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Conflict as Portrayed in *Fences*

Fences by August Wilson is a conflict-filled novella about an African American family in 1957 in Pittsburgh, Pennsylvania. Troy Maxson, the protagonist and home head, is at the heart of the struggle. Troy's best buddy Bono, his son Lyons from a previous relationship, his wife Rose, and their son Cory are among those with whom he has the most difficult relationships. Each tale episode contributes to a greater understanding of the Maxson family dynamic and each character's internal and external concerns.

Troy was born and raised when African Americans had few possibilities. His life experiences have taught him that black people will always have difficulties and that the most remarkable thing they can do for their families is to be as practical and resourceful as possible. Troy's problems stem from his demand that his family members share his values and worldview. Alternatively, the source of their problems is "clients' positioning in larger cultural stories or discourses." (Salminen). Their close bond is clear from the beginning of Troy and Lyons' story. Their partnership is complicated since they have such opposing worldviews. While Troy is burdened by the history of mistreatment of African Americans, Lyons belongs to a generation that sees the world as a livelier place for people of color. Lyons, a struggling musician, finds meaning and community through his work. Troy regards Lyons' optimism as blindness, and this

philosophical chasm further strains their relationship. Troy's skepticism of people, in general, causes a breach between him and Lyons.

Furthermore, the play demonstrates that Troy's captivity throughout Lyons' first 15 years of existence is the foundation of their complicated relationship. Lyons said in the book that Troy did not know or nurture him (Salminen). Lyons cannot comprehend or be drawn to his father since Troy dismisses and condemns him.

Moreover, after his release from jail, Troy met and married Rose. Because of her sensitivity and determination to understand Troy and the other characters, Rose serves as a model character throughout the novel. Rose devotes her life to her husband and kid, Cory, but her progress is hampered when Troy confesses to fathering a child with his secret girlfriend, Alberta. Rose and Troy's early connection fades over time, and they become emotionally estranged. "Any two people in a relationship go through cycles of closeness and distance," writes (Salminen). While Troy attempts to justify the affair by arguing that he needs an outlet for his stress and anxiety, Rose fights for herself and recognizes the futility of her efforts.

Nonetheless, when Raynell's mother dies, Troy begs Rose to care for her as if she were his own, further igniting their feud. Raynell's arrival has thrown a wrench in Troy and Rose's previously solid relationship. Troy and his wife's emotional estrangement arises from the triangulation generated by his extramarital activities. Rose gains confidence and develops a great bond with Raynell due to her fight. Rose found herself, as a result of her time with Troy, feeling as if she had given up her strength for Troy.

The tension between Troy and Cory is an essential aspect of the story. At the outset of the narrative, Cory is a 17-year-old football fanatic. Cory and Troy's connection is instantly apparent in the first scene of their encounter. Troy and Cory have diametrically opposing parenting styles.

Troy strives to instill a sense of responsibility in Cory throughout the novel, but his parenting and communication methods are harsh. Cory wants to play football to receive a scholarship, but Troy urges him to work and play football on the side, which causes tension. Troy's earlier failures in baseball have dimmed his confidence that Cory would excel in football. Troy, like Lyon, is attempting to shield Cory from the suffering he has experienced. Whether Troy's anguish stems from his inability to excel in baseball or jealousy of Cory's skill and potential success is uncertain.

Despite its attractive appearance, Troy's attitude is detrimental and alienates Cory. Throughout the novel, Cory tries to engage with his father, even when Troy mocks him, but he and Troy never bond. Cory eventually refuses to attend Troy's funeral. According to (Salminen), "the greater the emotional fusion between generations, the greater the likelihood of cut-off." "Some people want to be emotionally distant from their parents, while others want to be physically distant" (Brackett et al.). Troy and Cory's connection is comparable to Troy's bond with his father in many ways. Troy's father demonstrated his commitment as a kid by performing the family's responsibilities. He was vile, harsh, and heartless, yet he never abandoned his family. Only Troy fails to see that Cory is going through the same thing he did when he fled his home due to his father's violent acts. "The problem in the identified patient is a product of that person's parent's relationship, which is a product of that person's parents going back several generations." (Brackett et al.). "The issue is not the child or the adult; it is the result of a multigenerational chain in which all family members play active and reactive roles." (Brackett et al.).

Additionally, there is one big issue, although it is better than the ones described above. Bono and Troy are excellent friends. Bono paid Troy a visit in prison during his time as a

baseball player, and the two became fast friends. Bono first appreciated Troy's responsibilities and leadership but rapidly changed his mind and expressed worry about Troy's marriage. Infidelity created a breach in Bono and Troy's union due to moral and intellectual conflicts. Bono had become cold and distant from Troy by the novel's conclusion. What Bono admired most about Troy was the same reason he decided to leave. Consequently, adding Bono among Troy's "functional kin," or "non-biologically related family members who have been designated as kin," is critical.

In conclusion, Troy's role in *Fences* may be seen as both a victim and a villain. From his birth, he was disadvantaged by an unfair society. At the same time, he demonstrates his hypocrisy by denying his children the freedom he was denied. One may believe Troy was naturally faulty, which could have been valid under other circumstances. In Wilson's play, however, all essential elements of Troy's existence are determined by events over which he has no influence. As a result, he is a product of the culture in which he lives rather than an innately wicked guy.

Works Cited

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