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### CRITICAL REVIEWS OF TONI MORRISON'S JAZZ AND HOME

Samer Majeed Aboud Hammed<sup>1</sup>

Seriaznita binti Haji Mat Said<sup>2</sup>

<sup>1,2</sup>Universiti Teknologi Malaysia

samer.abood96@gmail.com

**Samer Majeed Aboud Hammed<sup>1</sup>, Seriaznita binti Haji Mat Said<sup>2</sup>: Critical Reviews of Toni Morrison's *Jazz* and *Home*-PalArch's Journal of Archaeology of Egypt/Egyptology 18 (03), 1673-1691. ISSN 1567-214x**

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#### ABSTRACT

This paper is a critical review on Toni Morrison's *Jazz* and *Home*. The review is going to infer the central concepts, themes, motifs and literary elements that distinguish these novels from other literary works. Furthermore, the review will follow a close reading of how previous scholars attempted to deduce Morrison's depiction of American people, especially the blacks who are subjects to moral discrimination in the American society. Therefore, the methodological style for the current reviews is going to shed light on the textual and contextual aspects that render the selected works private fictional nuances, which might offer the reader literary meanings concerning reality outside the plots. By tracing the previous studies, this review tries to add up new interpretation of the selected novels and how they correspond to the reality of the American society that have undergone tremendous changes in the second half of the twentieth century and the first decades of the twenty-first century. Being so, the reviews will provide genuine discussion of the selected novels in or to demonstrate how they will be elaborated in my study.

#### Introduction:

This paper is going to review the main critical studies done on Toni Morrison's *Jazz* and *Home*. It will discuss the central ideas tackled in the previous studies and how they relate to the subject of my study. Furthermore, the study will approach the methods used by researchers to explore the implicit notions of the novel. In this regard, the review of these studies is going to present a critical discussion of the strategies utilized to expose the major issues projected in the novel. Accordingly, a number of critical

subjects are going to be reviewed in order to specify the similarities and differences between my study and the previous studies.

Therefore, the narrative features of the novel are going to be approached. At this point, Morrison's narrative structure will be reviewed in some of the previous studies conducted upon the novel. After that, various issues will be discussed. There are several studies that dealt with fictional elements on the selected novels. These elements vary according to Morrison's treatment and perception of black American people. Moreover, Morrison's treatment of diverse issues will be specified to her philosophical vision regarding a perfect society. Consequently, the current paper will shed light on the novels' narrative features and their function to amend some social defects.

## II. Morrison's *Jazz*

In "Black Urban Modernity of the Harlem Renaissance: A Dialectical Negotiation between Urban Individuality and Community in Toni Morrison's *Jazz*," (Han, 2013) discusses the portrayal of the Harlem Renaissance and the way of life African-American had in the urban modern city arguing that it is different from the Whites experience of living in the same environment. The author asserts that Morrison is dedicated to rewrite the history of African-American experience in the white dominant culture. Chen-wei clarifies the story behind Morrison's *Jazz* where a famous photograph of a dead black girl in a coffin intrigued her. The author emphasized Morrison's reaction to photographs as replacement of lost memories. Furthermore, Chen-wei carries out a comparison in terms of life experience between the white middle class society and the African-American migrants' experience of life in Harlem. The author explores the traumatic experience of the protagonists in Morrison's *Jazz*, Violet and Joe. The author sheds light on the experience of white middle-class society through the lens of theorists such as George Simmel and Robert Park in which they assert the positive experience of living in an urban modern city. On the other hand, Chen-wei investigates Toni Morrison's image of life in the urban city as traumatic and causes the breakdown of community's relations. The author stresses the importance of relationships within the African-American community. He maintains that the African-Americans have survived the harsh reality of racial discrimination through supporting each other. In addition, the author points out that the narrator in Morrison's *Jazz* celebrates the value of being anonymous in the city. Chen-wei describes Violet and Joe excitement when they first came to the city. Moreover, the author discusses the alienation that happened between them. He maintains that as if they were living in different worlds. In addition, the author affirms that loneliness struck them both and that this is the real traumatic experience of both Violet and Joe. Furthermore, Chen-wei observes as loneliness increases in Violet and Joe's life, they began to have troubles. Violet falls in depression and Joe cheats on his wife with a young girl and finally kills her. The author notices the different realizations of the self between the white middle-class society and the African-American culture. The author has focused solely on the traumatic experience of living in the city and its effects on the African American immigrants discussing the negative transformation of the major characters in *Jazz*. In "The Bondage and Subsequent Agency of Violet in Toni Morrison's *Jazz*" Melanie A.(Marotta, 2017) explains the healing process of the character Violet in Toni

Morrison's *Jazz* arguing that Violet's healing process went into three phases and that every phase is associated with a black female character. The author describes the influence of living in the city away from the familial connectedness in the rural city. She explores the gradual degradation of Violet's life into loneliness. Moreover, Marotta discusses the excitement of African American migrating from the rural south where the traumatic experience of slavery and racial discrimination is still present in their minds to the urban modern north where they expect freedom and liberation. The author maintains that the same is true for the protagonists in the novel *Joe and Violet*. She asserts that both were excited to start their life in the city and that they were waiting for their fulfillment of the American Dream in the city. Nevertheless, Marotta views the sense of alienation that occurred to Violet and Joe. She focuses on the character of Violet and describes Violet traumatic experience of living in the city causing her to feel depressed and lonely. Then, the author describes the healing process of Violet arguing that it consists of three phases. Therefore, Marotta first associates the first phase with Dorcas, Joe's lover, in which Violet is enraged when she discovers that her husband is cheating on her with Dorcas. The author maintains that Violet knew about this relationship after her husband kills Dorcas. Moreover, Marotta contends that Violet's anger of her husband's affair and the suffocating life in the city all came at once in the funeral of Dorcas causing Violet to slash Dorcas face with a knife. The author maintains that Violet's obsession with Dorcas was the first step in her transformation leading her to look for information and details about Dorcas.

Furthermore, Marotta explains that Dorcas filled the void for Violet and she was preoccupied. Moreover, the author observes that Violet's obsession with Dorcas led her to know Alice, Dorcas aunt, where Violet starts her second phase of the healing process. Marotta argues that Violet's interaction with Alice brings them both a sense of relief and that through their conversation; Violet begins to release her pain and frustration. In addition, Marotta explains the third and final phase of Violet healing process in which she knew Felice, Dorcas friend, who help Violet to rebuild her identity. The author argues that Felice helps Violet to reconcile with Joe and to restore their lost marriage. Marotta affirms the importance of closeness to female characters arguing that Alice and Felice played a pivotal part in Violet healing process and stressing the importance of interaction and closeness to other female members of the society (Marotta, 2017). The author limits her study to the character of Violet and her healing process. In her paper "Cycles of Violence, Cycles of Trauma in Toni Morrison's *Jazz*," Olfa Drid (Drid, 2016) studies the dangers of suppressing past trauma experiences taking the protagonists in Toni Morrison's *Jazz* as examples. The author investigates the consequences of past traumas in the life of Violet and Joe claiming that they are the cause of their violent behaviors in the novel. Furthermore, Drid explores the effects of slavery as a collective trauma to the African American people. She situates her paper as a psychoanalytical exploration of Toni Morrison's *Jazz* and she uses the theories of Sigmund Freud and Cathy Caruth to account for the violent consequences of past traumatic experiences in the lives of Violet and Joe. Drid argues that the protagonists' inability to let go of the past leads them to upheaval and dangerous acts.

In addition, the author gives an overview of trauma theory through Sigmund Freud and Cathy Caruth theories. The author explores the process of trauma and the ways in which it haunts the individual in different ways. She investigates the notion of “incubation period” which is a Freudian term referring to the period between the traumatic event and its aftermath explosion. Moreover, Drid notes that Cathy Caruth calls the same process “belatedness” in which the traumatic event stays silent inside the individual psyche until it erupts suddenly in the form of violent behavior. In light of the above-mentioned process, the author investigates the traumatic experience of Violet stating that the character lived her life as an orphan, her mother committed suicide, and that was her first trauma. Then, the author mentions Violet's life in the city away from her family and friends and finally the liaison between her husband and a young girl named Dorcas. The author contends that all these traumatic experiences exploded in the form of her misbehavior at Dorcas' funeral in which Violet slashes Dorcas' face with a knife. Therefore, the author maintains that the other characters in the novel did not comprehend Violet's act and starts to call her Violent.

Nevertheless, the author states Freud's “incubation period” and Caruth “belatedness” can account for Violet's behavior in which the past traumatic experience in Violet's life went through the process of “incubation period” until it suddenly erupted in the form of Violet's violent behavior in the funeral. The author argues that the same is true for her husband Joe where his crazy mother abandoned him, then his wife neglected him and finally his mistress Dorcas left him for a younger man. Drid contends that all these traumatic experiences exploded in the form of killing Dorcas. Furthermore, the author compares the trauma of Joe and Violet to that of the African American people in which they suffer the horrors of slavery. In addition, Drid maintains that the traumatic experience of slavery is ‘transgenerational’ where the effects of slavery are handed down from generation to generation. The author has studied the novel from a psychoanalytical point of view taking Freud's theories and Cathy Caruth's framework as the basis of her study.

In “Migration Theories and Mental Health in Toni Morrison's *Jazz*” Leila Tafreshi Motalgh and Wan Roselezam Wan Yahya (Motalgh & Yahya, 2015) investigate the relationship between migration and mental health problems arguing that migration has particularly affected the black female characters in Toni Morrison's *Jazz*. The authors base their analysis on Danish Bhugra's theory of migration. They investigate the stress that accompanies migration in which Push-Pull factors play a pivotal role in the process. Moreover, the authors describe Morrison's *Jazz* as a depiction of the Black Migration to the north in which the African-Americans left the southern rural areas to seek better opportunities in the northern industrialized regions. Motalgh and Yahya study the stress of migration focusing on its consequences on the life of the black female characters Violet and Dorcas arguing that the stress of migration incurred mental health disorders for them. The authors maintain that migrants in general are prone to stress regardless of their race or gender due to employment challenges that they face. Being so, they mention Violet's stress after losing her clients because of her behavior at the funeral. In addition, the authors describe the pull factor of migration that made both Joe and Violet to seek better

employment in the north. Furthermore, the authors investigate the push factor of migration and its relationship to mental health problems. They notice the push factor affects the character of Dorcas in that she was forced to migrate after her parents were killed in the riots and they maintain that Dorcas was not prepared for migration, which makes her easily prone to mental disorders. In addition to that, the authors observe that Dorcas is even more vulnerable to mental problems because of her traumatic experience of losing both parents. Furthermore, the authors investigate the stress-related factor of migration on Violet character observing that the pre-migration factors in her life are the absence of her father and the fact that her mother committed suicide coupled with poverty and unhappy marriage. Moreover, the authors explore the migration phase itself in which Violet had to cope with life in the city coupled with the absence of family connections. Furthermore, the authors explore the post-migration phase in which Violet falls to depression and her husband Joe cheated on her and that ultimately triggers her mental disorder. The author stress the idea that Dorcas and Violet were unable to cope with the migration process and that their coping strategies intensified their problems. The authors have viewed the relationship between Migration and mental health problems, which has affected the black female characters, Violet and Dorcas, and it is limited to one novel.

In "Suppression, Oppression, and Survival: The Exploited Worker in Toni Morrison's *Jazz*," ShamailaDodhy and Nasir Umar Muhammad (Dodhy & Muhammad, 2017) read Toni Morrison's *Jazz* from a Marxist point of view. They show the struggle of the marginalized African-Americans and the exploitation of the white capitalist society. The authors stress the idea that the black people were not given equal opportunity to prosper as the white people had and they were further enslaved by the modern industrialized society. The authors relied primarily on the theories of Karl Marx who is considered a prominent figure for calling for fair treatment of the working class. Furthermore, the authors maintains that Marks attacked the vicious circle of capitalism in which it exploits the working class to accumulate wealth. The authors establish the link between Marxist theories and Morrison's *Jazz* arguing that Marks' theories are based on the exploitation of the 'proletariat' whom are portrayed in Morrison text as the African-American people.

Moreover, the authors focus on Morrison's portrayal of the working class in *Jazz* accentuating the economic problems of the characters. They argue that the underlying force in the characters' life is related to economic troubles. In addition, the authors notice that at the beginning of the novel, the society is divided into two parts: the bourgeoisie and the proletariat. They claim that Violet's act at the funeral can be traced to her childhood life where she lived in extreme poverty and that she had to work at an early age. Furthermore, the authors point to violet unlicensed job as a hairdresser where she had to go to her clients at their homes because the rules and regulations prevent her from opening a saloon as the white people. The authors maintain that Violet charged less than the whites did. Therefore, the author stress the idea that the white capitalist system prevents Violet from gaining wealth and that this system strive on the enslavement and exploitation of the African-American people. The authors observe that the African Americans fled the enslavement of the rural south to face the

exploitation of the industrial north (Dodhy & Muhammad, 2017). The authors have viewed their subject from a Marxist point of view taking into account both male and female characters who were economically exploited by the capitalist society.

In “The Composing Mode of Jazz Music in Morrison’s *Jazz*” SimaFarshid (Farshid, 2012) studies the similarities between Jazz music and Morrison *Jazz* arguing that, Morrison has constructed the novel according to the principles of jazz music. Farshid mentions that Jazz music is characterized by chaos and that Morrison narrative is chaotic in terms of telling the story. Furthermore, the author notes that Jazz musicians improvise their songs in a spontaneous way and that is how Morrison’s narrator tells the story recounting unrelated events and relies heavily on digression within the narration. Moreover, Farshid notices that Jazz performers play against each other in the same way Morrison’s characters recounts their stories. The author contends that Jazz music relies on the personality of the musician, likewise Morrison’s narrator is free in terms of making mistakes and that the narrator is allowed to express his/her personality away from the writer’s grip (Farshid, 2012). The author has studied the relationship of Jazz music to Morrison’s *Jazz* and lists the similarities between them. It is a comparative study viewing the influence of Jazz music on Morrison’s *Jazz*.

### III. Morrison’s *Home*

In “Home in Toni Morrison’s *Home*” ZeinabSoleimani and BahmanZarrinjooee (Soleimani & Zarrinjooee, 2014) studies Toni Morrison’s *Home* through the lens of Homi K. Bhabha’s theories of colonial discourse. They investigate the use of concepts such as “unhomeliness”, “hybrid identity” and “ambivalent” to shed light on Morrison’s *Home*. The authors state that Morrison is redefining what it means to be an African American and that she is trying to accentuate the dilemmas of the Black people. Moreover, they maintain that HomiBhabha concept of “unhomeliness” can be applied to the major characters in Morrison’s *Home*. The authors explores the journey of the protagonist in the novel, Frank Money, as he is searching for home and the racial discrimination he faces in his journey. The authors maintain that Frank lives in the margin although he has served his country by joining the army during the Korean War, but he is still viewed as outcast by the white society. In addition, the authors investigate the different shades of meanings for the word ‘home’ and how Morrison highlights the importance of ‘home’ for healing the psychological wounds. Furthermore, the author shows that the characters in novel identify themselves and others by asking questions about their birthplace. Moreover, the author shed lights on Bhabha concept of “hybrid identity” in which the individual lives in-between two different spaces. The authors maintain that the Bhabha concept can be applied to those who were forced to leave their homes to another country or territory also it applies to those who suffer marginalization and racial discrimination such as in this case the African Americans who were brought to America and forced to work as slaves. The authors contends that one of the major themes in Morrison’s works is race and that she is trying to reconstruct and remember the identity of the African Americans because the national identity is of utmost importance for the natives (Jweid & Abdalhadi Nimer, 2016). Therefore, the author show that the protagonist, Frank Money, is forced

to leave his home with his family without taking their properties and that the family relocated in Lotus, Georgia. The authors state that during the course of the novel, Frank is always moving from one place to another while at the same time he is trying to work out his psychological traumas during the war in Korea, facing his demons and nightmares, and facing racial discrimination along the road. Moreover, the authors emphasize Frank's "hybrid identity" and "unhomely" state. The authors point out that Frank is living the dichotomy in his personality and that he feels that he does not belong which leads him to a state of "unhomeliness". The authors stress the idea that "unhomeliness" does not mean homeless; it is closer to the idea of not belonging. The authors argue that Frank is at peace with himself and others when he goes back home to help his sister Cee, only then he can solve his psychological traumas and his sense of not belonging (Soleimani & Zarrinjooee, 2014). The authors have studied the novel from a post-colonial point of view taking Homi Bhabha's theories as the basis of their study.

In "Hansel and Gretel in Toni Morrison's *Home*" Manuela Lopez Ramirez (Ramirez, 2014) studies Morrison's version of the fairytale *Hansel and Gretel*. The author argues that Morrison rewrites the fairytale in order to construct the African American version of the fairytale. The author maintains that Morrison has established her novels around the theme of racial discrimination and the harsh conditions of the African American people. Ramirez emphasizes that Morrison novels are her form of remembering and preserving the African American identity. The author stresses the idea that Morrison reverses the traditional characteristics of the Whites' narrative to defy their hegemony and to establish a unique African American narrative. Moreover, Ramirez states that legends, myths and Bible's stories have influenced Morrison's narrative. She contends that Morrison has combined two different frameworks: the African form of storytelling and the western form of fairytales. In addition, the author argues that Morrison's *Home* is a hybrid literary text. Therefore, Ramirez argues that Morrison's hybrid text serves to construct a national identity.

Ramirez mentions that Morrison has used the fairytale genre in *Home*, precisely, the story of "Hansel and Gretel" maintaining that Morrison has reproduced her African American version of the fairytale in which she highlights the theme of self-realization and self-healing. Ramirez contends that Morrison's *Home* depicts the suffering of the African Americans in the 1950s. Moreover, the author explains that the protagonist, Frank Money, has witnessed the brutality of the white society at an early age. In addition, the author shows the effects of the absence of the family in the children's life arguing that it is one of the main reasons for self-fragmentation. The author focuses on the difference between Morrison's *Home* and the story of "Hansel and Gretel" mentioning that unlike Hansel and Gretel who were abandoned, Frank and his sister Cee were left in the hands of the grandparents who mistreated them.

Furthermore, the author explores the theme of food in both cases. She maintains that food for Hansel and Gretel acts as a trap for them, but in *Home* food is always connected with poor conditions of the African Americans. Ramirez points out that the enslavement of the African Americans is still going on even after the abolition of slavery. The author highlights the use of black people for medical experimentation

showing the experience of Frank's sister Cee who was prone to such kind of experimentation at the hand of the white doctor in the town. Moreover, the author shows the incident when the white doctor told Frank that they are taking the dead bodies of black people for medical students in order to investigate the human body and that all of these experimentations are for the benefits of the rich white people. As such, the author emphasizes that the White dominant society dehumanize the African Americans in many ways and the author demonstrates that Morrison is keen on showing this form of dehumanization. Moreover, the author observes the semblance between the wicked witch in the fairytale story and Frank's grandmother, Lenore, who is the early source of suffering and misery for Frank and his sister Cee. The author argues that Lenore stands for moral fragmentation of the African American people and the theme of child abuse. On the other hand, the author shows the healing power of maternal care as exemplified in the character of Ethel and the other women in the town who stand at the opposite side of Lenore character. Furthermore, Ramirez explores the importance of the African Americans' cooperation in order to balance and heal the psychological traumas caused by racial discrimination. The author stresses the idea that the community ties has helped in Frank and Cee's healing process. Furthermore, Ramirez shows that as in the fairy tale, the brother feels an urgent need to rescue his sister and the same happened with Frank who finds that this is his most important purpose in. The author highlights Frank's quest journey in which he goes back home to save his sister only to find out that he was actually healing himself along the way. Moreover, the author explores Frank's traumatic experience during the Korean War where he deliberately killed a young Korean girl and his inability to cope with it. The author shows that the victimized in this case, Frank, cannot handle the burden of being a victimizer, killing the little girl, it is more shattering to his identity as an African American to play the role of the victimizer. The author observes that Frank can ease the burden of his guilt when he confesses to his sister. Ramirez highlights the importance of familial relations in healing traumatic psychological wounds and that it appears that Frank needs his sister's help as much as she needs his. In addition to that, the author argues that *Home* is about the transformation of Frank and Cee from self-fragmentation to self-realization. The author adds that it is also about the role of memory in Frank's life, and his inner journey while facing his past traumatic experiences. Ramirez contends that the western form of the fairytale "Hansel and Gretel" has allowed Morrison the medium to construct her own African American version accentuating the horrible effects of racial discrimination in America. The author has presented a comparative study.

In "Race, Racism and Home in Contemporary American Narrative," Rashad Mohammad Moqbel Al Areqi (Al Areqi, 2015) investigates the traumatic effects of migration on the characters in Toni Morrison's *Home* accentuating the importance of home in their lives. He argues that immigrants may leave their homes for different reasons but still the effects of loss and homesickness will haunt them. Areqi states that race is an important identifier for human beings because it is the first building block of his identity. He affirms that no one can escape or deny his race. The author shows the attachment to one's race and origin by giving the examples of African-Americans, Asian-Americans and Arab-American showing their origins as a sign of belonging. He maintains that Toni Morrison like other African American writers addresses the issue of racial discrimination against black people in the past and present. The author



maintains that Toni Morrison relies on historical facts that is embedded in her narratives to highlight the suffering of the African Americans. Al Areqi presents Morrison's commitment to her race and her identity in her literary texts. Moreover, Al Areqi maintains that race occupies an important field of study in the era of post colonialism. He argues that during colonialism, the colonizer has deliberately divided people according to their race in order to control them applying the term "divide and rule". Moreover, the author explains that the protagonist's first traumatic experience happened when he was four years old in which he saw white people dragging the dead body of a black man. Then, there was Frank's military service during the Korean War. The author contends that Frank's involvement in the war caused much of his psychological wounds. Moreover, the author mentions the fact that Frank and his family were forced to leave their hometown to another area and later on Frank himself decided to leave Lotus, Georgia because he felt that it was too small for his ambitions. Nevertheless, the author highlights the healing effects of one's home where Frank's journey to his home has helped him to ease the dire consequences of his mental illness. Al Areqi reads Frank's act at the end of the novel when he properly buried the bones of the black man as a sign for regaining dignity. The author has studied *Home* from a thematic point of view namely, migration and belonging and their effects on the life of the protagonists in the *Home*.

In "The challenges of recovering from individual and cultural trauma in Toni Morrison's *Home*" Aitor Ibarrola (Ibarrola, 2014) explores the protagonist's journey in Toni Morrison's *Home* shedding light on Frank's supposed redemption at the end of the novel. The author agrees that Morrison's *Home* is different from the rest of her novels in terms of her departure from the non-linear structure of narratives. The author explains that *Home* can be rightly called "trauma fiction" in which Morrison has shed the light on the lost voices of the oppressed in 1950s. Moreover, the author maintains that Morrison's *Home* is filled with references to her earlier works. Ibarrola argues for the originality of Morrison's *Home* in which Morrison has focused for the first time on the traumatic experience of a male protagonist. Accordingly, the author shows that Morrison has used a unique narrative techniques in which she lets the voices inside Frank's mind speak freely in order to show the complexity of presenting Frank's traumatic experiences.

Moreover, the author shows that Cee's illness gave Frank a mission amidst the disorientation in his life. Nevertheless, the author doubts Frank healing towards the end of the novel arguing that the traumatic experience of racial discrimination cannot be easily healed and that the collective trauma of slavery has caused the African Americans feelings of inferiority and a sense of being rejected. Moreover, the author investigates the ghosts, which frequently haunt Frank's memory arguing that this another evidence that Morrison's *Home* is a 'trauma fiction'. Moreover, the author states that one of Frank's traumatic experiences is the loss of his best friends in war and his inability to help them. Ibarrola explores another experience where Frank tries hard to repress his guilt of killing the little Korean girl whom he compares to his sister, Cee. The author explains that this guilt has caused him great psychological pain. The authors mentions the scene at the end of the novel where Frank confesses his guilt to

his sister and that brings him some sort of relief. In addition, the author argues that the novel ends in a positive way adding that Frank's journey back home was more psychological than physical, which brought Frank and Cee a sense of self-realization and empowerment. The author has studied *Home* as a trauma fiction ignoring the other aspects in the novel.

In "Entanglement of Trauma: Relationality and Toni Morrison's *Home*" Irene Visser (Visser, 2014) argues for the expansion of trauma theory in postcolonial studies to encompass and benefit from diverse multi-disciplinary fields. Visser calls for a comprehensive approach when dealing with trauma theory. She contends that such a comprehensive approach will be beneficial in reading Toni Morrison's *Home*. The author has relied on the theoretical framework of Ella Shohat's notion of relationality. Visser believes that relationality allows the use of different viewpoints and discourses to work together at a mutual level to produce a fruitful reading of 'trauma fiction'. Moreover, the author calls for the relationality of psychology, literary criticism, sociology and moral philosophy. Visser believes that such relationality will help understanding Morrison's *Home* at a broader level. She argues that the use of these interdisciplinary fields highlight Morrison well known themes such as slavery and racism and at the same time, these diverse fields connect Morrison's *Home* to her earlier novels. Furthermore, the author explains that the epigraph at the beginning of the novel calls our attention to her earlier novels. She maintains that the notion of 'home' has been a central theme in Morrison's novel. the author shows that Morrison departs from the non-linear narrative to a chronological one arguing that Morrison's *Home* highlights the African Americans' desire for belonging and acceptance in a safe home (Visser, 2014) The author has focused solely on the relevance of Morrison's *Home* and the concept of trauma fiction arguing for the expansion of the term trauma fiction to encompass other dimension.

#### **IV. Conclusion**

This paper has reviewed the main critical studies applied to analyse Morrison's *Jazz* and *Home*. My study deals with the subject from a different scope namely the discussing the inhumane treatment of black women in the African American community. In my study, I will be viewing the inner mechanism through which black women were treated badly and that includes sexual violence, oppression and other abusive behaviors. It tackles the inhumane behavior against women from depending on Albert Bandura's Moral Disengagement and Van Dijk's Critical Discourse Analysis. As such, my study tackles the issue of inhumane behavior against women from another perspective and it includes the study of another three novels by Toni Morrison basing the analysis on the mechanism of moral disengagement. (Motalgh & Yahya, 2015).

My study differs in terms of viewing only the mistreatment of black females using Albert Bandura's Moral Disengagement theory. It approaches the selected novels from

another perspective. It is a detailed analysis of the inhumane conduct against women in a selection of Toni Morrison's novels. It also delves into the subject from the social cognitive theories of Albert Bandura and Van Dijk's Critical Discourse analysis as well as viewing the subject in a selection of Morrison's novels. It will provide a detailed analysis of the male inhumane conduct against females. Therefore, it will concentrate on the inhumane behavior against women from a social cognitive point of view. Accordingly, my study is situated between the theories of Albert Bandura's Moral Disengagement and Van Dijk's Critical Discourse Analysis. Thus, it differs from previous studies in terms of the concepts discussed in the reviews.

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