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**LINGUISTIC IMPROVISATION: HOW
MORRISON'S *JAZZ* FINDS ITS GROOVE IN
ESTONIAN
MA thesis**

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ABSTRACT

Jazz (1992) is the second installment of Toni Morrison's trilogy, which begins with *Beloved* (1987). As Morrison's *Jazz* has been heavily influenced by the music genre of the same name, the aim of this thesis is to see how jazz-related elements and techniques function and are realised in both *Jazz* and its Estonian translation *Džäss* (2008) by Udo Uibo and Krista Kaer. As the translations of Morrison's novels are understudied, the aim is to contribute to filling the gap in research.

Previous research shows jazz has influenced the narrative, content as well as formal structure of the novel. Therefore, the three subchapters of the literature review offer a short but informative overview of various ways the use of jazz derived elements and the historical background of the genre are employed in Toni Morrison's *Jazz*. The function and connections of jazz elements in the novel and the translation are analysed through applying a combined methodological framework that consists of thematic analysis, terminology borrowed from the field of musicology, and selected translation strategies. Artificial intelligence was employed to identify patterns in 13 different extracts selected from Toni Morrison's *Jazz*. The comparative analysis of the construction and connections between jazz elements in *Jazz* and *Džäss* has been divided into four subsections, each addressing different musical techniques present in the novels, followed by a broader discussion in the second chapter before the final conclusions are presented. An appendix containing full length quotations in both English and Estonian is included at the end of the thesis.

Keywords: Morrison, Toni; thematic analysis; translation studies; *Jazz*; artificial intelligence

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INTRODUCTION

Music and literature, both highly valued creative forms, may at first glance appear rather incompatible. Nevertheless, several late twentieth-century writers, however, wrote novels that, contrary to their predecessors, experimented with musical structures and written words in various ways. Such experimentations have shifted the boundaries of novel-writing significantly. Thomas Pynchon structures the world in his *Gravity's Rainbow* (1973) so that musical references transport readers to alternative locations temporarily (Hume et al. 1986: 367). Similarly, Milan Kundera in *The Unbearable Lightness of Being* (1984) modifies the concept of polyphony of voices to blend music and writing, introducing multiple voices, none of which has the right to complete independence (Benson 2003). While it is clear that such writers were inspired by a variety of musical traditions, it seems that jazz might have been one of the more popular muses. From the Canadian author Michael Ondaatje, who has used both famous jazz singers and formal elements of jazz as the basis of several of his works (Malcolm 1999), to James Baldwin (Albert 1984), whose writing notably inspired later authors such as Toni Morrison. Morrison, despite not typically classified as a postmodern writer, is often analysed or named alongside authors like Milan Kundera, Don DeLillo and Salman Rushdie (Lanser 1992: 128) because of her distinctive formal and stylistic experimentations and sustained engagement with themes of memory, historically rooted trauma and racial representation. Morrison's linguistic experiments, for example the use of fragmentation in *Beloved* (Jarret 2000: 1242), or her incorporation of jazz-influenced structures in *Jazz* (1992) lead to complex narratives that defy the expectations of conventional novel writing. For this reason her works have often been grouped with and compared to that of the writers commonly associated with postmodern fiction. At the same time, Morrison's intellectual and aesthetic views align with

postmodern, feminist as well as African-American writers (Davis 1998: 244), making her a difficult writer to position into a single literary movement or historical period.

Toni Morrison's (1931-2019) novels illuminate the lived experiences of African-American individuals and communities, exploring their histories, traditions, as well as the legacies of slavery, segregation and racial violence. Morrison's most well-known work *Beloved* (1987), the opening novel of the trilogy, is set primarily in the years following the American Civil War, with its main present-time action taking place in 1873 in Cincinnati, Ohio. *Beloved* highlights the different effects of trauma on the former slaves and their healing process through several central characters. The second novel of the trilogy – *Jazz* (1992) follows another set of characters as they try to leave their past struggles behind. Although the activities of *Jazz* take place primarily in Harlem, New York, during the mid-1920s, the narrative frequently moves backward to earlier periods to recount the characters' Southern past.

Throughout the entire novel, jazz music shapes both the narrative content as well as the formal structure of the novel, influencing what is told as well as how the story is told. Although the word 'jazz' itself is only mentioned once, in the title of the novel, it cannot be denied that jazz is a cornerstone in this installment of the trilogy (Grandt 2004: 308). It is evident that Morrison not only employs jazz as a literary device but also utilises the history of jazz music to tell the story of African-Americans. Jazz can be understood as a genre of music with very polarising history, nature and origin. It seems as if every aspect of jazz music, from its origins to how it was received by the listeners and even the etymology of the term itself has been in the centre of countless debates among critics, artists and general listeners alike. Morrison explicitly engages in these debates in *Jazz* by embedding contrasting attitudes toward jazz music within her characters, who articulate different perspectives on its meaning, value and cultural function. However,

characterization is only one level at which jazz operates within the novel. Jazz is also present in the text through its mysterious narrative voice(s). The presence of multiple unstable narrators that Morrison employs, functions as a formal analogue to jazz performance, enabling Morrison to infuse the written text with aural and oral qualities that begin to mirror the improvisational, polyphonic nature of jazz music itself. Not surprisingly, the novel's narrator(s) and narration are perhaps the aspects of *Jazz* that have received the most of researchers' attention (see, for example, Eckard 1994; Paquet-Deyris 2001). The use of jazz elements on the formal level of the novel has been examined, but purely stylistic analyses (see Rodrigues 1993) are not as easily found. For this reason, the present paper concentrates on the ways in which Morrison employs formal patterns and compositional elements borrowed directly from jazz music examining how these musical strategies reshape narrative structure and reader engagement both in the novel as well as in its Estonian language translation.

Despite the fact that Morrison is a canonical author in American literature, whose novels handle painful, but relevant topics, such as racial injustice, the history and effects of slavery, trauma and healing, the translations of her novels have gone rather unnoticed when academic research is concerned. The aforementioned topics, however, are still extremely relevant and the translations of Morrison's novels deserve more academic attention. Through translation, these literary works are incorporated into the target culture's literary canon, allowing the debates they raise to participate in local literary and cultural discourse beyond the original language community.

Morrison's novels have been translated into many languages globally. Her debut *The Bluest Eye* (1970) has been translated into more than 50 languages (Adams n.d). Considering that this is only the estimation of the number of the translations of her first novel (out of 11), this number could be even higher. In order for this thesis to contribute to

addressing the gaps identified above, particularly the relatively limited scholarly attention paid to the translations of Toni Morrison's work, this thesis aims to analyse the role and realisation of jazz derived techniques and elements in Toni Morrison's novel *Jazz* and to compare these with their representation in its Estonian translation *Džäss*. The research questions are therefore following: What jazz derived techniques and elements can be identified in Toni Morrison's *Jazz*, and how do they function at the narrative, stylistic and structural levels of the novel? How are jazz derived formal elements in Toni Morrison's *Jazz* identified, transferred, and reconfigured in its Estonian translation, *Džäss*? The second question has been divided into following subquestions: How are these elements realised linguistically and stylistically in Estonian?; How do the translators' choices affect the relationships between individual jazz inspired features in the target text?

To provide answers to these questions, this thesis consists of an introduction, followed by a section detailing the methodology and material, and two chapters. The first chapter is a literature review aimed to give a short overview of the historical background and disputes surrounding jazz as a genre before focusing on the roles of jazz in Morrison's novel and defining necessary jazz terminology. The final subsection gives a short overview of relevant translation strategies. The second chapter is focused on analysing the jazz inspired elements in Toni Morrison's *Jazz* (1992/2016) and its Estonian translation *Džäss* (2008). The analysis will mainly cover the stylistic function of the jazz elements and not concentrate on the meanings and impact of jazz on the narrative and content of the two novels. The analysis chapter has been divided into five subchapters, each covering the function of a specific jazz technique or element and connecting it to other elements discussed in this thesis. At the end of the second chapter a concluding discussion section can be found before the conclusion finishes the paper. Additionally, there is an appendix with 26 full-length quotes from *Jazz* and *Džäss*.

Material and methods

My primary sources consist of the 2016 Vintage edition of Toni Morrison's novel *Jazz* (1992) and the Estonian translation *Džäss* (2008) by Udo Uibo and Krista Kaer. The extracts selected for the analysis were chosen on the basis of the presence of the identifiable jazz-related elements and/or techniques as detected through close reading of the text and supported by relevant scholarly sources. In addition, Copilot Chat (2025/26) was used to help categorise the chosen extracts. The selected extracts can be grouped according to the techniques and elements appearing in the text. I used my secondary sources, the previous academic research (Pici 2000; Rodrigues 1993; Jewett 2015), to help me through the initial identification and selection process. Copilot Chat was employed as a complementary research aid to support the systematic organisation and cross-checking of these categories, assisting in identifying recurring patterns and relationships across the extracts without replacing close reading or scholarly interpretation. The Estonian translation formed an integral part of that process, as extracts were chosen specifically to illustrate both differences and similarities between the source text and the Estonian translation and to offer sufficient analytical potential. Additionally, the framework of thematic analysis is applied in my thesis in a limited and adapted manner. Although thematic analysis was originally developed by Clarke and Braun (2006) and has most commonly been used in psychological research, the authors themselves emphasise its flexibility and suitability for use across disciplines beyond psychology. The flexibility in question applies to the sample size, research question and the angle of analysis and makes it suitable for various qualitative research fields (Braun and Clarke 2017: 298.). This thesis adopts the position that thematic analysis can be productively applied to literary texts, provided that the specific nature of literary data is carefully taken into account throughout the analysis. Given the length constraints of this thesis, it was not feasible to provide a

thorough analysis of a large number of extracts (or the entire text) in detail. Consequently, selective choices were necessary in order to be able to analyse the text in more depth. The final selection of extracts was guided by a combination of insights generated through thematic analysis and the categorisation support provided by Microsoft Copilot Chat (2025/26), which together helped identify the most relevant passages for the study.

The focus of the analysis is not on the thematic content or the narrative meaning of the novel, but rather on its formal and structural features. Due to the limitation, this thesis does not aim to provide an exhaustive analysis of every single instance where Morrison has blended jazz elements into her novel. This leaves room for further research in the future. Another possible limitation arises from the fact that the method of thematic analysis was not originally designed for literary study. However, maintaining critical awareness of this limitation will hopefully help avoid the risk of methodological misuse.

As a method, thematic analysis entails collecting data based on the scholar's interests, analyzing chosen patterns and presenting it. (Braun and Clarke 2006: 79). According to Braun and Clarke (2006: 87) there are six steps to completing thematic analysis successfully. The sequence starts with understanding the data set and working towards establishing specific patterns within that set and finally presenting the findings of research (ibid.). In order to apply thematic analysis successfully, there needs to be a theme which is essentially a set of features within the data set, or rather a set of features that form a larger pattern. The theme should first and foremost help to respond to the research question(s) through patterns within the data set. (Braun et al 2006: 82) In this paper, the themes are the different music elements that are found in *Jazz*. Before certain themes can be established, finding codes is necessary. "Codes are the building blocks for themes /.../" (Braun and Clarke 2017: 297). The codes would therefore be the different literary techniques and devices Morrison uses to realise specific jazz elements. Some of the

devices Morrison uses to create the jazz patterns would be: fragmentation, punctuation, repetition, personification, compounding. These are just some examples from the full list which was composed with the support of Copilot Chat replies (2025/26). Due to the comprehensive list (with my own changes added to it) being separated based on the developed themes, including it here in full length is difficult and perhaps excessive. The process itself, however, was of crucial importance. The codes had a key role when it came to planning and writing the empirical analysis part. While familiarising myself with thematic analysis and writing the initial draft of the methodology section, this acted as a sort of trigger and helped me produce a relatively seamless and fluid analysis of the jazz patterns. Consequently, I can confidently say that the codes act as a solid base for my analysis even if it is not clearly visible in the analysis itself. This, in turn helped me understand and hopefully analyse the connections between the jazz elements and discuss their realisation in both English and Estonian versions of the novel better.

As a preliminary step, all 13 extracts from Morrison's *Jazz* were fed to Microsoft Copilot Chat (2025/2026). The decision to use a Large Language Model was made due to the extracts containing many, often overlapping patterns. Due to these patterns being very intricately woven with each other, Copilot was used to help detect all relevant patterns in every extract. Copilot was asked to act as follows: "Give me a short overview of how jazz rhythm is created in the following extract of Toni Morrison's *Jazz*. Present it as a list with minimal detail. Here is the extract: [followed by the respective extract from Morrison's novel]". Copilot responded by providing the list and was, as a follow-up, asked to "Expand this [list] into a short paragraph analysis" in order to clarify some points on the list. After this, every extract containing, for example, call-and-response pattern, according to Copilot, was separated and reviewed. This step was necessary to assure that the patterns/elements were in fact present in the extracts and to avoid the situation where LLM mistakes have a

significant impact on the analysis and results presented in this thesis. Additionally, as there are limits to the length of this paper, this step was the final narrowing to eliminate unnecessary repetition. The use of Microsoft Copilot Chat (2025/2026) as opposed to any other LLM was a decision made based on the University of Tartu guidelines and suggestions on AI use in student research (University of Tartu 2024/25). In addition, the translated counterparts of the chosen extracts were not fed into Copilot (2025/2026) as it would somewhat undermine the purpose and aim of this thesis. Furthermore, there might still be a language barrier as the likelihood of Copilot (2025/2026) being able to analyse the same extracts in Estonian on a similar level as in English is somewhat questionable.

Using LLMs as research tools to aid researchers with finding, mapping and analysing the findings is increasingly popular. AI has been successfully used to study narrative (Jenner 2025; Alasmari 2025), combined with thematic analysis (Hitch 2024; Christou 2024) and text production, known as “distant writing” (Mollema 2025). It is clear that AI can be a helpful tool in conducting text analysis, whether stylistic, content-focused, or altogether in a different format (not written) (Tabone and de Winter 2023). That being said, former studies combining AI, thematic analysis and musical terminology with translation studies could not be found. Due to LLMs being a relatively new addition to the toolbox of qualitative research, there is understandably a significant gap in the research concerning stylistic text analysis on pre-existing human-written novels. While the papers mentioned here use artificial intelligence to analyse narratives, the text fed to LLMs is produced through in-person interviews, testing, or questionnaires. This thesis has an additional goal to explore the possibilities of AI-assisted stylistic analysis of novels by having Copilot (2025/26) determine how jazz patterns are constructed in Toni Morrison’s *Jazz*. Although, in no way a conclusive overview of music patterns in Morrison’s *Jazz*, it will hopefully pave the way to other similar studies in the future.

Both, AI and thematic analysis can be seen as somewhat hidden, but nevertheless extremely important gears, working in the background of this analysis. In total 26 (13 per one language) extracts were examined to establish themes and compared to the Estonian counterparts. The final themes in this thesis are: call-and-response, riffs, improvisation and polyrhythms. As was mentioned, thematic analysis and Copilot were used to identify patterns and organise the material and findings, while terminology borrowed from jazz and used by former researchers (Rodrigues 1993; Pici 2000), for example Rodrigues (1993) and Pici (2000), in regards to Toni Morrison's *Jazz* will be used in the analysis as well. Definitions of the terminology can be found in subsection 1.1.1 of the literature review. As a final component to this combined approach selected translation tactics are defined in the final subsection of the first chapter, because similarly to the jazz terminology, knowing the definitions of these tactics aids the readers in understanding the analysis and the discussion of the findings.

1 LITERATURE REVIEW: FINDING, DEFINING AND TRANSLATING LAYERS OF (WRITTEN) JAZZ

1.1 The Portrayal of Polarization in *Jazz*

As will be seen in the following subsection of this literature review, jazz music is a music genre surrounded by many disagreements. From the reaction of the general listeners to critics and artists, the genre seemed to be dividing people instead of uniting them. This division ran through almost every aspect of jazz music. The name of the genre, status in the society as well as the roots of jazz are just a few central matters of the fiery debate around jazz music.

Oxford English Dictionary (2026) defines *jazz* as a noun referring to music as follows:

A type of popular music originating (esp. in ragtime and blues) among African Americans in the southern United States, typically performed by ensembles and broadly characterized by regular forceful rhythms, syncopated phrasing, modifications to traditional instrumental tone and pitch (such as the use of blue notes), and improvisatory soloing. (Oxford English Dictionary 2026)

Jazz has been used to denote this genre of music since 1915 (ibid.). Nevertheless, not everyone was happy with the music being widely known as jazz. Even some of the most well-known jazz musicians, among them Miles Davis, have clearly stated that the word ‘jazz’ is demeaning and limiting for African American jazzists since it was forged by white Europeans (Early et al 2019: 6). While it is likely justified to claim that jazz became jazz largely due to (white) Europeans as opposed to African Americans themselves, the origin of the name, as many other details about jazz, is as polyphonic as the genre itself. Early et al (2019) outline several ways in which the label ‘jazz’ might have been formed. Some of these options, such as the misheard or miswritten names of earliest jazz musicians’, for example, Jas from ‘James’ (Crow 1990: 19, cited in Early et al 2019: 5), are rather inexpressive. Others, however, carry more suggestive meanings and would not be as easily classified as human errors. One of such origins would be the Arabic word *jasb*, meaning

‘allurement’ (Merriam et al 1968: 382 as cited in Early et al. 2019: 5), which would, perhaps, explain why jazz has been connected to allurements and sexual activities from the very beginning. As was already implied, the conflict around jazz does not end with the universal name for the genre being decided, regardless of the true origin of the word. In fact, it could be argued that this is just the beginning.

Sexual associations, unclarity and derogatory reputation did not only surround the genre name. The gulf between the two opposing sides of the jazz debate was deep enough that it has reached into literature as well. In *Jazz* (1992/2016), Morrison depicts rather accurately the fear that consumed the ordinary people when jazz started to quickly spread into the masses as well as the disdain due to the associations with sexuality and sexual activities. Her characters have different views on jazz music. The murdered teen girl Dorcas sees jazz as appealing while her aunt Alice clearly shows her scorn for jazz throughout the novel.

/.../ Songs that used to start in the head and fill the heart had dropped on down, down to places beyond the sash and the buckled belts. Lower and lower, until the music was so lowdown you had to shut your windows and just suffer the summer sweat when the men in shirtsleeves propped themselves in window frames, or clustered on rooftops, in alleyways, on stoops and in the apartments of relatives playing the lowdown stuff that signalled Imminent Demise. (Morrison 2016: 56)

Alice’s view of jazz being “lowdown” music that spreads “down to places beyond the sash and the buckled belts.” (56) implies that jazz was indeed associated with sexuality by many people. This connection, in turn, meant that, for those people, jazz music was something better to be hidden from the general public. As Pici (2000: 25) elaborates, Alice maintained that hearing jazz would ruin her young niece and, thus, tried to shield her from the fast spreading music that was suddenly everywhere. As it turns out, her efforts to save her niece from the music that leads to “Imminent Demise” (56) fail, since Dorcas enjoys the budding new genre of music despite her aunt’s rules and warnings. Even though these two characters do not necessarily depict the opposition between jazz as the highest known art

form and something more akin to pop music, nor are they the only characters in the novel that have clear opinions on jazz, the polarisation can still be detected. This observation is supported by Pici (2000: 25), who notes that: “In this light, Morrison’s characters can be perceived as microcosmic representations of the general population’s conflicting responses to jazz during the musical form’s advent in the 1920s.” It is true that the fast spreading of jazz (Early 2019: 7), questionable or even shady reputation of the main venues/events where jazz could be heard (Early 2019: 6) as well as the association with sex before the 1990s (ibid.) were some of the reasons why both the general audience and critics often did not accept jazz as a form of ‘high’ art. However, the split into ‘high’ and ‘low’ arts or into “proper” and “improper” jazz (Brown 1991: 117) has more causes than just the scorn from different types of listeners.

The Jazz Preservation Act of 1987 (Farley 2011: 114) defined jazz as “a black American art form /.../” (Farley 2011: 116). This document elevated jazz music to another level (at least in the USA) since the official Act helped to secure the funds from the Government and educate people about jazz (Farley 2011: 117). The Act, however beneficial it might have been for those who saw jazz as a real art form, was not enough to elicit a definite and widespread change in terms of the reputation of jazz. Jazz was still in a seemingly neverending limbo between the status of ‘high’ art and that of popular music, suitable for nightclubs only (ibid.), it was often seen by the general audience as a music form too complicated and nuanced for their understanding (Early et al. 2019: 7). While general listeners might have felt that the technicality of jazz made the music too complex to simply enjoy, many critics, including André Hodier (Brown 1991) thought the exact opposite. Next to Hodier, the other prominent critic was Winthrop Sargeant, who saw jazz as something that required no intellectual capabilities from the listener whatsoever and, thus, was not equal to classical music genres (Farley 2011: 120). While the opposition of

listeners and critics is already a strong enough clash on its own, the conflict becomes even more sharp. In the middle of this division, jazz musicians could often be found. Jazz artists, such as Billy Taylor, understandably saw jazz as a reputable art form despite it being livelier and, therefore, more amusing for the performers to play (Farley 2011: 121). It would seem that adopting Taylor's view of jazz would be a reasonable middle ground that ends the debate once and for all, especially in the light of the artists being the ones who possibly suffer the most from these large-scale differences in opinion. Still, there is another factor in play when the reputation of jazz music is concerned. That factor is the status gap between African Americans and Europeans, or in other words, the question of race and the tangled roots of jazz music.

Race can be said to be one of the concepts found at the very centre of jazz music because of the mixture of different music practices it is said to combine. Indeed, Pici (2000: 23) mentions that Morrison in *Jazz* has referred to jazz music as "race music" (Morrison 1992: 79 in Pici 2000), despite never mentioning the word 'jazz' anywhere in the novel besides the title of it. While race is, on one hand, in the centre of the debates around jazz, as the origins of the music are blurry no matter the angle of the view, on the other it provides what can potentially be seen as one of the common denominators (based on the scholars covered here). Namely, despite many disagreements surrounding the genre, one thing pointed out by all the scholars discussed here, is the connection between jazz and African Americans. Farley (2011: 17) points out that these jazz styles which emerged before the 1970s could be played to larger audiences, but still carried value for the African American community. Early et al. (2019: 8) agree that African American listeners and musicians both were at the core of the emergence of jazz music, but credit white people as playing the key role in spreading jazz music to the wider audience.

Hopefully, it can be seen from this short overview that jazz music has been a polarising genre from the very beginning. The multiplicity of opinions and voices regarding the name, reputation and roots of the music can somewhat explain how one genre of music can be simultaneously seen as “/.../ classical and popular, dance music and art music. It has been called both cool and hot, earthy and avant-garde, intellectual and primitive.” (Imbriano 2010, cited in Early et al 2019: 7). While there are some commonalities that the three sides in these debates somewhat agree on, the external division between artists, audience and critics is perhaps a slight foreshadowing to what happens inside the music itself. The internal workings of the jazz genre are no less hazy and for that reason the next subsection aims to give an overview of how jazz is constructed, the role of rhythm in jazz, as well as the subgenres of jazz. In order to provide the reader with some knowledge essential to understanding the analysis of Morrison’s novel in the second chapter, some key terms of jazz will be defined as well.

1.1.1 How to Recognise Jazz: Characteristics, Genres, and Definitions

Morrison portrays the dividing nature of jazz, especially during the 1920s, known as the Jazz Age. Although it is never explicitly mentioned, the instruments that are present in the text, are specifically only the ones used by jazz musicians in the 1920s (Pici 2000: 24). The characters are representatives of the conflicting views of jazz. This conflict is visible even where the definition of jazz as a genre is concerned. Early et al. (2019: 5) have chosen to describe *jazz* as follows: “/.../ jazz itself is a mystique wrapped in an enigma, an essential or inescapable unknowingness that makes this music attractive for its audience.” This definition may seem appealing because of its indefiniteness, it seems almost fluid, as music itself might be experienced. However, in this particular paper, a slightly more rigid definition is useful.

/.../ [J]azz scholar and musician Mark Gridley defines jazz, in the most general sense, as music possessing two basic elements: improvisation and jazz swing feeling. Improvisation is, essentially,

spontaneous musical composition: When musicians "improvise," they make up the notes as they go along. (Gridley 1994 as cited in Pici 2000: 21)

In this definition two more important concepts are mentioned: *improvisation*, which is explained sufficiently, and *swing*, one that many scholars (see Tolson 2012; Pici 2000) have struggled to define. The simplest way to explain the concept would be to say that swing is the polyrhythmic interaction of different strands of beat (Brown 1991: 122).

Polyrhythms, in turn are:

Rhythms "created by [playing patterns with clashing rhythms simultaneously] /.../. In addition to that, the onset of one pattern is often staggered in a way which results in something less than perfect superimposition atop another pattern" (Gridley 1994: 364, cited in Pici 2000: 22).

Rhythm in general, is one of the most important elements in jazz music. Hodier's (in Brown 1991: 123) one conclusion is that rhythm is crucial to jazz music. Polyrhythms play a huge role in creating the patterns that Morrison has based her novel *Jazz* on. One of these patterns is *call-and-response*, which has multiple ways of manifestation. In my own analysis of Morrison's novel, I will rely on the meanings that Pici (2000: 22) provides: "[call-and-response is] the audience-musician interplay that invariably arises at a live jazz performance". In addition, call-and-response happens between the musicians on the stage as well (Pici 2000: 22). Repetition is another phenomenon that helps to create patterns, in jazz music the repeating phrases in a song or performance are known as *riffs*, which are defined by Pici (2000: 22) as "short musical phrases repeated throughout a song".

Aside from the few elements that were defined above, jazz may seem a rather restriction-free genre of music. However, the opposite is closer to the truth. *The meter of jazz*, in other words, "a grouping of beats, based on their repeating patterns." (Jazz Glossary n. d.) is often seen as a rigid hierarchical order which combined with a (head) melody and harmonies, works as a plan for the performers to base their performance on. The *metrical hierarchy* itself is composed of different levels of beats. (Love 2013: 48-49). These different levels of beats together are the polyrhythms which turn into swing as

explained earlier. Various beats impact rhythm in different ways. When untraditional beats are emphasised, the rhythm becomes syncopated. Syncopated rhythm also adds to the surprise element of jazz music. (Nextbop n. d.) The other elements mentioned and which Morrison uses in her writing to an extent are *(head) melody* and *harmony*. According to the Jazz Glossary (n. d.) harmony happens when two or more sounds play at the same time while the head melody is the part that is played by one of the main instrumentalists in a jazz collective. A larger collective of elements that is often associated with jazz, and known even by people unfamiliar with the specifics of jazz, is *blues*. Blues or blue notes came to be when African Americans were taught songs in a scale that was unfamiliar to them (European) and to adjust to that scale they lowered their pitch on the third, fifth and seventh beat (Brown 1991: 116). In jazz, emphasis is usually on the second and fourth beats (Tolson 2012: 83). Although blues seems to be widely associated with jazz, Hodier (in Brown 1991: 115-116) is one of these critics who claims that jazz and blues do not necessarily co-occur. Other experts disputed Hodier's stance about the connection of blues and jazz without much success. One of the last techniques that Morrison definitely adapted from jazz to writing is known as the *legato (articulation)*. This technique is used to help strengthen the authenticity of swing (Tolson 2012: 82) and means that the pauses between sounds that the performers produce are minimal (Jazz Glossary n. d.). The opposite of legato is *staccato*, which means that the played notes are short and end abruptly, so instead of merging they appear separate (Collins Dictionary n. d.) The ways in which Morrison realises the legato and staccato techniques in her novel are further discussed in one of the remaining sections of this literature review.

Before moving to the next section, however, a very important point must be addressed. That point is the question of jazz subgenres. Tolson (2012: 81) claims that many of these subgenres evolved from big band jazz and bebop jazz. While some of the above

mentioned authors talk about jazz and under that term mean a certain subgenre, for example modal jazz (Jewett 2015) or bebop (Love 2013), the terminology defined is likely to be in use regardless of the subgenre of jazz music. As the main objective of this thesis concerns literature and more precisely, translated literature, the adaptation and integration of jazz music into literature, the genre differences do not bear too much weight. Therefore, when using the genre name ‘jazz’ in any form in this thesis, it refers to jazz music as a general genre, not a specific subgenre. The only exception here would be modal jazz, which is the subgenre used by Jewett (2015) in analysing Toni Morrison’s novel. It can be said that “[m]odal jazz is a style that uses musical modes rather than chord progressions as the harmonic framework for compositions and improvisations.” (Nextbop n. d.). Other genres will be covered with an umbrella term *mainstream jazz* or referred to simply as *jazz*.

Mainstream jazz refers to the predominant style of jazz that evolved from the 1950s onwards, incorporating elements from earlier styles such as swing, bebop, and cool jazz. It emphasizes swing rhythm, blues feeling, and improvisation within traditional jazz harmonies. (Nextbop n. d.)

The decision not to differentiate between the subgenres is further supported by the fact that Morrison has not mentioned a certain subgenre of jazz being the base of her novel *Jazz*. Previous research on *Jazz* tends to not emphasise subgenres although it is possible to narrow down the selection based on the instruments Morrison refers to in the novel, as was mentioned by Pici (2000) for example. Therefore, while this aspect of the novel will certainly be discussed later, but no specific label will be assigned to Morrison’s written jazz.

1.2 Jazz in Morrison’s *Jazz*: Narrator and Narration

The narrator or narrative voice is undoubtedly a crucial part of every literary work, however Morrison has chosen to complicate this aspect of her novel by mixing two art forms, namely, music and writing, through using language in unconventional ways. Several scholars have explored how Morrison’s narrative technique intertwines with jazz

aesthetics. In the core of these discussions is often the mysterious identity of the narrator, from the narrator's gender to its connections to music. Before elaborating on these aspects of the narration, the number of narrators should be determined. Similarly to other topics mentioned here, scholars are often unable to decide how many narrative voices Morrison's *Jazz* employs.

The polyphony of voices is arguably one of the most thoroughly discussed aspects of *Jazz*. Eckard (1994: 13) states that jazz music is “the essential narrator” in Morrison's *Jazz* while characters are allowed to share from their viewpoints as well. The shifting main narrator and its arguably fluid gender in combination with the characters' voices mimics jazz music (ibid.). Pici (2000: 32) and Jewett (2015: 446) both emphasise that these polyrhythmic voices represent the solos played by various members in a jazz band. According to Paquet-Deyris (2001: 219) the pathway for multiple voices to gain power over the original narrator's, is the narrator's own confession of being unreliable. The unreliability of the narrator is possibly one of several different discussion points where the scholars' opinions differ significantly. Eckard (1994: 13) maintains that the narrator is “omniscient and blues-like”, aligning with her claim that music narrates the novel. The nature of the narrator's voice is another aspect where the opinions start to diverge. For instance, Paquet-Deyris (2001: 221) seemingly elaborates on the idea of music acting as a narrator, claiming that “[m]usic seems to function as a substitute voice here. It provides the historical background the narrative voice incompletely supplies.” This aligns with Eckard (1994) in that there is a main narrator and characters' voices supply what is lacking, while still seeing music as a sort of a filler, not the main narrating voice. Eckard's (1994) claim that jazz music itself is the narrator of Morrison's *Jazz* is enticing, but has not gained the support of younger scholars, despite her intense focus on the various sides of the music-like narrator. Jewett (2015: 453), for example, maintains that the audible

constructions of jazz music are the most closely replicated when the original narrator battles over the control of the narrative with the actual characters. The only binding detail of Eckard's (1994) view and those of both Jewett (2015) and Pici (2000) is that she also states that it mimics a jazz performance and the use of various instruments and/or voices there.

One last aspect of the narrating in *Jazz* that is discussed by several different scholars, is the gender of the main narrator. Paquet-Deyris (2001: 219) sees the narrator as “ungendered, unspecific”, while Eckard (1994: 13) claims that the essential narrator itself has both female and male characteristics. Eckard's discussion about the narrator having no distinct gender, but elements of both, is partially supported by Lesoinne (1997). She (Lesoinne 1997: 151-152) establishes that the gender of the narrator is in a way both open and dependent on the gender of the reader addressed by the narrator. According to Lesoinne (1997: 151) this is Morrison's way of giving the readers an opportunity to feel like a character themselves and have a sense of agency. Contrary to Eckard (1994), Lesoinne (1997: 159) states that sometimes the omniscient narrator's voice merges with the voice of one of the main characters and can be read as a ‘we’ instead of a he/she or I. Lesoinne (1997: 162) also argues that the narrator's gender or rather identity could be described as a split one. However, Eckard (1994: 15) explores the multiplicity of the original narrator by indicating that the narrator's use of language depends on the setting surrounding the characters. This change in language creates a tangible strain between the clashing urban and rural sceneries with musical references commonly present in the city (Eckard 1994: 15-16). Through this strain, another layer is added to the polyphony and complexities that, together, make *Jazz Jazz*. However, despite it being clear that the novel is overall a complex one, the views on narration that were explored above do not offer a good concise explanation of what the narrator in *Jazz* is like and why. It is the view of

Rodrigues (1993) that offers what is possibly the most satisfactory answer to the narrator debate.

Morrison had to create a special narrator who could survey and present the City's far-ranging impact and also maintain the jazz pace of the story. Not one who was objective (too cold, human involvement was essential), not one who was omniscient (that kind wouldn't be dramatic and couldn't produce tempo), not one of the characters (that kind would limit story range). She made use of an overarching narrator who could be both detached and involved and, perhaps, unlike the other voices and tellers, attempt to understand the significance of the story of a people, the meaning of their history. (Rodrigues 1993: 748)

This explanation would be a fitting one, as Morrison had to change everything, from narrators to chronology to structure, that connects to a typical novel. No agreement could be reached where the gender of the narrator or the narrator's identity overlapping with music were concerned. That being said, the unique layers of this novel are evident and difficult to dissect and that quality is embedded in the very structure of the text as can be seen in the next subsection.

1.2.1 Jazz in Morrison's *Jazz*: Written Music

There is another layer of jazz music in Toni Morrison's *Jazz*. One that arguably transforms the entire novel into a jazz composition. Most of the prior research has focused on the unconventional narration of *Jazz*. Only a few scholars have paid significant attention to the stylistic components and the formation of jazz patterns in the novel. These papers will be covered in this subsection of the literature review before proceeding any further.

The discussion concerning the formal elements of *Jazz* is sparse compared to the papers on narration. Only one scholar has examined the novel as one solid entity. Rodrigues (1993: 734) gives an example from *Jazz* that he describes as a "musical score" where "words are made to merge, like notes" and create a lingering aural effect. Rodrigues (1993: 739) examines the rhythm of the novel, or the ultimate musical score, as a whole. Rodrigues (1993) wrote a more in-depth stylistic analysis of *Jazz*, elaborating more on the function of other jazz elements that construct the musical novel. Among them are riffs. Rodrigues (1993: 739) claims that changes in pitch are expressed through punctuating, and

thus, stopping the flow of repeated words and phrases that act as “musical slurs”. Repetition as a device is used in the novel in order to imply deeper meanings (Rodrigues 1993: 737). In regards to the rhythm of the text, the beat intensifies along with the underlying meanings found in the text (ibid.) Other scholars acknowledge the existence and role that riffs have in the novel. It is worth noting that at least one of them heavily incorporates the thoughts of Rodrigues (1993). Pici (2000: 26) acknowledges that the repeated words and phrases act as jazz riffs. The function of riffs has been seen in various ways by scholars other than Rodrigues (1993) and Pici (2000).

Rice (2000: 172) notes that Morrison uses riffs as a way for the characters to interact with their past, while contrary to other scholars Jewett (2015) applies the lens of modal jazz in his analysis. One of his (Jewett 2015: 446) claims is, among other things, that Morrison takes the traditional blues riffs and manipulates them to achieve an effect of musicians playing modal jazz. Modal jazz is “played with slower moving harmonies” and founded on older modal scales (Jazz Glossary n. d.). As Jewett (2015: 446) also notes, his use of modal jazz as an analytical tool is significant because critics rarely focus on a specific jazz strain when writing about Morrison’s *Jazz*.

Rare mentions of specific jazz subgenres that have been a potential source of inspiration and, fairly, a model, for Morrison, have not negatively influenced the discussion on (isolated) jazz elements. Another jazz technique frequently mentioned by critics in their articles on Morrison, is the pattern of call-and-response. The existence of this is both acknowledged and analysed by many critics (see, for example Jewett 2015, Paquet-Deyris 2001, Pici 2000). Pici (2000: 29) states that Morrison uses question-answer format to create this pattern, an opinion which is supported by Rodrigues (1993: 747) as well as Eckard (1994: 18) who specifies that this technique is especially visible at the beginnings and ends of sections in *Jazz*. It is worth noting, however, that Pici (2000) concentrates on

the second form of call-and-response manifestation in *Jazz* as well. The first form of the manifestation for call-and-response is the musicians communicating during a performance (Pici 2000: 22), while the second invites the listeners to participate. In Morrison's *Jazz*, the first option is realised mainly through inquiries which then get answered by the narrator, characters, or the readers who have to find the explanations on their own. The second option is a very clear attempt to directly address and involve the individuals reading the novel. Pici (2000: 30) points out that by changing the way the narrator interacts with the reader (using the second-person 'you') Morrison creates a call-and-response effect between readers and the narrator. This allows for a more intimate reading experience. Paquet-Deyris (2001: 22) highlighted the importance of reader participation in order for the text, both narrative-wise and structurally, to function as intended since call-and-response is the foundation on which this novel is built.

While both, riffs and call-and-response patterns, are integral on their own, in making the novel as a whole function as if the words were written jazz music, it is when these elements start combining and overlapping, where the text really gains an aural quality. Improvisation is present in the novel as a result of all the smaller patterns coming together. Improvisation is the spontaneous part of a performance which requires the musicians to communicate during the performance, therefore using the call-and-response technique. Riffs are seen as the central element of improvisation (Pici 2000: 27) and are also likely to elicit the feeling of familiarity in the listeners as they are repeated multiple times. The tight linking of different jazz elements is acknowledged mostly when discussing improvisation. However, the discussion does not go into depth, neither are the connections between all the patterns clearly mapped. Rather elements and ways of constructing them are discussed briefly with the exception of, perhaps, Rodrigues (1993). Both Rodrigues (1993: 738-739) and Pici (2000: 26) examine the use of punctuation, repetition and verb

forms in the novel that manipulate the rhythm of the text. In Morrison's novel improvisation is constructed using fragmentation, shifting scenery and punctuation which disobeys traditional rules. Creating fragmented syntax with unexpected punctuation confuses the reader as Rodrigues (1993: 737) points out. A similar effect might happen when scenery or characters' viewpoints shift rapidly back and forth. The difference would be that the latter is often a way for Morrison to write a text that seems polyrhythmic. Polyrhythms are rhythms which start sounding at the same time with a small overlap. Meaning that the rhythms "cover" one another but not exactly. Polyrhythms are, out of all the patterns mentioned above, perhaps the least elaborated on in prior research papers. This might be partially because polyrhythms are mainly associated with the narration aspect of *Jazz*. Regardless, polyrhythms should be considered a part of stylistic analysis as well and will be part of the analysis in this dissertation.

As can be seen, while the material on stylistic aspects of Toni Morrison's *Jazz* is not non-existent, further research would be beneficial in order to have a better understanding of how Morrison has bound music to writing, so that one cannot be separated from the other. Different levels of call-and-response patterns, the use of fragmentation and punctuation to create riffs which turn into improvisation and the existence of polyrhythms have all been lightly touched upon. It is clear that Morrison has succeeded in giving her text aural qualities that assimilate it to music perhaps even more than it compares to a traditional novel. The intimacy of the connection between the reader and the text during a form of call-and-response, various literary devices, such as fragmentation are mentioned as crucial tools for creating the patterns of interest. Despite this, further, more detailed research is welcome and therefore the call-and-response patterns, polyrhythms, improvisation, and riffs will be returned to in the second chapter of this paper.

1.3 Translation Strategies Defined

One of the foci of this thesis is to see how jazz patterns differ in function when translated from English into Estonian. Prior to heading to the analysis of Morrison's *Jazz/Džäss* it is important to clarify some of the terminology that is going to be used when discussing the music elements in the *Džäss*. The short overview here will cover transposition, inversion, explicitation and compensation. The impact of these techniques, in the context of this particular paper, will have more impact on the formal elements, the rhythm and the music patterns found in the text, rather than on the content of the novel.

The first technique is transposition. Transposition can signify several different concepts related to translating. In a broader sense transposition can be interpreted as a sort of synonym for 'translation' (Porter and Bermann 2014: 20). The term 'transposition' was, however, originally coined by Vinay and Darbelnet in 1995 (Chesterman 2016: 118). Chesterman (2016: 120) notes that for his purposes, this term will be used to only signify word-class changes, despite it often involving other syntax and structure related changes as well. That this term does, indeed, cover more than just word-class changes, one example of which would be nominalization, can be seen in Denecke's (in Porter and Bermann 2014: 269) paper on translating from Chinese to other East Asian languages. Due to differences in what the term transposition covers, in this thesis another term will be used to discuss word order changes.

This term used to signify word order changes is inversion. Inversion is the procedure during which a word, phrase or another element of the sentence is moved from one part of the sentence to another (Molina and Albir 2002: 500). This term, like all the others mentioned here, was coined by Vinay and Darbelnet originally. Translation scholar Andrew Chesterman (Chesterman and Wagner 2002: 71) classifies challenges concerning

inversion as textual. However, inversion is often a necessary move for making the text easier to read for target language readers (Molina and Albir 2002: 500).

Contrary to inversion, explicitation is a technique which could be utilised to clarify the meaning of the text. Explicitation is a tactic in translation that provides the readers with more information, so the text is understandable even if cultural context might be foreign (Munday in Porter and Bermann 2014: 112). The last tactic to overcome challenges that translators inevitably face is compensation. Compensation entails having to find a different location to transfer an important detail, for example a musical pattern, into the target language. Usually due to the feature not being suitable to fill its original place for syntactic reasons. (Yau in Porter and Bermann 2014: 632) Explicitation, according to Munday (2012: 101-103) is often used by translators to address systemic differences between source language and target language when translating pronouns. When languages differ significantly in terms of how meaning is given to a sequence of words, explicitation often affects pronouns. Pronouns often carry certain implications tied to the social status of participants. Munday (2012: 103-104) points out especially in languages that have many different forms of pronouns, it is crucial that the translators choose the correct one as these define the relationships between the characters and even between the text and the readers. In Estonian, pronouns are used to express politeness and differentiate between singularity and plurality, meaning that the main aspect that is affected in translating would likely be the intimacy of the relationship of the participants the pronouns refer to.

Although this section covers only four translation tactics and even that overview is rather brief, this section will hopefully still serve its purpose. Translation strategies can often be seen as unnecessary, specifically when it comes to translation theory resulting in more confident and competent translators, even by translators themselves (Chesterman and Wagner 2002: 10). The connections between knowing the translation tactics by heart and

being a good translator will be left up for debate, since this is not the focal point of this paper. Nevertheless, clarifying what is meant when each of the terms explained above is used, makes both discussing and understanding the discussion ahead easier and more enjoyable to read.

2 ANALYSIS OF JAZZ MUSIC PATTERNS IN *JAZZ* AND *DŽÄSS*

2.1 Call-and-response

One of the jazz techniques that Morrison frequently employs in *Jazz* is call-and-response. The interplay that usually happens between the musicians and their listeners or between musicians themselves (Pici 2000: 22) has been transferred into written form by Morrison. Call-and-response is the first theme (Braun and Clarke 2006) that this analysis will focus on, both in the English, and in the Estonian version of *Jazz*.

Morrison uses call-and-response throughout the entire novel, as noted by Eckard (1994: 18). Therefore, the following analysis is by no means an exhaustive one when it comes to this jazz element in the novel. Call-and-response is constructed through the use of question-answer format, commands, permissions. Often repetition is used to signal the reader that there are likely several voices in a conversation. “They dangle and writhe. Singing pain. /.../ Let the dangle and the writhe see what it is missing; let the pain sing to the dirt where he stepped in the place where he used to be and might be still.” (Morrison 2016: 158; Appendix fig. 1) In this quote, the nerves and the pain of one of the main characters are personified. The nerves “dangle and writhe” (158) as the pain is “singing” (158). Later on in the same extract, both, the nerves and the pain are mentioned again with another voice seemingly entering the discussion through saying “Let the dangle and the writhe see what it is missing; let the pain sing /.../” (158). The verbs ‘dangle’ and ‘writhe’ are nominalised when mentioned for the second time. The gerund ‘singing’ that modifies ‘pain’ is used as a verb when the pain is mentioned again. The verb ‘to let’ signals permission to allow something to happen and introduces the second voice. This observation of several voices being present throughout the entire novel is supported by Pici. Pici (2000: 29) claims that part of why *Jazz* conveys the qualities of jazz music so well is that call-and-response between musicians is antiphonal, so it is performed by

multiple musicians. Here, the interplay that is characteristic to jazz, happens inside the text, between the characters, not including the readers. The second voice suggests that the nerves and the pain should be left behind to where they can “see” and “sing” (158) without bothering the character. The suggestion is introduced with the verb ‘to let’ which is a common way to make suggestions in English. In Estonian, this specific instance of call-and-response is translated: “Need ripnevad ja tõmblevad. Laulavad valu käes. /.../ Las need ripnevad ja tõmblevad närvid näevad, mis puudub; las valu laulab mullale kohas, kus ta liigub, kus ta oli varem ja võib olla praegugi.” (Morrison 2008: 128-129; Appendix fig. 1a) The nerves are addressed and personified, similarly to the source text, “Need ripnevad ja tõmblevad” (128-129), however, the pain in the next sentence is not the one singing, the nerves are, instead. In Estonian, therefore, the first part of call-and-response, the first voice that is encountered, implies that the pain is doing something to the nerves, resulting in the nerves singing/” [Närvid] [l]aulavad valu käes” (128-129). However, in the second half of the element ‘las’ has similar role to ‘let’ in English and both the nerves and the pain are personified with the nerves seeing/”näevad” (128-129) and the pain is the one doing the singing/ “las valu laulab” (128-129). The nerves are explicitly mentioned as the ones who see as opposed to being referred to as “the dangle and the writhe” (158). There is no nominalisation of verbs. The first voice’s turn “Laulavad valu käes” (128-129) feels a bit less fragmented than “Singing pain” in the source text (158). While the two voices that Morrison has used to create call-and-response in this instance are still present in the translation, the active counterparts the conversation is about, are slightly different in the first half of this element.

Another example of call-and-response, this time between established characters would be “One for me, she says, and one for you. One for me and one for you. Gimme this, I give you that. Gimme this. Gimme this.” (Morrison 2016: 39; Appendix fig. 2). The

characters interacting through call-and-response here are Dorcas or “I” and Joe, referred to as “you” as Dorcas “says” the words. While in Estonian she whispers/ “sosistab” (Morrison 2008: 36; Appendix fig. 2a) these words. “Üks mulle, sosistab ta, ja üks sulle. Üks mulle ja üks sulle. Anna mulle seda, ma annan sulle toda. Anna mulle seda. Anna mulle seda.” (36) The whispering potentially adds to the effect of echo created by repeating the phrase “Gimme this” (39)/ “Anna mulle seda.” (36) that would likely occur in some way during a live performance. As Pici (2000: 22) mentioned the audience can shout or clap to show the musicians that they enjoy the performance. In Morrison’s *Jazz*, the echo is produced by Dorcas repeating her demand to her lover Joe. Repetition of phrases or riffs is further addressed later in the analysis.

The third instance of call-and-response showcases the variety of forms that written call-and-response patterns can take. “/.../ She read the words and looked at Dorcas. Looked at Dorcas and read the words again. /.../” (Morrison 2016: 58; Appendix fig. 3) Dorcas’ aunt Alice is one of the parttakers in call-and-response here. The other is the lifeless leaflet she is reading the words from. Her response to reading these words on that paper is looking at her niece Dorcas who is unaware that her aunt is staring at her. The Estonian translation is word for word in this case: “/.../ Ta luges sõnu ja vaatas Dorcast. Vaatas Dorcast ja luges jälle sõnu /.../” (Morrison 2008: 50-51; Appendix fig. 3a).

Rhetorical questions and question-answer format are devices Morrison uses for yet another variation of call-and-response in *Jazz*.

Who were the unarmed ones? /.../ See? See? /.../ Did the world mess over them? Yes but look where the mess originated. Were they berated and cursed? Oh yes but look how the world cursed and berated itself. Were the women fondled in kitchens and the back of stores? Uh huh. Did the police put their fists in women’s faces so the husbands’ spirits would break along with the women’s jaws? Did men (those who knew them as well as strangers sitting in motor cars) call them out of their names every single day of their lives? Uh uh. (Morrison 2016: 77-78; Appendix fig. 4)

In this extract, the call-and-response pattern is achieved through different types of questions and responses to these questions. Pici (2000: 29) elaborates on how this question-answer as well as the different answers mimic both jazz and Black sermons. This

view is supported by others, such as Rodrigues (1993: 747). There are multiple voices involved in the conversation here despite the conversation happening in Alice's head this time. Her own silent questions from traditional "Who were the unarmed ones?" (77-78) to rhetorical "See? See?" to which no answer is expected to yes-no questions, such as "Did the world mess them over? Yes but /.../". The yes-no questions are, in turn, divided into two groups with some of them being answered (possibly by Alice herself) with an "Uh uh" (78-79) sound instead of the typical 'yes'. That answer not only impacts the rhythm of the text and adds casualness to the tone of it, but also somewhat mimics the wind instrument sounds that are associated with jazz music. Grammatically, the non-rhetorical questions are constructed using an auxiliary verb and a noun phrase with or without a definite article 'the', longer questions tend to have shorter or non-existent answers. Shorter questions have lengthy answers to maintain the rhythm.

In the translation:

Millised naised olid relvitud? /.../Kas näete? Kas te näete? /.../ Kas maailm keeras nende elu puntrasse? Keeras küll, aga vaadake, millest see pundar tuleb. Kas neid kiruti ja sõimati? Jah, seda küll, aga vaadake, kuidas maailm iseennast kirub ja sõimab. Kas naistele tikuti köögis ja poe tagaruumides ligi? Mh-mh. Kas politseinikud löid naise rusikaga näkku, et meeste süda murduks koos naiste lõualuudega? Kas mehed (olgu siis tuttavad või autodes istuvad tundmatud mehed) hõikusi neid iga päev nimepidi? Mh-mh. (Morrison 2008: 66-67; Appendix fig. 4a)

The most noticeable difference when it comes to the call-and-response constructions in Estonian is that the equivalent to "Uh-uh" (78-79) is "Mh-mh" (66-67) which rhythm-wise is suitable as it has the same syllable count as the original answer. However, the possible mimicking of the wind instruments is lost in Estonian. Another remarkable difference is the way in which the rhetorical questions in the beginning of the passage "See? See?" which can be read as both directed at second person singular as well as plural have been translated into addressing second person plural "Kas näe[te]? Kas [te] näete?" (66-67). This change manipulates the rhythm of the text, while using just the word 'näed' would

have helped to preserve the rhythm in this case. The preference of the plural you instead of the singular continues through the entire passage in Estonian.

(Rhetorical) questions remain one of the main devices Morrison uses to weave call-and-response into her novel, even as the construction of these questions is altered. This can be seen in the following examples. If-questions, wh- questions, as well as the already discussed auxiliary followed by (pro)noun pattern, omitting the auxiliary verb, tag-questions are used in these call-and-response instances. In the second instance it can be seen that the verb form changes from simple past ‘was’ to present progressive ‘sliding’ to ‘huddled’, which is an -ed verb form.

.../ She must have read them over and over else why would she keep them? .../ The best thing to find out what’s going on is to watch how people maneuver themselves in the streets. What sidewalk preachers stop them in their tracks? Do they walk right through the boys kicking cans along the sidewalk or holler at them to quit? Ignore the men sitting on car fenders or stop to exchange a word? If a fight breaks out between a man and a woman do they cross in the middle of the block to watch or run to the corner in case it gets messy? (Morrison 2016: 72; Appendix fig. 5)

.../ and she wore it for him thin as it was and too cold for a room that couldn’t count on a radiator to work through the afternoon, while I was where? Sliding on ice trying to get to somebody’s kitchen to do their hair? Huddled in a doorway out of the wind waiting for the trolley? (Morrison 2016: 95; Appendix fig. 6)

There is one significant difference between the source and the translated text in one of these passages that somewhat impacts the call-and-response element and its realisation. Namely, the person the text addresses.

.../ Temast jäi mulje, et ta loeb ajalehti kogu aeg uuesti üle, miks ta muidu neid alles hoidis? .../ Kõige paremini mõistad toimuvat siis, kui vaatad, kuidas inimesed tänaval käituvad. Millised tänavajutlustajad neid peatavad? Kas nad lähevad otse läbi poistesumma, kes taovad kõnniteel plekkpurke, või käsivad neil lõpetada? Kas nad ei tee välja auto poritiival istuvatest meestest või peatuvad ja vahetavad paar sõna? Kui mehe ja naise vahel läheb kakluseks, kas nad lähevad üle tee seda vaatama või jooksevad tänavanurgale, kartes, et asi võib hulluks minna? (Morrison 2008: 62; Appendix fig. 5a)

In the translation of the second example it is clear who addresses who and who did what and it corresponds to the original text well. In the first example, however, it is left unclear who the narrator addresses before the majority of the questions are asked: “The best thing to find out what’s going on is to /.../” (72). Passive voice is employed here and leaves the addressee anonymous. In Estonian, on the other hand, “Kõige paremini mõistad toimuvat

siis, kui vaatled /.../. The inflection on the verb ‘mõistad’/‘to find out’ implies that the person who should find out something about others is the second person singular ‘you’ which serves the purpose of creating call-and-response between the text and the reader because reading as well as listening to (jazz) music is an individual experience on some level. At the same time, it contrasts with the formerly given example where the translators preferred second person plural to singular while the jazz element intertwined in the text was the same: call-and-response.

Toni Morrison has managed to entwine different levels of call-and-response into one single passage, showing how call-and-response works on multiple levels, as the following example proves.

/.../ in that dark cool place a clarinet coughs and clears its throat waiting for the woman to decide on the key. She makes up her mind and as you pass by informs your back that she is daddy’s little angel child. /.../ Covering your moans with its own. (Morrison 2016: 64; Appendix fig. 7)

In the first sentence, a wind instrument common in jazz, “coughs and clears its throat waiting” (64). Again, an inanimate object is personified and interacts with a human being, a woman who has “to decide on the key” (64). This can be seen as the first instance of call-and-response in this passage. The second instance follows the first one when the woman “makes up her mind and as you pass by informs your back /.../” (64). The woman obeys the clarinet’s request and having found the suitable key, turns to the reader and “informs your [the reader’s] back /.../” (64). This move invites the readers to speculate about the text and the characters. Similarly to jazz music as mentioned before (Pici 2000: 22), call-and-response has several ways of manifestation in Morrison’s novel. The interaction between the text and the reader continues through the narrator who informs the reader that “[the City covers] your moans with its own” (64). In Estonian, there are some differences due to the word choices that impact mainly the tone of call-and-response between the clarinet and the musician.

/.../ nende jahedas pimeduses kõhib ja puhastab kurku klarnet, oodates naiselt, et see määraks helistiku. Naine jõuab otsusele, ja kui sa temast möödud, teatab ta su seljale, et on oma issi ingliske. /.../Sinu oigeid enda omadega summutada. (Morrison 2016: 55; Appendix fig. 7a)

The equivalent chosen for the phrasal verb ‘waiting for’ in Estonian is ‘oodates’ which combined with ‘naiselt’ gives the impression that the clarinet is ordering its player around, not that the musician has, herself, already decided that she has to find the right key before starting to perform.

Call-and-response, however, does not need to always contain questions or any reference to the second person whether in plural or singular.

Blues man. Black and bluesman. Blacktherefore blue man.
Everybody knows your name.
Where-did-she-go-and-why man. So-lonesome-I-could-die man
Everybody knows your name. (Morrison 2016: 119; Appendix fig. 8)

In this passage the call-and-response interaction is depicted through the layout of the text as well as repetition. The phrase ‘Everybody knows your name’ acts as the answer to phrases that precede it both times, signalling turn taking in a conversation through repetition. Every turn in a conversation is further signalled through the layout with every turn starting from the next line, similarly to music lyrics or a free verse poem. Additionally, it can be noted that the word ‘blue(s)’ is mentioned several times, referring to the connection between jazz and blues that was discussed in the literature review.

Bluusimees. Must ja kurb mees. Must ja niisiis kurb mees.
Su nimi on kõigile teada.
Kuhu-naine-läks-ja-miks mees. Nii-üksi-et-võiks-surra mees.
Su nimi on kõigile teada. (Morrison 2008: 97; Appendix fig. 8a)

In translation, the repetition and layout are preserved and call-and-response effect without using questions or second person pronouns carries to the Estonian readers as well. Blues references are present, leading back to the modifications made by African-Americans to the European scale notes forced upon them (Brown 1991: 116).

The last two call-and-response examples analysed in this thesis will show, once again, how different levels of call-and-response can coexist in the same passage. In addition, the use of second person and imperative mood are present as well.

Think how it is, if you can manage, just manage it. Nature freaks for you, then. Turns itself into shelter, byways. Pillows for two. Spreads the limbs of lilac bushes low enough to hide you. And the City, in its own way, gets down for you, cooperates, smoothing its sidewalks, correcting its curbstones, offering you melons and green apples on the corner. (Morrison 2016: 63; Appendix 9)

The first level of call-and-response can be said to involve the Nature and the City whose reactions to the reader's presumed actions differ from each other just as much as the natural environment differs from the man-made one. The reader's presumed action acts as a trigger here. The if-conditional sets an expectation and the fricative ending of many verbs and (pro)nouns creates a shushing sound associated with intimacy and secrecy. If the reader can achieve something, then "the Nature freaks" and "hides" (63) the reader among other things and "the City cooperates" (63).

In the last example from the very end of the novel continues the pattern of addressing the reader through the second person, finally quite certainly cementing that in this novel you is singular.

/.../ That I have loved only you, surrendered my whole self reckless to you and nobody else. That I want you to love me back and show it to me. That I love the way you hold me, how close you let me be to you. I like your fingers on and on, lifting, turning. I have watched your face for a long time now, and missed your eyes when you went away from me. Talking to you and hearing you answer—that's the kick. /.../ Say make me, remake me. You are free to do it and I am free to let you because look, look. Look where your hands are. Now. (Morrison 2016: 229; Appendix fig. 10)

The intimate way the narrator addresses the reader asking the reader to love him/her back and flattering the reader with compliments finishing with "Talking to you and hearing you answer—that's the kick." (229) implies that since the narrator is a singular entity then the 'you' the narrator adores would be an individual reader as well. This interpretation has been made by several scholars, both Eckard (1994: 19) and Pici (2000: 30) interpret this 'you' as singular, a reader, whom Morrison herself tries to encourage to reflect on their reading experience. Pici (2000: 30) adds that the way Morrison includes the readers in

Jazz, is rather similar to a jazz performance environment. The novel ends with the narrator directing the reader to pay attention to their hands and assuring that the reader has the power to impact the text and leave their mark. This is a parallel to call-and-response during a live jazz performance as the listeners' responses impact at least to some extent the way musicians perform.

In Estonian, the first example is translated as follows:

Mõtlet, mida see tähendab, kui see õnnestub, äärepealt õnnestub. Siis hakkab loodus kummaliselt käituma. Pakub sulle kaitset ja kõrvalteid. Patja kahele. Painutab sirelipõõsa oksid nii madalale, et sind varjata. Ja Linn tuleb sulle appi ja lööb omal kombel kaasa, tasandades kõnniteid, parandades nende ääriskive, pakkudes tänavanurgal meloneid ja rohelisi õunu. (Morrison 2008: 55; Appendix fig. 9a)

The cause and consequence is expressed through 'kui' and 'siis', although it is at first unclear whose actions are supposed to cause the nature to react. The reader as 'you' is addressed only through "Mõtlet, mida see tähendab /.../ " (55). The reader is only supposed to think about the action not to perform it. The fact that it is the reader who is expected to do something is revealed through the reactions of the nature and the city. The Nature/loodus "[p]akub sulle kaitset ja kõrvalteid" while the City/Linn "tuleb sulle appi" (55). The translators have chosen the singular equivalent of 'you' both here and in the last passages of the novel.

Et ma olen armastanud üksnes sind, andnud kogu oma mina kõhklematult sulle ja ei kellelegi teisele. Et ma tahan, et sinagi mind armastaksid ja mulle seda näitaksid. Et ma armastan seda, kuidas sa mind hoiad, kui lähedale sa mind endale lased. Ma ei väsi armastamast su tõstvaid pööravaid, sõrmi. Ma olen kaua vaadanud su nägu ja taga igatsenud su silmi, kui sa minu juurest ära läksid. Sinuga rääkida ja su vastust kuulata – see pakub pinget. /.../ Ütleksin, et loo mind, tee mind ümber. Sina võid vabalt seda teha ja mina võin vabalt sul seda teha lasta, sest vaata, vaata. Vaata, kus on su käed. Praegu. (Morrison 2008: 182; Appendix fig 10a)

The intimate connection between the text/narrator and the individual reader can be seen in the singular second person pronoun chosen by the translators. The narrator is also singular 'I'/'ma" and declares that "/.../ ma olen armastanud üksnes sind /.../" (182) corresponds to "only you" (229) in the source text. The reference to call-and-response through talking and hearing the other answer is also there "Sinuga rääkida ja su vastust kuulata /.../ " (182). The imperative directions addressed at the reader are expressed in a more polite and softer

way in Estonian: “Vaata, kus on su käed. Praegu” (182) instead, for example “Vaata oma käsi. Kohe.” which might be due to the intimate tone of the last passages of the novel. There are inconsistencies, as can be seen, in the translation regarding the choice between singular and plural you, which mainly affect the call-and-response from the intimacy aspect.

2.2 Riffs

Henry Louis Gates (in Pici 2000: 27) describes riffs as a key component of jazz improvisation due to the riffs and riffing functioning as a stable base in the jazz composition. Riffs are repeated patterns found in a composition. Usually the repeated element is rather short. (Pici 2000: 22) Morrison binds riffs into the novel, perhaps to offer similar stability in the otherwise slightly chaotic text where sceneries, storylines and narrative views switch unexpectedly and rapidly.

Now I feel the surgery. The crunch of bone when it is sundered, the sliced flesh and the tubes of blood cut through, shocking the bloodrun and disturbing the nerves. They dangle and writhe. Singing pain. Waking me with the sound of itself, thrumming when I sleep so deeply it strangles my dreams away. There is nothing for it but to go away from where he used to be and might be still. Let the dangle and the writhe see what it is missing; let the pain sing to the dirt where he stepped in the place where he used to be and might be still. (Morrison 2016: 158)

In this extract several repeating phrases act as riffs. “They dangle and writhe. Singing pain.” and “where he used to be and might be still” (158) help to establish a rhythm in the text. Riffs are the parts of a jazz performance where the listeners experience the feeling of familiarity and recognition (Jewett 2015: 446). In Morrison’s novel, the main function of the riffs, in addition to rhythm, seems to be to emphasise a certain facet of the scene depicted through words. Rice (1994: 426) claims that Morrison repeats phrases and uses punctuation that causes the reader to notice the repeating word or phrase. Repetition of ‘blood’, ‘pain’, “dangle and writhe” (158) stresses the difficult and messy parts of the surgery which is used figuratively. Meanwhile, periods are used between phrases where commas would typically be found, ending in fragmented sentences.

Nüüd jõuab lõikamise tunne minuni. Eemaldatav luu ragiseb, nüsitakse liha ja lõigatakse läbi veresooned, see takistab vereringlust ja häirib närve. Need ripnevad ja tõmblevad. Laulavad valu käes. See hääl ärritab mind, tiniseb, kui ma sügavalt magan, lämmatades mu unenäod. Ei jää muud üle kui lahkuda sealt, kus teda ei ole, ning minna sinna, kus ta oli varem ja võib olla praegugi. Las need ripnevad ja tõmblevad närvid näevad, mis puudub; las valu laulab mullale kohas, kus ta liigub, kus ta oli varem ja võib olla praegugi. (Morrison 2008: 128-129)

In Estonian, the riffs are mostly translated in a manner that resembles the original “Need ripnevad ja tõmblevad. Laulavad valu käes.” and “kus ta oli varem ja võib olla praegugi.” (128-129) The dangling, writhing, pain and singing as well as the reference to the elusive male character are all repeatedly mentioned. However, the word ‘surgery’ has been translated into ‘lõikamise tunne’ which encapsulates the sensation of pain and adds another riff as it is repeated later in the extract “lõigatakse läbi veresooned” (128-129). Blood, too, is mentioned either separately or as a part of another word.

In some cases, the riffs are mainly nouns or noun phrases and through repetition, attention of the reader is likely to be focused on specific object present in a certain scene as opposed to a larger image. A parallel to jazz music would perhaps be enjoying and paying attention to a soloist instead of the whole ensemble for a while.

I call them cracks because that is what they were. Not openings or breaks, but dark fissures in the globe light of the day. /.../ The globe light holds and bathes each scene, and it can be assumed that at the curve where the light stops is a solid foundation. In truth, there is no foundation at all, but alleyways, crevices one steps across all the time. But the globe light is imperfect too. Closely examined it shows seams, ill-glued cracks and weak places beyond which is anything. Anything at all. /.../ Long before Joe stood in the drugstore watching a girl buy candy, Violet had stumbled into a crack or two. Felt the anything-at-all begin in her mouth. Words connected only to themselves pierced an otherwise normal comment. (Morrison 2016: 22-23; Appendix fig. 11)

In the scene pictured in this extract, riffs are nouns and noun phrases signifying both physical objects as well as phenomena and feelings. The “globe light” (22-23) that illuminates the streets is mentioned in three consecutive sentences, making it clear that this light is an important symbol. Cracks are mentioned three times in total in this extract and the narrator makes it clear that these gaps or rather ravines are specifically cracks and that these are not necessarily physical cracks in a pavement revealed by real (sun)light. Rather this riff is present to ensure that the reader understands the severity of Violet’s mental

illness. “Anything at all” (22-23) is another reference to the unknown that is in the abyss that Violet can very easily slip into again and thus, this too forms a riff. The abyss is disguised, or mistakenly assumed to be “a solid foundation” (22-23) In translation, various synonyms describe “globe light” (22-23).

Nimetan neid mõradeks, sest just mõrad need olid. Mitte augud või murdekohad, vaid pimedad praod päeva kuplivalguses. /.../ Lambivalgus valab üle kõik sündmused ning võiks arvata, et käänakul, kus valgus lõpeb, on kindel pind. Tegelikult pole mingit pinda, vaid kitsad kõrvaltänavad ja praod, millest alatasa üle astutakse. Aga lambivalguski on ebatäiuslik. Kui hoolega uurida, siis toob see nähtavale õmblused, halvasti liimitud praod ja nõrgad kohad, mille taga võib olla mida tahes. Ükskõik mida tahes. /.../ Juba ammu enne, kui Joe nägi rohupoos, kuidas üks plika maiustusi ostab, oli Violet komistanud paari mõrasse. Tundnud suus selle ükskõik-mille-tahes algust. Muidu hariliku jutu sekka lipsas sõnu, mis olid seotud ainult üksteisega. (Morrison 2016: 24-25; Appendix fig. 11a)

The first equivalent for globe light is “kuplivalgus” (24-25) which refers to the sunlight is replaced with “lambivalgus” (*ibid*). Although that creates a riff only partially as the light is the only part that is repeated, the effect is still present. The change in translation helps to transfer the shift from sunlight to streetlamps into Estonian and further embeds the improvisation pattern. Improvisation, which will be soon explored in more detail, further assimilates the text to jazz. Cracks have two counterparts as well: “mõrad” ja “praod”, however in this instance, the riff is partially lost as the repetition occurs only two times instead of three. “Ükskõik mida tahes” repeats several times as in the source text and the compounding in one of the instances quickens the tempo.

Morrison often constructs riffs that repeat only partially. This can be seen both, in extracts where (rhetorical) questions are used and in those where a specific phrase is repeated multiple times with slight changes.

/.../ If you have secrets you want kept or want to figure out those other people have, a newspaper can turn your mind. The best thing to find out what’s going on is to watch how people maneuver themselves in the streets. What sidewalk preachers stop them in their tracks? Do they walk right through the boys kicking cans along the sidewalk or holler at them to quit? Ignore the men sitting on car fenders or stop to exchange a word? If a fight breaks out between a man and a woman do they cross in the middle of the block to watch or run to the corner in case it gets messy? (Morrison 2016: 72)

/.../ He was not just on His way, coming, coming to right the wrongs done to them, He was here. Already. See? See? What the world had done to them it was now doing to itself. Did the world mess over them? Yes but look where the mess originated. Were they berated and cursed? Oh yes but look how the world cursed and berated itself. Were the women fondled in kitchens and the back of stores?

Uh huh. Did the police put their fists in women's faces so the husbands' spirits would break along with the women's jaws? Did men (those who knew them as well as strangers sitting in motor cars) call them out of their names every single day of their lives? Uh huh. (Morrison 2016: 77-78)

The riffing questions begin with respectively “Do they” (72), “Did they” and “Were they” or when the subject is explicitly mentioned without any specifications, the definite article ‘the’. (77-78) then follow with a different, perhaps somewhat unexpected ending to the question. In the first passage, the repetition is used mainly to direct the readers’ attention to the behaviour of the hypothetical bypassers on the street and create a rhythm in the text. However, the second instance blends formerly addressed call-and-response with different types of riffs. In addition to the questions beginning in the same exact words, the question “See?” is repeated along with the answers to the question “Yes” and “Uh uh” (77-78). Therefore, similarly to music where elements might follow one another so quickly that they somewhat blend together, Morrison embeds several elements of jazz music into her text so that these elements are intertwined.

/.../ Kui sul on saladusi, mida sa varjata tahad, või kui sa tahad teiste saladusi ära arvata, siis võib ajaleht pea segi ajada. Kõige paremini mõistad toimuvat siis, kui vaatad, kuidas inimesed tänaval käituvad. Millised tänavajutlustajad neid peatavad? Kas nad lähevad otse läbi poistesumma, kes taovad kõnniteel plekkpurke, või käsivad neil lõpetada? Kas nad ei tee välja auto poritiival istuvatest meestest või peatuvad ja vahetavad paar sõna? Kui mehe ja naise vahel läheb kakluseks, kas nad lähevad üle tee seda vaatama või jooksevad tänavanurgale, kartes, et asi võib hulluks minna? (Morrison 2008: 62)

/.../ Jumal polnud enam teel, tulemas, tulemas neile tehtud ülekohut parandama, ta oli kohal. Juba kohal. Kas näete? Kas te näete? Seda, mida maailm oli neile naistele teinud, sedasama tegi ta nüüd endale. Kas maailm keeras nende elu puntrasse? Keeras küll, aga vaadake, millest see pundar tuleb. Kas neid kiruti ja sõimati? Jah, seda küll, aga vaadake, kuidas maailm iseennast kirub ja sõimab. Kas naistele tikuti köögis ja poe tagaruumides ligi? Mh-mh. Kas politseinikud löid naisi rusikaga näkku, et meeste süda murduks koos naiste lõualuudega? Kas mehed (olgu siis tuttavad või autodes istuvad tundmatud mehed) hõikused neid iga päev nimepidi? Mh-mh. (Morrison 2008: 66-67)

The translators have chosen to not omit the anaphora present in one of the questions in the first passage, the beginning “Kas nad” (62) is repeated three times. The rhythm is altered, but this choice might be intentional in order to compensate for the instances where a choice had to be made, resulting in a loss of some important element of the source text. The riffs, however, are present and the emphasis on the behaviour of the strangers is as well. The blending of riffs and call-and-response has been transferred well. The repetitions are

present from the questions beginning with “Kas” to the “aga vaadake” (66-67) / “but look” (77-78) riffs in the answers. A partial riff, not present in the source text, happens in Estonian with the word ‘kohal’ being mentioned in two consecutive sentences (66-67). Similarly, the confirmative ‘yes’ or ‘jah’ has been omitted in one of the replies in Estonian and instead, it is the verb ‘keeras’ that is forming a riff, with ‘küll’ being the word that emphasises the confirmation (ibid.).

Using phrases, whether these phrases are noun phrases, verb phrases, or full sentences as repeating elements is another way of integrating riffs into the novel. “It had not been hard to do; it had not even made him think twice about what danger he was putting himself in. He just did it. One man. One defenseless girl. Death. A sample-case man. A nice, neighbourly, everybody-knows-him man.” (Morrison 2016: 73; Appendix fig. 12) Phrases “One man”. “One defenseless girl” (ibid.) act as riffs with the monosyllabic word ‘one’ being the common denominator of the two phrases. The sequence of riffs is continued as the noun ‘man’ becomes the recurring element of the last two phrases in this quote. Not only is variation introduced through the differing parts of the repeated noun phrases, but compounding fastens the rhythm of the text in the second set of riffs. The two sets of riffs are separated by a one syllable noun ‘death’ which breaks the flow of the text, acting almost as a full stop or a longer pause would. Unusual use of compounding to manipulate rhythm can also be seen towards the beginning of the book in “/.../ There goes the sad stuff. The bad stuff. The things-nobody-could-help stuff. /.../” (Morrison 2016: 7; Appendix fig. 13) where emphasis is on the abstract noun ‘stuff’. Morrison’s use of singular words as riffs to alter the rhythm of her text to be more jazzlike can be seen in the following quote. “/.../ drumming out the rhythm on the inside of his thigh, his thigh, his thigh, thigh, thigh, and he bought her underwear with stitching done to look like rosebuds and violets, VIOLETS, don’t you know /.../” (Morrison 2016: 95). Both of these

riffs have secondary functions as well. The recurring phrase “his thigh” followed by “thigh” (ibid.) shows that the character (Violet) focuses intensely on that specific bodypart of her husband in her daydream. The sequence shortening only to “thigh” (ibid.) mimics the echo sometimes present during a live jazz performance. This sort of echo can also be seen more than once in the novel as was briefly mentioned earlier, for example, “/.../ One for me, she says, and one for you. One for me and one for you. Gimme this, I give you that. Gimme this. Gimme this. “ (Morrison 2016: 39). Here, a full phrase “Gimme this” (ibid.) becomes the echoing riff. The second riff is the noun ‘violets’ which, too, shows the emotion of Violet, the main character, and offers a wordplay, almost like an inside joke that Joe, who bought the underwear, seemingly was not aware of. Rodrigues (1993: 737) mentions the importance of riffs as signals and amplifiers of the characters’ emotions in his analysis of Morrison’s *Jazz* as well.

Only the second example of the echoing riffs is translated without any compromises being made in terms of the functions. “/.../ Üks mulle, sosistab ta, ja üks sulle. Üks mulle ja üks sulle. Anna mulle seda, ma annan sulle toda. Anna mulle seda. Anna mulle seda.” (Morrison 2008: 36) The other three instances of riffs examined have lost some functions through the process of translating. “/.../ Üks mees. Üks kaitsetu tüdruk. Surm. Nädistekohvriga mees. Mõnus seltskondlik mees, keda kõik tunnevad.” (Morrison 2008: 63; Appendix fig. 12a). While the two sets of riffs are both present and interrupted by the one-syllable “surm” (ibid.), the second set of the riffs, repeating the word ‘man’ or ‘mees’ have lost the untraditional compounding. This change creates a traditional Estonian sentence structure and although it alters the flow of the text, it does not necessarily signal the reader that the pace is quickening before coming to a halt again like in the source text. The other instance mentioned, where compounding was present in a riff, has preserved the compounding, but lost the repetition which is a crucial component of a

riff. “/.../ Kaob kogu kurbus. Kõik, mis on halb. See-mille-vastu-keegi-ei-saa. See, kuidas kõik varem elasid. /.../” (Morrison 2008: 12). However, it can be seen that although the riff containing ‘stuff’ is lost due to various equivalents in Estonian, the translators have compensated by translating “The way everybody was then and there.” (Morrison 2016: 7) into “See, kuidas kõik varem elasid. “ (Morrison 2008: 12; Appendix fig. 13a), creating a different riff in the same passage.

In the last riff, the secondary function was lost in translation and there was no way of compensating it inside the text. “/.../ lõi laua all Joe reie siseküljel takti, lõi Joe reiel, reiel, reiel takti; ja kas Joe ostis talle aluspesu, millele olid tikitud roosipungad ja kannikesed, KANNIKESED, eks ole /.../” (Morrison 2008: 79-80). Although the syntax dictates the differences in this passage and thus, while the echoing riff has subtle differences to it, both the echo and the riff are present: “lõi Joe reiel, reiel, reiel takti” (*ibid.*). It is the secondary function of the second riff that has been partially lost. While the ‘violets’/“kannikesed” (79-80) are present and repeated, the wordplay is untranslatable. Therefore, the translators have added a footnote below the text where the missing joke is explained to the readers.

One final riff that will be discussed is formatted as a free verse poem would be and that makes it stand out from the entire novel, potentially drawing more attention from the readers than the other instances analysed here.

Blues man. Black and bluesman. Blacktherefore blue man.
Everybody knows your name.
Where-did-she-go-and-why man. So-lonesome-I-could-die man
Everybody knows your name.
(Morrison 2016: 119)

The different speakers are easier to distinguish thanks to the poem format. Two voices seem to be represented by different types of riffs. The first voice is represented through the riffs that have some variation to them (lines one and three). In these lines, untraditional

compounding, both with or without a hyphen, is used to signal the reader that the tempo of the text quickens and then comes to a somewhat abrupt stop. Lines two and four which represent the second voice in this conversation are repeated fully, word for word. “Everybody knows your name.” (119) is a traditional sentence in terms of structure. As shown before, these riffs function as a call-and-response pattern as well. Therefore, this passage has three functions that help to assimilate the novel *Jazz* to jazz music.

Bluusimees. Must ja kurb mees. Must ja niisiis kurb mees.
 Su nimi on kõigile teada.
 Kuhu-naine-läks-ja-miks mees. Nii-üksi-et-võiks-surra mees.
 Su nimi on kõigile teada.
 (Morrison 2008: 97)

In Estonian, the riffs essentially function the same way and the layout and call-and-response patterns help to intensify the jazz composition feel of the novel. One notable difference, however, is the missing compounding in the first line. The hyphenated compounding in line three is present, but that in the first line is not. As the syllable count in both English and Estonian seems to be the same, it is possible that this was a change made to make the text more traditional and perhaps easier to read and understand. This change means that the reader does not receive the signal that the reading pace should quicken in this segment.

2.3 Improvisation

Toni Morrison herself has described jazz music as improvisational and noted that the musicians have to be ready for something unexpected to happen at any given moment (Morrison 1996: 5 as referenced in Pici 2000: 19). Therefore, it is not surprising that the goal of mimicking the improvisational nature of jazz music in the novel has been achieved through the use of many diverse techniques and devices. Alongside riffs, which are crucial elements in jazz improvisation, syncopated rhythm patterns can be found in every single passage examined for this analysis. Syncopated rhythm occurs when emphasis is placed

onto typically unexpected beats (Nextbop. N. d.). Fragmentation, untraditional punctuation as well as blank pages between chapters are just a few methods Morrison utilises to emphasise the presence of improvisation in the text. Eckard (1994: 18) elaborates on the role of the blank pages, which is to create the space necessary for jazz improvisation. In addition, this allows the reader to participate in constructing the narrative, since there is no text on the pages between sections at all (ibid.).

Scholars, such as Rodrigues (1993: 740) and Pici (2000: 30), have mentioned the importance of shifts in both the larger narrative and small changes in verb-tense as signs of jazz improvisation in *Jazz*. However, it is worth noting that improvisation in *Jazz* is also the fast, often unexpected moving from one scenery to another in the space of a few sentences.

I call them cracks because that is what they were. Not openings or breaks, but dark fissures in the globe light of the day. She wakes up in the morning and sees with perfect clarity a string of small, well-lit scenes. In each one something specific is being done: food things, work things; customers and acquaintances are encountered, places entered. But she does not see herself doing these things. She sees them being done. The globe light holds and bathes each scene, and it can be assumed that at the curve where the light stops is a solid foundation. In truth, there is no foundation at all, but alleyways, crevices one steps across all the time. But the globe light is imperfect too. Closely examined it shows seams, ill-glued cracks and weak places beyond which is anything. Anything at all. (Morrison 2016: 22-23)

The globe light signifies sunlight in the second sentence, but soon morphs into seemingly an indoor lighting fixture as Violet “sees with perfect clarity a string of small, well-lit scenes” (22-23) as if she was on a street walking by (apartment) buildings or looking out the window from her bedroom. Halfway through the following sentence the light becomes a street lamp, illuminating the cracks in the pavement. This sped up movement between sceneries is accompanied by fragmentation. “In each one something specific is being done: food things, work things; customers and acquaintances are encountered, places entered. “ (22-23). The long sentence listing different activities disrupts the rhythm of the text and the unexpected surprise element of improvisation is implied through syncopated rhythm. The fragmented list of different “things” itself is further interrupted by the phrase “customers

and acquaintances are encountered” (*ibid.*). The verb in this phrase is in past tense, but unlike the other listed items, could function as a self-standing sentence. The use of semicolon before this phrase denotes that a slightly longer pause is appropriate after reading that part of the sentence.

“It had not been hard to do; it had not even made him think twice about what danger he was putting himself in. He just did it. One man. One defenseless girl. Death. A sample-case man. A nice, neighbourly, everybody-knows-him man.” (Morrison 2016: 73) In this quotation it can be seen how fragmentation is used to create an unexpected rhythm and, again, move fast along the sequence of images that the reader might imagine. The compounds that act as riffs are potentially surprising as they temporarily fasten the rhythm before it abruptly ends with the word ‘man’. This “multidescriptor” contributes to the “improvisational feel” in this passage (Pici 2000: 28). The fragmented sequence “One man. One defenseless girl. Death.” in turn creates a staccato effect. Staccato is a technique that entails playing shortened notes, so the separation between sounds is extremely clear (Collins Dictionary n. d.). That Morrison uses fragmentation to create staccato beats, is confirmed by Pici (2000: 28). Furthermore, Rodrigues (1993: 735) mentions the importance of punctuation in creating staccato as it is used to force the reader to pause. An instance where fragmentation, compounded riffs and constantly changing setting are combined to mimic jazz improvisation is found at the beginning of the novel as well.

The people down there in the shadow are happy about that. At last, at last, everything’s ahead. The smart ones say so and people listening to them and reading what they write down agree: Here comes the new. Look out. There goes the sad stuff. The bad stuff. The things-nobody-could-help stuff. The way everybody was then and there. Forget that. History is over, you all, and everything’s ahead at last. (Morrison 2016: 7)

The staccato is created using the riffs, some of which are untraditionally hyphenated. Rhythm is disturbed using the imperative commands, such as “Look out” (7). The scenery moves from the people in the shadows and their past hardships towards the lighter future.

In Estonian, in the first instance, various differences occur.

Nimetan neid mõradeks, sest just mõrad need olid. Mitte augud või murdekohad, vaid pimedad praod päeva kuplivalguses. Violet ärkab hommikul ja näeb täiesti selgelt väikeste, eredalt valgustatud stseenide rida. Neist igaühes tehakse midagi: tehakse süüa, tehakse tööd; kohatakse kundesid ja tuttavaid, astutakse siia-sinna sisse. Aga ta ei näe ennast seda kõike tegemas. Ta näeb, et seda kõike tehakse. Lambivalgus valab üle kõik sündmused ning võiks arvata, et käänakul, kus valgus lõpeb, on kindel pind. Tegelikult pole mingit pinda, vaid kitsad kõrvaltänavad ja praod, millest alatasa üle astutakse. Aga lambivalguski on ebatäiuslik. Kui hoolega uurida, siis toob see nähtavale õmblused, halvasti liimitud praod ja nõrgad kohad, mille taga võib olla mida tahes. Ükskõik mida tahes. (Morrison 2008: 22-23)

The scenes move similarly to the original, from sunlight to an indoor lamp to a streetlamp. However, the longer sentence where various activities are listed has been translated using impersonal verbs. “Neist igaühes tehakse midagi: tehakse süüa, tehakse tööd; kohatakse kundesid ja tuttavaid, astutakse siia-sinna sisse.” (22-23) This change results in every phrase in this list, separated by a comma, essentially being able to function as a standalone sentence. Therefore, the semicolon between the second and the third listed “item” is mostly a formality since the rhythm is not as unusual as it was in the source text. Hence, the syncopation is not as noticeable in Estonian. In the second example, the staccato beats have been transferred well. “Seda teha polnud raske: see ei olnud sundinud meest isegi kaaluma, millisesse ohtu ta ennast seab. Ta lihtsalt tappis. Üks mees. Üks kaitsetu tüdruk. Surm. Näidistekohvriga mees. Mõnus seltskondlik mees, keda kõik tunnevad.” (Morrison 2008: 63). Despite the fact that the punctuation in the last two sentences that function as riffs is significantly different and the rhythm of the text does not necessarily quicken, the movement between images or scenes is still unexpected and perhaps slightly jarring. In the third passage, it is evident that the staccato beats are slightly lost because of the syntactic differences between English and Estonian and translators’ choices.

Rahvas seal all varjus on selle üle õnnelik. Lõpuks ometi, lõpuks ometi on kõik ees. Nii ütlevad targad pead ja rahvas, kes neid kuulab ja nende kirjatöid loeb, nõustub: Uus aeg on tulemas. Olge valvel. Kaob kogu kurbus. Kõik, mis on halb. See-mille-vastu-keegi-ei-saa. See, kuidas kõik varem elasid. Unustage see ära. Kuulake kõik, ajalool on lõpp ja lõpuks ometi on kõik ees. (Morrison 2008: 12)

As discussed in a previous subsection, the noun “stuff” has several equivalents. The equivalents are, respectively, “kogu” “kõik”, “see” (12). Therefore, the stress is on different parts of the fragments and staccato is lost. The commands that are meant to

disrupt the rhythm are softer and more polite in Estonian. “Look out” (Morrison 2016: 7) has been translated into the distinctively plural “Olge valvel.” (12). The shift from sadness to hope is clear, despite other means differing significantly, and signals improvisation.

The final extract discussed in this subsection shows how Morrison has combined punctuation and chaotic topic changes to imply improvisation.

/.../ The City is smart at this: smelling and good and looking raunchy; sending secret messages disguised as public signs: this way, open here, danger to let colored only single men on sale woman wanted private room stop dog absolutely no money down fresh chicken free delivery fast. /.../” (Morrison 2016: 64)

The fragmented list of “public signs” (*ibid.*) has almost no traditional punctuation and the list of words seems nonsensical at first glance. The lack of pauses in the form of punctuation creates confusion as the words on the signs whirl past as they would if one was taking a bus through the cityscape. This functions as the rapid change of scenery which is a hallmark of (written) jazz improvisation in Morrison’s *Jazz*. It is the shifting, fragmented flow of details what makes reading the novel a rather confusing experience (Rodrigues 1993: 733). Similarly to improvisations during a performance being the unknown for the audience. The flow of text, regulated only by the occasional one syllable words, builds the tension until it abruptly stops with the word “fast” (64) acting as a final stop sign. In translation, it can be seen that the list has been changed slightly to fit more traditional syntax, which makes it easier to read and understand. On the other hand, the intentional confusion is lessened despite the commas being in the exact same places where in the original. The one syllable word “fast” has been translated into “kiire” and moved so the sequence ends with “kojutoomine”/ “delivery” instead and the abrupt stop does not occur due to lexical and syntactical differences.

Seda Linn juba oskab: ta on lõhnav, hea ja väljakutsuvalt seksuaalne, saates avalikeks teadeteks maskeeritud salasõnumeid: seda teed mööda, avage siit, oht ainult värvilistele üksikud mehed müüa otsitakse naist omaette tuba seis koer siseruumides võlgu ei anta värsked kanad kiire ja tasuta kojutoomine. (Morrison 2008: 55)

This instance is perhaps one of the most notable when it comes to the impact of translators' choices on the nature of the source text. In order to make the text flow smoother in Estonian and better the readability, the words have been ordered logically. The result is more understandable, though still fragmented text. The changes, however, have been made at the cost of the rhythm of the text and the intended confusing sensation the readers could have experienced.

2.4 Polyrythms

Polyrhythms occur when several different instruments and sounds start playing at the same time. Interaction between these rhythms creates swing, which is an important feature of jazz music. One of the rhythm strands has a delayed start, so the rhythms overlap (Pici 2000: 22). When discussing polyrhythms in *Jazz*, many scholars, for example, Paquet-Deyris (2001: 227), focus on the multiplicity of narrative voices as the main expression of polyrhythms. However, Morrison uses various other means to establish polyrhythms, from overlapping sounds to images and sensations.

Now I feel the surgery. The crunch of bone when it is sundered, the sliced flesh and the tubes of blood cut through, shocking the bloodrun and disturbing the nerves. They dangle and writhe. Singing pain. Waking me with the sound of itself, thrumming when I sleep so deeply it strangles my dreams away. There is nothing for it but to go away from where he used to be and might be still. Let the dangle and the writhe see what it is missing; let the pain sing to the dirt where he stepped in the place where he used to be and might be still. (Morrison 2016: 158)

Nüüd jõuab lõikamise tunne minuni. Eemaldatav luu ragiseb, nüsitakse liha ja lõigatakse läbi veresooned, see takistab vereringlust ja häirib närve. Need ripnevad ja tõmblevad. Laulavad valu käes. See hääl ärritab mind, tiniseb, kui ma sügavalt magan, lämmatades mu unenäod. Ei jää muud üle kui lahkuda sealt, kus teda ei ole, ning minna sinna, kus ta oli varem ja võib olla praegugi. Las need ripnevad ja tõmblevad närvid näevad, mis puudub; las valu laulab mullale kohas, kus ta liigub, kus ta oli varem ja võib olla praegugi. (Morrison 2008: 128-129)

In this quote, the polyrhythms have various manifestations, perhaps most prominent being the use of words containing certain sounds. Hiss-like sounds are the result of repeating words containing s or sh, the fricatives producing a similar sound. Words like “surgery”, “singing”, “sound”, “flesh”, “shocking” (158) can be found through the entire passage, resulting in the continuous presence of the hissing sound. Plosives are the other consonants

that repeatedly occur in words, alone or in clusters. “Pain”, “disturbing”, “dangle”, “writhe”, “thrumming” (158) are some of the examples that help create rhythm in the text, acting even as the underlying base beat. Grant (2004: 306) elaborates that based on Rodrigues (1993) onomatopoeia is one of the devices that Morrison employs in *Jazz*. It can be seen that another strand of rhythm is created using words that denote music or specific sounds: “singing pain”, “thrumming [nerves]”, “crunch of bone”, “sliced flesh” (Morrison 2016: 158). The images of surgery overlap with the words and sounds acting as another polyrhythm strand and intensifying the swing feel of the passage.

In translation, different letter sounds start constructing the rhythm strands. Voiced alveolar approximant l combined with different vowels starts to repeat, for example, “lõikamise”, “luu”, “liha”. The l-sound alone gives the passage a musical quality with recurring plosive sounds, as in the source text, influencing the rhythmic flow of the text. Monosyllabic conjunctions, “kus”, “kui” and words containing the voiceless alveolar plosive help to define the rhythm in Estonian. Words relating to sound, “tiniseb”, “laulavad”, “ragiseb” enhance the soundscape further, adding the onomatopoeic quality to the text (128-129). Violent images appear through the use of surgery related vocabulary. Dreams are “strangl[ed] away” (158)/“Lämmatades mu unenäod” (128-129) referring to anesthesia. “Sliced flesh” (158) turns into “nüsitakse liha” (128-129) and “shocking the bloodrun” is translated into “takistab vereringlust” which carries the image of the blood being abruptly stopped.

Morrison does not embed polyrhythms only through sound, but also through offering the reader other sensory experiences.

Take her to Indigo on Saturday and sit way back so they could hear the music wide and be in the dark at the same time, at one of those round tables with a slick black top and a tablecloth of pure white on it, drinking rough gin with that sweet red stuff in it so it looked like soda pop, which a girl like her ought to have ordered instead of liquor she could sip from the edge of a glass wider at the mouth than at its base, with a tiny stem like a flower in between while her hand, the one that wasn't holding the glass shaped like a flower, was under the table drumming out the rhythm on the inside of his thigh, his thigh, his thigh, thigh, thigh, and he bought her underwear with stitching done to look like rosebuds and violets, VIOLETS, don't you know, and she wore it for him thin as it was and too

cold for a room that couldn't count on a radiator to work through the afternoon, while I was where? Sliding on ice trying to get to somebody's kitchen to do their hair? Huddled in a doorway out of the wind waiting for the trolley? (Morrison 2016: 95)

Kas ta viis tüdruku laupäeval "Indigosse" ja nad istusid tahapoole, et kuulata mõnuga muusikat ja jääda samal ajal varju, musta libeda pinna ja lumivalge linikuga ümmarguse laua taha; ja kas nad jõid kuiva džinni koos selle magusa punase kraamiga, nii et džinn nägi välja nagu limonaad, mida temasugune plika olekski pidanud tellima alkoholi asemel; ja kas tüdruk jõi pokaalist, mille serv oli laiem kui põhi ja tilluke jalg nende vahel nägi välja nagu lill, samal ajal kui tüdruku käsi, mis lillekujulist pokaali ei hoidnud, lõi laua all Joe reie siseküljel takti, lõi Joe reiel, reiel, reiel takti; ja kas Joe ostis talle aluspesu, millele olid tikitud roosipungad ja kannikesed, KANNIKESED, eks ole, ja Dorcas kandis seda tema meeleheaks seljas, nii õhuke kui see ka polnud külma toa jaoks, mille radiaatorite puhul ei saanud loota, et nad töötavad kogu õhtu, kui mina olin kus? Libisesin jääl ja püüdsin kellegi juurde jõuda, et talle kõõgis soengut teha? Kõssitasin trepikojas tuulevarjus ja ootasin trammi? (Morrison 2008: 79-80)

The gin is "rough with that sweet red stuff" (95) and Dorcas is "holding the glass shaped like a flower" and "drumming out the rhythm on the inside of [Joe's] thigh" while they "hear the music wide" and "[are] in the dark at the same time" (ibid.). In only one lengthy sentence, hearing, sight, smell, taste and touch are potentially impacted almost simultaneously. The long sentence acts as a legato here, jumping between thoughts without stopping. The sensations overlap slightly, functioning as polyrhythm strands. In translation, all five senses are impacted similarly to the original. One significant difference is in the punctuation of the sentence. It can be assumed that due to readability, some commas have been replaced with semicolons, creating a slightly longer pause and separating Violet's thoughts from one another. Several similar instances, where Morrison manipulates the readers' senses to include layered polyrhythms, can be found throughout the novel.

And if that's not enough, doors to speakeasies stand ajar and in that dark cool place a clarinet coughs and clears its throat waiting for the woman to decide on the key. She makes up her mind and as you pass by informs your back that she is daddy's little angel child. The City is smart at this: smelling and good and looking raunchy; sending secret messages disguised as public signs: this way, open here, danger to let colored only single men on sale woman wanted private room stop dog absolutely no money down fresh chicken free delivery fast. And good at opening locks, dimming stairways. Covering your moans with its own. (Morrison 2016: 64)

Ja kui kõigest sellest ei piisa, siis on salakõrtside uksed praokile jäetud ning nenede jahedas pimeduses köhib ja puhastab kurku klarnet, oodates naiselt, et see määraks helistiku. Naine jõuab otsusele, ja kui sa temast möödud, teatab ta su seljale, et on oma issi inglise. Seda Linn juba oskab: ta on lõhnav, hea ja väljakutsuvalt seksuaalne, saates avalikeks teadeteks maskeeritud salasõnumeid: seda teed mööda, avage siit, oht ainult värvilistele üksikud mehed müüa otsitakse naista omaette tuba seis koer siseruumides võlgu ei anta värsked kanad kiire ja tasuta kojutoomine. Ja ta oskab lukke avada, trepikodasid pimendada. Sinu oigeid enda omadega summutada. (Morrison 2008: 55)

“The clarinet coughs” while “somewhere dark [and] cool”, the City looks “raunchy” and is “smelling” of something (64). Furthermore, the list of streetsigns, potentially meant to act as a legato sequence, contributes a feeling of confusion to the sensory (over)load that Morrison has conducted. The mention of clarinet and the City “looking raunchy” are hints to jazz music as it has historically been connected with sexuality while clarinet is a well-known jazz instrument. The Estonian translation implies jazz, without using the word ‘jazz’ in the same way as it is done in the source text, with “klarnet” and “väljakutsuvalt seksuaalne” (55). In the legato, however, the musicality is lost in Estonian as conjunctions and word order changes impact the rhythm.

2.5 Discussion

Toni Morrison’s *Jazz* has undoubtedly not only been slightly influenced by jazz music, but the text has been infused with jazz patterns, techniques and references. Entirely without a single mention of the word jazz. As the main focus of this thesis is on the rhythm and on how the jazz patterns have endured the process of translating them into Estonian, this discussion will mostly revolve around translators’ choices that have an impact on the realisation of these jazz elements and the musical rhythm of the text. Only the most important and interesting findings will be highlighted here. The list of codes which was explained in the methodology section will be used as a reference point when explaining what happens to the written jazz in Estonian. The code combinations used to construct a specific pattern in any passage discussed will be compared to what changed in Estonian.

Call-and-response is perhaps the most easily noticeable jazz pattern that Morrison has used in *Jazz*. Since there are different types of communication that the term can refer to (Pici 2000), it is logical that Morrison used various devices to embed it into the text. One of the instances showcases the use of personification, nominalisation, permissions and fragmentation (see appendix fig. 1; 1a). The verbs “dangle and writhe” (158) are

nominalised and used to refer to the nerves when the other participant of call-and-response allows the first to let go of his pain. In translation, this nominalisation does not happen. Instead the translators have chosen to use a combination of transposition and explicitation. Transposition is a technique that affects the word class, in this instance the nominalisation (“the dangle and the writhe” (158)) in source text becomes “ripnevad ja tõmblevad [närvid]”, so the process is adjectivisation instead and the nerves are explicitly mentioned. Explicitation makes the sentence clearer while the riff inside the call-and-response pattern remains intact. However, the “singing pain” (158) is momentarily lost in Estonian due to transposition, because the sentence “Laulavad valu käes.” (128-129) refers to the nerves singing and not the pain. This changes into “/.../ valu laulab mullale.” (128-129) which may create confusion when only the translation is read with no knowledge of the source text. The repeating words and phrases in this particular quote and its translation act as riffs, showing how call-and-response and riffs are often entangled. Furthermore, throughout the quote Morrison has chosen to use words, some of which have onomatopoeic qualities. Hissing, crunching, slicing and bloody images of surgery overlap, creating strands of polyrhythms, which are replicated in the translation, using words that contain different sounds: alveolar approximant replaces the alveolar fricative in terms of the repeating sounds. The rhythm strand is there and interacts with images of surgery and repeating as well as onomatopoeic words: “ragiseb”, “tiniseb” etc. The existence of riffs, call-and-response and polyrhythms in one short passage in both the source text and with some changes in the translation, shows how, similarly to jazz music, the music elements in Morrison *Jazz/Džäss* are almost inseparably blended which lends the musical quality to the novel. The use of widely known literary knowledge in an unexpected way guides the readers in ways that the text likely feels more like music than a novel. In this quote,

improvisation is present as well (e.g. fragmented sentences manipulate the rhythm), however, there are better examples of improvisation that will be discussed shortly.

Returning to the call-and-response patterns, one of the most significant aspects is the intimacy that connects individual listeners to the musicians even in crowded rooms. One of the ways in which Morrison allows for the space that invites the reader to fill the gaps in the narrative is the unexpected switch to second person narration. However, in Estonian, what can be seen in several instances, is the inconsistency in whether the ‘you’ the narrator speaks to is singular (‘sina’), or plural (‘teie’). In one of the most recognisable passages, in terms of the question-answer format being used for call-and-response, it can be seen that where the source text leaves some room for interpretation “See? See?” (Appendix fig. 4; 4a). However, in Estonian, explicitation is used to make plurality seen: “Kas näete? Kas te näete?” (ibid.). The multiplicity of different types of questions and answers throughout this passage shows how call-and-response can exist on multiple levels simultaneously, both in English and Estonian. However, the choice between plurality and singularity (‘Näed?’) would have helped to maintain the rhythm and intimacy of the call-and-response both. The observation, that singular ‘you’ is the one addressed, is based on the last few passages of the novel where the narrator expresses affection towards the reader. /.../ That I have loved only you, surrendered my whole self reckless to you and nobody else. /.../ (Appendix fig. 10; 10a). The translators have chosen to translate ‘you’ as the singular ‘sina’ at the end. “/.../ Et ma olen armastanud üksnes sind, andnud kogu oma mina kõhklematult sulle ja ei kellelegi teisele. /.../” (ibid.). Other elements in this quote, for example, the riffing beginnings, are present and function as intended in the source text. Nevertheless, the individual form of this type of call-and-response would perhaps have a stronger impact on the reader.

Riffs often act as a base for other patterns discussed in this thesis. As mentioned, the repeating phrases can be found in call-and-response, polyrhythms as well as improvisatory passages in the novel. Morrison uses untraditional compounding and punctuation to create unique, often fragmented riffs which in turn act as elements significant in jazz improvisation. It is no surprise that riffs show how translators combine various techniques in order to allow Estonian readers enjoy the novel's unusual jazzy traits, while assuring that the text is reader-friendly. The most challenging seems to have been translating the riffs containing the noun "stuff", which was translated differently in every riff. "Uus aeg on tulemas. Olge valvel. Kaob kogu kurbus. Kõik, mis on halb. See-mille-vastu-keegi-ei-saa. See, kuidas kõik varem elasid. " (Appendix fig. 13; 13a). This means that one of the original riffs "There goes the sad stuff." (ibid.) is lost due to lexical choices. The translators have found a way to compensate for the loss in the next line: "See, kuidas kõik varem elasid."/"The way..." (ibid.). The distinct plural can be seen in "Olge valvel" which makes the command softer (source text: "Look out.") and loses the staccato beats which the harsh short commands and full stops between sentences are meant to signal. Inversion, that is the change in word order, in the riffs causes the rhythm of the text to change significantly. The mood shift from despair to something happier and the fragmentation are therefore the only certain hints towards the jazz improvisation in this quote.

The final instance highlighted in this discussion shows how one element might be executed almost to a perfection while the other is lost.

/.../ Seda Linn juba oskab: ta on lõhnav, hea ja väljakutsuvalt seksuaalne, saates avalikeks teadeteks maskeeritud salasõnumeid: seda teed mööda, avage siit, oht ainult värvilistele üksikud mehed müüa otsitakse naist omaette tuba seis koer siseruumides võlgu ei anta värsked kanad kiire ja tasuta kojutoomine. Ja ta oskab lukke avada, trepikodasid pimendada. /.../ (Full quote: Appendix fig. 7; 7a)

The polyrhythms which Morrison achieves by relying on the different senses activating are present. The description "lõhnav, hea ja väljakutsuvalt seksuaalne" activates different

senses on its own, likely evoking various reactions in the readers. The scenery shift is somewhat abrupt and definitely contains the image shifts that introduce improvisation and act as another polyrhythmic strand. What is lost in this passage, is the uninterrupted flow of thought that acts as a legato sequence in the original and confuses the reader. The commas are in the same places as in the source text, but the inversions change not only the word order (source text list ends with monosyllabic “fast” vs in Estonian “kojutoomine”), but the rhythm as well. The legato, which in music means that consecutive notes blend together as they are played with minimal interruptions, was likely meant to end suddenly, allowing the reader to clear the confusion. The confusion is almost certainly meant to mimic what the listeners may feel during jazz improvisation sections, when a completely new music fills their ears. In Estonian, readability is prioritised over the musicality of the text as conjunctions are added, clarifying the relationships between different words. This choice demonstrates how translators inevitably face decisions which leave no room for compensating and have to find the balance between preserving the source text and the readers’ interests, especially when the novel being translated is stylistically as unique as Morrison’s *Jazz*.

As this short discussion hopefully showed, the jazz patterns and elements found in *Jazz* are entwined almost as seamlessly as they would be in jazz music. Call-and-response, riffs, polyrhythms and improvisation are achieved in various ways with the elements often being dependent on one another. This leads to the translators having to find ways to compromise when possible, but make sacrifices with the target audience in mind. Modifying one element may and sometimes will cost the one next to it. That being said, in *Džäss*, the balance between readers and source text has been found, so not too many stylistic sacrifices have had to happen. Meaning that when all the differences between

English and Estonian are considered, literary jazz can still be heard through the Estonian translation as well.

CONCLUSION

Toni Morrison's *Jazz* is a complex literary work, which has been in the focus of many academic papers. The uniqueness of the novel has been recognised by many researchers, but only a few of the scholars see jazz as a device to help construct a stylistically outstanding text. In addition, there is a significant research gap concerning the translations of Toni Morrison's novels. In this thesis, therefore, jazz patterns were identified in extracts chosen from Toni Morrison's *Jazz* and beside these the same extracts from the Estonian *Džäss* were discussed. As a framework thematic analysis was utilised to organise the extracts thematically, resulting in four different themes: call-and-response, riffs, improvisation, and polyrhythms. Literary devices/techniques that acted as codes were primarily used during the writing process as a way to help understand and emphasise the desired aspects of the material. Copilot Chat was used to aid with the analysis, ensuring that the relevant patterns in each extract were noticed prior to the grouping and writing. Codes were developed based on the responses of Copilot Chat as well. Thematic analysis, AI and knowledge of translation techniques were combined with terminology borrowed from musicology, which makes this approach a rather uncommon one in both literary and translation studies.

While previous papers outline the multifaceted use of jazz in *Jazz*, starting with the mysterious and fluid narrator and ending with the historically accurate descriptions of the general population's distrust towards jazz music in the 1920s, research on the stylistic contributions of jazz is mostly brief and fragmented. Therefore, the questions this thesis aimed to provide possible answers to were: what jazz derived elements and techniques can be found in Morrison's *Jazz* and how do they operate at the narrative, stylistic and structural levels of the novel?, how are jazz derived formal elements identified, transferred and restructured in the Estonian translation of the novel? Furthermore, how are the

elements linguistically and stylistically realised in Estonian and how have the translators' choices impacted the relationships between distinct elements and techniques borrowed from jazz music? Through analysing 13 different extracts from various sections of *Jazz* and *Džäss*, connections between elements were mapped. While each section of the analysis focuses mainly on one feature of jazz music, elements that are highlighted in previous and following sections were often discussed in relation as well. Morrison uses various literary devices, such as question-answer format to replicate several different jazz elements/patterns. Therefore, various elements can be realised through different combinations of literary means, while partially overlapping. A repeated sentence can be a riff, but a part of call-and-response at the same time (see, for example, Appendix fig. 8; 8a). This overlapping is at least partially the reason why the elements are so entangled that analysing them individually seemed impossible. Polyrythms, improvisation, riffs and improvisation can and often do occur within the same or consecutive passages throughout the novel, while smaller elements can be found within larger ones. For example, a call-and-response pattern that contains riffs, while being a part of improvisational sequence within a polyrhythmic scene. It can be argued that *Jazz* is so infused in music due to Morrison's ability to connect these elements made out of written words so similarly to how seamlessly music elements connect to one another. The connections between the words and sentences, crafted through the use of ordinary literary means, such as punctuation, are the reason why *Jazz* carries the qualities of jazz music. These ordinary techniques and devices are used by Morrison in an unusual way, forcing the readers to pause, increase their reading tempo, resulting in the textual flow resembling jazz music rather than a typical written novel.

These connections can be hard to replicate when the target language is syntactically significantly different from the source language. It is not a surprise that there were, at

times, significant differences between the English and Estonian novels. These differences were often the result of the translators' using a specific translation strategy or a combination of these. The translation methods discussed in this thesis were compensation, transposition, explicitation, and inversion as these are potentially the most impactful in terms of the realisation of jazz elements and rhythm. The use of different word formation processes, alternative punctuation and changes in the syntax were helpful in recreating the elements and patterns present in the source text. This ensured that target language resources were sufficient in preserving the rhythmic and dialogic effects visible in the source text. For example, in one of the instances Morrison used nominalisation to signal call-and-response which contained partial riffs due to nominalisation (verb to noun). In Estonian, this process was replaced by adjectivisation, resulting in the loss of one way to signal call-and-response turn changing.

The findings show that the most significant difference that impacted, if not the call-and-response realisation itself, then the secondary effects/functions of it, was the inconsistency in whether the addressee in the text was referred to as a collective or an individual. The inconsistency reduced the intimacy of call-and-response between the text and the reader. This form of call-and-response was more than likely meant to represent the call-and-response happening between musicians and listeners on an individual level. In addition to changes that impacted the active counterparts in certain passages, changes were often made due to readability and potential comprehension issues. While these may have made understanding the text easier where content is concerned, sometimes the musical qualities of the novel were lost. Inversion within sentences, coupled with explicitation through adding conjunctions or punctuation might be easier to comprehend, but weakens the overall aural, boundless and slightly disorienting feeling accompanying the readers during the reading. This feeling is supposedly meant to be experienced when the

improvisatory part of a jazz performance is happening as the listeners experience new music. Therefore, these choices can cut the connections between various jazz elements in the novel, which has an impact on the text as a whole, when parallels with jazz are drawn.

Overall, however, it can be seen how the translators have tried to preserve the jazz elements on the formal level of the novel. While findings of the analysis show some inevitable changes concerning the rhythm of the text, intimacy and intensity of the presence that jazz has in Estonian, the translators' efforts have resulted in the music elements being reshaped into their functional equivalents rather than entirely discarded. The preservation of the musical qualities of the novel have been prioritised by the translators who compensated, where possible, to save an element when other, for example, lexical decisions, had to be made. This choice can and sometimes does cost another element, but often these replacements function if not exactly the same way then similarly, carrying the same functions as their English counterparts. In case of the translation of English into Estonian, it is important to remember that the cultural context of Morrison's novels is rather difficult for Estonian readers to imagine and comprehend, meaning that techniques like explication and aids, such as footnotes are used to explain what may otherwise remain unclear or be misunderstood. The use of punctuation as well, will often depend more on readability of the text and target language grammar rules. Especially, when a novel like *Jazz/Džäss* is concerned as the content and form are of equal importance. Preserving the rhythm and music elements with which the text was originally constructed would mean little if the content of the text was not accessible for the target language readers. If all of these aspects are considered, it can be said that despite some inevitable losses, the notes of jazz have successfully transferred from English into Estonian and defy the borders of the two languages.

The material analysed in this paper is sufficient to show that jazz music has overtaken written language in Morrison's *Jazz* regardless of the language of the novel. It is clear that call-and-response, polyrhythms, improvisation, and riffs have a significant impact on narration, structure, and tempo of Morrison's *Jazz*. More than just inspiration, the techniques and elements have a clear role in forging a connection between the readers and the novel. In both English and Estonian, clear qualities of jazz music can be seen. That being said, this paper is nowhere near sufficient to completely fill the gap in neither in stylistic research of Morrison's novels nor in the research concerning the translations of any out of Morrison's 11 novels. Additionally, the combined method of thematic analysis, artificial intelligence and terminology borrowed from musicology, specifically jazz, has not been used to analyse human-written novels, or the papers are extremely difficult to access. AI aided analysis of literary works in both literature and translation studies, is a rather new development, which has plenty of unexplored sides to it. Despite this, the methodology proved to be effective in the search for answers to both of the research questions, enabling the identification of jazz patterns in the source text and allowing to see how translating them into Estonian reconfigured the jazz elements and impacted their functions. The methodology therefore could be successfully used in similar studies, whether on the novels of Morrison, or other authors. Exploring the boundaries of a combined methodology, like the one used in this paper, offers new perspectives on well-known literary works. When new unconventional methods are applied to canonical literary works, it sends a signal of their relevance to the general public. The same applies to translated literature, meaning that academic attention focused on translations can help keep translating as a practice relevant as well. Keeping translations relevant can help start difficult, but important discussions on topics, some of which are recurrent in Morrison's novels as well. Broader discussions on

topics such as trauma, racism, human rights etc. hopefully lead to more understanding and empathy even without having first-hand experiences.

APPENDIX: Quotes from *Jazz* (2016) and *Džäss* (2008)

Figure 1. Morrison 2016: 158

Now I feel the surgery. The crunch of bone when it is sundered, the sliced flesh and the tubes of blood cut through, shocking the bloodrun and disturbing the nerves. They dangle and writhe. Singing pain. Waking me with the sound of itself, thrumming when I sleep so deeply it strangles my dreams away. There is nothing for it but to go away from where he used to be and might be still. Let the dangle and the writhe see what it is missing; let the pain sing to the dirt where he stepped in the place where he used to be and might be still.

Figure 1a. Morrison 2008: 128-129

Nüüd jõuab lõikamise tunne minuni. Eemaldatav luu ragiseb, nüsitakse liha ja lõigatakse läbi veresooneid, see takistab vereringlust ja häirib närve. Need ripnevad ja tõmblevad. Laulavad valu käes. See hää ärritab mind, tiniseb, kui ma sügavalt magan, lämmatades mu unenäod. Ei jää muud üle kui lahkuda sealt, kus teda ei ole, ning minna sinna, kus ta oli varem ja võib olla praegugi. Las need ripnevad ja tõmblevad närvid näevad, mis puudub; las valu laulab mullale kohas, kus ta liigub, kus ta oli varem ja võib olla praegugi.

Figure 2. Morrison 2016: 39

She rears up and, taking his face in his hands, kisses the lids of each of his two-color eyes. One for me, she says, and one for you. One for me and one for you. Gimme this, I give you that. Gimme this. Gimme this.

Figure 2a. Morrison 2008: 36

Dorcas ajab end sirgu, haarab Joe pea käte vahele ja suudleb ta kahevärviliste silmade lauge. Üks mulle, sosistab ta, ja üks sulle. Üks mulle ja üks sulle. Anna mulle seda, ma annan sulle toda. Anna mulle seda. Anna mulle seda.

Figure 3. Morrison 2016: 58

Just the drums and Colored Boy Scouts passing explanatory leaflets to whitemen in straw hats who needed to know what the freezing faces already knew. Alice had picked up a leaflet that had floated to the pavement, read the words, and shifted her weight at the curb. She read the words and looked at Dorcas. Looked at Dorcas and read the words again. What she read seemed crazy, out of focus. Some great gap lunged between the print and the child. She glanced between them, struggling for the connection, something to close the distance between the silent staring child and the slippery crazy words.

Figure 3a. Morrison 2008: 50-51

Ainult trummid põrisesid ja värvilised skaudipoisid jagasid selgitavaid lendlehti õlgkübaratega valgetele meeste, kellele tuli teatavaks teha seda, mida jäised näod juba teadsid. Alice korjas üles kõnniteele hõljunud lendlehe, luges sinna trükitud sõnu ja vahetas teeserval jalga. Ta luges sõnu ja vaatas Dorcast. Vaatas Dorcast ja luges jälle sõnu. Loetu tundus pöörane ja hägune. Teksti ja lapse vahel haigutas sügav kuristik. Alice piidles mõlemat, otsides seost, midagi, mis aitaks ületada kuristikku tummalt vahtiva lapse ja libedate pööraste sõnade vahel.

Figure 4. Morrison 2016: 77-78

Who were the unarmed ones? Those who found protection in church and the judging, angry God whose wrath in their behalf was too terrible to bear contemplation. He was not just on His way, coming, coming to right the wrongs done to them, He was here. Already. See? See? What the world had done to them it was now doing to itself. Did the world mess over them? Yes but look where the mess originated. Were they berated and cursed? Oh yes but look how the world cursed and berated itself. Were the women fondled in kitchens and the back of stores? Uh huh. Did the police put their fists in women's faces so the husbands' spirits would break along with the women's jaws? Did men (those who knew them as well as strangers sitting in motor cars) call them out of their names every single day of their lives? Uh huh.

Figure 4a. Morrison 2008: 66-67

Millised naised olid relvitud? Need, kes otsisid kaitset kirikult ja karmilt kohut mõistvalt Jumalalt, kelle viha nende pärast oli nii hirmuäratav, et sellele ei maksnud mõeldagi. Jumal polnud enam teel, tulemas, tulemas neile tehtud ülekohut parandama, ta oli kohal. Juba kohal. Kas näete? Kas te näete? Seda, mida maailm oli neile naistele teinud, sedasama tegi ta nüüd endale. Kas maailm keeras nende elu puntrasse? Keeras küll, aga vaadake, millest see pundar tuleb. Kas neid kiruti ja sõimati? Jah, seda küll, aga vaadake, kuidas maailm iseennast kirub ja sõimab. Kas naistele tikuti köögis ja poe tagaruumides ligi? Mh-mh. Kas politseinikud löid

naisi rusikaga näkku, et meeste süda murduks koos naiste lõualuudega? Kas mehed (olgu siis tuttavad või autodes istuvad tundmatud mehed) hõikusi neid iga päev nimepidi? Mh-mh.

Figure 5. Morrison 2016: 72

Everybody needs a pile of newspapers: to peel potatoes on, serve bathroom needs, wrap garbage. But not like Alice Manfred. She must have read them over and over else why would she keep them? And if she read anything in the newspaper twice she knew too little about too much. If you have secrets you want kept or want to figure out those other people have, a newspaper can turn your mind. The best thing to find out what's going on is to watch how people maneuver themselves in the streets. What sidewalk preachers stop them in their tracks? Do they walk right through the boys kicking cans along the sidewalk or holler at them to quit? Ignore the men sitting on car fenders or stop to exchange a word? If a fight breaks out between a man and a woman do they cross in the middle of the block to watch or run to the corner in case it gets messy?

Figure 5a. Morrison 2008: 62

Vanu ajalehti vajab igauks: et neile kartuleid koorida, et nendega kemmergus käia, et neisse prügi keerata. Aga mitte nii nagu Alice Manfred. Temast jäi mulje, et ta loeb ajalehti kogu aeg uuesti üle, miks ta muidu neid alles hoidis? Ja kui ta lugese midagi ajalehest kaks korda, siis teadis ta liiga paljust liiga vähe. Kui sul on saladusi, mida sa varjata tahad, või kui sa tahad teiste saladusi ära arvata, siis võib ajaleht pea segi ajada. Kõige paremini mõistad toimuvat siis, kui vaatad, kuidas inimesed tänaval käituvad. Millised tänavajutlustajad neid peatavad? Kas nad lähevad otse läbi poistesumma, kes taovad kõnniteel plekkpurke, või käsivad neil lõpetada? Kas nad ei tee välja auto poritiival istuvatest meestest või peatuvad ja vahetavad paar sõna? Kui mehe ja naise vahel läheb kahluseks, kas nad lähevad üle tee seda vaatama või jooksevad tänavanurgale, kartes, et asi võib hulluks minna?

Figure 6. Morrison 2016: 95

Take her to Indigo on Saturday and sit way back so they could hear the music wide and be in the dark at the same time, at one of those round tables with a slick black top and a tablecloth of pure white on it, drinking rough gin with that sweet red stuff in it so it looked like soda pop, which a girl like her ought to have ordered instead of liquor she could sip from the edge of a glass wider at the mouth than at its base, with a tiny stem like a flower in between while her hand, the one that wasn't holding the glass shaped like a flower, was under the table drumming out the rhythm on the inside of his thigh, his thigh, his thigh, thigh, thigh, and he bought her underwear with stitching done to look like rosebuds and violets, VIOLETS, don't you know, and she wore it for him thin as it was and too cold for a room that couldn't count on a radiator to work through the afternoon, while I was where? Sliding on ice trying to get to somebody's kitchen to do their hair? Huddled in a doorway out of the wind waiting for the trolley?

Figure 6a. Morrison 2008: 79-80

Kas ta viis tüdruku laupäeval "Indigosse" ja nad istusid tahapoole, et kuulata mõnuga muusikat ja jääda samal ajal varju, musta libeda pinna ja lumivalge linikuga ümmarguse laua taha; ja kas nad jõid kuiva džinni koos selle magusa punase kraamiga, nii et džinn nägi välja nagu limonaad, mida temasugune plika olekski pidanud tellima alkoholi asemel; ja kas tüdruk jõi pokaalist, mille serv oli laiem kui põhi ja tilluke jalg nende vahel nägi välja nagu lill, samal ajal kui tüdruku käsi, mis lillekujulist pokaali ei hoidnud, lõi laua all Joe reie siseküljel takti, lõi Joe reiel, reiel, reiel takti; ja kas Joe ostis talle aluspesu, millele olid tikitud roosipungad ja kannikesed, KANNIKESED, üks ole, ja Dorcas kandis seda tema meeleheaks seljas, nii õhuke kui see ka polnud külma toa jaoks, mille radiaatorite puhul ei saanud loota, et nad töötavad kogu õhtu, kui mina olin kus? Libisesin jääl ja püüdsin kellegi juurde jõuda, et talle kõõgis soengut teha? Kõssitasin trepikojas tuulevarjus ja ootasin trammi?

Figure 7. Morrison 2016: 64

And if that's not enough, doors to speakeasies stand ajar and in that dark cool place a clarinet coughs and clears its throat waiting for the woman to decide on the key. She makes up her mind and as you pass by informs your back that she is daddy's little angel child. The City is smart at this: smelling and good and looking raunchy; sending secret messages disguised as public signs: this way, open here, danger to let colored only single men on sale woman wanted private room stop dog absolutely no money down fresh chicken free delivery fast. And good at opening locks, dimming stairways. Covering your moans with its own.

Figure 7a. Morrison 2008: 55

Ja kui kõigest sellest ei piisa, siis on salakõrtside ukSED praokile jäetud ning nenede jahedas pimeduses kõhib ja puhastab kurku klarnet, oodates naiselt, et see määraks helistiku. Naine jõuab otsusele, ja kui sa temast möödud, teatab ta su seljale, et on oma issi inglise. Seda Linn juba oskab: ta on lõhnav, hea ja väljakutsuvalt seksuaalne, saates avalikeks teadeteks maskeeritud salasõnumeid: seda teed mööda, avage siit, oht ainult

värvilistele üksikud mehed müüa otsitakse naist omaette tuba seis koer siseruumides võlgu ei anta värsked kanad kiire ja tasuta kojutamine. Ja ta oskab lukke avada, trepikodasid pimendada. Sinu oigeid enda omadega summutada.

Figure 8. Morrison 2016: 119

Blues man. Black and bluesman. Blacktherefore blue man.
Everybody knows your name.
Where-did-she-go-and-why man. So-lonesome-I-could-die man
Everybody knows your name.

Figure 8a. Morrison 2008: 97

Bluusimees. Must ja kurb mees. Must ja niisiis kurb mees.
Su nimi on kõigile teada.
Kuhu-naine-läks-ja-miks mees. Nii-üksi-et-võiks-surra mees.
Su nimi on kõigile teada.

Figure 9. Morrison 2016: 63

Think how it is, if you can manage, just manage it. Nature freaks for you, then. Turns itself into shelter, byways. Pillows for two. Spreads the limbs of lilac bushes low enough to hide you. And the City, in its own way, gets down for you, cooperates, smoothing its sidewalks, correcting its curbstones, offering you melons and green apples on the corner.

Figure 9a. Morrison 2008: 55

Mõttele, mida see tähendab, kui see õnnestub, äärepealt õnnestub. Siis hakkab loodus kummaliselt käituma. Pakub sulle kaitset ja kõrvalteid. Patja kahele. Painutab sirelipõõsa oksid nii madalale, et sind varjata. Ja Linn tuleb sulle appi ja lööb omal kombel kaasa, tasandades kõnniteid, parandades nende ääriskive, pakkudes tänavanurgal meloneid ja rohelist õunu.

Figure 10. Morrison 2016: 229

I envy them their public love. I myself have only known it in secret, shared it in secret and longed, aw longed to show it –to be able to say out loud what they have no need to say at all: That I have loved only you, surrendered my whole self reckless to you and nobody else. That I want you to love me back and show it to me. That I love the way you hold me, how close you let me be to you. I like your fingers on and on, lifting, turning. I have watched your face for a long time now, and missed your eyes when you went away from me. Talking to you and hearing you answer—that's the kick.

But I can't say that aloud; I can't tell anyone that I have been waiting for this all my life and that being chosen to wait is the reason I can. If I were able I'd say it. Say make me, remake me. You are free to do it and I am free to let you because look, look. Look where your hands are. Now.

Figure 10a. Morrison 2008: 182

Ma kadestan nende avalikku armastust. Ma ise olen seda vaid salaja tundnud, salaja jaganud ning soovinud, hirmsasti soovinud välja näidata – öelda valju häälega seda, mida neil pole üldse vaja öelda: Et ma olen armastanud üksnes sind, andnud kogu oma mina kõhklematult sulle ja ei kellelegi teisele. Et ma tahan, et sinagi mind armastaksid ja mulle seda näitaksid. Et ma armastan seda, kuidas sa mind hoiad, kui lähedale sa mind endale lased. Ma ei väsi armastamast su tõstvaid põõravaid, sõrmi. Ma olen kaua vaadanud su nägu ja taga igatsenud su silmi, kui sa minu juurest ära läksid. Sinuga rääkida ja su vastust kuulata – see pakub pinget.

Aga ma ei saa seda kõva häälega öelda; ma ei saa öelda mitte kellelegi, et olen seda kogu elu oodanud, ja kuna mind on valitud ootama, siis ma võin oodata. Kui ma suudaksin, siis ma ütleksin. Ütleksin, et loo mind, tee mind ümber. Sina võid vabalt seda teha ja mina võin vabalt sul seda teha lasta, sest vaata, vaata. Vaata, kus on su käed. Praegu.

Figure 11. Morrison 2016: 22-23

I call them cracks because that is what they were. Not openings or breaks, but dark fissures in the globe light of the day. She wakes up in the morning and sees with perfect clarity a string of small, well-lit scenes. In each one something specific is being done: food things, work things; customers and acquaintances are encountered, places entered. But she does not see herself doing these things. She sees them being done. The globe light holds and bathes each scene, and it can be assumed that at the curve where the light stops is a solid foundation. In truth, there is no foundation at all, but alleyways, crevices one steps across all the time.

But the globe light is imperfect too. Closely examined it shows seams, ill-glued cracks and weak places beyond which is anything. Anything at all.

/.../

Long before Joe stood in the drugstore watching a girl buy candy, Violet had stumbled into a crack or two. Felt the anything-at-all begin in her mouth. Words connected only to themselves pierced an otherwise normal comment.

Figure 11a. Morrison 2008: 24-25

Nimetan neid mõradeks, sest just mõrad need olid. Mitte augud või murdekohad, vaid pimedad praod päeva kuplivalguses. Violet ärkab hommikul ja näeb täiesti selgelt väikeste, eredalt valgustatud stseenide rida. Neist igaühes tehakse midagi: tehakse süüa, tehakse tööd; kohatakse kundesid ja tuttavaid, astutakse siia-sinna sisse. Aga ta ei näe ennast seda kõike tegemas. Ta näeb, et seda kõike tehakse. Lambivalgus valab üle kõik sündmused ning võiks arvata, et käänakul, kus valgus lõpeb, on kindel pind. Tegelikult pole mingit pinda, vaid kitsad kõrvaltänavad ja praod, millest alatasa üle astutakse. Aga lambivalguski on ebatäiuslik. Kui hoolega uurida, siis toob see nähtavale õmblused, halvasti liimitud praod ja nõrgad kohad, mille taga võib olla mida tahes. Ükskõik mida tahes.

/.../

Juba ammu enne, kui Joe nägi rohupoos, kuidas üks plika maiustusi ostab, oli Violet komistanud paari mõrasse. Tundnud suus selle ükskõik-mille-tahes algust. Muidu hariliku jutu sekka lipsas sõnu, mis olid seotud ainult üksteisega.

Figure 12. Morrison 2016: 73

It had not been hard to do; it had not even made him think twice about what danger he was putting himself in. He just did it. One man. One defenseless girl. Death. A sample-case man. A nice, neighbourly, everybody-knows-him man

Figure 12a. Morrison 2008: 63

Seda teha polnud raske: see ei olnud sundinud meest isegi kaaluma, millisesse ohtu ta ennast seab. Ta lihtsalt tappis. Üks mees. Üks kaitsetu tüdruk. Surm. Näidistekohvriga mees. Mõnus seltskondlik mees, keda kõik tunnevad.

Figure 13. Morrison 2016: 7

The people down there in the shadow are happy about that. At last, at last, everything's ahead. The smart ones say so and people listening to them and reading what they write down agree: Here comes the new. Look out. There goes the sad stuff. The bad stuff. The things-nobody-could-help stuff. The way everybody was then and there. Forget that. History is over, you all, and everything's ahead at last.

Figure 13a. Morrison 2008: 12

Rahvas seal all varjus on selle üle õnnelik. Lõpuks ometi, lõpuks ometi on kõik ees. Nii ütleavad targad pead ja rahvas, kes neid kuulab ja nende kirjatöid loeb, nõustub: Uus aeg on tulemas. Olge valvel. Kaob kogu kurbus. Kõik, mis on halb. See-mille-vastu-keegi-ei-saa. See, kuidas kõik varem elasid. Unustage see ära. Kuulake kõik, ajalool on lõpp ja lõpuks ometi on kõik ees.

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RESÜMEE

TARTU ÜLIKOOL
ANGLISTIKA OSAKOND

Emma Kuusik

Linguistic Improvisation: How Morrison's *Jazz* Finds Its Groove in Estonian

**Lingvistiline improvisatsioon: Kuidas Morrisoni *Jazz* eesti keeles gruuvima
pannakse**

Magistritöö

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Annotatsioon:

Käesoleva magistritöö eesmärgiks on analüüsida džässmuusikast laenatud tehnikate ja elementidega ja nende funktsioonidega toimuvaid muutuseid, mis toimuvad Toni Morrisoni romaani “Jazz” (1992/2016) eesti keelde tõlkimise tulemusena. Inglisekeelse algteksti Udo Uiho ja Krista Kaera eestikeelse tõlkega “Džäss” (2008) kõrvutamise eesmärk on tõmmata tähelepanu Toni Morrisoni tõlkeid puudutavate uurimistööde vähesusele. Seetõttu on ka peamsi uurimisküsimusi kaks, millest viimasel on ka kaks suunavat alaküsimust. Millised džässmuusikast mõjutatud elemendid on leitavad Toni Morrisoni romaanist “Jazz” ning kuidas need töötavad teksti stiililisel, vormilisel ja narratiivi tasandil? Kuidas on need elemendid tuvastatavad ning jälgendatavad romaani eestindamisel?

Töö algab sissejuhatusena, millele järgneb materjali ja meetodi põhjalik kirjeldus. Esimeses suures peatükis antakse ülevaade džässmuusika ajaloost ning luuakse seos Toni Morrisoni romaaniga. Samuti käsitletakse Morrisoni mitmekülgset džässmuusika kasutamist romaanis “Jazz” eri tasanditel. Lisaks käsitletakse esimeses peatükis valitud tõlkestrateegiaid ja tavapäraselt musikoloogias kasutatavat terminoloogiat.

Meetod ühendab musikoloogiat, temaatilist analüüsi ja tehisintellekti ühendav lähenemine, mis on uudne nii kirjandus- kui tõlketeaduses. Tehisintellekt ja kohandatud temaatiline analüüs (Braun ja Clarke 2006) aitasid analüüsitava materjali (13 erinevat tsitaati Morrisoni romaanist “Jazz” ja nende eestikeelsed variandid) organiseerida. Džässiterminid ja tõlkevõtted on vajalikud teises sisupeatükis oleva analüüsi mõistmiseks. Teine peatükk lõppeb diskussiooniga, kus käiakse üle olulisemad leiud. Töö kokkuvõttele järgneb ka tsitaate sisaldav lisa. Analüüs näitas, et kuigi tõlkimise tulemusel on märgatavaid muutuseid nii vahendites, millega muusikaelemendid konstrueeritakse, kui ka elementide vahelistel seostel, on tõlkijad siiski leidnud viise, kuidas originaalteose vormi ja stiili võimalikult originaalilähedaselt eesti keeles edastada.

Märksõnad: Morrison, Toni; “Jazz”; tõlkeuuringud; kirjandusteadus; tehisintellekt; temaatiline analüüs

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