

ECHOING CASCADES

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CONTENTS

- 1 African American Feminist Literary Theory - A Post
Modern Evaluation 1

Dr. N. Geetha

- 2 Modality of Jazz in Gloria Naylor's *Bailey's Cafe* 7

Dr.A.Roselin Mary

- 3 Black Vernacular in Langston Hughes Poetry 15

E. Seetha Selvam

- 4 Creating Space in the Literary Canon of African
American Women's Slave Narratives 19

Dr. Gomez Sophia & Dr. N. Geetha

- 5 African - American Literature : A Boon to Black
Americans 24

Sr. Dr. B.J.Queensly Jeyanthi

- 6 Challenges to Champions: A Slave Narrative in *Up
From Slavery* Booker T. Washington 30

Dr. A. Muthu Meena Losini

- 7 A Study of Maya Angelou's Ideological Predicaments
and Moorings 36

Dr. D. Laura Dameris Chellajothi

- 8 Mental Trauma and Personal Testimony in Maya
Angelou's Poetry 43

Dr. C. Arul Theresa

MODALITY OF JAZZ IN GLORIA NAYLOR'S *BAILEY'S CAFE*

Dr.A.ROSELIN MARY

If race definitions still dubbed the African Americans as sub humans it is the height of paradox that they came out with the finest of arts- their 'soul' music. Even as they set foot on the Atlantic shores they sang and gave vent to their sorrow. Their thirst for freedom, rebellion against subjugation, their protest – everything was given expression in their music. Music is the finest form of expression of the harmony of the human soul. Naturally their music powerfully pronounced their 'difference' to the world.

The African American music, displayed in different forms such as the Spirituals, Seculars, later as the Blues and Jazz, has given vent to the black people's resistance in the repressive living conditions in America. Their spirituals related to the creator, blues expressed their heart ache, Jazz protested with loudness proved to the world their difference.

As Bernard Bell has stated, music along with religion, humor and language are "cultural forms that enable blacks to repress and sublimate hardships as they pursue a better life for themselves and future generations" (Bell 130). For African Americans, music is more than a journey into their past; it is a journey of the heart of what America is all about Jazz as a combination of African and European musical elements evolved as a fitting metaphor of the miscegenation between black female slave and white master-the American experience. The liberating effect of music has been a particularly important theme in twentieth-century African American literature.

Writers such as Jean Toomer, Langston Hughes, Claude McKay, James Baldwin, Nathaniel Mackey, Sherley Anne Williams, Ann Petry, Ntozake Shange, Alice Walker, Gayl Jones, and Toni Morrison found and treated music as a mystical, shamanistic, and spiritual power that can miraculously transform the realities of the soul and of the world.