A/A oral tradition notes

* Tribal culture rich in musicality

- Morrison recalls some of this in her telling (the chain gang)

* Later, music worked to improve burden of slave experiences
* Novel is not a musical necessarily. Inconsistent story w/ no “rhythm” or flow.
* Instead (at times) recalls jazz/blues w/ free “riffs” (the trinity chapters pg. 236)
* Rememory is recalling/retelling (like in jazz)
* A/A oral tradition has roots in **both** Africa and jazz/blues music
* Morrison utilizes both in this novel
* Traditions/culture could not be openly shared among slaves
* History eventually became lost
* Beloved is the shared telling
* Character is both daughter incarnate **and** the voice of all lost African voices
* Beloved’s trinity ch. (pg. 248) refers to being on the bridge
* No language left w/ to tell the story (Nan’s story is foreign to Sethe)
* W/o the ability to (re) tell their stories, ex slaves of the novel are haunted by the past
* Title chapter allows at least Sethe, Paul D, and Denver to face and accommodate their pasts
* Denver retells the story of her birth to Beloved (pg. 91-92)
* Storytelling is a “duet” because Denver plays it through Beloved (she is the past)
* “Tell me you earrings”, “tin box opening” (pg. 72-73), “that ain’t her mouth”
* Book = unspeakable thoughts (pg. 235)
* Beloved’s murder also recalled/retold (pg. 309)
* Story told almost entirely in past tense
* Allows history to be shared and demons purged
* Entire text is broken up, but the story is connected as a cohesive whole (pg. 273)