



GENDER ISSUES AND IDENTITY: SELECT NOVELS OF TONI MORRISON

Nawal Kishor Assistant Professor English
Govt College Narwar, Shivpuri M.P.

ABSTRACT

Toni Morrison best known as American contemporary black women pen won numerable awards including Noble prize for literature. She uses multitudinous themes in her workshop to show how African American women manage with multitudinous forms of oppression. This paper analyses propositions that concentrate on a pluralistic understanding of the world. In the environment of post colonialism, the review of artistic review through the literature of prominent women of America proposes a critical reading about the durability between social relations of domination and oppression, emphasizing the binary colonization of women. The analysis of the authorial voice aims to identify how her perspectives reveal a literature of social engagement, allowing other subjects to come apprehensive of social injustice still veritably present in the Americans, through the environment of her narratives. Therefore, the primary ideal of this paper is to reflect upon the gender issues and identity, as well as the origin and conformation of the speech that expresses the subjectivity of the one who writes. Morrison novels Love and Jazz, give voice to the speechless by showing the struggles and attempts of ambitious black women characters who want to self-identity and tone in patriarchal society. In this composition we will essay to demonstrate that both novels Love and Jazz, women characters manage to get strengthen and maintain their culture. They review themselves toward tone- commission and to produce space of non-dominance.

Key Words: Gender issues, Community, legality, erudite darkness, conciliation and tone- identity.

INTRODUCTION

The author Toni Morrison began to transform the realities that were present in the American imaginary though substantially overlooked in its erudite practice. Her debut novel, Born in Ohio, in the United States, into a lower middle- class family, Morrison was an avaricious anthology. In 1949, Morrison joined Howard University, where she graduated in English in 1953. The presently internationally- known pen, publisher, and professor has won a Pulitzer Prize for her new Beloved(1987) and she entered the 1993 Nobel Prize of Literature for her sharp and poignant novels that chronicle the gestic of black individualities in the United States during the 19th and 20th centuries. Morrison established as a first- rate novelist, popular speaker, artistic critic, editor, essayist and children's book author. (1) She unfolds the tales of African- American women pains of being ignored, oppressed and marginalized with a remarkable lyrical force. Morrison as a black women pens, she challenge the ascendance of white manly language by developing a tradition of their own suchlike form, language, narrative and freed from numerous mainstream erudite conventions. She intended to educate people about all aspect of African- American life present and

once and also her works gives voice to the speechless and records a history of ordinary people who have been ignored. Morrison affords womanish promoter the voice to articulate their individualities by showing the veritably well struggles and attempts of ambitious black women characters who want to free themselves from all kinds of oppression.

GENDER ISSUES AND IDENTITY IN LOVE

Love is a complicated story, centers on a vacated riverside hostel, with multiple points of view and serious flashbacks, reveals the secret and histories of those inhabited the Cosey resort before, during and after the Civil Rights Movement. It also, the tail of a group of women all enamored with one man. The story is told in retrospection, it reveals different layers and performances of the verity, therefore presenting multiple perspectives, which are focalized through their colorful narrative voices, are revealed through several edge points both looking back and revealing the action in present time. Morrison uses different narrative structures and ways to reveal the particular and the emotional aspects of her character's lives, because the existent being is always the centre of attention in her workshop.

Old woman, appertained as L is a narrator of the novel. She's a chef in Bill Cosey resort for numerous times. She differs from rest of the womanish character in the novel. She still oversees everyone and witnessing everything with firsthand. In the same manner she observes Cosey life. Heed his uninstructed child- bridegroom and May his delusional son- in- law take opinions in the business. May begins to view her own son as a trouble and supporter when she came to know about the fellowship between Christine and Heed. May, son of andominie sees Heed as a lower class girl, personification of everything, she perceives her to be a disgusting, dirty, polluting and fears.

Both Heed and Christine as a girls have deep loving relationship that transcends ethnical and social walls of class and estate Mr. Cosey decides to marry Heed, a child bridegroom to give him children is a wrong and unattractive decision according to L.(2) L observes that their loneliness start incontinently after their separation. He allowed Christine as her rival and views her as the favored member of the family. Likewise Christine's feels the hostility that her position in the family is inferior to Heed because her relationship with her forefather Bill Cosey. Each woman sees herself as the desirer and views others as the rival and precluding her from entering the affection of Bill Cosey. Cosey, neither love Heed nor give her children, but waste her life. In the end Heed hires Junior, hoping that Junior will help her find the real will of the Cosey estate. Cosey affection and love for Elysian leads him to write his will in favour of her, rather of his family. L, out of love for the family sets the plot in stir by poisoning Cosey and produce the fake will, which leaves everything to the ' sweet Cosey child '. The aging Christine retains a sense of loneliness, melancholy and has a transitory mindfulness of just how misdirected her life has been. L forces Heed and Christine to have some kind of contact with each other by scribbling down a will of nebulous meaning on a menu. They fight over the will, made their conciliation in the end only. Heed becomes the primary care taker of an ailing May, after Christine gone and her grandfather Bill Cosey dies. With the help of L, Heed continues her duty until May dies and Christine's returns.

Junior, who's conducted as uncaring and ignorant of other people's requirements, especially old women Heed and Christine Mr. Cosey was dead long before the appearance of Junior. Cosey resembles the cover father and nut that Junior had been looking for all her life. She summoned to him by creating a supernatural connection to Cosey. In Cosey house, she sees the youthful boy Romen, she mates him out as a sexual object. Junior controls Romen to her needs and advantage, but disregard his passions. Romen authentically transforms her with the love she so desperately solicitations. Sandler guidance to his grandson Romen makes in to take clear decision, rushing off to the hostel to help the old women.

Till the end of the novel, Heed and Christine struggle over the Bill Cosey home and heritage, rather than on the trauma they suffered and their lost fellowship. Both the women concentrate on co heiresses to Bill Cosey's heritage. They're unfit to overcome the loss they've suffered in the conclusion of their fellowship. They believe that asserting their legality to Cosey's heritage will legitimize their own individualities, so they concentrate on the recovery and assertion of their individualities as co heiresses to Cosey's heritage. Junior also feels a special closeness with those women characterized by collective understanding. She causes the accident that kills Heed and physically abandons the aged women in the desolate hostel. The shock of Heed's fall and long neglected neutral space leads to disclosure, the women's wrathfulness turns to anguish and remorse when they realize the loneliness they've foisted upon each other.

There's a pronounced change in their station towards each other in their final meeting at the hostel. Learning from their miscalculations, they begin their fellowship again. In the course of Heed and Christine's overdue exchanges, the traumas caused for each of them by Bill Cosey were participated. Collectively, they cannot repair themselves. Together, they can achieve sloping and beyond that, happiness. It's only at the end of the novel, in the face of death, their hate turned in to love and begin to understand what had happened to them. later recapture the capability to express themselves, through discussion and each other's company, the women realize that they've spent painful times looking for the meaning of love in the wrong places. Morrison counters the despairing vision of the perpetuation of shame and abomination in the lives of her characters with a hopeful vision of the mending power of love, replacing incipiently, the women discover the possibility of recovery from trauma by embracing their concinnity, and by doing so they may produce their own tone and identity, free from the ethnical and sexual oppression. In the check of Love, Morrison provides a hopeful vision of the mending and power of loving. The womanish characters in Love produce a new, generative space that requires them to tell their stories in their own words.

GENDER ISSUES AND IDENTITY IN JAZZ

Morrison, *Jazz* society is visited by the phantom of racism, slavery and sexism, piecemeal from this its achievement lies in lyrical, culture and tropical treatment of history. Morrison taking compendiums towards the metamorphosis of new history through new characters, Jazz, a twentieth century musical style that reflects the mood and the spirit of the black community, began in the southern united countries. Morrison starts developing the theme from slavery to non- slavery African character who lived in America. The characters find that to survive in the civic terrain in which they're scattered, they too, must be committed to change. The characters are subject to extemporary patterns of understanding and relating to one another. Like rest of the novel, Jazz also serve as a panoramic in compass and ambition. Reinvention is possible by its passion, speed, artistic vitality and with its non succession cycles. Jazz, prisoner the palpitation of the African American millions by composing extracurricular hubby, youthful woman and displeased woman. Jazz itself allusions, wonderfully shows the different between pastoral and civic, once and present, individual and community and also applicable conceit for the pressures within the novel.

Like Jazz music, the new Jazz itself, is full of movement, twists and turns. Joe, middle aged man in the novel, hubby of Violet. From the moment Joe sees Dorcas, she's the object of his pursuit. Joe stalks to Dorcas and seduces her. For Joe, Dorcas is icon of a charm and revealed of his youth. (3) Joe shoots Dorcas, when she demands her independence, riding and demeaning him in the process. Joe convinces himself that he hunts Dorcas out of his violent love for her. The idea of social fatherhood is presented in character of True Belle in the novel. Vera Louise is abandoned by her own parents and family because having affair with black slave man Henry. She come worried when Henry also deserted her. True Belle provides her a woman like support which Vera Louise lacks. During that time, white women who gave birth to non white babies generally deposited the children at the unqualified Foundling Hospital. But against the norm Vera Louise kept the child herself. This act shows that Vera Louise recovery of the tone, stalwart act and her affection towards her child.

Dorcas, a wounded child who lost her parents to violent racism, a free thinking and tone - serving girl. She's grounded on a factual homicide victim who refused to name her bushwhacker and trapped within her limited prospects of womanishness. Dorcas, seems more independent subject, she does not feel subordinated to Joe. For Dorcas love mean 'a fight to win someone'. It easily reflects in her relationship with Acton, enjoying other girls' covetousness. Dorcas was boggled doubly, Acton killing her psychologically and Joe killing her literally. Both the men are do violence to Dorcas. At last, it's Dorcas who help Violet and her aunt Alice to realize their own identity and space in the world. Dorcas in the hands of death only realizes the true meaning of love, inspite of her usual tone- serving egoism, she suppose of Joe love and thereby chooses to immolate herself for the sake of Joe.

Violet is thrown out of the church after she attends the burial in order to slash the dead girl Dorcas face with a cutter.(4) Violet do this only, after she came to know about her hubby Joe affair with teenage girl Dorcas. Her incapability to express herself to Joe is apparent in the way she becomes more and more silent and her hopeless craving for a baby causes her to sleep with dolls. When Violet begin to search for the power behind Dorcas, whom her hubby Joe had been carrying on an affair. She questions everyone about the boggled Dorcas, mystique begins and end in Alice Manfred, Dorcas grief stricken aunt. She has refused to accept the position the community expects her to fulfill. She break the image of patriarchal object and act as a subject. It shows that Violet rather backups reproduction for conciliation. For Violet, she must allow herself to be revived through the dislocation represented by the Jazz process; it's one of the ways to liberate herself from this tone- constructed captivity.

Black women may be a source of strength to each other. This fact was emphasizes by Morrison through unusual fellowship between Alice and Violet. Alice Manfred is most central womanish character and ancestral figure who reinforces the black womanish knowledge in Jazz. Alice, who has no children of her own, develops immense closeness with Violet where in formalities evaporate and courtesies vanish. Alice fellowship with Violet hoist her from her fears and disappointment related to her own fornication and implicit victimization within a supremacist and sexist society. Vice versa their fellowship allows both the women to mature emotionally. The two women transfigure their wrathfulness and frustration in to more positive sense. It makes a voice of own and passions of relief. Alice makes Violet realize herself i, e she's the maker of life, and teaches the central principle of life which is love. Violet finds Alice as not only a friend but equal to her, who accepts her quiddities and is willing to interact with her on her frequently peculiar terms.

Felice, friend of Dorcas, an independent woman in her own right was a emblematic orphan, whose parents are separated from her by their work. She becomes the Traces tropological son. When Violet longs for love, quests endlessly for a way to release her pain, to understand her place and her identity in the civic terrain she inhabits, Felice came to deliver her. She made Violet to learn, how she must open herself up to the world and people around her. Felice, telling Joe that Dorcas's final words. Helps the couple to mend their rift and open the love affair for each other. Like vice versa, it's a turn to realize Felice her identity. Violet explains to Felice, how she came to find herself, her identity and nebulous tone. She teaches Felice that identity is a result of being lost and creation is possible only through destruction. Violet, who finds her identity and educate it to Felice also. In order to secure their survival and their hunt for identity, flashing back their African ancestor's heritage- story telling, cotillion, music are all way in a mending- process for them.

In Morrison's narrative, established meanings are transformed so that the gests of black women come visible in the author's representation of ever- changing bodies, rather of prefixed individualities. Toni Morrison reveals that to circumvent dualisms, an author must write with utmost perceptivity. Therefore, jotting is conceived as a practice that seeks the complications and contradictions essential in the processes of identification.

CONCLUSION

Morrison realizes the responsibility to declare black women effectiveness in enduring harsh lives and show the positive side of their lives. The women have subconsciously created a relationship, beneath the external reality of treason, wrathfulness and contest, which allows them to realize the significance of their concinnity and struggle for attaining absoluteness. Liberation have been achieved through largely varied settings, incongruities, concentrated language, prominent character conflicts and dualities. Morrison's fabrication turns conflicts outside out and eliciting extreme feelings for her compendiums. Her protagonists challenge power structure, begins wholeness through the trip toward tone- commission and to produce space of non-dominance. Their common experience of dehumanizing conditions of slavery creates a important collaborative voice. They suitable to strengthen and maintain their culture, as well as share it with the world.

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