2- Summary In Urdu

اس ناول میں مصنفہ امریکہ میں بسنے والے کالوں کی زندگی کے بارے میں بیان کرتی ہے خاص طور پر خواتین پر ڈھائے جانے والے مظالم اور ثقافتی شکست و ریخت کا ذکر کرتی ہے۔ ناول کی کہانی بنیادی طور پر تین کرداروں وائلٹ (Violet)، جوء (Joe) اور ڈورکاس (Dorcas) کے گرد گھومتی ہے۔ وائلٹ اور جو کی عمریں پچاس برس سے زیادہ ہیں اور وہ ایک غیر مطمئن ازدواجی زندگی گزار رہے ہیں۔ دراصل ان کوئی اولاد نہیں ہے اور وائلٹ چونکہ ایک خشک مزاج خاتون ہے اس لیے اس کے تعلقات اپنے خاوند جو سے خوشگوار نہیں ہیں۔ ان حالات میں کسی بھی مرد کا چنانچہ Joe ایک نوجوان خاتون جو عمر میں اس سے خاصی چھوٹی ہے کی محبت میں گرفتار ہو جاتا ہے۔ اس لڑکی کا نام ڈور کاس (Dorcas) ہے۔ ڈورکاس اپنی آنٹی جس کا نام Alice Manfred ہے کے ساتھ رہتی ہے۔ جو اور ڈورکاس کی ملاقات اس طرح ہوتی ہے کہ Joe جو خواتین کی زیبائش کا سامان فروخت کرتا ہے Dorcas کی آنٹی کے گھر آتا ہے۔ ان کے اس رومانس کا سلسلہ اکتوبر 1925ء سے یکم جنوری 1925ء تک چلتا ہے۔ اس دوران ان کی ملاقاتوں کا سلسلہ جاری رہتا ہے اور Joe ڈورکاس کو ہر ملاقات پر تحائف وغیرہ بھی دیتا ہے۔ ان خفیہ ملاقاتوں کے لیے Joe اپنی ہمسایہ عورت Malvonne Edwards کی مدد لیتا ہے اور اس کے گھر کے ایک خالی کمرے میں ان کی ملاقاتیں ہوتی ہیں۔ یہ سلسلہ یونہی چلتا رہتا ہے اور وائلٹ اور Dorcas کی آنٹی Alice Manfred اس سے بے خبر رہتے ہیں۔

لیکن سترہ سالہ ڈورکاس جلد ہی اپنے بوڑھے عاشق سے اکتا جاتی ہے اور ایک نوجوان ایکٹن (Acton) سے فلرٹ کرنا شروع کر دیتی ہے۔ وہ اس کے ساتھ نائٹ کلبوں میں جاتی ہے اور وہاں ڈانس کرتی ہے۔ Joe کو جب اس حقیقت کا پتہ چلتا ہے تو وہ اُسے سمجھانے بجھانے کی کوشش کرتا ہے لیکن Dorcas اُسے بُرے طریقے سے دھتکار دیتی ہے۔ ان حالات سے دلبرداشتہ ہو کر ایک دن Joe اس نائٹ کلب میں جاتا ہے جہاں Dorcas اپنے نوجوان محبوب Acton کے ساتھ ڈانس کر رہی ہوتی ہے۔ وہ ڈورکاس پر گولی چلاتا ہے جو اس کے کندھے پر لگتی ہے۔ ڈورکاس لوگوں کو ایمبولینس بلانے سے منع کر دیتی ہے اور یوں بہت زیادہ خون بہہ جانے کے سبب وہ مر جاتی ہے۔ یوں ہر ایک کو پتہ چل جاتا ہے کہ Joe اور Dorcas کا افیئر چل رہا تھا۔ چنانچہ جس دن Dorcas کو دفن کیا جانا تھا۔ Joe کی بیوی وائلٹ وہاں آتی ہے اور Dorcas کے چہرے پر خنجر سے حملہ کر دیتی ہے اور اس کی لاش کا چہرہ بگاڑ دیتی ہے۔ کچھ عرصے بعد وہ Dorcas کی آنٹی Alice Manfred جاتی ہے اور یوں دونوں عورتوں کی دوستی ہو جاتی ہے کیونکہ دونوں ہی دکھی ہوتی ہیں اور ایک ہی المیہ سے دوچار ہوتی ہیں۔ تاہم کچھ عرصے بعد وائلٹ اور Joe کسی حد تک اپنے تعلقات بہتر بنانے میں کامیاب ہو جاتے ہیں اور اس میں بڑا کردار Dorcas کی دوست Felice ادا کرتی ہے۔

جوؔ، وائلٹ اور ڈورکاس کی کہانی بیان کرتے ہوئے مصنفہ ان کرداروں کے ماضی کو بھی گھنگال کے ہمارے سامنے پیش کرتی ہے تا کہ ہم ان کرداروں سے اچھی طرح واقف ہو سکیں۔ جوؔ کے طور پر جب ہم وائلٹ کے کردار کو دیکھتے ہیں تو وہ ہمیں ایک غصیلی اور مار کٹائی کرنے والی عورت کے طور پر سامنے آتی ہے۔ لیکن اس کی وجہ وہ ماحول ہے جس میں وہ پلی بڑھی تھی۔ وائلٹ کا تعلق ایک انتہائی غریب گھرانے سے تھا اس کا باپ انہیں چھوڑ کر چلا گیا۔ کچھ عرصے بعد اس کی ماں Rose Dear نے کنویں میں چھلانگ لگا کر خودکشی کر لی۔ چنانچہ وائلٹ کی دیکھ بھال اس کی نانی جس کا نام True Belle تھا اس نے کی۔

جوؔ کا تعلق بھی امریکہ کے اسی علاقے (Virginia) سے تھا جہاں وائلٹ پلی بڑھی۔ جوؔ کو بھی تقریباً اسی قسم کے حالات سے دوچار ہونا پڑا۔ وہ بچپن میں ہی یتیم ہو گیا اور ایک شکاری Henry Lestroy نے اسے متبنیٰ بنا لیا۔ Joe کو اپنی جنم دینے والی ماں کے بارے میں بھی کچھ نہیں پتہ تھا۔ اگرچہ Henry Lestroy کے بقول ایک خانہ بدوش خاتون وائلڈ (Wild) اس کی ماں ہے لیکن اس بات کی تصدیق نہیں ہو سکتی۔ جوؔ اور وائلٹ کی ملاقات کھیتوں میں کام کرنے کے دوران ہوئی اور پھر انہوں نے شادی کر لی اور شہر (Harlem) میں منتقل ہو گئے۔

کہانی میں ہماری ملاقات کچھ دوسرے کرداروں سے بھی ہوتی ہے۔ مثلاً Golden Gray سے جو Vera Louise Gray اور Henry Lestroy کے تعلقات کے نتیجے میں پیدا ہوتا ہے۔ اس کی ماں Vera Louise Gray ایک گوری ہے اور انتہائی امیر خاندان سے تعلق رکھتی تھی۔ لیکن وہ ایک حبشی غلام Henry Lestroy سے تعلقات قائم کر لیتی ہے۔ جب اس کے گورے والدین کو پتہ چلتا ہے کہ وہ ایک حبشی غلام کے بچے کی ماں بننے والی ہے تو وہ اسے ایک بڑی رقم دے کر گھر سے نکال دیتے ہیں۔ چنانچہ Golden Gray کی پرورش اس کی ماں Vera Louise Gray اور اس کی ملازمہ True Belle کرتے ہیں۔ True Belle وائلٹ کی نانی بھی ہے۔ جب Golden Gray کو اپنے باپ کی حقیقت کے بارے میں پتہ چلتا ہے تو وہ اپنے کالے باپ کو مارنے کے ارادے سے نکل کھڑا ہوتا ہے۔ راستے میں اس کی ملاقات اس خاتون Wild سے ہو جاتی ہے جسے Joe کی والدہ بتایا جاتا ہے۔ وائلڈ اس وقت حاملہ ہوتی ہے چنانچہ وہ اُسے اپنے باپ Henry Lestroy کے گھر لے جاتا ہے۔ جہاں وہ Joe کو جنم دیتی ہے۔ اس کے بعد وائلڈ اور گولڈن گرے جنگل میں گھر بنا کر وہاں رہنا شروع کر دیتے ہیں اور شہر کی زندگی سے مکمل طور پر لاتعلق ہو جاتے ہیں۔

ٹونی مورلیسن کا یہ ناول افسانوی رنگ کے ساتھ ساتھ تلخ حقیقتوں سے بھی بھرپور ہے اور دو مختلف ثقافتوں کے ادغام سے پیدا ہونے والے مسائل کو بڑی خوبصورتی سے بیان کیا گیا ہے۔

.....☆☆.....

3- Characters List

1. **Violet** - Violet is a fifty-six year old woman living in Harlem with her husband Joe. Hopelessly scrawny with very dark skin, Violet is beautiful if one looks at her long enough. She has a reputation in Harlem for being odd and she does not quite fit in with the other ladies. She becomes sullen and taciturn with her husband and explodes into violence at his lover's funeral, earning herselt' the nickname "Violent." An orphan raised by her grandmother in rural Virginia, Violet herself has no children and, after several miscarriages, she longs for a child.

2. **Joe Trace-** Violet's husband, Joe Trace is a good looking man in his late fifties who, despite having lived in the City for twenty years, retains the boyish innocence and dignified comportment of a hardworking outdoorsman. Joe works hard, shuttling between a job as a waiter and a cosmetic salesman. The women in Harlem trust and respect Joe because he seems decent and honest. Joe loves his wife but is hurt when she closes herself off from him because of her depression. A sympathetic character, Joe is, nonetheless a murderer and adulterer, cheating on his wife and then killing his lover.

3. **Dorcas-** With her acne, light skin, straight hair and womanish figure, Dorcas is neither decidedly pretty nor flatly unattractive. Precocious and romantic, Dorcas seeks male attention at a young age and yearns to live a racy, adult like. She wants to attend nightclubs and parties and most importantly she wants to adore and be adored. She quickly becomes bored with the infatuation of her older lover, Joe, and is eager to track down a more desirable catch.

4. **Alice Manfred-** A widow in her late fifties, Alice is Dorcas's aunt and legal guardian. She lives alone in Harlem, works as a seamstress and is deeply mistrustful of young people and the sinful lives they seem to be leading. Alice is overly protective and concerned for Dorcas, and hopes to

shelter her from what she sees as a threatening world. Her own husband had an affair with another woman and died soon after.

5. **Felice** - Dorcas's best friend from school, Felice lives with her grandmother while her mother and father work elsewhere. She is darker-skinned and less attractive than her friend Dorcas but she has a much stronger sense of self and she disapproves of the other girl's reckless behavior even though she often acts as an accomplice or provides Dorcas with an alibi.

6. **Golden Gray** - The son of Vera Louise Gray and Henry LesTroy, Golden Gray is half-black and half-white although his golden curls and light skin make him appear completely Caucasian. Raised by his mother and True Belle in Baltimore, Golden Gray leads a privileged existence and is told that he was adopted at a young age. When he is eighteen, he learns the truth about his parents and flies into a rage. He travels to Vienna, Virginia, intending to hunt down and kill his black father but he runs off in the woods with Wild instead.

7. **Wild** - A very dark-skinned woman who roams through the woods near Vienna, Virginia, she is called "Wild" because she bites Henry Les Troy's arm as he helps her to deliver her child. Her origins are mysterious, and she is presumed to he the mother of Joe Trace although this is never confirmed. Golden Gray accompanies Wild into the woods and the two of them make their home in a secret hovel.

8. **Henry Les Troy** - Vera Louise Gray's black lover, Henry Les Troy resides near her family's old plantation in Vienna, Virginia. He does not know where Vera goes when she leaves for Baltimore and he is surprised when Golden Gray appears at his door, Claiming to be his son. Dubbed "Hunters Hunter" by the locals, he is an expert hunter and he becomes a kind of surrogate father for Joe Trace when the younger man is under his tutelage.

9. **Malvonne Edwards** - An upstairs neighbour to Joe and Violet, Malvonne agrees to rent out her nephew's spare room to Joe so that he can have a private place in which to meet

Dorcas. She works cleaning the office buildings of powerful white executives during the evenings and she reads and amends unsent letters that she finds in her nephew's bedroom.

10. **Vera Louise Cray** - The white daughter of wealthy plantation owners, Vera Louise is sent away by her parents when they figure out that she has become pregnant with the child of her black lover. They give her a large -sum of money as a kind of bribe, and she takes her servant True Belle with her to Baltimore where the two women raise her son, Golden Gray.

11. **True Belle** - Violet's grandmother and a figure of heroic optimism in the novel, True Belle leaves her family and moves with her mistress to Baltimore in order to raise the woman's half-black baby boy. When she learns that her daughter, Rose Dear, is in trouble back in Virginia, True Belle moves back home to put the family back together and raise her grandchildren.

12. **Rose Dear** - Rose Dear is Violet's mother and True Belle's daughter. Her husband abandons the family for long stretches at a time, squandering their money and getting them further into debt. When she and her children are driven into utter poverty, Rose Dear loses faith and commits suicide by throwing herself into a well.

13. **Acton** - Dorcas's cocky and self-absorbed boyfriend after she tires of Joe, Acton constantly criticizes her and advises her on how to behave and what to wear. He is a young, good-looking man whom all the girls adore.

14. **Honor** - Honor is the young boy who helps to take care of Henry LesTroy's livestock when he is away. He arrives at LesTroy's house and finds Golden Gray standing in the doorway and then he helps to deliver Wild's baby.

15. **Victory** - Joe Trace's adoptive brother. Victory accompanies Joe and Henry LesTroy on their hunting expeditions. He is the only person to whom Joe would have confided about Dorcas.

16. **Colonel Wordsworth Gray** - Colonel Wordsworth Gray is a wealthy plantation owner who sends his daughter,

Vera Louise, away when he learns that she has become pregnant with the child of a black man.

17. **Sweetness** - Malvonnc's nephew, Sweetness, no longer lives with his aunt in Joe and Violet's apartment building. For unknown reasons he had stolen a bag of addressed and stamped letters and hid it in his room before moving off to either Chicago or San Diego (the narrator cannot remember which).

18. **Gistan and Stuck** - The reader learns very little about Gistan and Stuck other than the fact that they are friends of Joe's living in New York City. Joe does not tell either of them about his relationship with Dorcas because he knows they will not understand.

19. **The Miller Sisters** - The Miller Sisters are Alice Manfred's neighbors. They take care of Dorcas in the afternoon when Alice works. They disapprove of the styles and fashions of the era and worry, like Alice, about moral corruption.

20. **Winsome Clark** - Winsome Clark is a woman in the City whose letter falls into Malvonne's meddling hands.

4- Summary In English

Jazz is a 1992 historical novel by Pulitzer and Nobel Prize-winning American author Toni Morrison. The majority of the narrative takes place in Harlem during the 1920s, however, as the pasts of the various characters are explored, the narrative extends back to the mid 1800s American South.

The novel forms the second part of Morrison's Dantesque trilogy on African American history, beginning with *Beloved* and ending with *Paradise*

The novel deliberately mirrors the music of its title, with various characters "improvising" solo compositions that fit together to create a whole work. The tone of the novel also shifts with these composition`ns, from bluesy laments to up beat, sensual ragtime. The novel also utilizes the call and response style of Jazz music, allowing the characters to explore the same events from different perspectives.

The various "improvisations" in the novel are held together by an ostensibly omniscient, anonymous narrator. Unusually for this style of narration, the narrative voice is in the first person and not the third person.

One of the main themes of the novel is purgatory and the cathartic ability of Jazz music.

The novel begins in the midst of the love triangle between Violet, Joe and Dorcas. Violet and Joe are unhappily married and living together in an apartment in Harlem when Joe falls in love with a seventeen-year old girl named Dorcas. Joe and Dorcas meet when Joe comes to Dorcas's aunt's house to sell ladies cosmetics, and their affair lasts from October of 1925 to the first of January 1926. Joe talks with Malvonne, an upstairs neighbor, and negotiates the use of her empty apartment so that he and Dorcas can meet there. This arrangement continues for several months and neither Violet nor Alice Manfred, Dorcas' aunt, have any knowledge of the affair.

Although Joe brings Dorcas presents every time they meet, eventually Dorcas begins to get tired of the older man and starts going out with younger boys, attending parties with her best friend Felice, and making up excuses so as not to meet with Joe. When Joe finally confronts Dorcas about this, she cruelly tells him that he makes her sick and that he should not bother her any more. Dorcas prefers the attentions of a popular and good-looking young man named Acton, with whom she dances at a party on New Year's Day. Dorcas knows that Joe has not gotten over her and will come looking for her, so she is only half-surprised when he tracks her down at the party and sees her dancing with Acton. Joe, however, brings a gun and shoots Dorcas in the shoulder. Dorcas tells the alarmed witnesses not to call an ambulance, even though she would survive if she allowed someone to help her, and she consequently bleeds to death. Everyone knows that Joe shot Dorcas and rumor of their affair begins to spread in the community after the young girl's death. Violet appears unexpectedly at Dorcas' open-casket funeral and slashes Dorcas's face with a knife. Several weeks later, she begins to visit Dorcas's mourning aunt, Alice Manfred, and the two women begin to develop a friendship as a result of their shared tragedy. In the spring, Joe mourns Dorcas's death and he and Violet patch things up in their relationship, mediated in part by their new friendship with Dorcas's best friend, Felice.

As the narrator tells the story of Violet, Joe, and Dorcas in Harlem she follows a stream of associations and digressive details to create a complex web of people, places, and stories extending back to the late nineteenth century. Violet grew up in a poor household in Virginia with her mother Rose Dear. Her grandmother, True Belle, came from Baltimore to live with them when Violet's father abandoned the family. Soon afterwards Violet's mother, Rose Dear, committed suicide by throwing herself into a well. Joe also grew up in Virginia. He was orphaned at birth and raised by adoptive parents. As a young man he wondered about his birth mother's identity and

tied on several occasions to find her. His mentor, a hunter named Henry LesTroy and called "Hunters Hunter," hinted to Joe that his mother was the local mystery, a crazy homeless rover named Wild. When Joe finally tracked Wild down in the woods he asked her to confirm somehow that she was indeed his mother. Wild responded with a hand gesture that Joe could not make out, leaving him to question his own identity. Joe and Violet met in a town called Palestine where they were working the fields. They got married and moved to Harlem, which is referred to simply as "the City" throughout the novel.

In the course of telling Joe and Violet's story, the narrator recounts the stories of periphery characters such as Vera Louise Gray and her son Golden Gray. The narrator shows the connections between the characters, focusing on the perspectives and experiences of individuals and sometimes allowing them to narrate their stories in their own words. Golden Gray, the mixed race child of a white woman, Vera Louise, and a black slave, Henry LesTroy, was raised by his mother and True Belle in Baltimore. He believed all his life that he was a white adopted orphan, but when True Belle told him the truth about his father, he set out for Virginia to confront Henry LesTroy. When he arrived near Vienna, Virginia, Golden Gray spotted Wild hiding alongside the road. When she turned quickly and knocked herself unconscious, he decided to take her with him to his father's home. Wild was very pregnant and gave birth to Joe when they arrived at Henry LesTroy's house. Golden Gray never returned to Baltimore after this incident but lived with Wild in the woods, totally apart from civilization. These stories about Harlem and Virginia are recapitulated and fleshed out several times throughout the novel in flashbacks and digressions.

5- Themes, Motifs and Symbols

Q. Discuss the symbolic significance of the title Jazz by Morrison. (P.U. 2011)

Ans: Jazz is a historical novel by Pultizer and Nobel Prize-winning American author Toni Morrison. The novel forms the second part of Morrison's Dantesque trilogy on African-American history, beginning with Beloved and ending with Paradise. Morrison is a modern novelist and in this novel she has presented a hoard of new themes and motifs and has made an extensive use of symbolism. One of the main themes of the novel is violence.

Jazz begins with a recap of Dorcas's murder and Violet's attack on her corpse. The couple that kills and then defaces the young girl seem immediately to be evil and immoral characters but surprisingly Morrison goes on to flesh them out and to explain, in part, that
their violent acts stem from suppressed anguish and disrupted childhoods. Morrison traces the violence of the City characters back to Virginia, where generations of enslavement and poverty tore families apart. Subtly, Morrison suggests that the black on black violence of the City carries over from the physical and psychic violence committed against the race as a whole. She interweaves allusions to racial violence into her story with a neutral tone that lets the historical facts speak for themselves. Further, her descriptions of scenes are often filled with violence, as she discusses buildings which are cut but a razorlike line of sunlight. Even her narrative is violently constructed with stories wrenched apart, fragmented, and retold in a way that mirrors the splintered identities of the novel's principal characters.

Another theme of the novel is motherhood:

Mothers are almost always absent from the lives of Morrison's characters, having abandoned their children, died, or simply disappeared. The absence of mothers also reflects the absence of a "motherland," as the African-American

community searches for a way to make America its home, despite the horrors of dislocation and slavery. The mother also signifies a common cultural and racial heritage that eludes the characters as they struggle to define themselves. The word "mama" rests on the tip of the characters' tongue and is an unconscious lament for a lost home or feeling of security. During one of Violet's visits, Alice Manfred blurts out "Oh, Mama," and then covers her mouth, shocked at her own vulnerability. Dorcas also refers to her mother out of nowhere as she lies on her death bed. Thinking, "I know his name but Mama won't tell." Morrison's narrator, ever-present in the lives and histories of her characters, doubles as a kind of mother for the text, tending to the community of black Harlem.

This leads us to another theme of the novel:

Which is racial differences with its shape-shifting, omnipresent narrator, Jazz immerses its reader in the psyche and history of its African-American characters. The book attempts to mirror from an anthropological and fictional standpoint, the concerns of this community and the roots of their collective search for identity. The narrator does not travel far from the self-contained universe of black Harlem and does not focus on the lives of any white characters, save for Vera Louise Gray. The legacy of slavery reverberates throughout the story and the influx of blacks to the City reflects a distancing from this past.

Migration is also a theme of the novel:

Almost all of Morrison's characters migrate to New York City from other parts of the country in an attempt to escape economic and social prejudice and in search of a new start in Harlem. The motif of migration goes hand in hand with the numerous allusions to birds and recurs frequently in the narration of the characters' histories. Malvonne's nephew, William the Younger, exemplifies a constantly shifting and itinerant black population with his sudden departure from New York for "Chicago, or was it San Diego, or some other city ending with O." His restlessness indicates an inability to

establish roots or a connection in one place and echoes the "homelessness" of Morrison's principal characters.

Next to migration, another recurrent theme or motif of the novel is orphans. The absence of a strong parental presence in Jazz ties together many of Morrison's characters and connects their shared sadness to one cause. Raised by aunts, grandparents and adoptive parents, Violet, Joe and Dorcas all experience a feeling of displacement, and feel that they are handed over with no control. Unable to control the fact that they are orphans and placed in homes without any choice in the matter, characters are relocated in a way that resonates with the paternalistic adoption of slaves. Their true parents would be the tie to a history and would provide an identity for the characters. Thus, the lack of parents creates the characters' sense of displacement and their obsessive desire to find a stable and complete identity.

Morrison has also made an extensive use of symbolism in this novel. Symbolism is a device which enriches a work of art and imparts greater meaning to it. The most important symbol used in the novel is music. As the name of the novel implies, music operates both thematically and formally to provide structure to the book. The jazz music of the 1920s situates the narrative in a specific cultural and historical moment, when a black aesthetic style was gaining ground in New Orleans and New York. Both the City and the woods of Virginia are described as having their own music and rhythm and the pace of the narrator's storytelling ranges from upbeat and fast to slow and "bluesy." Music also speaks to the individual characters on a deep level, as when Alice Manfred worries about the sinful powers of the music.

However, music can also be restorative, as Felice facilitates the healing process between Joe and Violet by bringing over her records and watching them dance.

There are some minor symbols as well like the Red-wing birds. According to the local Virginia lore, Wild's

proximity is always indicated by the flight of red-winged birds from nearby trees. The workers in the sugar cane fields establish their own set of symbols in the natural world based on shared stories and experiences. The collective recognition of a red-wing bird as a herald of Wild's presence illustrates the richness of a community's bonds. Unlike Violet's caged birds, the birds in Virginia have not lost their instinct of flight and like the woman that they shadow, they represent freedom from society's bonds.

The green dress that passes hands from Vera Louise Gray to Joe's mother, Wild, connects the novel's characters and suggests the ways in which their stories intersect. A fine garment worn by the daughter of a wealthy slave owner, the dress finds its way into the rustic cabin of the girl's black lover, Henry LesTroy. The empty shell of its absent owner, the dress represents Vera Louise's abandonment and the social strictures that forced her to move away. However, the dress changes meaning when her son, Golden Gray, drapes it over Wild's body, a conciliatory gesture that ultimately undoes the work of her family's racist background. When Joe finds the tattered old dress in Wild's hovel, the garment symbolizes the hope of healing a painfully inherited legacy.

Even the characters of the novel are symbolic in one way or the other. For example,

One of the novel's central relationships is the sustained romantic affair between Joe Trace, a fifty year old man, and Dorcas, who is in her late teens. Throughout the novel the murdered girl becomes a symbol of youth. Her aunt, Alice Manfred, identifies Dorcas' youth with a budding sexuality that has brought calamity. The motif of the garden of Eden presents the image of Dorcas as a young Eve who is enticed and enticing. Violet Trace's reaction to Dorcas is similar. Her jealousy stems from her husbands affair and she can't help but notice the contrast between her aging, sagging body and Dorcas' youthful, fuller figure. Violet tries to drink malts and

eat multiple meals to regain the pounds other youth and her "competition" with the dead girl is ironic because Violet does not want to compete with the young, dead child; rather, she wishes that Dorcas could be the young daughter that she never had. Dorcas' friend Felice comes to serve this role for Violet and she also provides consolation for Joe, demonstrating a healthier way in which "youth" can sustain "age" without bloodshed.

In conclusion we can say that with the writing of Jazz, Morrison takes on new tasks and new risks. Jazz, for example, does not fit the classical novel format in terms of design, sentence structure, or narration. Just like the music this novel is named after, the work is improvisational. In this work she is influenced not only by the Jazz, blues and gospel music she was reared on, but also by the folklore, tall tales and ghost stories that her family told for entertainment. The result is a writing style that has a unique mix of the musical, the magical and the historical.

6- Toni Morrison's Depiction of Urban Life in Jazz

The fictional representation of the American city in African American literature is often characterized by a stark manifestation of its hierarchical colour divide. Interestingly, African American novels are replete with images of post-bellum migration to the city and the ghettozation of the "nigger." Toni Morrison's "Jazz" powerfully captures a vision of an urban locale in which racial spaces are viscerally demarcated for the blacks through long conditioning, though in reality no physical marker separates the white and black worlds. Such a traumatic awareness of their pariah status makes the blacks in Morrison's "Jazz" perpetually reposition themselves.

This constitution of difference evidently replicates throughout the cityscape where both race and class create their respective unique spaces. These factors perhaps compel critics like Anne-Marie-Paquet-Deyris to view in the city an inimical force that denatures the Black communal voice: "As a new composite, the City is conditioned by the Great Migration from the rural South which started in the 1870s and climaxed between 1910 and 1930. Whatever traces of this former history survive in the text remain fragmentary or else unarticulated. They sometimes even lead to literal dead ends" (African American Review, Summer 2001). This perspective assumes that the displacement necessitated by the northward migration has resulted in an irreparable loss of the community's historical narratives.

Deyris's take is problematic because there is nothing to warrant the assumption that the community invested unstintingly in a consolidated historical voice prior to the urban relocation. Whatever was lost owing to the migration to the city had been more than compensated by the enormous opportunities it offered for liberal engagement with black

individualism and collective group action, as has been superbly delineated in Morrison's "Jazz". Particularly for the black women, this relocation to the urban centre was a proven blessing in that they no longer were confined to the domestic space or whatever socio-cultural environment was assigned them. Violet has a high degree of professional mobility within the contours of black space. Ironically, it is Joe, the former master woodsman in Vesper County, who is reduced to a salesman of cosmetics in the city. The black women in the novel through continual engagement with their surroundings display sensitivity to the urban cartography. Delimiting such territory contributes to a simultaneous creation of a personal environment which facilitates a smooth transition to the social life of the city.

It cannot be denied, however, that no matter how liberating such spaces turn out to be, a sense of fear haunts the avenues of action available to the black people. The insertion of an additional 'n' that bizarrely transforms Violet's name to the sobriquet "Violent" ironically touches upon the primeval drive for survival. Nevertheless, the availability of such linguistic play bespeaks a luxury hardly possible in the pre-urban time frame. Further, such a creative possibility ties in meaningfully with the shift in signification, later, from "Sth" to "Sweetheart" which is richly evocative of a mood of fruition and fulfilment that was woefully absent prior to the transitional phase marked by the text.

The sheer ebullience of the narrative in Jazz then significantly attests to the intellectual mobility of the community itself. In having Dorcas fall prey to her own whims and venalities, the novel subtly underwrites the endurance and invincibility of the matriarchal vision that sustains the black narrative. Violet serves the role of a cultural link bridging the past of the community in the country with the present in the city, as it were, and appropriately she even exhorts Felice to "make [the world] up the way you want it to [be]". It is amply clear from the text that these communal narratives both sustain

and empower the beleaguered black population through the transition phase. The colour divide has ironically helped evolve a space and culture in the city that is uniquely and vociferously black. Of course, the mushrooming of several interest groups and associations later such as the National Negro Business League and the Civic Daughters forum point to the project of consciousness raising that is already underway. And the possibility of the central narrative voice being gender-neutral is unmistakably belied by the intimate access this voice has to spaces such as the Salem Women's Club. These associations with their palpable presence in the narrative signify discourses that clearly reject stereotypical notions of the Negro as being regressive.

Thus, Morrison's Jazz forcefully registers the nascent stirrings of group action at a certain historical moment, which though not politically strident, hold out the possibility of exploding into an organized revolt against the hegemonic forces.

7- Toni Morrison As A Feminist Writer

The works of Toni Morrison present a conglomeration of different themes, however, the overarching thematic concern throughout her oeuvre is with issues of African. American female identity in the contemporary world. Her novels offer complex examinations of problems within the African-American community, power dynamics between men and women, and issues of racism in relations between black and white America. Morrison's primary interest lies with the experiences of African-American women, whose quests for individual identity are integrally intertwined with their community and their cultural history. Her fictions are self-consciously concerned with myth, legend, storytelling, and the oral tradition, as well as with memory, history, and historiography, and have thus been recognized as postmodern meta-narratives.

Before Morrison we find no female author who had depicted the issues concerning Afro-American community so avidly. After Morrison many writers tried their skill in this arena and some of the authors that came to the limelight under her stewardship were Alice walker, Gayle Jones, Gloria Naylor, and Toni Cade Bambara. Continuing to use Morrison as a guide, African-American female authors have emerged as a consistent and critical dimension in literature.

In a 1994 interview with *Time* magazine, Morrison understands the significance of her work for female authors. "I felt I represented a whole world of women who either were: silenced or who had never received the imprimatur of the established literary world. ...Seeing me up there might encourage them to write one of those books I'm desperate to read."

Before Morrison, the most successful African-American writers were males. For example, the work of acclaimed African-American novelist and essayist James Baldwin had tremendous literary impact in the fifties and

sixties. Racial themes were explored as they had never been before in his books "Nobody Knows My Name and Go Tell It on the Mountain". Eventually, Baldwin felt uncomfortable living as a second-class citizen in the: United States and became an expatriate who lived and worked from Paris.

Richard Wright, Baldwin's predecessor, was also an expatriate. Beginning with his autobiography Black Boy in 1945, Wright continued with Outsiders, Uncle Tom's Children, and his most important work Native Son. Ralph Ellison wrote only one book. Yet Ellison's Invisible Man won a National Book Award in 1952 and this allowed him to join the ranks of male authors successful at depicting the enfranchisement of the African-Americans in the United States.

Morrison is recognized as the most distinguished African-American novelist since I Wright, Elhson, and Baldwin. In her work as an author, Morrison wanted to continue to broaden the perspective of American literature by telling the stories she felt were never told, stories about African-American girls and women and the racial and social pressures they faced. She wanted to write about people with the sensibilities of the culture she grew up in. Morrison wanted her work to focus on the joys and sorrows of their lives.

She wrote her first novel when she was in her 30s. The Bluest Eye, published in 1970, is about a black girl who feels she has no beauty. If only her eyes were blue and her skin was white, then she could be someone who could be loved. The book received respectable attention. The Bluest Eye became the first of many of Morrison's explorations into the identity, self-esteem, and impact of racial discrimination on what she believes to be the most vulnerable—women and children.

Sula, published in 1973, shows two friends, black and female, and how they fit and don't fit into their community. With the publication of "Song of Solomon" in 1977, Morrison; won critical and commercial success and the National Book Critics' Circle Award. By the time her next novel "Tar Baby"

was due in the bookstores in 1981, she was featured on the cover of Newsweek.

Ever expanding on the theme of telling stories untold, it is said her book Beloved was written in memory of the millions of lives lost during slavery. The plot centres around an ex-slave Sethe who would rather kill her own children than risk that they be re-enslaved. The ghost of Sethe's dead child tries to remain close to her mother and wreaks havoc when she cannot. All of the characters in *Beloved,* Morrison's Pulitzer Prize winning novel, try to recover from the personal and collective indignities of slavery.

"I was trying to make it a personal experience," says Morrison in a question and answer interview with Time magazine. "The book was not about the institution—Slavery with a capital S. It was about these anonymous people called slaves. What they do to keep on, how they make a life, what they're willing to risk, however long it lasts, in order to relate to one another—that was incredible to me," she says. In 1992 Morrison published Playing in the Dark, a collection other Harvard lectures. In this collection she coins a new term, once again reinventing an already established concept. She teaches a humanities course that changes the term African-American to American Africanisms. This same year she also published Raceing Justice, En-Gendering Power, essays on the controversy surrounding the Clarence Thomas Supreme Court confirmation hearings.

In her novel "Jazz", also published in 1992, Morrison continues her theme of giving a voice to the voiceless. Once again, she does everything she can to stretch the imagination. The novel makes both racial and historical statements about the inequities of life for African-Americans in the post-slavery era.

With the writing of "Jazz", Morrison takes on new tasks and new risks. "Jazz", for example, doesn't fit the classic novel format in terms of design, sentence structure, or narration.

Just like the music this novel is named after, the work is improvisational. In this work, She is influenced not only by the

"Jazz", blues, and gospel music she was reared on, but also by the folklore, tall tales, and ghost stories that her family told for entertainment. The result is a writing style that has a unique mix of the musical, the magical, and the historical.

8- Thematic And Symbolic Importance Of Music

The novel borrows its title from Jazz music and the idea of music is discussed throughout the novel. As the name of the novel implies, music operates both thematically and formally to provide structure to the book. The Jazz music of the 1920s situates the narrative in a specific cultural and historical moment, when a black aesthetic style was gaining ground in New Orleans and New York. Both the city and the woods of Virginia are described as having their own music and rhythm and the pace of narrator's storytelling ranges from upbeat and fast to slow and "bluesy".

Music also speaks to the individual characters on a deep level, as when Alice Manfred worries about the sinful powers of the music. Alice Manfred and the Miller sisters interpret Jazz music as the anthem of hell. The passion and pleasure that Dorcas and violet find in the music is contrasted with the musical treatment of Joe's crime. When he stalks and shoots Dorcas, it is at a party where loud music is being played to incite passion, "boil" the blood and "encourage" misbehaviour. However, music can also be restorative, as Felice facilitates the healing process between Joe and Violet by bringing over her records and watching them dance.

For the entire novel, music is the weapon that the city wields to control its citizens. The seasons and weather are determined by the presence of clarinet players in the street. Music also bears a sadness that can be juxtaposed to violet's ribaldry and Joe's flared passion. Wild's disappearance takes place as her body is replaced with a trace of music and this sound haunts Joe's memory for the rest of his life. Similarly, the "blues man" who walks the streets becomes the "black-and-blues man" and finally, the "black-therefore— I'm-blues man," providing a critique of racism. The "blues" songs that the

characters evoke are largely the consequence of suffering brought about by America's racist traditions.

Jazz music is also a reference to the racial segregation prevalent in America of that time. "Cultural mourning" connotes the response of African Americans not only to the lost lives and lost possibilities produced by slavery but also the loss of cultural productions through appropriation by white culture. In her 1992 novel, Jazz, Morrison re-claims black music both by re conceptualizing the Jazz Age and by employing the literary equivalents of its musical forms.

If one of the most notable things about the early decades of the 20th century was the overlapping of various modes of artistic development in response to an interval of dynamic social and cultural changes, one of the most regrettable features of histories of the period has been the tendency to maintain a segregated perspective, restricting the contributions of artists of the Harlem Renaissance to the "Coloured only" side of a long-perpetuated division in cultural and aesthetic analysis. For example, in Modern and Modernism: The Sovereignty of the Artist 1885-1925 (1985), Frederick R. Karl traces the common aesthetic roots of modernist literature, painting, and music without mentioning a single African-American artist in any of those mediums. More recently, revisionist scholars of the immensely fertile period that encompassed both the Jazz Age and the Harlem Renaissance have corrected such narrow views, not only underscoring the conjoined contribution of musicians, writers, and painters of the period but acknowledging the vital cross-fertilization that occurred among artists of different races and mediums. Thus, focusing on the artistic vitality of New York City during the second decade of this century, Ann Douglas emphasizes the "free and creative borrowings across race, class, and gender lines"

Despite such cross-fertilization, however—or perhaps because of it—not only jazz music but, more broadly, the Jazz Age to which it gave its unique aesthetic stamp was rapidly appropriated by white culture. As Douglas adds, "to

appropriate something is to abstract it by taking it out of its matrix, its indigenous original context, in order to resituate it in a plan of one's own making, a place alien to its natural habitat and design". Such a resituation was indeed explicitly advanced by Gilbert Seldes, an influential white cultural critic.

In conclusion we can say that with the writing of Jazz, Morrison takes on new tasks and new risks. Jazz does not fit the classic novel format in terms of design, sentence structure, or narration. Just like the music this novel is named after, the work is improvisational. In this work, She is influenced not only by the Jazz, blues, and gospel music she was reared on, but also by the folklore, tall tales and ghost stories that her family told for entertainment. The result is a writing style that has a unique mix of the musical, the magical, and the historical.

9- Violet
A representative Black Woman

In Jazz violet is the main character through which Morrison describes the woes of the black women. Violet is a fifty six year old woman living in Harlem with her husband Joe. Hopelessly scrawny with very dark skin, violet is beautiful if one looks at her long enough. She has a reputation in Harlem for being odd and she does not quite fit with the other ladies. She becomes sullen and taciturn with her husband and explodes into violence at his lover's funeral, earning herself the nickname "Violent".

Violet was raised by her mother, Rose dear, in Vienna, Virginia, as one of five Children. Her father would leave the family for long stretches of time and when the family's belongings were repossessed, Violet's mother committed suicide by throwing herself down a well. On becoming on Orphan Violet was raised by her grandmother in rural Virginia. When Violet married Joe Trace she sought to escape the hard-knocks lifestyle of her childhood by moving to the city. Neither she nor Joe had wanted children, but as Violet grows older, she begins to feel a deep longing for something to love. Her relationship with Joe becomes strained when she falls into depression. When she finds out that Joe has cheated on her with Dorcas, Violet projects all of her anger, sadness and frustration by slashing Dorcas's face at her funeral as she lies in her open casket. In the months that follow, Violet searches for peace and longs to heal herself and her marriage, discovering, finally, that she has to "make it" by taking ownership of her happiness and refusing to be a victim.

Violet is considered "crazy" by her community for sitting in the street, as well as for "stealing" a baby and attempting to disfigure Dorcas's body at the funeral. Rodrigues sees Violet as "the one whose psyche has been deformed by twenty years in the City, so that people call her 'Violent.' This

model, however, sets up a nostalgic country/city binary that Morrison's use of an impersonal, or non-human, technological "blues" narrator is arguably attempting to dismantle. The sidewalks of Harlem are represented in a way that specifically calls attention to the blues narratives against which the characters struggle- That during Joe's search for Dorcas country trails turn railroad, then city pavement "tracks," which Morrison also relates to the grooves of a record, suggests that the fatalism often attributed to the City has its roots in the South and the economic, cultural, and psychological impact of slavery. When Alice asks Violet if Joe had ever beat her, we get a distinct reference *to* this narrative intersection.

"Joe? No. He never hurt nothing."
"Except Dorcas."
"And squirrels."
"What?"
"Rabbits too. Deer. Possum. Pheasant. We ate good down home."
"Why'd you leave?"
"Landowner didn't want rabbit. He want soft money."
"They want money here, too."
"But there's a way to get it here. I did day work when I first came here. Three houses a day got me good money. Joe cleaned fish at night. Took
a while before he got hotel work. I got into
hairdressing, and Joe . . ."
"I don't want to hear about all that."

Violet shut up and stared at the photograph. Alice gave it to her to get her out of the house.

This passage foregrounds the historical, economic, and social conditions of African American women Morrsion through the narrative trope of the race record, encodes in Jazz- especially the complicated, often jealous and "sometimes violent responses of both men and women to their post-emancipation freedom of choice in sexual partners. Morrison's inspiration for the photograph of Dorcas, whom Violet stabs

out of sexual jealousy, came from photograph by James Van Der Zee of a young woman shot by her lover at a party with a gun that had a silencer: "As she lay dying, the young woman refused to identify the person who shot her."

Prior to her attempt to stab Dorcas at the funeral, in an incident that causes at least part of the community perceive Violet as crazy, she allegedly "steals" a baby from the charge of a young girl who had gone back into her house to get a record for her mother. When asked who took the child, the girl responds, "'A woman! I was gone a minute. Not even one! I asked her... I said . . . and she said okay .....!'". As in the beginning of the novel, the is the emphasis here that Violet is a woman. The homonym "okay" echoes the "Okeh" label, there vehicle that allows African American women a role in scripting at least one narrative of their culture's history, one that in *Jazz*, through its narrator, both parallels and deviates from the labyrinthine nexus of Harlem's streets, site of the urban, or "classic blues" popularized by African American women. The girl scans "the sidewalk" and looks into the carriage where instead of the baby is the record she had dropped there. Members of the community are "furious" at "the record where a baby should be" a juxtaposition of images that might be read as a criticism of the narratives propagated by women's classic blues, the very type of criticism promoted by women like Alice. Ann duCille argues that while female blues singers "spoke boldly to sexual freedom and personal choice," the lyrics they sang also neglected", "feminized subjects as motherhood, reproduction, children, and family relations.

Violet's own relationship to reproduction has been over determined by the economics of slavery; her respose to Rose Dear being tipped out of her chair by the men who took virtually all of her family's belongings is decisive; many travelling female blues singers, motherhood was simply not something she considered as a possibility: "The important thing, the biggest thing Violet got out of that was never to have

children. Whatever happened, no sm dark foot would rest on another while a hungry mouth said, Mama?"

Violet's marginal position in the salon community operates as an analogue both for women such as Alice denouncing the disorderly, raucous, and sometimes revengeful lyrics of female blues singers like Gertrude "Ma Rainey and Bessie Smith, as well as for women's peripheral involvement in early jazz performance. Violet is a unlicensed hairdresser, and thus not privy to the talk that takes place among the legally licensed beauticians all their customers at the salon, until she goes to find out "what kind of lip rouge the girl [Dorcas] wore; the marcell iron they used on her... the band the girl liked best (Slim Bates' Ebony Keys which is pretty good except for vocalist who must be his woman since why else would he let her insult his band)". The narrator's comment or female vocalist accords with Linda Dahl's assertion that family bands allowed virtually the only opportunity for wo to participate in jazz, most bands being "made up completely of men." These circumstances parallel Violet's de access, because of her crazy, "unlicensed" behaviour, not only to the salon's communal discourse but to almost a kind of voice in her community.

Along with her "crazy" actions, Violet's "wayward mouth" ostracizes her from mainstream community circles of women and men, a situation perhaps analogous to the social unacceptability of the 'dangerous' sexuali some classic blues lyrics. Her tendency to form "words connected only to themselves" could also refer criticisms of women's classic blues being progressively standardized in their recording and dissemination, and not "authentic" in their loss of specific regional qualities. Her position as outcast, however, allows her an intracult "double-consciousness," for she is able to identify with both Alice, an upstanding member of the community, and prostitutes at the same time because much as the sexually charged women's classic blues allowed for the articulation and survival of an African American female communal voice, the

prostitutes, Violet recognizes, an important to her own survival:

Alice, however, does not want to hear about the connection between sexuality or violence in the urban Africa! American community and the seemingly deterministic cultural narratives engendered by the economics of slave which are encoded in the classic blues "race record" to which the narrator subjects characters throughout the no When Violet asks Alice why she does not want to hear about these women, she responds:

Earlier Alice notes that "black women were armed; black women were dangerous and the less money they had deadlier the weapon they chose". Women arming themselves, especially with knives, invokes the existence the theme in women's classic blues of violent revenge, as exemplified in Bessie Smith's "Hateful Blues," in which narrator "threatens to use the butcher knife she received as a wedding present to carve up her fickle husband.

Both Violet and Alice have been subject to sexual jealousy of other women and the desire for revenge. Du their conversation Violet points out to Alice that she "wasn't born with a knife," asking if she had never "picked up" (85). Alice admits to herself that she had been "starving for [the] blood" of her husband's lover: "Her cravin settled on the red liquid coursing through the other woman's veins." Alice's fantasies of satisfying this craving inc a "dateline rope circling her neck", an image which radiates multiple meanings. It brings to mind the lynch the South which contributed to "the wave of black people running from want and violence" that "crested in the 1870's; the 1880's; the 90's but was a steady stream in 1906 when Joe and Violet joined in". Yet it is also feminine-coded "tool," signifying the domestic realm which slavery, both during and after, denied black women forcing them to mother white families instead of their own. Just as Morrison substitutes the phonograph and class Blues record for the male-coded trope, or nexus of the crossroads and train, she supplants yet

another black m; signifier with a female-coded one, invoking the specific, material reality of violence and the psychological urge revenge encoded in the musical tradition that gave rise to the women's classic blues, after which the novel, and narrator, are named.

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