liberation" (O'Reilly, 1991, p. 13). This hope meant freedom from lynching, a type of lynching in which hegemonic masculinities had prided themselves. Though the lynching of Black men continued after Garvey's deportation, resistance has never stopped.

The reality of lynching is still fresh in the minds of Black men. Violence against Black men is replayed daily through law and order, as argued above. The stereotypes "serve as a way to legitimate police violence against unarmed Black boys and men in the eyes of many Americans" (Carney, 2016, p.182, cited in, Weissinger et al., 2017, p. 169). The assassinations of Black leaders and Black men in America are a vicarious trauma felt by all Black people. It is essential to identify the relentless persecution of Black males in the diasporic West, including by the brutality of the Ku Klux Klan. This lynching the castration of Black men was, and is, a haunting experience.

Reanalyzing American post-slavery and post-emancipation, Sharpe (2010) identifies and reinterprets the ways Kara Walker felt about the post-slavery era, of the experiences and "the feeling of being thrust into history for walking down the street with a white man by some outside

force—say a Ku Klux Klan” (p. 158). The past can quickly appear and reappear; traumatic reminders of Slavery and lynching can reappear through specific reminders of that dreaded past. Though post-emancipation is possible, there is a persistence of trauma in which Slavery, Segregation, and oppressive legal implementations brought to the lives of Black people.

For example, the focus on the penis during post-slavery led to a misconception of what manhood and Black masculinities represent. Phallocentrism and the glorification of the Black penis produced a growing trend of dominant hegemonic masculinity. Also, “by 1950 Mitchell had become both director and chief lobbyist of Washington Bureau. He was in charge of battling Jim Crow in congress... Mitchell, played an active role in lobbying for the end of segregation, in the military” (Gates, 2017, p. 352). This form of trauma affected many. Court cases of past atrocities and lynching, newspaper, and historical retelling bring back the horrible memories of that past.

President John Kennedy came into the office within that crucial time of phallocentrism and destruction of Black men. According to Henry Louis Gates (2017), “President John F. Kennedy was reluctant to pursue civil strong civil rights bill for fear it would alienate southern congressmen, who support was vital to his other domestic and foreign policy initiatives” (Gates, 2017, p. 353). This persistent hate and aggression aimed at leaving Black men vulnerable to lynching became a breaking point during Louisiana Gubernatorial Race in 1872. The Black voters helped put a Black Radical Republican of Louisiana, “William Ward, a Black Civil war veteran, militia leader, and outspoken Radical Republican of Louisiana, soon to have his own seat in the state legislature. He warned Governor Kellogg about what caving in to his fusionist rivals would mean to the black voters who’d helped put him in office” (Gates, 2017, p. 154). President Kennedy life remains a testimony toward the of anger of White America. Black people

were denied the right to vote because Christian America thought that they were doing their Christian duties. However, when the time came that many Blacks were able to cast their vote, it was not easily done.

The Colfax Massacre in which the Ku Klux Klan was involved resulted in a Supreme Court decision. “A total of ninety-seven whites were indicted for the Colfax Massacre, but only three were found guilty. Of course, they appealed, and early on the outcome for Black civil rights looked ominous when sitting U.S. Supreme Court justice Joseph Bradley, in reviewing the case at the circuit level, overturned the convictions for defects in the underlying charges” (Gates, 2017, p. 158).

David Paul, a member of the Ku Klux Klan, warned “boys, this is a struggle for White supremacy. There are one hundred and sixty-five of us to go into Colfax this morning. God only knows who will come out. Those who do will probably be prosecuted for treason, and the punishment for treason is death”. (Gates, 2017, p. 156).

At this junction of history, the legality to kill Black men with the support of legal justification was clear.

Welsing (1991), contributing to a psychosocial argument, states that White men’s thought, and logic processes have always been about genitals, hence the preoccupation with the Black male penis since the conception of colonialism. Welsing (1991) notes that, “especially, the White male sexual apparatus is seen as inferior and inadequate when compared to the sexual apparatus of the Black male” (Welsing, 1991, p. 105). This phallogocentric mode of White hegemonic masculinity preoccupied the minds of Europeans during chattel Slavery, which led to increasing jealousy and castrating of Black men. It is “hard to determine the exact origin of the myth of the big penis. In many cultures, such as ancient Egypt, the penis did become a fertility symbol and was consequently, pictured with enormous dimensions” (Toussieng, 1977, cited in

Welsing, 1991, p.105). Africans spiritually enjoyed the concept of phallocentrism from a cosmic perspective.

Historically, in Greece, attention, and acceptance were given to the small penis: “small genitals were considered more beautiful than larger ones. Romans reversed this concept and Western culture appears by and large to have followed them” (Toussieng, 1977, cited in Welsing, 1991, p. 105-106).

White males, with Freud’s help, have projected their own intense sense of loss, injury, inadequacy and envy as genetically recessive albino mutants who are being annihilated genetically by both Black (non-white) males and females. It is they (White males) who have the primary penis envy, which is manifested in their envy of Black males’ penises. They then project their sense of inferiority on to White females, causing them, in turn to develop secondary penis envy. The accuser now stands himself accused! (Welsing, 1991, p. 99).

Black males were always aware of phallocentrism before Atlantic slavery, but as stated previously, it meant something different from the hegemonic Western masculine concepts. Before the "atomizing" to which Spillers referred, Black males revered the act of the penis in a sacred way. According to Charles Yonge's (1993) translation on spirituality of circumcision carried out in Egypt, “It is a symbol of the excision of the pleasures which delude the mind” (yonge, 1993, p. 535). Therefore, historically, phallocentric views had a spiritual idea for Black males before chattel Slavery or the "atomizing" of Black men.

There is a need to execute practical knowledge in dealing with differences between Black masculinities concepts compared to notions of manhood. In other words, our sense of self and desires as Black men are acquired and learned through encountering the West. Welsing (1991) argues there is a pattern of phallocentrism: "It is not surprising that the White male also referred to his penis as ‘cock’ or that when a gun (the symbol of the white male phallus) is prepared for

firing it is first ‘cocked’” (Welsing, 1991, p. 114). Europeans connected other forms of generic naming to the penis violence diffused on the concept of Black masculinities.

Phallogocentric forms of representations have been a popular stereotype of Black men during and after chattel slavery. This becoming of a man measured by phallogocentrism had its roots in chattel Slavery and is evident in the lynching of Black men. hooks cites several public figures: “Eddie Murphy, Arsenio Hall, Chuck D., Spike Lee, and a host of others Black males blindly exploit the commodification of Blackness and the concomitant exotification of phallogocentric Black masculinity” (hooks, 1992, p. 102). Black men’s focus on their penis as a masculine ideal began in the racial fetishism of White patriarchy diffused into concepts of the idealism of Black masculinities.

Black diasporic males who may be confused on Black masculine ideologies on phallogocentrism have to look back to ancient Egyptian practices or perhaps concepts of the Dogon which existed before slavery; “Egyptians practiced circumcision as early as prehistoric times; they transmitted this practice to the Semitic world in general (Jews and Arabs)” (Diop, 1997, p. 135). Europeans taught dominant hegemonic masculinity of phallogocentrism to Black males during and after the transatlantic trade. Cultural diffusion was forced upon Black males at the time colonization was at its peak. Africans connected sexual organs to a form connected to ritualistic rites. Cheikh Diop (1997) argued that “only among Blacks does circumcision find an interpretation integrated in a general explanation of the universe, in other words, a cosmogony” (p. 136). These two operations remove something female from the male and something male from the female. “According to the Dogon cosmogony, a newborn baby is to a certain extent androgynous, like the first God” (Diop, 1997, p. 137). Circumcision began in Egypt but was not connected to a Eurocentric phallic concept, but instead had spiritual meanings.

Sharpe (2010) alludes to phallocentrism in *Monstrous Intimacies*: “it is the penis and penis alone that identifies him (Black model’s photography) as a Black man” (Mercer, 1997a, p. 22, cited in Sharpe, 2010 p. 137). Sharpe deconstructs the dominant representation of black masculinity and black photography. Sharpe also cites Fanon’s recognition that “one is no longer aware of the Negro, but only of his penis, the Negro is eclipsed. He is turned into a penis” (Fanon 1967, p. 170, as cited in Sharpe, 2010, p.137).

One of the significant trends that started during slavery and segregation relates to Europeans' phallocentrism and cultural diffusion. hooks (1992) added that “if Black men no longer embraced phallocentric masculinity, they would be empowered to explore their fear and hatred of other men, learning new ways to relate” (p.112). hooks (1992) argued that sexual conquest brought the Black male status. Western concepts introduced a “sexually defined masculine ideal rooted in physical domination and sexual possession of women” (p. 94). The reformatory practices do not single out Black men. Still, our society needs the awareness, openness, and honesty to share with Black males the root of the problem, which lies in acquiescing to White hegemonic masculinities. Amos N. Wilson (2019) argued that “It is our anger, our lack of confidence, our doubt, our fears that are the vehicles the white man projects back into our psyche. This is how we are engaged into self-hatred” (Wilson, 2019, p. 39). To overcome this self-hatred, we first need to examine it, to know the roots of Phallocentrism.

The Ku Klux Klan's aim of castration and oppression against the Black male for centuries tells us that “It is they (white males) who have *the primary penis envy*, which is manifested in their envy of Blacks males' penises” (Welsing, 1991, p. 99). Actual conversations need to be expressed in all circles when confronting topics of self-hatred and misogyny. These dynamics are the root of the fear of all actual competition White males feel towards Black people, “preventing

true competition in all areas of people activity; economics, education, entertainment, labor, law, politics, religion, sex, and war” (Welsing, 1991, p. 99). An investigation into America's social structure should be the standard against the treatment of Black men, which became the standard of racism.

White on Black violence began when one group held superiority above another — because Black people were not seen as humans. Black people were attacked, colonized, subjugated on the grounds of greed, jealousy, and racism. The K.K.K. punished Black men for talking back to a white man, burned crosses on some people’s front lawn, “but their primary purpose was delivery of terror” (Salzerberger & Turck, 2004, p.20). How can the fear be eradicated from the lives of Black men who have confronted the trauma which lies in notions of Black masculinities? Wilson (2019) states that “It is in his corporeality [in terms of the reality of his body] that the Negro is attacked. It is as a concrete personality that he is lynched. It is as an actual being that he is a threat” (p. 50). In other words, the very skin that the Black man possesses symbolizes a threat to White hegemonic masculinities.

The above argument follows Fanon’s (1952) argument in *Black Skin White Mask*:

the Negro is an animal, the Negro is bad, the Negro is wicked, the Negro is ugly; look a Negro; the nigger Negro is trembling, the Negro is trembling because he is cold, the small boy is trembling because he is afraid of the Negro, the Negro is trembling with cold, the cold that chills the bones, the lovely little boy is trembling because he thinks the Negro is trembling with rage. (p.93).

Isn't it almost impossible for community agencies to help Black youth overcome anger, violence, and low self-image without honest conversations about the subtle ways Slavery, segregation, and power politics affected identity?

There is horrific brutality in the lynching involved the hanging, burning, and castration of Black men. According to Welsing (1991), “The color-confrontation theory also explains why

Black males' testicles were the body parts that White males attacked in most lynchings: the testicles store powerful color-producing genetic material" (p.7). The K.K.K. had a highly organized cult structure based on racial prejudices and masculine promotions of competitive, destructive behaviours.

Pictorial modes on postcards showed lynched Black men in different States throughout America. The purpose of these pictures is to document America's obsession with Black phallocentrism and scopophilia (Allen et al., 2007, p. 38). Preoccupation with Black men's penises and castrating during Slavery and segregation reproduced a dominant representation of Black men. Lynching and castrating Black men's genitals became a symbol of hate and glorification during and after the segregation period.

Gates (2017) looks at this preoccupation of "racial scopophilia" of the phallocentrism of lynched Black men. "The subgenre of lynching postcards also became popular, especially 'The Dogwood Tree,' depicting five black bodies hanging from the tree in Sabine County, Texas, in June 1908" (Gates, 2017, p. 119). The traumatic Black phallocentrism began with White men with untold anger and fixation on the Black man's penis. It is no surprise that over time Black men began to place value on phallocentric idealism.

Writing on *Racial Matters the FBI's Secret File on Black America*, O'Reilly (1991) showed:

while Woodrow Wilson defended national self-determination at the Versailles peace conference, his State department solicited intelligence reports from the bureau on any Black American who complained about riots and lynchings. While the president promised to bring democracy to the world, Black activists reminded him that he had not yet brought democracy to Blacks in his own country (p. 12).

Power politics, infamous mobsters, and legalized trauma all aimed and ordained lynching and castrating Black men's penises. According to O'Reilly (1991), "The leading citizens of the

South’ —that is ‘bankers, lawyers, doctors, state legislators and industrialists’—composed the membership of White-collar (or readin’ and writin’) Klans, the Citizens Councils” (p. 41). This form of official standard deliberately encouraged Lynching phallocentrism and gave a different concept of Black men regarding their penis.

Legal crime, their burnings and hangings, shooting, and mayhem of Black men continued in the name of Law and order. J. Edgar Hoover and his team, responsible for the well-being of the lives that had fallen short of justice, continued the trajectory of Slavery’s brutality. In recalling the legalities of Slavery, Sharpe (2010) argues that “the legal captivity of Africans and their descendants was central to the codification of rights and freedoms for those legally constituted as White and their legally White descendants” (p.15). J. Edgar Hoover, President Wilson, and others in power, had also emerged from a system of Slavery into Segregation, continuing the legacies of the subjectivity of Black lives.

According to A. J. Williams-Myers (1995), “the legacy of slavery has not been exorcised from the psyche of the ‘communion’. As a result, the response of the keepers of the covenant of White supremacy to Black America invariably is that of destructive engagement, both through overt and covert acts of violence” (p. 108). While some may believe only the afterlives of slavery have carried on this trauma, equally, the perpetrators had left their legacies of racist governing in their bureaucracies and systemizations for future leaders.

After Slavery ended, racism changed its clothing to law and order. The lynching of Black males continued under the disguise of policing. In *Destructive Impulses*, Williams-Myers (1995) states that, “The lynching in 1981 of a young Black man in Mobile, Alabama by the Ku Klux Klan, was not an isolated historical aberration” (p. 108). Bear in mind, this lynching was not during the sixties of Segregation, but in 1981. The South, acting against racial intermarriages and

mixed education and the "racial hatred" that existed in the 1960s, reminds us of the height of demonstrated hate for Black people. How can there be a true reformation for Black men in "high risk" communities without confronting the haunting trauma of such a history? *Racial Matters the FBI's Secret File on Black America* showed that J. Edgar Hoover ignored a brutal racist murder of a fourteen-year-old boy who was allegedly lynched, and instead attended to other government matters (O'Reilly, 1991, p. 41). The lives of Black boys and men were taken because of their race, because of a genetic marker, because the K.K.K. was an integral part of the American government's racist system. The K.K.K., realizing that government officials supported their behaviour, had no intentions of stopping.

White males' peculiar behaviour, of phallocentrism, is interpreted as some form of fear. Welsing argues "consciously or unconsciously, the white psyche would be compelled to produce a weapon of defense, of comparable or greater power than that of the Black male's penis and testicles (Welsing, 1991, p. 106-107). This preoccupation of white masculine ideology against Black males began with Slavery and has not stopped. Welsing interprets this "as a fear of the Black genitalia" (1991, p. 97). These accusations enhanced a disgust for Black men's genitalia when the preoccupation of the need for large genitalia becomes phallocentrism.

"White envy of the Black phallus is addressed unconsciously when Whites constantly concern themselves with the comparative size of the Black phallus versus the size of the White phallus" (Welsing, 1991, p. 96). Phallocentrism has been the historical root of the problem belonging to White hegemonic masculinities. Welsing's argument focused on the "Oedipal Complex" and "castration anxiety", as well as "penis envy" as being a:

major cornerstone of the Freudian edifice. In brief, according to Freudian psychological theory, the little (white) girl is struck with an intense sense of loss and injury and with envy of the (white) male when she realizes that her clitoris is an inferior organ to the male's penis (wishing that she too had such a fine penis). (Welsing, 1991, p. 95).

This "penis envy" promoted by specific Western academics validates ways White hegemonic ideologies became Phallogentric demonstrations against Black men.

Allan et al.'s (2020) well-researched book, *Without Sanctuary*, which published photographs of lynched Black men for the last 25 years of American history, showed how White hegemonic masculinities are preoccupied with the phallogentrism of Black men. The book details in pictorial mode many Black men being lynched, castrated, and burnt, as crowds faithfully attend these "barbeques." Lynching in America remains one of the worst atrocities against Black men and women, which is seldom a topic of Black masculinities and trauma.

"On Sunday afternoon, April 23, 1899, more than two thousand white Georgians, some of them arriving from Atlanta on a special excursion train, assembled near the town of Newman to witness the execution of Sam Hose, a Black Georgian" (Allen et al., 2007, p. 8). The authors of *Without Sanctuary* pose a serious question in their foreword: "What is it in the human psyche that would drive a person to commit such acts of violence against their fellow citizens?" (Allen et al. 2007, *foreword*). Hose's grim story points to a foundation of phallogentrism and White hegemonic masculinities. Black men in the diaspora need to access historical reasons why phallogentrism was attached to their penis as the ultimate value above all.

A newspaper contradicted the above dispute of Sam Hose, who had allegedly killed his boss in self-defense. The media wrongfully accused Hose of breaking into the home of his boss and raping his wife. "After stripping Hose of his clothes and chaining him to a tree, the self-appointed executioners stacked kerosene-soaked wood high around him. Before saturating Hose with oil and applying the torch, they cut off his ears, fingers, and genitals, and skinned his face" (Allen et al., 2007, p. 9). Apparently, Hose's last words were to call on God and Jesus.

This hatred and aggression toward Black men still lingers within approaches of law enforcement. Concepts of Black Masculinities cannot provide Black men the ways “to save their lives and the lives of their brothers and sisters in struggle” (hooks, 1992, p. 113). Black masculinity and phallogentrism began with strange concepts of White hegemonic masculinity. Changing representations of Black men must be a collective effort. The task of decolonization of male domination and radiating sexism remains prescient. With a collaborative approach, we can lobby and protest the chokeholds of hegemonic phallogentrism.

In Sudanese mythology, they already had an androgynous concept of spirituality. Diop argued the belief of a hermaphroditic ontology would produce circumcision and excision in the Black world (Diop, 1997, p. 112). Fast-forwarding to the Atlantic Slave trade, Black males began a different phallogentric masculine ideology, inculcated from White hegemonic masculinity. The Dogon Mali cosmogony believes that a newborn baby is, virtually androgynous “so long as it retains its foreskin and clitoris” (Diop, 1997, p. 137). For Black men and women, cultural concepts of “male-female” sexuality had taken on many differences with the rise of colonization.

Chapter Five

5.1 Masculinity and the N-Word

Who created the word "Nigger"? Hip hop artist Ice T. expresses in his lyrics, "I am a nigger, not a colored man or a Black or a Negro or an Afro-American." The above "attributional error" and "solipsism" are important in my epistemological approach. In *Mama's Baby Papa's Maybe*, Spillers (1987) looks at Moniyon's 1965 report "and its point of initiation is solipsistic" aimed at African American males, but predominantly to the blaming of black women (Spillers, 1987, 70). Ice T., one of the members of N.W.A — Niggers with Attitude, a hip-hop group, and one of the seminal influences in gangster music — has an attributional link to the epithet "Niggers" (Kennedy, 2002, p. 44). Calling oneself a "Nigger" became a form of masculine self-identification, almost sarcastically political rhetoric. Mega corporations continued to commercialize rap music and "expanded the definition of hip-hop culture beyond the four elements" (Kitwana, 2002, p. 8). Further studies will show mega corporations employ an artist who expresses the generic naming of "Nigger" while marginalizing Black men as "high risk."

The following chapter interrogates the N-Word, the B-Word, and the gun as quintessential to dominance and control exercised as concepts of white masculinities during transatlantic Slavery. "W. E. B. DuBois predicted as early as 1903 that the twentieth century would be the century of the 'color line'" (Spillers, 1987, p. 65). Colonizers implemented generic names to marginalize Africans as part of the human species. During Slavery, the N-word perpetuated white patriarchy and white superiority, while many colonized Africans suffered an inferior complex. The repeated epithet forced upon Africans promoted a white masculine superior feeling while creating a Black inferiority complex.

Along with the N-word, White supremacy needed guns to perpetuate White masculinity and the subjugation of Black men. Let us first dismiss epithets during the 1990s such as the hip-hop group N.W.A which became an offshoot nomenclature. Diasporic creation of epithets of the N-word must not be confused with the initial creation of the N-word by the West. The N-word, the B-word, and gun ownership were quintessential elements of the creation and legacy of violence and oppression against African people by the West dating back to Atlantic slavery. These three modes became the main factors that operated the African slave trade. In 2016 the word "Negro" was removed from all federal U.S. records by President Barack Obama. Nevertheless, the N-Word and B-Word cannot be easily dismantled or overruled; nor can the gun be easily eradicated, banned, or controlled.

Globalization accounts for the increase of gangs as a new hip-hop music genre became a demand in the white corporate world. "The transnational corporations of the 1970s evolved into the mega-corporations of the 1980s,1990s and beyond... these mega-corporations are enabled by the international trade agreements like NAFTA (North America Free Trade Agreement) and GATT (General Agreement on Tariffs and Trade)" (Kitwana, 2002, p. 11). Globalism began to encourage the growth of a new genre of gangster hip-hop because of this lucrative aspect.

The history attached to the word "Negro" and "Nigger" signals a reminder of hate and bloodshed which occurred for centuries. Therefore, it is prudent to understand the origin of the N-Word, which "did not originate as a slur but took on a derogatory connotation over time" (Kennedy, 2002, p. 4).

Oxford Advanced Learners Dictionary defined a necropolis as a cemetery. The word Negro is likely derived from Latin, the prefix of the Greek word Necropolis. Dr. Kwame Nantambu (2007) argued that Black was typically associated with aspects of death; the word

death hails from the Greek word “Necro”, and "Necro" is similar in sound to the word (p. 1). Dr. Nantambu’s definition from the Greek certainly predates the previous lexicon of Portugal and Spain. M.D.W. Jeffreys (1964) argues that “Niger was at first erroneously derived from the Latin world ‘niger’ meaning Black (p. 2).

Generic naming confirms the political and systemic transformation leading up to generic naming, which aimed at Black people's dehumanization. The N-word defined a person as “subhuman”, if not an animal, or something besides a human. Building on Du Bois’ argument, Gates explains that there has been

a world campaign beginning with the slave trade and ending with the refusal to capitalize the word "Negro," leading through a passionate defense of slavery by attributing every bestiality to Blacks and finally culminating in the evidence of modern profit which lies in degrading Blacks – all this has unconsciously trained the millions of honest, modern men into the belief that Black folk are subhuman...a mass of despicable men, inhuman; at best, laughable; at worst, the meat of mobs and fury. (Gates, 2017, p. 120).

Du Bois’s statement truly showed the meaning of the word “Negro” and the racist reasons the N-word was created. Black men and women became the outcast of humanity being unequal to "White purity."

In Eric Williams’ book, *History of the People of Trinidad and Tobago*, (1942) he cites the celebrated philosopher David Hume’s essay of 1753, which reads, “I am apt to suspect the Negroes to be naturally inferior to the Whites. There scarcely ever was a civilized nation of that complexion, nor ever any individual, eminent either in action or speculation” (Hume, 1753, cited in Williams, 1942, p. 30). The word "Negro" was now associated with a creature, as in “Mama, the Negro’s going to eat me” (Fanon, 1952, p. 93). The parallel between an animal and a “Negro” became an example for colonizers, who had the word institutionalized by reputable scholars.

Fanon's statement "Look a Negro!" (Fanon, 1952, p. 93) is the racializing identifications that punctuated day-to-day life in certain societies. "Mama, look, a Negro; I'm scared! Scared! Scared!" (Fanon, 1952, p. 91). This conjures up a negative connection to the word "Negro." This interpreted image belongs to a cultural legacy that has set the social stage for verbal and other assaults on Black bodies" (Gooding-Williams, 2006, p. 9). Millions of Africans presently endure the trauma of "feeling less than" because of the negative association with the word "Negro" or the Greek prefix "Necro".

Fanon's groundbreaking book *Black Skin White Mask* describes just what society had deemed Black men to be; colonizers believed that "the Negro is an animal" (Fanon, 1952, p. 93). Fanon's trauma of what the word "Negro" evoked is apparent. His phrase "Look, a Negro!" becomes a modern-day academic cliché. The experiences of being called a "Negro" are repeated in chapter five of *Black Skin White Mask*, as Fanon aims to describe the lives and experiences of being Black in negrophobic societies (Gooding-Williams, 2006, p. 8). The N-word denigrates all Africans.

The N-Word was constructed to dehumanize, while the origin and history of the word remain oblivious, though popularized. According to Randall Kennedy in his book *Nigger: The Strange Career of a Troublesome Word*, the earliest instructions given to Children by White parents

prominently featured the word "nigger"; adults reprimanded them for being "worse than niggers"; for being ignorant as niggers; for having "no more credit than niggers" they disciplined them by telling them that unless they behaved, they would be carried off by the "old nigger" or made to sit with "niggers" or consigned to the "nigger seat," which was of course, a place of shame. (Kennedy, 2002, p. 6).

White children were taught in their homes that people called "Negro" were inferior to Whites. This trajectory of racism all began with slavery.

Advocates on anti-Black racism as highlighted in Chapter One, this denigration of Black children ranged from an alienating school environment, low teacher expectations, a racially biased curriculum, stereotyping, and anti-Black racism which included that uncomfortable generic naming of the N-word (ACLC, 2017, p. 23). This psychological discomfort within a school setting affected Black students (ACLC, 2017). Inherited generational trauma of being termed a "Negro" placed Blacks in a vulnerable position for perpetual abuse.

The following examples further explain the trauma of Black children traumatized by the N-Word. Kennedy (2002) writes about an adult male who recalled as a six-year-old overhearing the words "'Niggers have to wait.' He spent a sleepless night trying to decipher the meaning of this mysterious word. 'What could a nigger be,' he wondered, and 'why should God make me a nigger'" (Kennedy, 2002, p. 18). This systematic subjection and inferiority in which a single word could impose is a systemic approach. Black students must understand the origination of the word, its impact on the psyche, and ways to cope with racism. According to Fanon (1952), "psychoanalysts say there is nothing more traumatizing for a young child than contact with the racial" (p. 98). There is no doubt that similar traumatizing damage has occurred with Black children in Black communities.

Randall Kennedy (2002) writing in his book, *Nigger: The Strange Career of a Troublesome Word*, recalled the traumatic experience of Lonnae O'Neal Parker — an African-American journalist — playing at a park as a child living in Illinois, when two White girls of approximately eleven years of age asked her, "are you a nigger?" (p. 23). Lonnae said that her stomach "grew icy" (ibid). She was afraid to answer. She shrugged her shoulders. "Are you a nigger? You know, a Black person?" the White girl hinted. However, fear took over, and there were no words. Lonnae stood there in fear, petrified with such a traumatic encounter, leaving her

in a neurotic state (Kennedy, 2002). According to Laurence Heller (2012), this type of trauma is related to a "combination of high arousal, contraction, and freeze creates systemic dysregulation that affects all of the body's biological system" (p. 128). The trauma the N-word triggers leaves children in a neurotic state well into their adulthood. When such encounters with racism affect the biological, the sociology and ethos of the Black student are also concerned.

Fanon (1952) described his thoughts of trauma as he attempts to accept the reality of his dark skin. Fanon said that "there is nothing more traumatizing for a young child than contact with the racial." (Fanon, 1952, p. 118). Many Black men have encountered trauma similar to Fanon's, which may have gone unnoticed by parents and guardians. Former President of The United States, Barack Obama, also recalls a traumatic incident when a White American man told his Kenyan father that "he should not have to drink good liquor near to a nigger" (Obama, 2016, p. 11). There were constitutional laws in the United States prohibiting Black people from being in Whites' presence, as if contact with Blacks could be necrotizing on one's skin. The legal laws of Segregation testify to the heights in which this form of racism toward Black people had reached.

Obama (2016) recalls

[a]withdrawal into a smaller and smaller coil of rage, until being Black meant only the knowledge of your powerlessness and your defeat and the final irony, should you refuse this defeat and lashed out at your captors, they will have a name for that. A name that can make anyone feel caged just as good, like paranoid, militant, or violent, or Nigger (p. 85).

Most Black men feel "caged" when called a Nigger. The N-Word was historically developed and implemented by colonizers as a tool used to control thoughts and suppress their identity. The word 'Nigger' referred to someone of contempt and shame.

Paul Robson had earned a degree from Columbia Law School, and a stenographer refused to work for him, declaring "I never take dictation from a 'nigger'" (Kennedy, 2002, p. 18). The N-Word meant that a person's skin color disqualified him from having intelligence, from having human interaction with whites; it disqualified him or her from the capabilities of teaching or any form of intellect. Kennedy argues that "the use of nigger is symptomatic of racial self-hatred or the internalization of white racism" (Kennedy, 2002, p. 45). The N-Word is an adjective specifically tailored to denigrate. In addition, one can internalize this hate to self-hate, creating a self-fulfilling prophecy.

In the book *Black Skin, White Masks*, Fanon describes the feeling of being subjected to a racial epidermal schema as a sense of being physically fastened or affixed to an image of himself. "How the wretched Black man could whiten himself and thus rid himself of the burden of this bodily curse. Beneath the body schema I had created a historical-racial schema" (Fanon, 1952, p. 91). Perhaps this can explain why there is an increasing rate of chemically bleaching or whitening of the skin for some Black folks; this approach may be the only escape to a sense of value and importance.

Another example of a Black man experiencing traumatic effects from being on the receiving end of the epithet is basketball pro-Michael Jordan, "who was suspended from school for hitting a white girl, who called him 'nigger' during a fight over a seat on a school bus in Washington, North Carolina" (Kennedy, 2002, p. 22). Young Jordan's reaction to the word is evidence of repressed feelings. His burst of anger is telling us that the word "Negro" evoked anger and negative feelings, of repression. The N-word evokes immediate generational trauma resulting in anger, in which he strikes out in violence. Tiger Woods also recalled his trauma encountering the N-word, being "tied up in kindergarten by older schoolmates who called him a

‘nigger’” (Kennedy, 2002, p. 22). Paul Robson, Michael Jordan, Tiger Woods, and many others were feeling the similar effects from a long-gone history of dehumanization and implementation of the N-word. Colonizers wanted Africans to believe that they were “less than” and that they would be slaves forever. This stigmatization of the N-word presently has the same effect on personhood.

Before the 1990s, hip-hop started as respected music. Presently in "Black" communities, “Blacks' use of nigger is indicative of an anti-Black, self-hating prejudice” (Kennedy, 2002, p. 45). I argue that the N-word is vocalized in Black communities as a form of pride and a defense against dehumanization. According to hooks (2001), “internalized self-hatred is more pronounced now than it was when the economic circumstances of Black people were far worse” (p. 64). Before the 1990s, Black community members referred to other community members as brothers and sisters and not "Niggers" or "Bitches." With the progression of globalization and mega-corporations, this has changed drastically.

Traumatized by the N-Word, Fanon stated that his cry grew more violent, as he said, “I am a Nigger, I am a Nigger, I am a Nigger” (Fanon, 1952, p. 117). Self-hatred or acceptance are sometimes inevitable, as there may be no escape to a self-fulfilling prophecy enforce and prescribe by a dominant culture. In the book the name *Negro: its Origin and Evil Use*, Richard Moore stated that if you “give a bad dog a bad name, and you will not need to make the killing. Just shout ‘mad dog’ and others will kill it surely” (Moore, 1994, p. 34). The word "Nigger" has a similar effect; at its sound, one generally interprets something terrible and violent.

“Tupac Shakur proclaimed, that for him, a 'nigga' stood for ‘Never Ignorant, Gets Goals Accomplished’” (Kennedy, 2002, p. 44). While some put a positive spin to the word "Nigger," others can acquiesce to self-hate and self-fulfilling aspects of the N-word. hooks (2001) stated,

“teaching Black folks to hate dark skin was one way to ensure that whether white oppressors were present or not, the values of White supremacy still rule the day” (p.59). It is no surprise that some are claiming the N-Word, the conditioning of the colonizer during the slave trade was indeed a social construction. During the Atlantic Trade, the N-Word began with a loss of respect." The N-word started in “immorality, and the consciousness and the dignity of humans must now rise and dispense of it forever” (Moore, 1994, p. 37). Life skill lessons designed to examine feelings generated around the N-Word within our educational system may well be an intellectual approach to alleviating the psychosocial damage in which the N-word has created.

5.2 Masculinity and the B-Word

The word “Bitch” (hereon in referred to as the B-word” is a construct by White patriarchy sexual exploitation toward African women during slavery. The generational trauma of misogyny induced within a future generation against Black women contributes to the disrespect of Black women, which began with white supremacy during the transatlantic Slave trade. Black men referring to Black women as *bitches* is, I argue, another example of Black men internalizing words and structures of White supremacy, naming and using them as weapons against other Black people. Using the B-word against Black women began during slavery. Fanon interprets these identifications as performative utterances that assail the Negro, destroying her corporeal schema and imposing on her a racial "epidermal schema" (Gooding-Williams, 2006, p. 8). White patriarchal Misogyny began the generic renaming of the b-word decades before it became part of some Black men’s vernacular.

Enslaved Black men regularly witnessed the rape and physical abuse of Black women by White men. White men who described Black women by using the B-word needed to justify their

sexual exploitation and misconstrued masculinity. However, some Black men began communicating in the same manner as the colonizer. Bass Reeves, a former slave and U.S deputy marshal, draws his gun on an outlaw and says, “Son of a bitch, now you are under arrest” (Gates, 2017, p. 233). Black men repeating the B-Word and acting in ways of the oppressor have been adapted as a socio-cultural diffusion of the ethos of a destructive past.

hooks (1992) believes that “most Black men remain in a state of denial, refusing to acknowledge the pain in their lives caused by sexist thinking and patriarchal, phallogentric violence that is not only expressed by male domination over women but also by internecine conflict among Black men” (p. 102). Some Black men continue the role of White patriarchy, which functions as a prototype template, a mold, designed to shape perception. The object being molded becomes the embodiment of the template. This is key and needs to be said as clearly as possible. As a boy, I knew that my father was head of the household. Black fathers who were not the head of their household were deemed emasculated. I also repeatedly and scripturally learned this in church. When there is a lapse in phallogentric approach, Black men are also denied the accolade of being a “man.” I recall a personal experience in my teen years when I went on my first date and my elder brothers asked if I’d had sex; when I told them I had not, I was met with ridicule and disapproval.

The disparity by white hegemonic masculinities equating Black women to canine species justified their masculinity and sexual exploitation. Afua Cooper (2006) argued that during slavery, free Black women commodify themselves on the streets, as the government turned a blind eye, stating that it was a valuable service (p. 38). Conditioning Black women to consent to a given behaviour which began with the stripping away of their personhood, continued during and after Slavery.

The B-word has been extended to the Black community without a thought for its historical concern to Black women during the era of Slavery. An example is drawn in the book *Violence Against Black Bodies* in the way some hip-hop artists have labelled Black women "Bitches"; Nelson explains, the term “‘niggerbitchfit’ is what happens when a nice colored girl, having exhausted all possibility of compromise, communication and peaceful conflict resolution, turns into everyone’s worst nightmare, a visible grown-up Black woman mad as hell and with nothing to lose, and opens her mouth” (Nelson, 1997, p. 200-201, cited in Weissinger et al., 2017, p. 46). Some writers are stuck in the destructive mode of victim blaming. For example, in the book *Fear of Hip-hop Planet*, it states that “hip-hop does not bring women's abusive attitudes. It is exposing what is already inside” (Jones, 2013, p. 8). Patriarchy had long brought offensive attitudes against Black women during the introduction of chattel Slavery which had its lasting effects demonstrated through concepts of Black masculinity and hegemonic ideologies. “The constructs that were utilized to justify the exploitation of the race, the Jezebel and the Buck — the hypersexual, immoral/a moral aggressive, and violent animal that needed to be controlled image” (Spencer, 2011, p. 86). Increased awareness of the sexual exploitation of Slavery allows Black men and women to understand why they refer to women as "Bitches." Identity and the ethos of Black communities and their history play an important role in personhood and character building. I recall the quote by John Henrik Clarke, from the documentary *A Great and Mighty Walk* (1996):

History is a clock that people use to tell their political and cultural time of day. It is also a compass that people use to find themselves on the map of human geography. History tells a people where they are and what they are. Most important history tells a people where they still must go and what they still must be. The relationship of a history to a people is the same as a mother to a child.

In Europe, and later in America, the title of "man" carried the notion of power, authority, and dominance. Presently within Black communities, some Black men speaking of pregnancy refer to women as "breeders". It is essential to repeat hooks' statements regarding the importance of Black feminist studies geared toward the emancipation of Black women: "as long as Black females are hated and despised, the purity of white families remains intact" (hooks, 2001, p.103). Challenging past stereotypes within Black communities benefits the community and our society regarding the holistic respect for Black women and humanity in general.

According to hooks (2001), "these racist and sexist stereotypes were first articulated by powerful White men eager to explain away their use and abuse of the Black female body they claimed to hate so much" (p. 98). Black masculinity is in complete agreement with White culture's assessment regarding the perpetual objectification of Black women. hooks argued that Black men "do not threaten or challenge white domination, they reinscribe it" (ibid). Misogyny against Black women stems from a slave mentality and is rooted in generational trauma. Black men are acting out repressed feelings: "from slavery on, white supremacists have recognized that control over images is central to the maintenance of any system of racial domination" (hooks, 1992, p. 2). Megacorporations and music businesses have preyed on these images as dominant forces that perpetuate oppression against the "lower classes" while upholding White supremacist ideologies.

Bakari Kitwana (2002) argues that the objectification of women has intensified during our lifetime, that "too many Black men are open, bold, and adamant in voicing patriarchal and oppressive views toward women" (p. 103). This conscious and unconscious hate driven by stereotypes of Black women perpetuates slave mentality. Black women's hatred, referring to them as "bitches", is a generational trauma that needs much attention in Black communities.

Perkins (2001) further highlights this trauma, referring to the term "bitch" in offshoots genre of hip-hop as "a woman who shuns her traditional responsibility" (p. 19). Popular culture casually throws the B-word around to further normalization, which becomes a disservice to self, culture, and society.

Commenting on Hall's discourse on cultural identity, hooks (1992) states "we can properly understand the traumatic character of the colonial experience by recognizing the connection between domination and representation" (p. 2-3). Some genres of hip-hop vocalizing misogyny and hateful behavior against Black women are generally oblivious of the financial greed of mega corporations, which connects to a broader idea that started with capitalism colonization and inevitable domination of marginalized groups.

Dubois explains that "the crushing weight of slavery fell on Black women. Under it there was no legal marriage, no legal family, no legal control over children" (Dubois, 1920, cited in Hooks, 2001, p. 94). The influence of the slave trade played a destructive role in image-forming of, and among, Black women and White colonizers, further naming African children "a son of a bitch".

Whatever masculine feeling the B-Word gave to colonizers, it began with a traumatic sexual experience of Black women during chattel Slavery. Hegemonic masculinities during the Atlantic trade began using this epithet against Black women. Interpreting Black women as "bitches" relates to Black women's oppression and sexual exploitation during slavery. Baack (2017) looks at the "historical racial trauma, including sexual trauma (regular experiences of sexual harassment); racial violence (church burnings, KKK); trauma experienced in the judicial and law enforcement systems (police brutality, false accusations, wrongful or extreme sentencing of Black men); and trauma experienced in the educational system (poor quality of education,

assumption of intellectual inferiority)" (p. 26). Black men are seldom aware of the intergenerational trauma that Black women endured as victims of sexual oppression. Such discourse should be broken down into practical group sessions, primarily to aid the cognitive awareness of young men regarding developed stereotypes against Black women.

It is counterproductive for a society that concepts of Black masculinities should include the past hegemonic masculinity toward Black women without any regard or knowledge of the vicarious trauma Black women endured. hooks argued that Black women raped during slavery "had to cope with disgust and disdain of everyone around them. No one cared of the impact of traumatic rape on their psyches" (hooks, 2001, p. 94). Black masculinities continued to emerge from White hegemonic masculinities. There is no need for men to continue to send the oppressive historical message.

hooks argues that "the fact that Black females are perceived as a group that men can rape without consequences is part of that continuum of devaluing Black female bodies that began during slavery" (hooks, 2001, p. 102). This form of generational trauma unknowingly influences Black masculinities. This outgrowth of White hegemonic masculinity began during transatlantic slavery should be knowledgeable on a broader platform.

According to biblical scriptures, masculine concepts in some forms of Catholic foundations have institutionalized men as the "head of the home." This religious idea needs a further examination, examining the masculine concepts in which the Church has established. Kitwana (2002) pointed out the hegemonic masculinities in specific genres of music, referring to women as "bitches" and "hoes", as "setting aside the historical weight of such words" (p. 85). Misogyny is nothing new, but a learned behavior adopted from white patriarchy and, at times, biblical references. A biblical example in the book of Revelation labels women as a "whore", a

"harlot". Kitwana pointed out that "the 'bitch hoe' bullshit isn't personal, but part of the illness" (Kitwana, 2002, p. 94). Stockholm syndrome, generational trauma, and repressed internalized oppression sometimes makes the victim behave in favor of the oppressor. For this reason, more music businesses continued to use offensive epithets denigrating Black women. Some Black men and women may have unknowingly taken on White supremacy slave mentality in fiscal promotion to the detriment of the personhood of Black women.

5.3 Hegemonic Masculinity and Gun Violence

Violent behaviour represents one of the greatest threats to the African American community (Asante, 1993). It was essential to instill violence as part of the strategy of subjugation of Black communities. J. Edgar Hoover ordered the death of a Black man, Fred Hampton; Sargent "Gloves" Davis — a Black cop with a reputation for brutalizing Black citizens — was present during that interception and went in there with a grease gun (O'Reilly, 1991,). This subjugation and violence inflicted on Black communities by law enforcement through gun violence has its roots in chattel Slavery. It is no surprise that this gun violence was reproduced by disadvantaged communities. The invention of guns and the manufacturing of firearms began with colonization, exploitation, and chattel Slavery. The promotion of gun violence through dominant hegemonic masculinity continues to be a growing trauma. Between 2005 and 2015, around 301,797 American people lost their lives to gun violence (Voisin, 2019, p. 36). However, just thirty years prior, in 1975, guns caused just 25,000 deaths; it is clear that gun violence has increased (Welsing, 1991, p. 115). "In the U.S. there are 33,500 gun deaths per year and three percent of gun murders in 2014 were by Military-style rifles" (Voisin, 2019, p. 30). In some Chicago neighborhoods, gun violence is the highest burden of structural and systemic violence

(Voisin, 2019). The roots of gun violence lie in the hegemonic masculine feelings of the invention, owning, and using a gun as a statement of male power. Males' uncontrolled desire for guns may well have stemmed from a concept of being masculine and the feeling of being in control.

Clinical Psychologist Frances Welsing (1991), in her work *The Isis papers: The keys to the colors*, argues the most abstract phallic fixation of White hegemonic masculinity, drawing on specific examples she relates the White male phallus to "firing bullets," and "the cock of the gun," to describe white supremacy. A detective name "Dick who always carries a gun" is celebrated as a famous character; his penis relates to the word "dick," as the entertaining "Dick Tracy", or historically, the sport of "cockfight" (Welsing, 1991, p. 114). In addition, hooks (1992) explores hegemony through analysis of a character in Spike Lee's film, *Mo' Better Blues*:

And even after his entire world has fallen apart, he never engages in a self-critique that might lead him to understand that phallocentrism (he is constantly explaining himself by saying "it's a dick thing") has blocked his ability to develop a mature adult identity, has rendered him unable to confront pain and move past denial. (hooks, 1992, p. 105).

Colonizers had introduced a peculiar obsession with the engineering and use of guns and sexual oppression. Few sociologists and psychologists have attempted to explain the beginnings of these peculiar behaviours of sexual exploitation and gun violence.

Voisin, a psychotherapist, related a traumatic problem that this female student encountered related to her sleep problems. Discussing trauma within a focus group in Chicago, one student articulates that "when the boy got shot down in the street it affected me.... I got to school; I do all my work. But then I go to sleep in the class" (Voisin, 2019, p. 174). They did not forget the vicarious trauma that came with such an incident. D. Marvin Jones (2013) discussed the reality of gun violence at the structural-cultural level: "hip-hop is not creating social reality; it

is its reflection" (p. 8). The promotion of gun violence is a place to begin understanding Black masculinities and trauma, and the perpetuation of further gun violence.

White hegemonic masculinity perpetuated the desire for guns during Slavery, which blossomed into the segregation period. Referring to a massacre against a Black community in Tulsa, Oklahoma, Gates (2017) described: "The [white] mob, now numbering more than 10,000, made a mass attack on Little Africa. Machine-guns were brought into use; eight aeroplanes were employed to spy on the movements of the Negroes and according to some were used in bombing the colored section" (p. 162). The trajectory of gun violence as hegemonic dominance reproduces itself on several levels of male dominance. The generational trauma of gun violence is evident in the preoccupation of some artists expressing themselves through music. Europeans invented gun violence; Black males were a game, a sort of sport. African American activist, Rodney King's well known beating and arrest reminds us of such. In 1991 "footage shows four officers tazing, kicking, and hitting King with their batons upwards of 53 times" (Adams, 2016) by Los Angeles Police. This brutality occurred regularly during slavery. Rodney's brutality, caught on camera, is still circulating today on social media. Announced police brutality, love for guns, as a form of control is a vicarious trauma experienced by Black men within their communities.

In his Grammy-winning rap song, entertainer Snoop Dogg stated in his lyrical music, "Drop it like it's hot; and if a Nigga get a attitude, pop it like it's hot." (Dogg, 2004, 0:34) Reproduced gun violence in forms of poetry and music seldom analyze the historical context of gun violence. Asante (1993, p. 118) looks at "acts of violence as learned behaviour, we have to pay close attention to all cases; that is, we have to examine the cause of the drug and psychiatric problems". Within the Black community, the violence acted out usually has ties to power politics

reproduced through generational trauma. However, Black folks are not the highest percentage of listeners of gangster rap and hip-hop. However, mainstream society challenges the content of some rap and hip-hop music genres as unimportant.

Jones (2013, p. 12) argues that:

for the urban who produce it, for the predominantly White audience that listens to it [hip hop], it is music before it is anything else. But for our purposes it represents a quiet riot set to rhyme. It is a continuation of the politics that began in the streets of Newark by cultural means. To understand the politics that hip-hop represents... we must put it in historical and social context.

At the same time, white masculine concepts of gun violence began this continual influence of violence. Increased communication regarding guns as a male concept of feeling in control should be a topic of increased dialogue and politicizing to overturn its false claims.

Walcott looks at the epoch of the rise of mega corporations as the time of “culture wars of the 1980s and 1990s, which I argue continue in a revise fashion today across the arts, the humanities and the social sciences” (Walcott, 2009, p.80). Black men are saying no to gun violence and notions of white masculinities. Walcott looks beyond the stereotype of gun violence of Black men, instead focusing on the culture war, in which “Black queer men as the producers of desire, fashion, and style” (2009, p. 80). The stereotype of Black men being associated with gun violence and other forms of White masculinities are interrogated through other forms of “Blackness”, “queerness”, and “maleness”. Although seldom written about, what is considered “queerness” poses a threat against patriarchy and the status quo of the concepts of Black masculinities.

White men took the preeminence of gun ownership as a historical behavior with an ideology of hegemonic masculinity, dating back to chattel Slavery. Eric Williams (1970) argued that “slaves were forbidden to carry arms or large sticks, the penalty was flogging and branding

for the first offense, and even death for frequent repetition of the offense" (p. 183). Guns were implemented at the very start to gain control of the enslaved. After all, guns became the main white patriarchal masculine strength.

During slavery "In Africa, automatic weapons were used to support the seizure of millions of square miles of land and to discipline those unfortunates who wished to eschew the benefits of European civilization" (Welsing, 1991, p. 115). The hegemonic concepts of masculinities and control continued to increase the manufacturing of guns. White hegemony continued to employ guns as a form of masculine power to subjugate Black males during the Atlantic trade. This form of masculine domination began reproducing itself and has become prevalent in both White and Black communities.

In his book *Scripting the Black Masculine Body*, Jackson (2006) explained that "if the master discovered a slave was missing, he would get his bloodhounds, his rifles, and his entourage and hunt for the slave" (p. 15). Hegemonic masculinities and gun violence are quintessential concepts to help us understand Black-on-Black gun violence. Although Black masculinity continues the romanticizing of guns, there is limited knowledge of White hegemonic beginnings of gun violence. Asante (1993) states that one "cannot discuss violence without an appeal to the historical situation" (p. 119). Violence was a learned behaviour; the violence of slavery, segregation, and Jim Crow laws, and years of lynching discussed in Black male group dynamics, can encourage a cognitive awareness of how gun violence began to spread.

This romanticizing of guns which the media puts out as a learned behaviour of Black males began with that sad history of White domination. The Klan used guns as a form of hegemonic masculinity. Salzberger & Turck (2004) recites the testimony of Elias Hill, a former enslaved Black man who gave the grime recollection of a beating in 1871. The K.K.K. again had

beaten a Black man with their fists and pointed guns at him, threatening to shoot (Salzberger & Turck, 2004). Guns were part of the representation of the white masculinity mode of power. White masculinities used guns as their strength and misguided power to exploit and oppress Black men. Black men, in turn, learned these methods of control as authentic ways to establish their masculinity.

Generations of Black men "live with the day-to-day fear that they would be lynched or shot on the spot, with impunity from the shooter if they got out of their place" (hooks, 2001, p. 133). Black men learned gun violence, including phallogentric violence, from White patriarchy. Kennedy (2002) explains historical gun violence in America during the period of segregation. "Suddenly, [the night watchman] pulled his gun and asked 'nigger don't you like it'... This watchman boasted of having killed two Negroes in self-defense" (Kennedy, 2002, p. 16). Generational trauma and gun violence together epitomize the abuse Black men encounter. Two prominent rappers died violently by gun violence: Tupac in 1996 and "Notorious BIG" in 1997. The vicarious trauma that death by gun violence has caused in our community is numerous and inadvertently affects the ethos of Black communities.

Hartman (2007) takes us back to a six-month gun battle for freedom in 1733. Leading the uprising was a man named King June, leader of the Elmina rebels, whom the French subdued. This Black freedom fighter led his rivals and "traded ten non-Amina slaves for a barrel of gunpowder" (Hartman, 2007, p. 94). Hartman bears testimony to the importance of guns as a masculine ideal during the slave trade. It was "a replica in miniature of the gun-slave cycle that helped fuel the slave trade in Africa" (ibid). Some Black men continue to emulate a gun culture that goes back to the era of chattel Slavery; gun ownership meant more assurance and higher percentages of victory, a concept that started with colonizers.

Familiar yet traumatizing thoughts are displayed upstairs in El Mina's Museum behind a glass case. Hartman exposed the simple trinkets of goods that encouraged the enslavement of millions of enslaved Africans. "The items for which the slaves had been exchanged: Checked cotton cloth, brass and iron bracelets, china, glass beads, red stones, umbrellas, guns, whiskey, mirrors, and chamber pots" (Hartman, 2007, p. 116). These were just some of the stimuli which boosted the enslavement of millions. Africans "selling out their own" has often been used to justify the cause of the transatlantic Slave trade. History usually leaves out that the West financed and organized the most destructive capitalist mode of production, destroying a given culture's organic lives. In contrast, others resort to a micro argument to hide the hideous history with its diverse ramifications.

Without guns, chattel Slavery in Africa may not have been so successful; there may have been little success in capturing millions. Welsing's earlier argument is worth retelling; "automatic weapons used to support the seizure of land, a handful of white men with machine guns in their armory were able to scoff at the objections of the Africans themselves and impose their rule on a continent" (Welsing, 1991, p. 115). Besides the lack of patriotism by a few locals on the continent, gun control by colonizers was essential to control the lives of Africans.

The trajectory of guns as a form of hegemonic masculinities and trauma historically and presently became a dilemma, not only in America, but around the world. Gun access laws, buyback programs, control acts, gun lobbying, gun ownership, gun policy, gunshot detectors, gun violence, gun violence archives, and gun shows are all highlighted by Voisin (2019), Gun ownership has its destructive beginning with the transatlantic Slave trade, resulting in our present state of gun ownership and violence. Gun rights advocates rejecting measures to limit gun ownerships as background checks in fear of civilians losing their right to own any gun" (Voisin,

2019). White males have greater, legal access to firearms compared with Black men. The reality is, school shootings are carried out by White mass murders in the U.S., but the country turns a blind eye, while the media focuses on Black men and gun ownership.

Dexter Voisin, Chair of Social Work at the University of Toronto, points out the drafting of the U.S. Constitution laws limit gun ownership for Black people and Black freemen, while "white men loyal to the revolution were required to own and registered and regulated firearms" (Voisin, 2019, p. 38). Keeping guns away from Black men has always been a concern. White hegemony knew it was their masculine ideal, that the gun is their strength, it quickly became a cultural diffusion of masculine idealism.

Gun ownership as a form of hegemonic masculinity continued: "after the Civil War, Black Codes, designed to maintain White supremacy in the American South made it illegal for Black citizens to own guns, and bands of White men, many of whom were Ku Klux Klan members, terrorized and seized weapons from Black gun owners" (Voisin, 2019, p. 38). Historically and presently, the inequity of licensed gun ownership for Blacks exists. What message are Black men interpreting when guns continue to be the tool used in White supremacy on a local and structural level?

In July 2016, two Black, licensed carriers of guns, Philando Castile and Alton Sterling, were murdered at the police's hands without ever brandishing their guns; Sterling died in Louisiana, a state that allows open gun policy for anyone with a permit, and Philando Castile lost his life during a traffic stop (Voisin, 2019, p. 39). Historically, hegemonic masculinity depended on guns as it boosted their masculine feelings over all other ethnic groups. Welsing (1991) discusses how Europeans used firearms "against the Zulus, Dervishes, Hereros, Matabele and many other people, Gatlings, Gardners, and Maxims sit scythed down anyone who dared to stand

in the way of the imperialist advance” (p. 115). Gatlings, Gardeners, and Maxims are some of the model names of guns; these are named after white men (Welsing, 1991). Patterning guns in their names are telling toward the white hegemonic masculine ideal. White ownership of guns became the prototype for control and domination of Black lives while denying Black males access to their masculine feeling of gun ownership.

There is a need for young Black males to understand the root of power politics of gun violence before investing it with a masculine desire. Welsing argues ways in which white supremacy supported interest in gun violence, pointing out that a “detective who always carries a gun is a most important hero” (Welsing, 1991, p. 114). The relationship between white hegemonic masculinity and gun ownership can be controversial, but it is an eminent and detrimental problem. The pre-eminence of the British empire would not exist if it were not for white hegemonic masculinity and gun ownership. The awareness of the histories of gun ownership as a white masculine inferiority complex will lessen the grip of the concept of Black masculinity. There was not only “the scramble for Africa,” by western European colonizers which ended by the beginning of World War II but as seen above, it was also a scramble for the invention of guns and patent “masculine” names attached to their masculine inventions.

A representative of the Black Panther Party demonstrating in the California State House in 1967 called for the American people and Black people to notice racism in the California legislature, as “Legislature aimed at keeping Black people disarmed and powerless” (Voisin, 2019, p. 38). Hegemonic gun control only benefited White masculine ideologies. Gun violence and Black men have been a significant concern in Toronto. Anthony Giddens (1986), states that “Functionalism addresses society as a whole in terms of the function of its constituent elements”

(p. 1). The need to acquire a gun can be related to emotions, experience, territory, manhood, and self-worth.

Black masculinities have consented to the misconception of manhood through gun ownership to solve social issues and to become “men” in control. Black men wanted to be like “men” and own guns as their fellow white masculine judiciaries. “One leading activist, Bobby Seale, read from a written statement, ‘The time has come for Black people to arm themselves against this terror before it is too late’” (Voisin, 2019, p. 38). Gun ownership and hegemonic masculinities are entrenched in power politics, benefiting White patriarchy.

As seen in the paragraph above, a constitutional argument by a leading Black Panther requesting equitable rights to the carrying of guns from his previous "masters" was already a futile attempt. J. Edgar Hoover — the Director of the Federal Bureau of Investigation who in 1969 had ordered the death of a Black man — had ruled with an “iron fist” since 1917. Following the trajectory of Hoover's white masculine hegemonic domination, power and control of others were standard protocols. For Hoover, keeping guns from blacks was at any means necessary in safeguarding white citizens. “Under the name of law and order, Hoover proposed the repression of any Black dissident who challenged second-class citizenship” (O'Reilly, 1991, p. 14). Hoover’s motif and mantra was clear, resulting in the “repression of any black dissident who challenged second-class citizenship.”

White supremacy needs guns to continue world domination. Welsing (1991) argued that “there cannot and will not be gun control or weapon control in the global White supremacy system/culture” (p. 114). Asia had implemented a gun powder as festivals and the Moors who had ruled half of Spain imported that gun powder. At the turn of the fourteenth century, toward the Renaissance, Europeans had made a desperate turn toward ship building, and the knowledge

of longitude and latitude, and gun inventions, eventually led to a global crisis as they began “civilizing the savages.”

The N-Word, the B-Word, and gun violence all continue to evoke devastating forms of generational trauma in Black communities. hooks (2001) argues for a decolonizing of our minds: “We can only decolonize our minds, let go of the images of lovelessness that daily bombard our psyches, by erasing those images and putting in their place representations of care and affection, of Black women and men bond by everlasting ties of mutual love” (hooks, 2001, p. 187). The healing process from gun violence can be a collective effort.

There should be an entire body of work, both serious scholarship, and popular material, focusing on Black self-love. The absence of this literature is just another example of the way in which psychological trauma in the form of assaults on the self-esteem and souls of Black folks is not taken seriously in our society. (hooks, 2001, p. 92).

Collectively, teaching love and education on love should be our mandate for the healing process in Black communities.

Summary and Conclusion

I have examined prolific feminist writers and scholars who have suggested ways to confront the pain, the lingering thoughts of slavery, the injuries, the haunting of death and dying, and the imprisonment and brutality of Black men during segregation and desegregation. The stereotypes and injuries of physical and psychological pain inflicted on Black lives throughout different epochs have become self-fulfilling prophecies. The ACLC has highlighted increased incarceration for Black men, police brutality, accused criminogenic behaviours, low expectation of secure relationships, and hypersexuality — and the list goes on. Most agents of change working with Black men have believed mainstream's self-fulfilling prophecy. Social media promotes the criminogenic idea of Black men as prone to be criminals. Therefore, a low expectation for the success of Black men is generally the perceived idea.

While there remains a strong focus on systematically blaming Black men as violent and wasted, there are no answers from the *Centers for Disease Control and Prevention* (CDC) regarding cause and effect and the defeat of “attributional error.” As stated in my abstract, the CDC had reported a noticeably higher risk for exposure to trauma; Yet has done little regarding the prevention of such trauma and hegemonic masculinity. Hegemonic masculinities reproduced as Black masculinities are the catalyst for Black masculinities and trauma. What constitutes Black masculinity has often confused concepts of what is Black manhood. “The Black male prison population is over 50 percent although the general African American population was around 13 percent. Black men led the list in the six leading causes of death: homicide, heart attacks, cancer, suicide, strokes, and accidents” (Jackson and Hopson, 2011, p. 211). This reality has led to a value shift. In the Black community, prison life and criminal behavior have become embraced and encouraged. Jackson and Hopson, (2011) argue that “Black manhood now is

commonly associated with anti-social behaviour, criminality, and violence, not with democracy” (Jackson and Hopson, 2011, p. 204). A way of life limited to prisons and street corners has now characterized manhood in many Black communities. Reproduced hegemonic masculinities replicates concepts of manhood and Black masculinities is unknown by adherents. In the U.S., “approximately 1 in 3 [black men] between the ages of 20 and 29, are under correctional supervision” (Mauer and Huling, 1995, Jackson and Hopson, 2011, p. 204). Black men grasping the histories and beginnings of Black masculinities and Black manhood will not only lessen incarcerations but will encourage less promotion of the concepts of what promotes trauma, inferiority, and a quest for power.

While sociologists, psychologists, theorists, counselors, and historians search for answers to confront trauma, Black feminist writers encourage a starting point of research. Black feminist writers have begun to demand attention to their value as women and histories of Black masculinities and trauma. This demand has engendered a theoretical approach and strategies in the disciplines of Black studies. The feminist approach written in disciplines shows white patriarchy and Blackness as a problem that needs to be solved. Do Black feminist researchers look to what slavery and its afterlives have made? The Feminist approach shows Black men's loss of personhood during slavery as a point to begin. Feminist studies are now assisting Black men in the struggle to differentiate between manhood and masculinity and the trauma in which hegemony has caused. Black gay men have also contributed tremendously to challenging hegemony concepts of what is considered masculinity and manhood.

Hartman (2007) explains that "the experience of slavery had made us, that is, it had created the conditions under which we fashioned an identity. Dispossession was our history (p. 74). Therefore, it is imperative to analyze the past in the study of Black masculinities and

manhood. “If slavery persists as an issue in the political life of Black America, it is not because of an antiquarian obsession with bygone days or the burden of a too-long memory, but because Black lives are still imperiled and devalued by a racial calculus and a political arithmetic that were entrenched centuries ago. This is the afterlife of slavery—skewed life chances, limited access to health and education, premature death, incarceration, and impoverishment. ‘I, too, am the afterlife of slavery’” (Hartman, 2007, p. 6). However, the history of transatlantic Slavery cannot easily be forgotten. The reproducing of the hegemonic oppression of Black lives remains a concern.

The personhood, concepts of gender, and modes of consciousness of Black men during chattel Slavery transferred to new ideas of masculinities and manhood post chattel Slavery. Black men are stereotypically represented and interpreted into the criminogenic paradigm. This character attack on Black men happens with little memory of the role chattel Slavery as an institution played in the lives of Black men. Representations of Hegemonic masculinities have left Black men in unfavorable situations, in which a return is not a choice but the only option. There is a need, a logic, for Black men to return to their organic selves. Colonialism introduced a life with guns, epithets, misogyny, and the domination of space and time.

What is needed is a framework on cultural politics designed to challenge and resist. An oral tradition, that allows freedom of expression, identity formation, and not the fear to express who or what you are. A return not to a “Negro” or “Nigger,” a “Coon”, “Bitch”, or “Wench”, these enduring terms which colonizers coined to perpetuate inferiority, classism, and subjugation. There must not be a return to constructs of Black masculinities, but instead, openness to emotions of the authentic self rather than defense mechanisms to prove what Black men are not.

Sharpe (2010) argues “At stake was a legal claim that a slave master like *corregidora* (a character within Dionne Brand’s work), might have on the bodily and psychic life of future generations” (p. 39). Black masculinities interpreted as manhood should be revisited and cautioned against in the continual perpetuation of giving the "legal claim" of our lives to that systemic racism with its historical roots. Therefore, in the reminder of Sharpe’s profound tutelage, what Black men accept as forms of self-authored masculinity are not. Some of what constitutes these ideas and postures of masculinity are derived from White violence against Black people. Black men have stepped into those violent masculinities as if they are their own — they have not examined their origins.

In *Black Skin, White Mask*, Fanon (1952), argues “The purpose of our study becomes clearer: to enable the colored man to understand by way of clear-cut examples, the psychological elements that can alienate his Black counterparts” (p. 61). A healthy psyche is first needed to deal with the overwhelming Trauma and post-trauma in which Blackness is encountered daily. Fanon elaborated on Mannoni's conclusion on the colonized, the inferiority complex, and a psychic structure that was disintegrating in which the colonized had liberated from this conscious desire (Fanon, 1952, p. 80). Chapter four of Fanon's well-known *Black Skin, White Masks* carries this therapeutic solution on "the so-called dependency complex of the colonized" (Fanon, 1952, p. 64). This is a warning against “the psychology of colonization” (ibid). In Fanon's work, another conclusion for the colonized relates to the individual's ability to transcend the psychic state. Fanon (1952) noted, “The Black man lives in a society that makes his inferiority complex possible, in a society that draws its strength by maintain this complex, in a society that proclaims the superiority of one race over another” (p. 80). These words were reiterated in famous Jamaican singer, Bob Marley’s song “War” released in 1976. Hegemonic masculinities

metamorphize or the adjoining of another culture. Hooks has recognized that “most black thinkers acknowledge that internalized self-hatred is more pronounced now than it was when the economic circumstances of Black people were far worse, when there was no social racial integration” (Hook, 2001, p.64). Whatever the solutions are to decrease the grip of concepts of Black masculinities and trauma calls for a reformation in thoughts, ideas, and practices.

Black feminist writers are persistent in tracing the generational trauma which lingers in the lives of victims of generational trauma. Brand's novel, *At the Full Change of the Moon*, has noted this in detail with the character Eulalie:

I wear Black boots. I wear Black all the time, and no one knows it but I carry iron knuckles for when I walk at night and yes, mama, I drink a lot and see too much. I go dancing. I dance to anything. I dance alone in the middle of the floor with the light revolving and I dance until I am exhausted. (Brand, 2000, p. 23).

This acceptance and coping with painful thoughts epitomize an antidote for Black men in the diaspora. The novel suggests how the adaptation of new ways can assist in with the pain of the past.

Frances Welsing (1991) describes the “Western civilization and culture” as the causal dynamics that took many into their roots of “alienation, anxiety, and narcissism” (Welsing, 1991). Also, what is “most important, the alienation dynamic forces the individual away from all manifestations of self-understanding and self-respect, including the most fundamental respect—for someone's genetic makeup” (Welsing, 1991, p. 19). Representations of hegemonic masculinities demonstrated during colonialism and Slavery were nothing short of the traumatic instances of the unforgettable brutality exemplified through the lynching of Black men.

I have argued that these were the conditions in which Black men and women had no voice but had to endure the most trying of oppression and atrocities in the annals of history.

Historically and presently, Black masculinities and Black manhood have remained in the notions built on the economics and hegemonic political institutions of slavery, segregation, and Law and order. My thesis title ‘Infamous Mobsters and Legalized trauma, A Justice Approach Towards the Sociology of Black Masculinities and Generational Trauma’ is a sociological intervention that examines the ways that hegemonic masculinities, by which I mean the U.S. or North American, white heteronormative masculinities are reproduced as Black masculinities.

Spillers and other feminist scholars admonish that it is impossible to understand what constitutes Black masculinities and trauma without considering what occurred during “the middle passage”. The motif “Black masculinities and trauma,” begins with "the understanding of the Atlantic Trade itself" (Spillers, 1987, p. 75). I concur that the absence of specific histories on legalized trauma and the beginnings of concepts of Black masculinities and manhood promises a decrease of the grip on notions of black masculinities and manhood.

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