

A STUDY ON THE WRITING STYLE OF TONI MORRISON

ANAND METI

**RESEARCH SCHOLAR DEPARTMENT OF ENGLISH
OPJS UNIVERSITY CHURU,(RAJ)**

Dr. NARESH KUMAR

DEPARTMENT OF ENGLISH OPJS UNIVERSITY CHURU.(RAJ)

ABSTRACT

A creator's style is the thing that characterizes their work. Toni Morrison's writing style is effectively discernable because of her extraordinary utilization of language. Her novels are not difficult to peruse, and she consolidates many various styles into her writing, like exchanging the voice of portrayal throughout her accounts for a change of viewpoint. A portion of her most ordinarily utilized strategies are the utilization of spellbinding analogies, significant authentic references, and differed sentence structure. By analyzing these models, it will give us a more clear understanding of the kind of literature that Morrison produces. The current paper highlights the writing style of Toni Morrison.

KEYWORDS:

Writing, Literature, Morrison

INTRODUCTION

Morrison is generally known for her utilization of uncommon—yet successful—comparisons that give further depiction to the subtleties she presents. All the more specifically, she uses metaphors in her writing to assist the peruser with interfacing the substance with substitute pictures and encounters. This can be found in Song of Solomon at Hagar's burial service as Pilate murmurs "My baby girl" and Morrison portrays the atmosphere of the congregation.

"Words tossed like stones into a silent canyon" (Song of Solomon 319). One more case in which Morrison utilizes a one of a kind examination happens in The Bluest Eye when Pecola Breedlove lies conscious at night, listening to her mother and father battle: "the unquarreled evening hug like the first note of a dirge in sullenly expectant air" (The Bluest Eye 41). One more analogy shows up in Jazz when Violet depicts her interest with the city: "Daylight slants like a razor cutting the buildings in half" (Jazz 7). Plainly, these analogies make the novels seriously intriguing, yet they likewise add to the overall style of Toni Morrison's writing.

One of the key "trademarks" of Morrison work is her incessant utilization of huge references to history. These not just give background data about the time frame in which the novels happen, yet the verifiable roots additionally add more profundity to the tales and cause them to appear to be more realistic.

For instance, Song of Solomon contains a great deal of enchanted authenticity yet Morrison likewise grounds the plot with substantial instances of history, for example, when Milkman questions Susan Byrd about his grandfather's past: "Did Jake need to register at the Freedman's Bureau before he left the state?' 'Everybody did. Everybody who had been slaves, that is'" (Song of Solomon 324).

This gives the perusers explicit data about the Macon Dead's (Jake's) past and likewise reminds them the time frame in which the story happens by including a reference to the Freedman's Bureau. One more indication of the recorded implications of a time period surface in *The Bluest Eye* through what Pecola—a child—has gained from her folks about the outside world: Outdoors, we knew, was the genuine fear of life.

The danger of being outdoors surfaced oftentimes back then" (*The Bluest Eye* 17). This demonstrates an intrinsic dread, of being an outsider or dismissed, that people of that time period would have encountered. Also, as *Jazz* is set in 1926, one more recorded viewpoint is addressed through a reference to the style of the time: "Violet would dress her hair for her the way the girls wore it now: short, bangs paper sharp over the eyebrows" (*Jazz* 108). Subsequently, chronicled references are without a doubt a significant fixing in Morrison's formula for progress.

While etymological coordinations are compulsory for a creator's style, sentence structure is likewise a critical element to remember for the process, and Morrison more than surpasses this undertaking. She incorporates a wide range of sorts of sentences, which makes her writing significantly more liquid. One sort she frequently embeds into her writing is adjusted sentences, exemplified in *Song of Solomon* when Milkman contemplates the connection among Corinthians and her mysterious lover: "He thought it was funny, sweet, and a little sad" (*Song of Solomon* 211).

Another way that Morrison exploits her style is by additionally applying occasional and modified sentences to her novels, for example, in *The Bluest Eye* when Junior's mom gets back home to discover her valuable cat dead and spots Pecola.

WRITING STYLE OF TONI MORRISON

"Up over the hump of the cat's back she looked" (The Bluest Eye 92). The writer's justification behind including these kinds of sentences is to break the flood of dreary reading by making dynamic sentences that are to some degree surprising. Likewise, Morrison captivates the peruser by manipulating sentence length and wording to communicate the tone or feeling she is attempting to pass on. This is exemplified through the curt statements that show up in Jazz when Violet is savagely thinking about her husband's affair: "One man.

One helpless girl Demise" (Jazz 73), and the same thought of utilizing sentences without any action words likewise shows up in The Bluest Eye when Cholly is mitigated that the dinner after his Auntie Jimmy's burial service has finally come: "Laughter, relief, a steep hunger for food" (The Bluest Eye 143). Here, the peruser can undoubtedly follow what is happening without the guide of complete sentences. Morrison shows her ability in sentence use very regularly throughout her works, and the nature of these sentences mirrors her overall expertise as a creator.

There are various components that accumulate to shape a creator's style. A few unmistakable qualities of Morrison's work incorporate the utilization of likenesses and imaginative analogies, portions from history to make the narratives authentic, and different sentence structure. All of these perspectives (and more) join to make Toni Morrison's complicated and intricate novels what they are today. This current creator's particular style is the thing that has made her so eminent and unmistakable in the literary world.

Toni Morrison was conceived Chloe Anthony Wofford in Lorain, Ohio after her folks moved toward the North to get away from the issues of southern bigotry. On the two sides of her

family were travelers and tenant farmers. She spent her childhood in the Midwest and read devotedly, from Jane Austen to Tolstoy.

Morrison's dad, George, was a welder, and told her folktales of the black community, transferring his African-American legacy to her age. In 1949 she entered Howard College in Washington, D.C. one of America's most recognized black school. Morrison proceeded with her examinations at Cornell College in Ithaca, New York where she accepted her M.A. in 1955.

During 1955-57 Morrison was a teacher in English at Texas Southern College, at Houston, and educated in the English department at Howard. She wedded Harold Morrison, a Jamaican draftsman, in 1958. Together they had two children, Harold Passage and Slade Kevin. After 6 years of marriage she separated from Harold in 1964.

While working and really focusing on her children, Morrison thought of her first novel, *The Bluest Eyes*, which showed up in 1970. She kept on writing novels and later Morrison was delegated the position Robert F. Goheen Teacher of the Committee of the Humanities at Princeton College in the spring of 1989, turning into the first black woman at any point to hold a chair at an Elite level school. Morrison presently keeps on showing fiction and live in Princeton, New Jersey.

Morrison's writings focus on provincial Afro-American people group and on their social legacy, which she investigates with cold-blooded detail and vivid jargon. Her intricate writing style doesn't simply educate the peruser regarding issues concerning African-Americans rather she shows them. In *Beloved*, set in Ohio and a ranch in Kentucky, Morrison shows slavery through flashbacks and stories told by characters. Her word decisions give the peruser the sense on how slave drivers saw their slaves as savage animals. Her work is depicted as

stunning, leaving Beloved in excess of a story; it is a set of experiences, and it is its very own life.

Likewise experiencing childhood in Ohio gives Morrison a qualification as author. Morrison places the setting in a portion of her novels there. Morrison explained "I'm from the Midwest so I have an extraordinary love for it. My beginnings are always there (Ohio) ... Regardless I compose, I start there ... Ohio additionally offers a departure from generalized black settings. It is neither manor nor ghetto."

"Vivid discourse, capturing the drama and extravagance of black speech, gives way to an impressionistic evocation of physical pain or an ironic, essay-like analysis of the varieties of religious hypocrisy" - - Margo Jefferson (Newsweek)

DISCUSSION

"Toni Morrison is a significant novelist who keeps on fostering her ability. Part of her allure, obviously, lies in her unprecedented capacity to make delightful language and striking characters. Be that as it may, Morrison's most significant gift, the one which gives her a significant writer's all inclusiveness, is the knowledge with which she composes of issues all humans face.... At the center of all her novels is an entering perspective on the unflinching, awful quandaries which torment people, everything being equal" - - Elizabeth B. House (Word reference of Literary Account Yearbook).

"(Morrison) works her enchanted fascinate most importantly with a love of language. Her ... style conveys you like a stream, clearing uncertainty and skepticism away, and it is just gradually that one understands her deadly genuine purpose" - - Susan Lydon (Town Voice).

Throughout Morrison's novel she doesn't utilize whites for principle characters. Regularly she is reprimanded for this. She explains her selection of characters by "I search very hard for black fiction since I need to participate in fostering an ordinance of black work. We've had the first surge of black entertainment, where blacks were writing for whites, and whites were empowering this sort of self-flogging.

Presently we can get down to the art of writing, where black people are conversing with black people." Moreover, she stated "the Black story has always been perceived to be a showdown with some White people. I'm certain there are many of them. They're not frightfully fascinating to me. What is fascinating to me is what is happening within the community. And within the community, there are no significant White players. When I thought, 'What is life like in case they weren't there?' Which is they way I-we lived it, the way I lived it."

Morrison's upbringing has additionally added to her character decision, themes in her novel and how she sees white people. Her dad was the fundamental benefactor towards her outlook on whites. Morrison has depicted her dad's bigoted disposition towards whites and occasions in her childhood in interviews. At the point when she was two years of age her family's home was set on fire while they were in it.

CONCLUSION

"People set our house on fire to evict us..." said Morrison. Her dad turned out to be significantly more upset with whites after the occurrence. "He just felt that he was better and superior to all white people" explained Morrison. At the point when she was inquired as to whether she felt the same way that her dad felt she reacted "No, I don't feel quite the same way as he did. With very few exceptions, I feel that White people will betray me: that in the final analysis, they'll give me up."

REFERENCES

- Atwood, Margaret. "Haunted by Their Nightmares", *Modern Critical Interpretations: Beloved*, ed. Harold Bloom. Philadelphia: Chelsea House, 1999. Print.
- Atwood, Margaret. "New York Times Review". Rev. of *Beloved*. London: Vintage Books, 2004. Print.
- Bakerman, Jane S. "The Seams can't show: An Interview with Toni Morrison", *Black American Literary Forum*, 12.2 (Summer, 1978). 56-60. Print.
- Bakerman, Jane. "The Seams Can't Show: An Interview with Toni Morrison." *Conversation with Toni Morrison*. Ed. Danille Taylor- Guthrie. San Francisco: California Newsreel, 1992. 30-42. Print.
- Carmean, Karen. *Toni Morrison's World of Fiction*, New York: White Publishing Company, 1993. Print.
- Christian, Barbara. "The contemporary Fables of Toni Morrison". *Critical Perspectives Past and Present*. Ed. K.A Appiah and Henry Louse Gates, New York: Amistad, 1993. Print.
- Coonradt, Nocole M. "To Be Loved: Amy Denver and Human Need: Bridges to Understanding in Toni Morrison's "Beloved", *College Literature* 32:4 (Fall 2005) 168-187. Print.
- David, Ron. *Toni Morrison Explained: A Reader's Road Map for the Novels*. New York: Random House, 2000. Print