

Multifaceted Love as Reflected in Toni Morrison's *Love and Jazz*

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Abstract

Toni Morrison is one of the most sophisticated novelists in the history of African American Literature. She is a Nobel Prize and Pulitzer Prize winning novelist, editor and professor. Her novels are known for their epic themes, vivid dialogues and richly detailed African American characters. She gives a clear description about the multifaceted love in her novels *Love* and *Jazz*. The novel *Love* is about the central character Mr. Cosey, who shows his love as a Husband, Friend, Father, Lover, Guardian and Stranger to his respective characters – Heed, his second wife; Sandler Gibbons, his friend; Billy Boy, his son; Celestial, his lover; May, his daughter-in-law; Christine, his granddaughter and Junior, his stranger. Most of them are women, who are obsessed with him, love him, fight over him, make him miserable and finally drive him to his grave. Cosey married his granddaughter Christine's friend Heed, and so Christine thought that she was betrayed by Heed. Both are good friends until Heed's marriage. But at the end of the novel, both the friends are betrayed by Cosey for giving all his belongings to Celestial- his lover, before his death. The novel *Jazz* is about the marital relationship between Joe and Violet, who lead a happy life in the beginning. Later Violet pays less attention to her husband, Joe. This makes Joe to find a girl named, Dorcas. Joe's love for Dorcas become horrific, when Dorcas gets bored of an aged old man, Joe. Instead Dorcas prefers a young and a good looking man named Acton. Joe follows Dorcas wherever she goes with Acton. At one point of time, Joe cannot tolerate his obsession towards Dorcas and so he shoots her. Later, Violet realizes her mistakes and gets united with her husband, Joe with the help of Dorcas' aunt Alice. Therefore, in both the novels, *Love* and *Jazz*, the multifaceted love leads the life of the protagonists, Mr. Cosey and Joe to disaster.

Keywords: Toni Morrison. *Love* and *Jazz*, Love, Death and Betrayal

Introduction

African American literature is the body of literature produced in the United States by writers of African descent. The genre traces its origin to the works of such late eighteenth-century writers as Phillis Wheatley and Olaudah Equiano. African American literature reached early high points with slave narratives of the 19th century. The Harlem Renaissance of the 1920s was a time of flowering of literature and the arts. Writers of African American literature have been recognized by the highest awards, including the Noble Prize to Toni Morrison. Toni Morrison is the most formally sophisticated novelist in the history of African American Literature. Indeed, her single accomplishment as a writer is that she has managed, uncannily, to invent her own mode of literary representation.



Toni Morrison

Courtesy: www.nobelprize.org

Chloe Anthony Wofford, later known as Toni Morrison, was born on February 18, 1931, in Lorain, Ohio. She is a Noble prize and Pulitzer Prize winning American novelist, editor and professor. Her novels are known for their epic themes, vivid dialogue and richly detailed African-American characters. Her themes are often those expected of naturalistic fiction - the

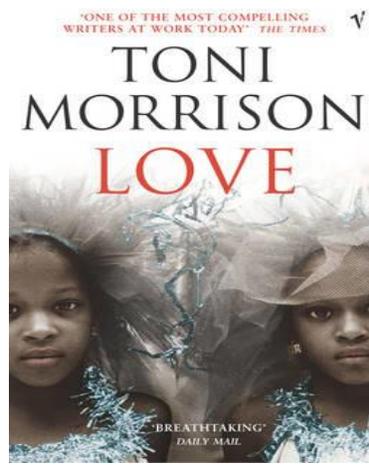
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B. Selvalakshmi, M.A., M.Phil.

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burden of history, the determining social effects of race, gender, or class. But they are also the great themes of lyrical modernism: love, death, betrayal, and the burden of the individual's responsibility for her or his own life. Among her best-known novels are *The Bluest Eye*, *Sula*, *Song of Solomon*, *Beloved*, *Love* and *A Mercy*. Morrison has won nearly every book prize and has also been awarded an array of honorary degrees.

Different Forms of Love and Betrayal in Toni Morrison's *Love*



Love is an exploration into most complicated and complex web of human emotions. Ancient myths, poems, plays, novels, songs, folklore, fairytales, films and popular culture in general all reflect people's preoccupation with love and its dizzying impact on human consciousness. Love bewitches both the lover and the beloved. Love is a sort of animal desirability between two humans but sometimes it's heavenly.

Toni Morrison's *Love* is a masterpiece by itself. She carefully projects and portrays love in a kaleidoscopic way. It has many forms; devotional, sexually seductive, romantic, faithful, misplaced, obsessive, courtly, connubial, honorable, warm, sentimental, intimate, truthful and enduring – are catalogued in a concatenation of elegant structure. Love that runs into hate is different but both are inherent and it is unrequited, broken-hearted, critical, cold, jealous, vague, betrayed, fickle, icy, illicit, misplaced and covetous even than both love and hate intermingle in a mysterious manner and leave the reader dazed. Love and hate emerge as mysterious 'characters' imbued by their inherent inexplicability, and this adds profundity to Morrison's provocative novel *Love*

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B. Selvalakshmi, M.A., M.Phil.

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Love has unearthed the deepest and the most complicated human emotions. It has laid bare the animal instinct that dominates the hearts of people. This animal passion cannot be fathomed and the romantic element comes along with passion. Love has reigned the earth since times immemorial. It can be ascertained in more than one way. Poems, myths, stories, folktales, media and present day culture portray people's preoccupation with love and the ultimate outcome on human behavior. The betrayal, the pain is inevitable and Toni Morrison's curiosity spills over in her writings. Love is the central theme and the world revolves around it. Ordinary men and women succumb to love and sometimes they end up doing a really bad job that is the cause of their ruination.

The novel *Love* tells the story of Bill Cosey and the women who love him, fight over him, make him miserable, and finally drive him to his grave. As the novel begins, Mr. Cosey has long since died under suspicious circumstances, but his memory and his presence live on inspiring a deep and lasting hatred between his granddaughter Christine and his widow Heed. As youngsters, Christine and Heed were best friends until the day Mr. Cosey decided he would take Heed, at the tender age of eleven, for his wife. From that moment, bitterness and envy drove the friends apart, and now they live together in an enmity so deep that seems only after death of Cosey will free them from it. Mr. Cosey's will- a hand written note scrawled on a menu is in dispute, as is the ownership of the house Heed claims to own and in which Christine is allowed to live. The struggle to verify or nullify that note drives the women to new depths, and when a street smart young woman named Junior arrives to help Heed write a family history, Christine rightly senses a deception, and their dispute takes on a deadly urgency.

The central character Cosey was a fifty-two-year-old wealthy and powerful man whose acts of love and violence, generosity and cruelty, structure the novel. He had a natural talent for attracting the wealthiest clientele and the jazziest musicians to his hotel:

Mr. Cosey was a smart man. He helped more colored people here than forty years of government programs. (L 9).

The women who inhabit Cosey's world are Heed, his second wife who was eleven at the time of her marriage and now is a recluse determined to keep the family's legacy. Christine,

his granddaughter was Heed's best friend until she married Cosey. Cosey's mentally retarded daughter-in-law, May, is jealous of Heed and does everything possible to distance her daughter Christine, from her friend Heed. Celestial, Cosey's pleasure woman, the only one who asks to be his equal and was able to inspire his romantic lover. Junior Viviane, is a young woman who has applied for a job in Heed's house as a companion and also to assist her in her wicked plan. Last but not the least is the voice of the hotel's former cook 'L' whose presence may be ghostly but she is the voice of the narrative, who has seen all of these relationships develop, fall apart. She weaves her judgement of Cosey's women and through her series of recollections at the same time disclose her own infatuation with Bill Cosey. The relationship of Cosey with women who surround him are the guiding elements of Morrison's novel. While during his life, these women vied for his attention, after his death, their rivalries grew stronger. Even Junior, who has never seen him or known him, worships his memory and idealizes him as a 'perfect man'.

Mr. Cosey's first wife Julia died when his son Billy Boy was twelve. Mr. Cosey trained his son in a good way. He was pleased with everything Billy Boy did and said. When Billy Boy reached his marriage age, he chose May as his wife. The two of them were like the compass of a clock. As an outcome of their love, they had a daughter named, Christine. Later Billy Boy died of walking pneumonia at an early age. After the death of her husband, May bravely looks after her daughter. May acted as an ideal mother and seemed to have been a model of efficiency. She helped Bill Cosey, her father-in-law to run the hotel.

Cosey seemed to have a penchant for Virginal girls who had yet to attain menarche. His marriage with Heed was quite unexpected, her family gave her off willingly as if she were a puppy. Christine, Cosey's granddaughter and Heed were like "two peas in a pod" and were inseparable friends. Cosey's marriage with Heed makes them declared enemies. The narrator too said "Heed belonged to Christine and Christine belonged to her" (L 105).

Sandler Gibbons and Vida Gibbons, the couple was once working in Cosey's resort and house. Now they live in One Monarch Street which was given to them by Cosey. Cosey didn't mix with local people, but developed a good and friendly relationship with them. One Sunday, Cosey and Sandler went for boating, they spent their time in fishing and drinking

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B. Selvalakshmi, M.A., M.Phil.

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alcohol. After that, their talk turned very gloomy. Cosey started to share his past life to him. After the death of his son, Billy Boy and his wife, Julia, Cosey felt lonely in his own house and he had been mourning for twenty years. Sandler decided to pour drinks for Cosey to change the topic.

Romen is the teenage grandson of Sandler and Vida Gibbons. Romen's parents are engaged for military services. Therefore, he lives with his grandparents. After Cosey's death, Heed wants to write a secret book about her husband's family, without the knowledge of her best friend, Christine. Heed, an illiterate girl needs an assistant to write a book. Heed tells Romen about it, he gives an ad in 'The Harbor Journal'.

COMPANION, SECRETARY SOUGHT BY MATURE, PROFESSIONAL
LADY, LIGHT BUT HIGHLY CONFIDEBTIAL, WORK. APPLY TO MRS. H.
COSEY ONE MONARCH STREET, SILK. (L 20)

A woman named Junior, who saw the advertisement, came to see Mrs. H. Cosey in One Monarch Street. Heed interviewed Junior about her work history. Junior replied that she was eighteen years old and can do anything whatever Heed wanted. Heed hired Junior as her assistant to write a book. While working in Heed's house, Junior was attracted towards Romen. Junior gathers information about Romen through Heed and Christine.

Heed comes to know the affair between Romen and Junior. In order to make Junior move away from Romen, Heed asked Junior to color her hair and help her in the bath. Junior didn't know why Christine and Heed hate each other. Junior wanted to know about how cosey would choose Heed and their marriage ceremony. Cosey chose Heed as his wife because he wanted to protect her from other women. Heed's marriage was unobserved by her own family because the family members were mourning for Heed's brother's death. When Cosey gave some money for their funerals, May objected it. Afterwards, May became desperate when she finds her father-in-law marry her twelve year old daughter's playmate and put that playmate ahead of everything, including herself, her daughter, and all she has worked for. Her behaviour became full of jealousy and hatred for her father-in-law and his teenage wife. This even affected her relationship with her daughter. It was because of her that Heed and Christine, once childhood

friends, became bitter enemies of each other. It also made Christine hate her grandfather who was like a guardian after her father's death. L, the cook was the only person in Cosey's family would support her, taught her a lot and saved the life of Heed. Junior notes all the information given by Heed for her secret book.

Heed then shared the first few weeks of her marriage life to Junior. Marriage was a chance for her to get out of all the habit, Heed used to be in her house. She belonged to the middle class family which was the contrast to her Cosey's house. But she slowly cope with habits which was followed in Cosey's house. Even though May and Christine hated her, she fought for her place in Cosey's family. Cosey too supported her. Heed's sexuality developed the very moment when she married Cosey and is evident by the fact that she has enjoyed her honeymoon. Cosey enjoyed indulging her in every way after her marriage. He bought new outfits for her and let her buy anything that pleased eyes including Parisian Night Lipstick, high heeled shoes, shiny bedroom slippers and fishnet hose. When Heed wore a new dress with a tag, May and Christine mocked at her. L, the cook came forward with a scissor to cut the price tag hanging from Heed's sleeve. Cosey asked her daughter-in-law, May to train his wife Heed in all household works:

May's mother-in-law was not just a child, she was a Johnson, in no wild dream could she have invented a family that scared her more. (L 138)

When Heed longed to have Christine's affection and tried to revive her lost relationship with her, she even offered to share her wedding ring with Christine and gets reprimanded by May and L. Christine felt terrible and there was a betrayal that turns her, 'love for Heed' into 'hate and bitterness'. Her life was like a 'lifeless stone' (L 132).

Christine's hatred is justified to a point "She would never forget how she had fought for her, defied her mother to protect her, to give her clothes: dresses, shorts, a bathing suit, sandals; to picnic alone on the beach. They shared stomachache laughter, a secret language. ..." (L 132). They even shared the same dreams. Heed's marriage changed everything drastically. It changed Christine's life and May's life. They begin to quarrel and May is rude to Heed when

Cosey is out of hearing range. Christine begins to hate her mother as well as she has been sent to a, “far away school” (L 133).

Christine returned from far away school when she was sixteen years old. Her return began with a celebration of her birthday and graduation. Once Heed unknowingly set fire in Christine’s room, when May and Christine were out of house. While they returned, smoke was billowing from their room. May informed about this to Cosey through phone. Cosey had left the hotel party abruptly and came to his house. He scolded Christine for this incident and asked her to leave the house for a week or two. But May said, that “ Heed started the fire. She’s the guilty one. Why should Christine leave?” (L 135). Cosey replied that “I’m not married to Christine. I married Heed. Besides, it will only be for a little while. Till things get settled around here” (L 135).

Christine, expensively educated and angry, had run away from home. When Cosey died, she returned after some years to claim her inheritance. Heed consented to share the house with her. The apparent cause of the hostility is Cosey’s will: doodles on a 1958 menu, a just-legible scrawl declaring that his house should go to the ‘sweet Cosey child’. The sweet child may be Cosey’s Wife or his granddaughter. The judge ruled in favour of Heed, but Christine’s lawyer believes she has grounds for reversal on appeal, and she has spent years looking for evidence of a proper will.

When Heed and Junior goes to Cosey’s resort at night, without the knowledge of Christine to find a will in the attic, Christine too goes there not knowing that they are in the hotel. Heed and Christine are searching for a RINSO box, where the will was kept. In that box, they found a ballpoint which was used by Cosey for his writing. Heed becomes upset for not getting anything about the will. Junior, her secretary consoles her. At that time, both hear the footsteps ascending the ladder of the attic. Their eyes were terrible when they saw Christine entering into the attic. When Christine asks about their coming, Junior replies that for Heed’s book, they have to check the dates for her research.

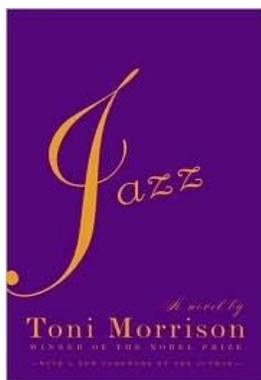
Heed wants to confide everything to Christine. Heed tells Christine that Cosey took all her childhood away from her. After hearing this, Christine is ashamed of her grandfather and of herself. The shame and pain of parting remains an integral part of both their lives. 'L' blames May, the mother of Christine, for the hate she puts in them. Cosey goes away leaving these women in their emotional islands. His male superiority has led to the utter denigration of the main women in his life.

At that time Heed is almost forty-one, was not supposed to go back to her family, who had not spoken to her. Christine too do not know what to do after that. Then they return to her home and had a open talk. They both went to visit Cosey's cemetery. Heed is soothed by reading the words on Cosey's tombstone. The fold of her red dress hid the insult: "Ideal Husband. Perfect Father" (L 201). Heed is longing for her dead husband, she wants him back alive. She asks him to take her by his hand.

In the novel *Love*, Morrison pulls the readers' heart's strings. '*Love*' stands supreme in the literary scene. Human behaviour is unpredictable at times and people are caught in a web of betrayal. Love is a dangerous emotion that invades the being.

Morrison's *Love* is an ever-moving tribute, to the past all the while, making evident the realities of the present. Morrison's characters are full of life, emotion and perfect vehicles through which the complexities of human behaviour are uncovered. Morrison does a fabulous job of navigating through the tale of a group of women all enamored with one man. As the novel suggests, love takes many shapes and can lead to an innumerable amount of reactions when confronted with adversity.

Horrific Love and Obsession in Toni Morrison's *Jazz*



Love is a feeling from the heart, and obsession can be termed as a crazy feeling. Though love and obsession are related in some aspects, the two can never be thought to be the same. Love is a feeling that is uncontrollable, and a feeling which one has for another person. Love always means caring, supportive and giving. On the other hand, obsession is only a crazy idea where a person cannot think in an affectionate manner. Love is a feeling when a person wants the best for the one he loves, and always wants them to be happy, even if they are not part of his life. On the other hand, obsession is a crazy feeling where the person wants the other to be his or her's only. An obsessed person always thinks of having the beloved one on his or her side all day.

The horrific love in Morrison's novel is multifaceted psychological, social and historical. It is for the most part the manifestation of a culture corrupted in its racial past and in its present. It is the creation of forces so brutal that they can transform conventional "signifiers" of cruelty and evil into gestures of extraordinary love – incestuous rape, infanticide, and the murder articulate not the immorality condemned by the dominant culture, but the inverse. They become acts "signifying" a profound if often convoluted love.

The novel *Jazz* revolves around the three characters Violet and Joe, a married couple and Dorcas. The husband, Joe fell in love with an eighteen-year-old girl, Dorcas, who went mad with his love for her and then shot her. Violet appeared at the young girl's funeral and slashed the face of the dead body with a knife before being thrown out of the church. No one ever prosecuted Violet's husband, Joe Trace, for shooting his young lover. The girl's aunt knew that hiring cops was not worth it because Joe cried every day in grief and was already repentant. Violet was the topic of conversation at a meeting of the local women's club but the ladies decided against giving

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B. Selvalakshmi, M.A., M.Phil.

Multifaceted Love as Reflected in Toni Morrison's *Love* and *Jazz*

her financial assistance after the scene she caused at the funeral. Furthermore, she had gone on to get herself a boyfriend in an attempt to get revenge for her husband's affair but this tactic didn't seem to work. Joe sat around the house listless and sullen so Violet tried instead to regain his love. However, she could not break through their embittered silences. Finally, Violet decides to find out more about her husband's dead lover. Violet and her husband often stare at the photo of Dorcas in silent bewilderment.

Jazz begins in the midst of the love triangle between Violet, Joe and Dorcas. Joe and Violet, are happily married and living together in an apartment in Harlem. Violet is a fifty-six-year-old woman who is hopelessly scrawny with very dark skin, she has a reputation in Harlem for being odd and she does not quite fit in with the other ladies. Violet herself has no children and, after several miscarriages, she longs for a child. 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 gets herself off from him because of her depression. Violet used to live with a flock of birds and talk with them. She never pays attention to her husband, Joe. Later, Violet's behaviour annoys her husband and finally depresses him. Joe thinks that he is married to a woman who speaks mainly to her birds. One of whom answers back: "I love you" (J 3). This leads Joe to search of another woman.

Joe meets Dorcas, when Joe comes to her aunt's house to sell lady's cosmetics and Joe falls in love with her who is eighteen years old. Dorcas is neither decidedly pretty nor flatly unattractive. She is precocious and romantic; Dorcas seeks male attention at a young age and yearns to live a adult life. She wants to attend nightclubs and parties and most importantly she wants to adore and be adored. This made her to fall in love with Joe. Joe loves her not just because of sexual desires; but he is in search of the lost love he has had once with Violet. He has lost all trace of his feeling that he experienced once with Violet.

As Joe's love for Dorcas is explored in more depth, Joe feels that his lost mother and the girlfriend start to meld into one. He thinks that Dorcas is similar to the traces of his mother. Their affair continues for several months and neither Violet nor Alice Manfred Dorcas's aunt have any knowledge about it.

Joe brings Dorcas presents and gifts 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 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 forgotten 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 rumour 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. Violet, although she can cut the face of a dead girl, is portrayed with softness: "She used to live with a flock of birds" (J 3). In frustration and confusion, she does not know what to do, so she set the birds "out the windows to freeze or fly, including the parrot that said, "I love you" (J 3). The reader would expect Violet to kill the birds but she reacts to the contrary by setting them free. This contradictory feeling sets the tone of the novel.

Joe's illicit affair annoys her more. Violet does not know about the girl except her name and age. She wants to collect more information about the girl. Violet as a well known beautician, she can commence to gather the rest of the information. When Dorcas died, she looks for Alice and asks her about the girl. She loves the poor girl. As a matter of fact, Dorcas is young enough to be her miscarried daughter. Violet after the death of the girl starts loving her.

Violet wants to rectify her mistakes, she decides to learn more about Dorcas. She starts her enquiry with an upstairs neighbour named Malvonne, a writer who is interested in living with newspapers and other people's stories printed in small books. Once, when Malvonne was in her house, Joe approached her and asks for a favour. Joe would like to rent her house when she is in her office. Joe wants to spend time with Dorcas personally without the knowledge of his wife, Violet. Joe also said that he will pay two dollars for every month as a rent whether he used it or not. Later Joe and Dorcas started to spend their time in Malvonne's house. At the end of each meeting, Joe gives Dorcas a present.

After hearing the secret affair between Joe and Dorcas from Malvonne, Violet comes to know that Joe does not love her. He needs a woman who loves and cares him better than Violet. Later, she plans to fall back in love with her husband like when she was in the first year of her marriage.

A few months after Dorcas's murder, Alice Manfred waits in her home for a visit from Violet, an unlikely visitor but one that Alice no longer minds. Alice Manfred renamed Violet as "Violent" after her behavior at the funeral. When Violet comes to see Alice for the first time, Dorcas's aunt only grudgingly opens the door for the woman who ruined the ceremony and stole the spotlight away from the task of mourning.

Violet 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. The aunt shows all the dead girl's things to Violet and it became clear to her that Dorcas had been hardheaded as well as sly. When she returns to her home, she gets a photograph of Dorcas, which she puts on her mantle piece so that Joe can clearly see it. The picture serves as a constant reminder to Joe of his guilt and infidelity. Thus Violet restores the relationship she had with Joe. Violet epitomizes the perky courage that is distinctly visible in Toni Morrison's heroines. Two or three times during the night, as they take turn to go and look at the picture, one of them will say her name, Dorcas, Dorcas. Joe seems to feel that expansiveness of love when he stares at Dorcas' picture, knowing "it is the absence of accusation that wakes him from his sleep hungry for her company" (J 12).

Violet and Joe suffer from a deep sense of betrayal on their individual levels, respectively. Joe is depressed because of his beloved Dorcas who left him in favor of much younger boy, Acton.

Then Violet often visits Alice Manfred House, she too likes her company. Alice shares her past life with Dorcas to Violet. Later Violet shares with Alice about her past life. Through Alice, Violet learns the meaning of life. Now she understands that she has been denying herself all along and that she has to make the most of it. Alice teaches her how to love: “You got anything left to you to love, anything at all, do it” (J 112). It is not surprising that Violet identifies herself completely with Alice, and with this identification, she establishes her own individuality and starts loving her husband, Joe. After that, the couple leads a happy life.

Throughout her fiction, Morrison inverts conventional moral categories. In a world warped and distorted by brutish oppression, innocence can assume a criminal nature, and evil can become a regenerative force. Glimpsing such a world, Morrison explores the dimensions of love in many manifestations: in the love between women and the love between men, in the sexual relationships of male and female, in the care of a mother for her child, in the bonds interlocking brothers and sisters, in devotion to the tribe. It is sometimes desperate, sometimes tender, sometimes jealous, sometimes generous, sometimes possessive, sometimes freeing, sometimes sacrificial and sometimes barbaric. In her fictional world, monstrous deeds can become expressions of compassion; Violet’s deeds can lead to the restoration of love. Rape, infanticide, murder become “signifiers” of love disguised in frightening acts. As Morrison herself observed, sometimes “Evil is as useful as good” and “Sometimes good looks like evil; and sometimes evil looks like good” (Intimate Things 216). Throughout her novel, acts of horrific love bear witness to such truth.

Narrative Techniques

Technique is the means by which the novelist chooses to tell his/her story. The novel is like a living organism. It grows and leaves its impact on the readers and inspires the readers to think it and practice in his life. When a novelist imagines a story and works out its plot and characters, he starts the process of composing the subject matter. Experience, discovery, use of language all come together to bring forth the work of art. The writer has to write the story in a

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B. Selvalakshmi, M.A., M.Phil.

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convincing manner. A pattern takes shape, it acquires a rhythm with words and the story starts developing. In other words, technique is ‘craftsmanship.’

In the novel *Jazz*, Pathos, First Person Narrator and Third Person Narrator, Jazz Music, Self Fulfilling Prophecy, Story within a story and In Media Res are the techniques used by Toni Morrison. The techniques like Division of the chapter, italization of ‘L’, Structural Opposition, Time Organization, Red Herring, Flashback, and Plot Twist are used by Morrison in her novel *Love*.

One of the most important aspects of technique is the use of language in a novel. The language that the writer uses is made to yield larger meanings through conscious manipulations. Even the selection and arrangement of words is also conscious and meaningful. So, language defines both the character and atmosphere. The spoken language is the mirror of the speaker and of the moment. The author’s reporting speech builds up the atmosphere through its linguistic features including its tone, just as a character’s speech is revelatory of personality by its very style.

Conclusion

This paper “Multifaceted Love as reflected in Toni Morrison’s *Love* and *Jazz*” has attempted to describe the different forms of love and betrayal through the central character Mr.Cosey in Toni Morrison’s *Love*. When Mr.Cosey cannot get the true love and satisfaction from her second wife Heed, he goes on to chase girls like Celestial without the knowledge of his wife, Heed. He even goes to extend of handing over all his belongings to Celestial before his death. In *Jazz*, the theme was described through the central character Joe, and how he was obsessed with Dorcas. At one point of time, he becomes horrific and shoots his beloved Dorcas before her aunt Alice when Dorcas prefers a young and good-looking man named Acton to accompany her during the dance at New Year’s party. By analyzing these two novels *Love* and *Jazz*, the readers come to a conclusion that in the beginning of marriage life, the couples led a happy life. Later, they came across problems like unfaithfulness, lack of true love and care in their companions. This made the couple to find some other to accompany them. Whether the

partners are in mutual love or not, they should always show their love and affection on their companions. This will make the partners realize the true love of their fellow partners.

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