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Toni Morrison's *Jazz*: An Annotated Bibliography
 of Book Reviews and Articles--1992 to present

The purpose of this paper is to gather information on Toni Morrison's sixth novel, *Jazz* and write an annotated bibliography on this book. The major source I used was a Toni Morrison bibliography entitled *Toni Morrison Shoshi* recently published by Yoshiko Okoso and Toru Kiuchi (Tokyo: Nichigai Associates co. 2000). The other source I used was *Modern Language Association International Bibliography*. The materials collected are divided into five categories; primary works, brief book information, interviews, book reviews, and articles. Seventeen dissertations that include substantial treatment of *Jazz* from *Dissertation Abstract International* are listed with simplified abstracts at the end of the paper.

Three interviews, forty-four reviews, and fifty-five critical articles are annotated by the author. A brief review of less than ten lines (in column) are listed under the brief book information. The book reviews and articles are arranged in chronological order by the year with alphabetical sub-order/division. Naturally, the number of book reviews is highest soon after the publication of *Jazz* in 1992. Except for a few scathingly negative ones, most book reviews gave favorable comments. Articles started to appear in 1993. The topics that attracted critics' particular attention include the musical aspects of the novel, especially jazz elements, the female bonding among major characters, Violet, Alice Dorcas, Felice, and the significance of the narrator, and the "City," or Harlem. The story of Golden Gray and another mysterious character Wild are expounded in many articles. In this connection, the association with Faulkner's *Absalom, Absalom!* was noted in several articles. Socio-historical, cultural, post-modern, and feminist approaches are prominent in the study of *Jazz*. Comparative analysis with other Morrison's works are common and that of *The Bluest Eye* and *Beloved* seems to attract the special attention of critics.

Primary Works

Morrison, Toni. *Jazz*. New York: Alfred A. Knopf, 1992.

Morrison, Toni. *Jazz*. 1992. Read by Toni Morrison. Audiocassette. Random House. 1992.

Morrison, Toni. *Jazu*. Trans. Toshiko Okoso. Tokyo: Hayakawa Shobou, 1994.

Brief Book Information

Anon. "Jazz." *The New York Times Book Review* 31 May, 1992: 26.

Anon. "Morrison, Toni. *Jazz*." *Booklist*, 15 Feb. 1993: 1053.

Anon. "Morrison, Toni. *Jazz*." *Book list*, 15 Mar. 1993: 1324.

Anon. "Jazz." *Publishers Weekly*, 15 Mar. 1993: 83.

Anon. "Jazz." *The New York Times Book Review* 31 May, 1992: 26.

Anon. "Jazz by Toni Morrison." *New York Times Book Review*. 6 June. 1993: 56.

Interviews

Bigsby, Christopher. "Jazz Queen." *The Independent on Sunday* 26 Apr. 1992: 28-29.

A book review based on an interview. Explains Morrison's personal history before she became a writer. Briefly reviews her earlier works and explains about *Jazz* more in detail, including socio-historical background. *Jazz* revolves around love and freedom attained by Blacks after the migration to the North.

Schappell, Elissa. "Toni Morrison: The Art of Fiction." *The Paris Review* (fall 1993): 82-125.

An interview. Morrison talks about her writing habits, philosophy, and discusses her works. The making of *Jazz* and *Beloved* is elaborated in particular.

Carabi, Angels. "Toni Morrison." *Belles Lettres*, Spr. 1995: 40-43.

An interview. Morrison talks about the historical and linguistic background of *Jazz*; the migration of black people north and backlash during the Reconstruction (1867-77), and how jazz was stolen and credited to whites. *Jazz* encompasses not only the music, excitement and glamor of the age but individual freedom. Also explains some minor characters Felice and Wild.

Book Reviews

Anon. "Ebony Book Shelf." *Ebony* 47 (7) May 1992: 17.

Introduces *Jazz*'s plot and praises Morrison's virtuosity to recreate the life of African Americans in the 1920s.

Anon. "Toni Morrison's *Jazz*." *New York* 4 May, 1992: 78.

A brief introduction. A somewhat negative review. Calls its characters merely convenient props for her prose.

Bawer, Bruce. "All That Jazz." *The New Criterion* (May 1992): 10-17.

Jazz traces the seeds of the past of major characters that involve a love affair and ensuing murder of a young woman. Like *Beloved*, the major characters have to confront their past. Regarding Joe's pursuit of Violet, Dorcas, and Wild, brings up the notion of the "racial mother." In the second part of the essay, presents a critical view of *Playing in the Dark* as not convincing and "not original and racially biased."

Chadwell, Faye A. "Morrison, Toni. *Jazz*." *Library Journal* 15 Apr. 1992: 122.

Welcomes Morrison's new novel, saying that the book fascinates readers with its haunting lyricism.

Eder, Richard. "Those Nights on the Harlem Rooftops." *Los Angeles Times Book Review* 19Apr. 1992: 3, 5.

Reading *Jazz* is like floating down the water, moving all the time. *Jazz* provides motifs and works as the "form, voice and core" of the book. Evaluates *Jazz* more highly than *Beloved*.

Gray, Paul. "Riffs on Violence." *Time* 27 Apr. 1992: 56.

Even though *Jazz* reveals the central plot in its first five sentences, it still enchants the reader with aspects of love, hatred, past and present, violence and music.

Hulbert, Ann. "Romance and Race." *The New Republic* 18 May 1992: 43-48.

Critical of both *Playing in the Dark* and *Jazz*. Says Morrison is not original in both works by referring to Joan Dayan's article, "Romance and Race" to prove her point. Regarding *Jazz*, criticizes the narrative as flat and faint and the description of migration to the north becomes a cliché while that of southern life becomes formulaic.

- Lehmann-Haupt, Christopher. "2 Voices as Far Apart as the Novel and the Essay." *The New York Times* 2 Apr. 1992: C21.
A combined review of *Jazz* and *Playing in the Dark: Whiteness and the Literary Imagination*. Explains the gist of *Jazz* but finds it difficult to absorb Joe's rage against his abandoning mother as a foundation of his complex psychology. Rather critical of the latter book of Morrison's criticism. Questions her choice of writers for analysis and her analysis of Hemingway's works in particular.
- Leonard John, "Her Soul's High Song." *The Nation* 25 May 1992: 706-718.
Reviews *Jazz* while reflecting upon earlier works by Morrison. Cholly Breedlove in *The Bluest Eye* foreshadows *Jazz* in his dangerously free spirit. Sula was another type of free spirit. In *Jazz* Harlem propels the desire to act freely. Says the epigraph's source is from Nag Hammadi and "Thunder, Perfect Mind" means the revelation of a feminine power.
- , "All That Jazz." *New York* 21-28 Dec. 1992: 72-75.
Briefly overviews all the Morrison's novels up to *Jazz*. Observes Jazz rhythms in her prose from the beginning of her writing career. Also gives her credit for opening the door to other black women writers such as Toni Cade Bambara, Alice Walker, and Gloria Naylor.
- Lescaze, Lee. "Life and Death in the Big City." *The Wall Street Journal* 23 Apr. 1992: A12. A critical review of *Jazz*. Calls it disappointing and lifeless, saying the improvisatory writing style seems forced and artificial, and the unidentified narrative voice confusing. Also critical of the *Playing in the Dark: Whiteness and the Literary Imagination* as unconvincing.
- Lingeman, Richard. "Jazz." *The Nation* 255 (2) (21 Dec. 1992): 778.
Introduces *Jazz* plot in brief. Comments that Morrison masterfully combines the city scape of 1920s Harlem and the racially discriminated South.
- McDowell, Deborah A. "Harlem Nocturne." *The Women's Review of Books* IX 9. (June 1992): 1, 3-5.
States *Jazz* is more than a love triangle story. Morrison portrays a part of Black history leading to the great migration to the north in the early twentieth century. Notes all three major characters are motherless and seek substitutes for their missing mothers. Provides some background information including Nag Hammadi's poem, the source of the epigraph.

Nicholson, David. "Toni Morrison's Rhapsody in Blues." *The Washington Post Book World* 19 Apr. 1992: 1-2.

Finds its unconventional narrative form demanding on the part of the reader. Notes the reconciliatory ending rather artificial.

O'Brien, Edna. "Jazz." *New York Times Book Review* (5 Apr. 1992); 1, 29, 30.

Says *Jazz* treats theme of youth versus age, sterility versus sex and the swamps versus the gaudy hubbub of "city." Thinks Morrison seems to be hesitant to bring the reader to a predicament that is both physical and metaphysical. Though excellently written, finds the book emotionally not quite satisfying.

Outhwaite, Tony. "Jazz by Toni Morrison." *National Review* 8 Jun. 1992: 57-58.

A brief book review. Morrison's technique to amalgam the conflicting sights, sounds and feelings put a spell on the reader as it wonderfully conveys the air of the 1920's Harlem.

Owen, John. "Jazz by Toni Morrison." *Library Journal* 1 June, 1992: 206.

Reviews the audiocassette version of *Jazz* read by the author. Says the book is superbly abridged for recording.

Rubin, Merle. "Morrison's Poignant Harlem Novel." *The Christian Science Monitor* 17 Apr. 1992: 13.

A book review. Introduces the love triangle plot by citing the unidentified narrator, and major characters involved, Violet, Joe, Dorcas and Alice.

Sage, Lorna. "Children of Violence." *Times Literary Supplement* 8 May, 1992: 21.

Reviews of *Jazz* and *Playing in the Dark: Whiteness and the Literary Imagination*. Explains Joe Trace's mother who has disappeared without trace at his birth, and Violet's mother who committed suicide. Hints that Dorcas, Joe's lover may symbolize the child the middle-aged couple never had. Also suggests that Sartre's *Nausea* triggered the writing of *Jazz*.

Seaman, Donna. "Upfront: Advanced Reviews." *Booklist* 1 Mar. 1992: 1163.

Acknowledges Morrison as a forthright critic as well as a novelist. Reviews *Jazz* and *Playing in the Dark: Whiteness and the Literary Imagination*. *Jazz* is about the murder of a young woman and her jilted lover, and his wife who tries to attack her at the funeral.

Smiley, Jane. "Vogue Arts." *Vogue* May 1992:158, 160.

A combined review of *Jazz* and *Playing in the Dark*. The latter explores the

roots of American white racism through American Literature, focusing on such writers as Poe, Twain, and Cather. *Jazz* fuses African-American experience set in Harlem in the jazz age. Its inclusiveness is impressive.

Trescott, Jacqueline. "The Stories That Cry to be Read." *The Washington Post* 2 Jul. 1992: C1-2.

A review of books by African American women writers who hit the best seller list. Discusses the recent phenomenon of the popularity of African American Writers' novels: *Possessing the Secret of Joy* by Walker, *Jazz* by Morrison, and *Waiting to Exhale* by McMillan.

Turbide, Diane. "Taking the A Train: Toni Morrison re-creates Harlem at its Peak." *Maclean's* June 1, 1992: 51.

This novel of a love triangle is unique in that it is written from the average black people's point of view against an urban setting. The city plays an important part in the novel.

Welty, Ward P. "Jazz by Toni Morrison." *CLA Journal* 36 (2) (Dec. 1992): 223-227.

A detailed summary of the plot of *Jazz*. Explains why Violet reacts against her husband's murder of his young mistress and how she overcomes her rage and sorrow.

Wilson, Robert. "Morrison's Virtuoso 'Jazz'; 'Dark' Vision." *USA Today* 10 Apr. 1992.

Praises Morrison's skill in threading the past and present like a quilt. Morrison gives a meaning to the love-triangle story by exploring characters' past. Gives favorable words on *Playing in the Dark: Whiteness and the Literary Imagination* as well.

Wood, Michael. "Life Studies." *The New York Review* 19 Nov. 1992: 7-11.

Reviews *Jazz* and *Playing in the Dark: Whiteness and the Literary Imagination*. Finds *Jazz*'s ending rather unique as the middle-aged couple escape from a pattern of crookedness and sabotage. The narrator is interesting but rather inconsistent, especially when she gets Faulknerian in describing one of the minor characters. As for the *Playing in the Dark* comments Morrison overplays the idea of representing black characters.

Anon. "New & Noteworthy." *The New York Times Book Review* 2 May 1993: 28.

Says Morrison's love triangle novel concentrates more on the aftermath of the affair than the affair itself.

Erickson, Peter. "Canon Revision Update: A 1992 Edition." *The Kenyon Review*, 15 (1993): 197-207.

Erickson takes up Thulani Davis's *1959*, Rita Dove's *Through the Ivory Gate*, Gloria Naylor's *Bailey's Cafe* and Alice Walker's *Possessing the Secret of Joy*. In the last section of his essay, he compares Morrison's *Jazz* with Walker's *Possessing the secret of Joy*, noting the love triangles and especially the bond between the female rivals in each story. Comments that Morrison's narrator is not inventive enough.

Gates, Henry Louis, Jr. "Jazz"(1992)." *Toni Morrison: Critical Perspectives Past and Present*. Ed. Henry Louis Gates Jr. and K. A. Appiah. New York: Amistad, 1993. 52-55.

Praises Morrison's artistic skill as a writer. Says Morrison's use of Jazz as the structuring principle for the entire novel is daring but effective. Tells of the African American writers and musicians blooming in the Harlem Renaissance. Refers to Langston Hughes and Duke Ellington. Asserts the narrator is neither male nor female.

Mason, David. "Mythical Histories" *Hudson Review* 45 (4) (Win. 1993): 659-67.

In the seven novels reviews, touches upon *Jazz* briefly. Comments that *Jazz* is brilliantly written in some places, but finds it difficult to sympathize with Morrison's characters.

Messud, Claire. "Jazz, by Toni Morrison." *The Guardian Weekly* 23 May, 1993: 29.

A short review. Introduces it as a sequel to *Beloved*. Criticizes *Jazz* as lacking *Beloved's* epic power and intensity, but calls it a wonderful book.

Mobley, Marilyn Sanders. "The Mellow Moods and Difficult Truths of Toni Morrison." *The Southern Review* 29 (3) (Sum. 1993): 614-28.

Summarizes the gist of Morrison's novels up to *Jazz* and reviews *Playing in the Dark: Whiteness and the Literary Imagination*. Observes that in all Morrison's fiction history and its effect on African American life and culture are expressed. Notes *Jazz* is structurally organized like a jazz trio performance in which the narrator tries to fill in gaps.

O'Reilly, Andrea. "Jazz." *Canadian Woman Studies* 14, 1. (fall 1993): 103-104.

An impressionistic review. Reading *Jazz* is not easy as the style of narration is often baffling, but concludes it is worth the trouble.

Seligman, Craig. "Toni Morrison." *The Threepenny Review* (win. 1993): 7-9.

A rather negative view of *Jazz* and some other work by Morrison. *Jazz* came

from *Absalom, Absalom!* according to Seligman. *Jazz* does not convey the mood of the Jazz age and its self-conscious narrator is problematic and unreliable. Main characters are weakly drawn and Dorcas is underdeveloped as a character. Comments also on *Playing in the Dark: Whiteness and the Literary Imagination* as exciting yet unsubstantiated. Questions the validity of Morrison's choice of novels for discussion.

Buchan, James. "The Blues and the Bluest." *The Spectator* 1 Jan. 1994: 20-21.

Briefly reviews six novels by Morrison up to *Jazz*. Notes that journeys, both physical or psychological, play an important part in her work. Criticizes her as occasionally didactic and awkward especially in describing male characters. On *Jazz*, comments it has an exuberant atmosphere and is unique in that its characters achieve a kind of happiness in the end.

Hoffman, Preston. "Book Sounds: Spoken-Word Audio Reviews." *Wilson Library Bulletin*, Feb. 1994: 94.

An Audio book review on *Jazz* read by the author. Finds it difficult to follow the storyline partly because of abridgement.

Sussman, Vic. "Recorded Books." *The Washington Post Book World*, 23 Jan. 1994: 11.

A short review on audio books read by Lynne Thigpen. Says *Jazz* is suited for recording as it consists of vignettes.

Cabrera-Balleza, Mavic. "Of Dorcas and Violet and Nettle and Celie - of Alice and Toni." *Women in Action* 4 (1995): 42.

Introduces Walker and Morrison's works. Briefly touches upon *Jazz*. Finds Violet's love and hate overwhelming.

Harris, Tudier. "The Worlds That Toni Morrison Made" *The Georgia Review* (spr. 1995): 324-330.

An overview. Discusses Morrison's six novels including *Jazz*, the memorable characters, places, and significance. Praises *Beloved* as a supreme achievement.

Rice, Marcelle Smith. "Blue Note: Postmodern Photography and the Genesis of *Jazz* for Toni Morrison." *West Virginia University Philological Papers* 41 (1995): 143-147.

About one of the inspirational sources for *Jazz*, Van Der Zee's *The Harlem Book of the Dead*. Discusses the significance of a live "gaze" in a photo of the dead. Explains the custom of taking photo of the dead in the

1920s and the importance of proper mourning.

Geller, Joan. "A good Read." *English Journal* 86 (2) (Feb. 1997): 95.

Morrison describes a sour marital relationship between Joe and Violet, Joe's affair with a young woman and the subsequent murder of her by Joe and Violet's reaction to the murder. Sufferings ultimately serve as catalyst to bring the dissociated couple together.

Mobley, Marilyn Sanders. "Morrison, Toni." *The Oxford Companion to American Literature* (1997): 508-510.

Summarizes Morrison's background and her works and six novels up to *Jazz*. Evaluates Morrison's editing experience highly in the process of making a writer. Comments on her innovative style of telling a story that is similar to the improvisational techniques of Jazz.

Articles

Carmean, Karen. "Trilogy in Progress: *Beloved* and *Jazz*." *Toni Morrison's World of Fiction*. Troy: The Whitston, 1993.

Jazz follows *Beloved* in terms of chronology. Through the major characters lives Morrison shows the sufferings of the African Americans and the dark sides of the history of slavery, reconstruction, leading up to the 1920s. Morrison's narrative that imitates jazz requires readers to participate. Its final critical evaluation has to wait until the last piece of the trilogy is completed.

Mbalia, Doreatha Drummond. "Women Who Run with Wild: The Need for Sisterhoods in *Jazz*." *Modern Fiction Studies* 39 (3&4) (fall/win. 1993): 623-46.

Observes wildness as a common attribute of main women characters, Wild, Violet and Dorcas. Alice Manfred also shows a streak of wildness. Argues the importance of women bonding and communicating to understand one another as they are oppressed by class, race, and gender. With an unreliable narrator, *Jazz* requires a participatory reader.

Murthi, Yamani K. "Gender Solidarity and Discovery of Self in Morrison's *Tar Baby* and *Jazz*." *Indian Journal of American Studies* 23 (2) (sum. 1993): 81-84.

Stresses the need for bonding among black women. Compares Jadine and Violet in their search for true selfhood. Jadine, a Sorbonne educated fashion model, cut bonds to her culture and women, while Violet goes to seek them and with their help comes to find her real self.

Otten, Terry. "Horrorific Love in Toni Morrison's Fiction." *MFS* 39 (3&4) (Fall/Win. 1993): 651-67.

A study of convoluted love expressed in Morrison's novels. Expounds on Cholly Breedlove's rape, Eva Peace's murder of her son Plum, Sethe's murder of her baby Beloved, and Joe Trace's murder of his young lover Dorcas. Morrison shows that the social oppression of blacks creates the situation in which innocence can assume criminal nature.

Rodrigues Eusebio L. "Experiencing *Jazz*." *MFS* 39 (3&4) (fall/win. 1993): 733-54.

Expounds on how Morrison creates *Jazz*'s rhythm in *Jazz*, by using punctuation and repetition. Says the whole of the novel resonates. Also discusses the significance of the narrator who can be both detached and involved while keeping the jazzy pace of the story.

Shourie, Usha. "The Morrison Music: Narrative Style in *Jazz*." *IJAS* 23 (2) (sum. 1993): 65-73.

Notes the reading of *Jazz* is like listening to or watching a Jazz performance. Morrison's effective use of monologues, interior monologues, flashbacks, reveries and introspection makes this possible.

Eckard, Paula Gallant. "The Interplay of Music, Language and Narrative in Toni Morrison's *Jazz*." *CLA Journal* 38 (1) (Sept. 1994): 11-19.

By citing Gates and Snead, shows how Morrison uses Jazz technique such as repetition, the repeated use of the word "cut," call and response, and the insertion of white pages to evoke pause or break. The overall effects make the experience of reading *Jazz* like physically experiencing it. Asserts the narrator is like music itself and embodies both male and female quality.

Rice, Alan J. "Jazzing It Up a Storm: The Execution and Meaning of Toni Morrison's Jazzy Prose Style." *Journal of American Studies* 28 (3) (Dec. 1994): 423-32.

Argues against David Cowart saying Morrison's style is African-American rather than Faulknerian and demonstrates how jazz music is effectively used in Morrison's works. Refers to *Jazz* only in passing reference and uses earlier works to prove his points.

Aguiar Sarah Appleton. "'Everywhere and Nowhere': Beloved's 'Wild' Legacy in Toni Morrison's *Jazz*" *Notes on Contemporary Literature* 25 (4) (Sept. 1995): 11-12.

Thinks "Wild" in *Jazz* is a reincarnation of "Beloved." Cites an interview with Gloria Naylor and draws upon several similarities in each novel's features such as pregnancy, fluidity, infantile mannerisms, potential supernatural existence.

Babbit, Susan E. "Political Philosophy and the Challenge of the Personal: From Narcissism to Radical Critique." *Philosophical Studies* 77 (2-3) (Mar. 1995): 93-318.

In the philosophical argument about contemporary ethics, presents Richard Miller's a "person-centered view." Takes up Felice's mother's episode of stealing in *Jazz* as one of the examples that are regarded morally reasonable. Adds the feminist view and brings up questions about what the relevant standards of moral reasonableness are.

Badt, Karin Luisa. "The Roots of the Body in Toni Morrison: A Mater of 'Ancient Properties'" *African American Review* 29 (4). (Win. 1995): 567-77.

Discusses *Sula*, *Tar Baby*, *Beloved*, and *Jazz*. The presence or absence of the mother's body figure prominently in Morrison's novels. Argues the return to the maternal is a necessary process to recover "authentic identity." Also states that it expresses the political desire to retrieve the past. Joe's quest for Wild is analyzed.

Chadwick-Joshua, Jocelyn. "Metonymy and Synecdoche: The Rhetoric of the City in Toni Morrison's *Jazz*" *The City in African-American Literature* Ed. Yoshinobu Hakutani and Robert Butler Madison: Fairleigh Dickson UP, 1995. 168-80.

Discusses Morrison's use of metonymy and synecdoche in describing Harlem, the setting of *Jazz*. Especially primary female characters' reflection and symbolic reversal of the city help them to endure and survive.

Cornell, Drucilla. "The Wild Woman and All That Jazz." *Feminism beside Itself*. Ed. Diane Elam and Robyn Wiegman. New York: Routledge, 1995. 313-21.

A study of Wild from feminist perspective. Says *Jazz* is the allegory of the Wild Woman and of wildness. Wild embodies what Michael Taussing calls "Phallic Mother." Morrison rejects Julia Kristeva's horror of the feminine imaginary by letting the narrator see the significance of the Wild Woman.

Edgerton, Susan Huddleston. "Remembering the Mother Tongue(s): Toni Morrison, Julie Dash and the Language of Pedagogy." *Cultural Studies* 9 (2) (1995): 338-363.

Discussed Morrison's *Beloved*, *Jazz*, and Julie Dash's film *Daughters of the*

Dust as "mytho-biographical" works of art, which is both translation and testimony. Tells her own enlightening experiences through reading and teaching of Morrison's novels, and watching Dash's film. The maternal metaphor and its significance in these works are explained. Calls the maternal metaphor a new kind of language that opens spaces for experimentation and reader-response.

- Hardack, Richard. "A Music Seeking Its Words' Double-Timing and Double-Consciousness in Toni Morrison's *Jazz*." *Callaloo* 18 (2) (1995): 451-71.
Discusses narrator and modernism from double-consciousness point of view. The narrator embodies the voice of double consciousness in *Jazz* and she even tries to control the double consciousness of his characters.
- Hunt, Patricia. "Free to Do Something Wild.": History and the Ancestor in *Jazz*." *Literature Interpretation Theory* 6 (1995): 47-62.
Pays attention to Gnostic elements in *Jazz*. Text's associations with Biblical sources are explained. Regards Joe Trace as the Christ figure and Dorcas as the sacrificial lamb. Opposes Kristeva's view regarding Violet's silence.
- Page, Phillip. "Traces of Derrida in Toni Morrison's *Jazz*." *AAR* 29 (1) (1995): 55-66.
Sees the connection between Derrida's concept of "*differance*" and Morrison's use of words such as "traces" "cracks" and "crevices." Also blurred distinctions between narrator and character and the gap between narrator and reader are discussed as distinct features.
- . "Make Me, Remake Me: Traces, Cracks, Wells in *Jazz*." *Dangerous Freedom: Fusion and Fragmentation in Toni Morrison's Novels*. Jackson: UP of Mississippi, 1995.
Explains *Jazz* by using Derrida's notion of "*differance*," "traces" "trucks" "cracks" and "crevices." The notion of "breach" is associated with the "well" Violet is obsessed with.
- Peach, Linden. "Jazz." *Toni Morrison*. New York: Macmillan, 1995. 112-127.
An introductory book on Morrison. Chapter seven explains *Jazz*'s characteristics. Offers explications of symbolic import of some descriptive passages including Joe's eyes. Observes the motif of watching and being watched is central to Dorcas's consciousness. She eventually becomes an object of other people's gazes.

Small-McCarthy, Robin. "The Jazz Aesthetic in the Novels of Toni Morrison." *CS* 9 (2) (1995): 293-300.

Expounds aspects of *Jazz* such as polyrhythmic structures, dissonance, harmony, bebop lyricism and improvisation. Cites examples from *The Bluest Eye*, *Sula*, *Song of Solomon*, and *Jazz*.

Softing, Inger-Anne. "Carnival and Black American Music as Counterculture in Toni Morrison's *The Bluest Eye* and *Jazz*." *American Studies in Scandinavia* 27 (1995): 81-102.

Using the notion of Mikhail Bakhtin's "carnival," discusses some of Morrison's novels, *The Bluest Eye*, *Tar Baby* and *Jazz*. Says Morrison follows folk cultural theme of Zora Neale Hurston's *Their Eyes Were Watching God*.

Walcott, Rinaldo. "Out of the Kumbia': Toni Morrison's *Jazz* and Pedagogical Answerability." *CS* 9 (2) (1995): 318-37.

Treats *Jazz* along with *Beloved*, *Tar Baby*, and *Playing in the Dark* from pedagogical perspective. Calls Morrison's *Jazz* "a blues book most excellent." Refers to the origin of jazz.

Alwes, Derek. "The Burden of Liberty: Choice in Toni Morrison's *Jazz* and Toni Cade Bambara's *The Salt Eaters*." *AAR* 30 (3) (1996): 353-65.

Compares and contrast Morrison's *Jazz* and Toni Cade Bambara's *The Salt Eaters*. Points out both novels describe the importance of the self-construction of identity and freedom to choose. Bambara emphasizes the community and its responsibility in social enculturation while Morrison is more individualistic, showing the process of choosing to build stronger individuals.

Furman, Jan. "City Blues: *Jazz*." *Toni Morrison's Fiction*. Columbia: U of South Carolina P. 1996. 85-103.

An in-depth analysis of the main characters, the meaning of New York city and the migration north. Observes the role of the narrator in the story as personification of the impersonal authorial voice. The improvisation of jazz functions as basis for narrator's and author's relation to characters and readers' relation to characters.

Nelson-Born, Katherine A. "Trace of a Woman: Narrative Voice and Decentered Power in the Fiction of Toni Morrison, Margaret Atwood, and Louise Erdrich." *LIT* 7 (1) (1996): 1-12.

Argues writers like Toni Morrison, Margaret Atwood, and Louise Erdrich

employ multivoiced discourse to subvert the traditional monologic narrative. The opening line of Jazz "Sth, I know the woman" may be regarded as the oral rebuttle to an ongoing discourse.

O'Reilly, Andrea. "In Search of My Mother's Garden, I Found My Own: Mother-Love, Healing, and Identity in Toni Morrison's *Jazz*." *AAR* 30 (3) (1996): 367-79.

Analyzes the effect of the loss of mothering on central characters, Violet and Rose, and Joe and Wild. In search of their mothers they find surrogate mothers, but until they come to accept and understand their real mothers, can not obtain their own wholistic selfhood. In the discussion, she refers to critics like Irigaray, Kristeva, and Rich.

Rice, Herbert William. "Jazz: Seeking the Name of the Sound." *Toni Morrison and the American Tradition: A Rhetorical Reading*. New York: Peter Lang P. Inc. 1996.

Discusses musical forms with the story. Elusive, indefinable, and exhilarating qualities of Jazz relates to the novel. Violence and longing of the blues are reflected in the novel. Sees Improvisation and incompleteness in the novel as components of Jazz. Refers to gnosticism in the text and the story of Adam & Eve--both related to Jazz elements in the story.

Weinstein, Philip M. "Miscegenation and Might-Have-Been: *Absalom, Absalom!* and *Jazz*." *What Else But Love?: The Ordeal of Race in Faulkner and Morrison*. New York: Columbia UP 1996. 145-155.

Draws parallels between Golden Gray's awareness of his absent black father and Charles Bon's pursuit of recognition of his father, Sutpen. Argues Morrison rewrites a father-son relationship of a racially mixed case.

Barnes, Deborah H. "Movin' on up: The Madness of Migration in Toni Morrison's *Jazz*." *Toni Morrison's Fiction: Contemporary Criticism*. Ed. David L. Middleton. New York: Garland, 1997. 283-295.

Focuses on migratory experiences and their consequences, using a social psychologist's model. Traces four stages; honeymoon, crisis, recovery, and adjustment in Joe and Violet's case. Morrison also shows the reader a solution to the cultural shock.

Berret, Anthony J. "Jazz: From Music to Literature." *Approaches to Teaching the Novels of Toni Morrison*. Ed. Nellie Y. McKay and Kathryn Earle. New York: MLA, 1997. 113-117.

Introduces approach incorporating music in reading literature in class.

- Cannon, Elizabeth M. "Following the Traces of Female Desire in Toni Morrison's *Jazz*." *AAR* 31 (2) (1997): 235-47.
Elaborates on Violet's quest for her subjectivity in three stages: the killing of the "object me," the killing of the "killing me," and the creation of the "subject me." Says that to gain female subjectivity Violet needs to see this subjectivity emerging in other women.
- Jones, Carolyn M. "Traces and Cracks: Identity and Narrative in Toni Morrison's *Jazz*." *AAR*, 31 (3) (1997): 481-95.
Says Morrison uses the image of cracks and traces for narrative strategy as well as indicators of historical facts. Considers Golden Gray's story as central which is also a kind of break, the crack of narration from Joe/Violet narrative. Jazz brings their stories together.
- Lesoinne, Veronique. "Answer Jazz's Call: Experiencing Toni Morrison's *Jazz*." *MELUS* 22 (3) (Fall 1997): 151-66.
A study of the narrator in *Jazz*. Since the narrator remains indefinite and elusive, the reader is expected to engage in a self-exploration to find out the story. Thinks the epigraph suggests the relationship between language and jazz. Says Jazz, the music itself, may be the novel's narrative voice.
- Lewis, Barbara Williams. "The Function of Jazz in Toni Morrison's *Jazz*." *Toni Morrison's Fiction: Contemporary Criticism*. Ed. David L. Middleton. New York: Garland, 1997. 271-281.
Analyzes the function of jazz providing background information, including its origin(s) and history. Sees Jazz characteristic features such as the use of riffs, fluidity and changes in Joe. Joe, Dorcas and the narrator form an ensemble.
- Mayberry, Katherine J. "The Problem of Narrative in Toni Morrison's *Jazz*. *Toni Morrison's Fiction: Contemporary Criticism*. Ed. David L. Middleton. New York: Garland, 1997. 297-309.
Discusses the relationship between narrating subject and narrated objects in three novels by Morrison; *The Bluest Eye*, *Beloved* and *Jazz*. In the first two of the novels, traditional narrating style is employed but in *Jazz* the anonymous first-person supposedly omniscient narrator turns out to be wrong. It is the narrator who is exposed but she/he learns about the characters she tries to tell the story of.
- Munton, Alan. "Misreading Morrison, Mishearing Jazz: A Response to Toni Morrison's *Jazz* Critics." *JAS* 31 (Aug. 1997): 235-51.

Criticizes a group of critics such as Rice and Rodrigues that compare *Jazz* to a musical form of jazz by saying that their arguments are superficial and inaccurate. Claims they pay attention only to the rhythm and ignore structure, harmony and melody. Thinks Snead and Henry Louis Gates Jr. are responsible for causing errors by those critics. Asserts Jazz and fiction should be kept separate.

O'Keefe, Vincent A. "From 'Other' Sides of the Realist Tracks: (A)Gnostic Narratives in Toni Morrison's *Jazz*." *Centennial Review* 41 (2) (Spr. 1997): 331-49.

Compares *Jazz*'s narrative strategy with what William V. Spanos calls "anti-detective narrative" which tries to evoke the impulse to detect to track down the secret case. In *Jazz* Morrison initially constructs a realist narrative style and then make it a gnostic narrative. Points out most gnosis in *Jazz* is private, spontaneous, and feminine.

Pereira, Malin Walther. "Periodizing Toni Morrison's Work from *The Bluest Eye* to *Jazz*: The Importance of *Tar Baby*." *MELUS* 22 (3) (Fall 1997): 71-82.

In periodizing Toni Morrison's work, suggests *Tar Baby*, whose central theme is colonization, is a key novel separating her earlier works and later works. Morrison shifts her concern away from the personal toward the cultural in later works.

Peterson, Nancy J. "Say Make Me, Remake Me': Toni Morrison and Reconstruction of African-American History." *toni morrison [sic] : Critical and Theoretical Approaches* Ed. Nancy J. Peterson. Baltimore and London: The Johns Hopkins UP, 1997. 201-21.

States *Jazz* is not a conventional historical novel since it does not include any noted names of black writers, musicians and leaders, but rather it offers a "black collective memory" by portraying lives and memories of ordinary African American people. The Jazz form is appropriate because it allows certain freedom to improvise.

Ryan, Judylyn S. "Morrison's *Jazz*: 'A Knowing So Deep.'" *Approaches to Teaching the Novels of Toni Morrison*. Ed. Nellie Y. McKay and Kathryn Earle. New York: MLA, 1997. 154-160.

Elaborates on call and response and sees reading as a collaboration between author and reader. Provides students with explication of the epigraph, multifaceted perspectives, jazz music, literal background information of the Harlem Renaissance.

- Werner, Craig. "Jazz: Morrison and the Music of Tradition." *Approaches to Teaching the Novels of Toni Morrison*. Ed. Nellie Y. McKay and Kathryn Earle. New York: MLA, 1997. 86-92.
Explains about African-American music, blues, jazz, gospel, and call and response. Argues that *Jazz* responds to two calls presented by Virginia Wolf and Nag Hammadi (epigraph).
- Westervelt, Linda A. "'Grown People': *Jazz*, by Toni Morrison." *Beyond Innocence, or, The Altersroman in Modern Fiction*. Columbia: U of Missouri P, 1997. 128-48.
Discusses major characters and the narrator. They try to retrieve the past. Notes the moment of imaginary contact between narrator and Wild as significant.
- Beavers, Herman. "The Politics of Space: Southernness and Manhood in the Fictions of Toni Morrison." *Studies in the Literary Imagination* 31 (2) (Fall 1998): 61-77.
A study of male characters in Morrison's works. Even after they move to the North they carry southernness with them inside. When they are denied their manhood in the north, they turn violent like Cholly Breedlove, Guitar Bains and Joe Trace. They all used to be hunters in the south.
- Burton, Angela. "Signifyin(g) Abjection: Narrative Strategies in Toni Morrison's *Jazz*." *Toni Morrison*. Ed. Linden Peach. New York: St. Martin's P, 1998. 170-93.
Regards Golden Gray's episode as the central theme of *Jazz*. Argues Gray signifies abjection. By applying Julia Kristeva's discourse of purity and pollution, or "I" and "not-I" Morrison rewrites the history of mulattoes.
- Dubey, Madhu. "Narration and Migration: *Jazz* and Vernacular Theories of Black Women's Fiction." *American Literary History* 10 (2) (1998): 291-316.
Reviews the history of jazz and the Great Migration. Through *Jazz* Morrison explores the cultural and narrative consequences of the Great Migration. She resurrects a southern oral tradition in an effort to conserve the source of black culture.
- Grewal, Gurleen. "A Hearing of History: *Jazz*." *Circles of Sorrow, Lines of Struggle: The Novels of Toni Morrison*. Baton Rouge: Louisiana State UP, 1998.
Discusses *Jazz* as a continuing piece of *Beloved*. Sees Morrison's class consciousness and awareness of history in selecting working class men and women with past trauma in portraying the Jazz Age at Harlem. Compares

Wild with Beloved.

Kubitschek, Missy Dehn. "Jazz." *Toni Morrison: A Critical Companion*. Westport, CT: Greenwood P, 1998.

After briefly explaining the historical background of *Jazz* (responds to Dante's *Divine Comedy*) followed by explication of characters and complicated relationship among them. Special attention is paid to the narrator and the "City." Asserts Violet changes from the Blues self to the Jazz self. In the last section compares *Beloved* and *Jazz*.

Mitchell, Angelyn. "'Sth, I know That Woman': History, Gender, and the South in Toni Morrison's *Jazz*." *SLI* 31 (2) (Fall 1998): 49-60.

Argues that Morrison reconstructs southern black women's lives and rewrites history to create the "usable past." Picks out three generations of women, True Bell, who represents slavery, Rose Dear, who represents Reconstruction, and Violet, who experiences the Great Migration. Historical effects on them are told through their personal experiences.

Morgan, Katheleen. "The Homeric Cyclops Episode and 'Otherness' in Toni Morrison's *Jazz*." *Classical and Modern Literature* 18 (3) (1998): 219-29. Compares and contrasts Odysseus' encounter with Cyclops with Golden Gray's story of his journey of quest for his black father. Points out several similarities between the two encounters and concludes Morrison uses the paradigm of Homer's episode to dramatize them. Unlike the Odysseus story, Gray chooses to stay in Virginia and embrace the "other" embodied by Wild.

Pearce, Richard. "Toni Morrison's *Jazz*: Negotiations of the African American Beauty Culture." *Narrative*, 6. (3) (Oct. 1998): 307-24.

Reviews the overview of the development of African American beauty culture as a background of *The Bluest Eye* and *Jazz*. Regarding the narrative technique of *Jazz*, notes the imbricating layers of historical, social, psychological and personal. The story of Golden Gray becomes a cultural narrative as it has been handed down by generations of women and merges with the stories of Joe, Violet and Dorcas.

Rubenstein, Roberta. "Singing the Blues / Reclaiming Jazz: Toni Morrison and Cultural Mourning." *Mosaic* 31 (2) (1998): 147-63.

Applies John Bowlby's notion of the effect of the loss at young age to explain Morrison's main characters in *Jazz* who are mostly orphans. Thinks Morrison creates literary equivalents of jazz's musical form.

Ryan, Judylyn S. and Estella Conwill Majozo. "Jazz . . . on 'The Site of Memory.'" *SLI* 31 (2) (Fall 1998): 125-52.

Examines the philosophy of form, the improvisation of possibilities, the sounding of transformation, and the resounding of purpose. Call and response structure was transferred from African epics to American Southern sermon tradition. Discusses the function and significance of Black music, spirituals, blues, and Jazz. Explains Morrison's several sampling sources: Van Der Zee's photograph in *The Harlem Book of the Dead*, *The Egyptian Book of the Dead*, Nina Simon's 1969 Ballad "Four Women" and John Coltrane's "A Love Supreme."

Stout, Janis P. "Escaping History: Toni Morrison and the Migration Blues." *Throughout the Window, Out the Door*, Tuscaloosa: U of Alabama P. 1998. 147-87.

Describes the significance of journeys to the south and to the north in Hurston's *Their Eyes Were Watching God* and Morrison's novels especially *Beloved* and *Jazz*. North represents the present and south the past. The nostalgic return to the south is dramatized in Golden Gray's journey in *Jazz*.

Leusmann, Harald. "'Come and Do Wrong': Musical Memory in Toni Morrison's *Jazz*." *Notes on Contemporary Literature* 29 (1) (1999): 8-10.

Discusses the effect of music through one of the characters, Alice Manfred's observation. She regards Jazz's spontaneity, wildness, overflow of energy as dangerous and fears the bad influence on her young niece, Dorcas, who was killed by her middle-aged lover.

McKee, Patricia. "'Off the Record.': Jazz and the Production of Black Culture." *Producing American Races: Henry James, William Faulkner, Toni Morrison*. Durham & London: Duke UP, 1999. 173-201.

Discusses several aspects of music, especially jazz and blues in *Jazz*. Says the production of black culture occurs in exchanges among characters, and analyzes those relationships that involve the loss of a parent (or parents).

Mori, Aoi. "Embracing Jazz: Healing of Armed Women and Motherless Children in Toni Morrison's *Jazz*." *CLA Journal* 42 (3) (Mar. 1999): 320-330.

States major characters in *Jazz* are alienated from their mothers and suffer from a lack of nurturing and support. Their identity is shaky and vulnerable. The racial music of jazz, with its communal nature, helps to create a community to fill in their spiritual needs.

Nowlin, Michael. "Toni Morrison's *Jazz* and the Racial Dreams of the American Writer." *American Literature* 71 (1) (Mar. 1999): 151-74.

Compares *Jazz's* narrator with Nick Caraway of *The Great Gatsby* and the narrator of *Invisible Man*. In Morrison's *Jazz* on Africanist presence of the essence of blackness is embodied in Wild. She symbolizes black maternal counterpart to the white phallic father and the racial phallogocentric logic. Explains the significance of Golden Gray's encounter with Wild.

Dissertations

1. Hinson, Douglas Scot. "Reading the Blood: Violence, Sacrifice, and Narrative Strategy in the Novels of Toni Morrison (Morrison Toni, African-American)." Diss. Ohio State U, 1993.
Incorporating Rene Giard's theories of violence and sacrifice, and Peter Brook's Freudian narrative model, analyzes Morrison's novels with an emphasis on violence inflicted on African American people and its effect. Says in *Jazz* Morrison continues to explore the dilemma of violence. Describes her narrative strategy of her most recent novel as postmodern, psychoanalytic, and Afro-centric. [DAI-A 54/02 (Aug. 1993): 614.]
2. Rice, Herbert William. "Toni Morrison and the American Tradition: Rhetorical Strategies in the Novels (Morrison Toni, African-American)." Diss. U of Georgia, 1993.
Asserts that in order to create uniqueness to her own writing, Morrison first presents a traditional stereotype picture expected by the white audience only to subvert it afterward. Assumes *Jazz* is the "most complete expression" of Morrison's rhetorical strategy. [DAI-A 54/03 (Sep. 1993): 934.]
3. Batty, Nancy Ellen. "Economies of Desire: Reading between Toni Morrison and William Faulkner (Faulkner, William, Morrison, Toni, Desire)." Diss. U of Western Ontario (Canada), 1994.
An intertextual study. Compares Faulkner's and Morrison's novels with a view to Lacanian psychoanalysis, especially those of desire, the voice and the gaze. *Jazz* is compared with *The Sound and the Fury* and *Light In August*. [DAI-A 55/09 (Mar. 1995): 2826.]
4. Raussert, Wilfried. "Blues-Memory and Jazz-Vision: The Historical Imagination in Selected Twentieth-Century African American Novels." Diss. U of Mississippi, 1994.
Presents five basic forms of influence of blues and jazz and delineate their influence on African American writers such as Langston Hughes, Ralph

Ellison, Toni Morrison, Ishmael Reed, and Ntozake Shange. In general, blues tend to emphasize past and tradition while Jazz seeks for new forms and new vision. Although *Jazz* is not mentioned in the abstract, this might be a useful source of reference. [DAI-A 56/03 (Sep. 1995): 933.]

5. Skinner, Beverly Lanier. "Jazz Reading: Toni Morrison's Erotics of the Text (Morrison, Toni)." Diss. Howard U, 1994.

Discusses a narrative strategy of *Jazz* and *Beloved*. Both novels are written based on African American story-telling tradition in which listener's response is a part of the performance. Likewise a participatory reader culturally attuned can experience erotic inter-subjective reading. [DAI-A 55/10 (Apr. 1995): 3194.]

6. Aguiar, Sarah Appleton. "Peripheral Visions: Postmodern Community in Contemporary Feminist Writing (Louise Erdrich, Adrienne Rich, Toni Morrison)." Diss. U of Connecticut, 1995.

Attempts to interact postmodernism and feminism through a model based on theories of narration and community. Discusses Louise Erdrich's *Love Medicine*, Adrienne Rich's *The Dream of a Common Language*, and Toni Morrison's *Jazz*. In these works multiplicity and diversity play a key role to create cohesiveness. [DAI-A 56/06 (Dec. 1995):2233.]

7. Wilcots, Barbara J. "Rescuing History: Faulkner, Garcia Marquez, and Morrison as Post-colonial Writers of the Americas (Faulkner, William, Garcia Marques, Gabriel, Morrison, Toni, Postcolonial, Columbia)." Diss. U of Denver, 1995. A comparative study. Believes the above authors' main concern is to rescue their silenced history from colonialism. Treats Faulkner's *Light in August*, *Absalom, Absalom!*, Marquez's *One Hundred Years of Solitude*, *Chronicle of a Death Foretold*, Morrison's *Beloved*, and *Jazz*. Uses discourses of Michael Foucault and Edward Said in her discussion. Regards post-colonialism as an effective framework for analyzing the style and themes of these three authors. [DAI-A 56/04 (Oct. 1995): 1361.]

8. Brewer, Kathryn Ann. "The Empty Pack of Daughterhood: Mother-Daughter Relationships in the Novels of Toni Morrison." Diss. Northern Illinois U. 1996.

Discusses mother-daughter relationship of Morrison's novels. Asserts Morrison explores elements of the Western cultural myths of Demeter and Persephone and the African Great Mother myth and shows ways to reclaim the parts of the whole. Special emphases are placed on *Beloved* and *Jazz*. Uses Lacan's notion of "lack of lack" in her treatment. [DAI-A 57/09 (Mar.

1997): 3934.

9. Wilson, Andrew Joseph. "Embracing 'The Loud World': Isolation and Community in Selected Novels by William Faulkner and Toni Morrison." Diss. Kent State U. 1996.
Compares Faulkner's novels (*Sanctuary*, *Light in August*, *The Sound and the Fury*, and *Absalom, Absalom!*) and Morrison's novels and concludes that though both writers relish community, Faulkner seems to underline its importance through loss whereas Morrison presents more optimistic picture of community in her later works such as *Song of Solomon*, *Beloved* and *Jazz*. [DAI-A 57/09 (Mar. 1997): 3943.]

10. Cannon, Elizabeth Monroe. "What 'Violent Violets' want: Female Desire in Contemporary Women's Fiction." Diss. The U of Wisconsin-Madison, 1997.
A study of female desire in the contemporary American female Bildungsroman. Discusses the works of Margaret Atwood, Louise Erdrich, Toni Morrison, Paula Martinac, Sally Miller Gearhart, Candis J. Graham, Rebecca Brown, and Artemis OakGrove in relation to second wave feminism. Contends female bonding is the cherished concept in feminism but the desire driving toward subjectivity sometimes finds its expression in violence, both literal and metaphorical. Chapter 3 treats *Jazz* followed by Chapter 4 and 5 on lesbian relationships. [DAI-A 58/07 (Jan. 1998): 2649.]

11. Janette, Michele. "Dangerous Flesh: Strategic Embodiment and Its Perils in the Novels of Maxine Hong Kingston and Toni Morrison." Diss. Yale U. 1997.
Observes the similarities between Maxine Hong Kingston's *Woman Warrior* and Toni Morrison's *Beloved* in that central characters of both stories have physical sign of inscribed history. Argues the revelation of both cut and scarred backs of Seth and Fa Mu Lan and their breast offers contrasting models of reading the gendered body. [DAI-A 58/04 (Oct. 1997): 1280.]

12. Yohe, Kristine Anne. "Vainly Seeking the Promised Land: Geography and Migration in the Fiction of Nella Larsen and Toni Morrison." Diss. U of North Carolina at Chapel Hill, 1997.
Compares t Nella Larsen's *Quicksand* (1928) set in Harlem and *Passing* (1929), and Toni Morrison's *Beloved* (1987) and *Jazz* (1992) respectively. Notes the relationship between character and place is contrasting: Larson's fictional view is hostile, pessimistic, and tense while that of Morrison is harmonic and optimistic. [DAI-A 58/04 (Oct. 1997): 1286.]

13. Akoma, Chiji Russell. "Between the Spoken and the Written: Folklore and the Afro-Diasporic Narrative." Diss. State U of New York at Binghamton, 1998. Specifies African folklore tradition elements in Afro-diasporic literature and analyzes selected works by using them as paradigms. Studies include Roy A. K. Heath's four novels (*The Shadow Bride*, *Kwaku, or the Man Who Could not Keep his Mouth Shut*, *The Murderer*, *The Ministry of Hope*) and their relation to the Guyanese anxiety lore; Wilson Harris's three novels (*Carnival*, *Resurrection at Sorrow Hill*, *Jonestown*) and the notion of enchantment, memory and African mask idioms; and Toni Morrison's *Song of Solomon*, *Jazz* and *Paradise* and folklore background. [DAI-A 59/08 (Feb. 1999):2975.]
14. Dussere, Erik Stephen. "Balancing the Books: Faulkner, Morrison, and the Economies of Slavery." Diss. Rutgers The State U of New Jersey-New Brunswick, 1998. Studies Faulkner's novels and Morrison's novels as a response to the histories of slavery. These works revolve around economic discourses, such as debt and repayment, property and inheritance, the telling of history as a form of accounting. Compares the following works: *Go Down, Moses* with *The Bluest Eye* and *Sula*; *Beloved* with *Absalom, Absalom!*; *Intruder in the Dust* with *Song of Solomon*; *Jazz*, and *Paradise* with *Light in August*. [DAI-A 59/12 (Jun. 1999): 4426.]
15. Lin, Ya-Huei. "Songs of Silence: Toni Morrison and 'third-World Women.'" Diss. State U of New York at Buffalo, 1998. Analyzes Morrison's works in theme and political strategies. States African-American women seek their expression from various angles including discourses of opposition and hybridity, Alice Walker's Womanism, and "third-world feminisms." Discusses *Beloved*, *Song of Solomon* and *Tar Baby*. A comparative study of *The Bluest Eye*, *Sula* and *Jazz* portrays the variety of black womanhood. [DAI-A 59/01 (Jul. 1998): 172.]
16. Whittaker, Joseph. "Metaphors of the Underground in Contemporary African-American Literature." Ph. D. dissertation, The Pennsylvania State U, 1998. A study of metaphors of the underground in African American literature. Covers more than two hundred years of African American texts, including such major works as Robert Hayden's *Middle Passage*, Jean Toomer's *Cane*, Richard Wright's *The Man Who Lived Underground*, Ralph Ellison's *Invisible Man*, LeRoi Jones/Amiri Baraka's *The System of Dante's Hell*, William Demby's *The Catacombs*, and Toni Morrison's *Sula*, *Song of Solomon*, and *Jazz*. Draws heavily from Arnold van Gennep's *The Rites of Passage* and

Victor W. Turner's *The Ritual Process*.

17. Nitta, Keiko. "Toward an American Literary History of New National Narratives: The Significance of the Anti-Quest Romance." Diss. U of Wisconsin-Madison, 1999.
Explores the criticism of the connection between the romance and American imperialism. Discusses such writers as Tabitha Gilman Tenney, Toni Morrison, Harriet Jacobs, and Theresa Hak Kyung Cha. Compares Tenney's *Female Quixotism* with *Jazz*. Contends that the literary form they employ, the anti-quest romance, subverts the conventional epic framework of the national romance and they establish new myth of the unsuccessful quest. Uses Richard Rorty's theory of contingency in her discussion. [*DAI-A* 59/08 (Feb. 1999): 2990.]