



## **Racial Identity And Gender Oppression In Toni Morrison's *Jazz***

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### **Abstract**

In the late 20th century, Black literature, feminism and prejudice played significant parts in American literature. Toni Morrison, the Nobel Laureate, is considered one of the most significant authors of the 20<sup>th</sup> century. A good deal of her fictional work has enthusiastically challenged the stereotypes that have been imposed on African American women throughout history. The socio-economic identity struggle of Black brings about race, gender, and class and presents Harlem as a biased space in the novel. *Jazz* (1992) narrates the struggles of African American women who settled in Harlem in the early twentieth century. *Jazz* gives a range of wide gaps between what appeared to be the satisfaction, everything being equal, a feature of the Harlem Renaissance and what it ended up with for all intents and purposes. *Jazz* spotlights the severe financial factors confronted by African American community in the city where racial brutality is disguised, made noticeable in the inferiority of their lives, experienced each day and in Morrison's *Jazz* turns into the voice of unconvinced yearning.

**Keywords:** feminism, slavery, African American women, Harlem renaissance, social identity.

## **1. Introduction**

At the start of the 20th century, numerous African Americans were moving from the provincial South to the metropolitan North, terrified of the rising brutality in southern states and holding expects a superior life and flourishing. The relocation became referred to as the Great Migration. As an outcome of this movement, a dark working class arose in Harlem, New York. As per Marks, "toward the finish of the 1920s there were 164,566 individuals of color living in Harlem, making it the most thickly populated dark region on the planet". The African American populace soon made the spot the headquarters for a significant social and creative development, known as "The New Negro Movement" or the Harlem Renaissance. Harlem Renaissance of the 1920s does not present the answer to racial imbalance; all things considered, the superseding of the local white area prevents the social rights from getting African Americans into Harlem's general public. The segment among White and Black skin, detachment between black male and female characters, and class struggle among rich and poor are instances of segregation inside the local area of African Americans. These discerning attributes present the intolerant space in authenticity and in anecdotal factors of African American literature. "*Jazz*" is the second novel in Toni Morrison's set of three: "*Beloved*" (1987), "*Jazz*" (1992)

and "Paradise" (1997). The novel "*Jazz*" is alluring, despairing, unassuming and simultaneously censured against the festivity of life.

It does not try to clarify the abnormal conduct of the principal heroes in the novel to pass on to the human cognizance in the occasions which shape the human brain. Also, it endeavours to feature the never-ending change established in Black's existence. The original sets against the scenery of the incredible movement of the 20th-century mass migration that conveyed rushes of individuals of color to Harlem looking for a protected, safe house from racial brutality. It manages the subjects of separation, attitude relocation and variation of spot and character. Toni Morrison depicted in her novel shows her capacity to get others to see exactly how hard it was for African-Americans to live, thinking back to the 1900s due to the bias they regarded with. The novel gets its title from *Jazz* music, and the possibility of music is examined throughout the book. *Jazz* music assumes an imperative part in the existence of Afro-Americans during the 1920s.

Blackness and feminism are fundamentally unrelated and fringe to the demonstration of composing fiction. A Black women's activist way to deal with literature that addresses the mindfulness that the governmental issues of sex, just as the legislative issues of race and class essentially join viewpoints in the progress of Black ladies essayists, is an unequivocal essential. In social character and Masculinity in African American Literature, Jeffrey Leak notices manliness as it is removed directly through the historical backdrop of African American literature. While Leak irregularly talks about Morrison's work, *Break* depicts himself as an individual, yet as a slave, and as a triumph over subjugation. He does not introduce himself as a complicated individual yet instead presents himself inside the domain of subjugation. Susan Mayberry's book "Wouldn't I be able to Love What I Criticize?" pictures the Masculine and typical Black battle. Morrison investigates the subject of manliness and stands up to the origination that the separation of manliness and womanliness is prevalently a white issue. In the books of Mayberry's work, we notice the unobtrusiveness of manliness which we find in *Jazz* explicitly corresponding to Joe Trace. In an exploration article, "Hunting Masculinities in Toni Morrison's *Jazz*." Astrid Recker investigates how the African American men in *Jazz* begin their manliness from the white male-controlled society and, as such, sustain the misogynist cultural standards.

## 2. Gender Solidarity and Racism in Morrison's "*Jazz*"

The novel "*Jazz*" suggests the issue of sexual orientation persecution in the African people group. The hero of the novel is estranged from her family, who were either sold during subjugation, or who left the person of color when she went to look for occupations in the North during Reconstruction. The person of color needed to rely upon different ladies locally who have the wellspring of endurance, data and mystic and everlasting support. *Jazz* is the account of a couple living in Harlem, New York in the 1920'. It was first distributed in 1992, a year before Toni Morrison was granted the Noble Prize in literature. Sequentially "*Jazz*" is Toni Morrison's 6th novel, trailed by *Paradise* and continued by the original *Bluest Eye*, *Sula*, *Song of Solomon*, *Tar child* and *Beloved*. Like all Toni Morrison's books, *Jazz* is profoundly ready the historical backdrop of Blacks in the Ignited States. In contrast, *Jazz* is the tale of a triangle of enthusiasm, desire, murder and reclamation, sex and otherworldliness, servitude and freedom, nation and city, male and female African American or more all of individual. In "*Jazz*", Toni Morrison figures out how to achieve abstract feet: by one way or another catching the set of experiences, embodiment and character of a type of music and making an interpretation of it into literature.

*Jazz* accepts the energetic music and lifts style of 1920s Harlem; a metropolitan renaissance of chance and fabulousness of racial character is a significant component in "*Jazz*" for what it is worth in the entirety of Toni Morrison's works. Morrison indeed epitomizes herself as both a heavenly essayist and an excellent narrator. The account of a dark couple who wedded in the South, relocated to the North, and are found battling with their personalities toward the beginning of the novel, is fittingly set in Harlem, as it was one of only a handful of prime spots in America in the 1920's the place where blacks could be open to acting naturally. In this situation, Violet proposes her contention with Dorcas by discovering how much she can talk about her after her better half has killed her. Violet develops a

profile of her better half's dead special lady by becoming more acquainted with her companions, family members, and individuals with whom she worked. She even examines an image that she places on display on her mantle.

Toni Morrison does not express the part of the race in their character battles; the battle of personality for Violet, similarly significant for Joe, has been attempting to adjust. This character battle that came about because of the catastrophes of subjection is generally evident in *Golden Gray*, as he finds that he is the result of a dark slave father and white slave-possessing mother in the time of the Harlem Renaissance. The City intersection is the advantaged site of a positive development of darkness. Morrison explicitly addresses imbalances that blacks defied, disparities made by abuse from whites preceding the Civil Rights Movement, but the persecution. Morrison was distinctly mindful of and inspired by the struggles of her time: racial, sex, geographic and class.

### 3. Conclusion

As a disclosure, Morrison brings love, stories, and connection to the local area. Morrison assumes that a recuperated personality will likely come from association with the local area and other people, which is the message that her clever gives. Morrison's work unveils that all kinds of people are equivalent in sexual orientation in human instinct that have the similar motivation and imminent to encounter love, this limit is convoluted by a distinction in sex, and this intricacy is additionally united by culture and socialization. Morrison's novel shows through her characters that for African-Americans living in a bigot, post-subjugation society which denies them their status as a human subject, the powers of profound devotion are regularly manufactured into the servitude of mastery and relocation of oneself. Zeroing in on this issue of the dislodging of the self in the novel uncovered the inquiry that the moulding inspiration for this original *Jazz* sensationalizes this removal of the female self in heartfelt love. Morrison's works show that while sincere love is a craving for mutual acknowledgement and should consider equality and distinction to exist together simultaneously, in a social framework where contrast advantages mastery by sexual orientation and race, female longing is uprooted, even annihilated.

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