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Research Article

The Fate of Flapper Characters in Toni Morrison's Sula, Love and Paradise

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Abstract: The preservation of black traditional cultural values is the main fight of Toni Morrison, African-American female writer and the 1993 Literature Nobel Prize. In three of her novels, she presents black communities strongly influenced by Christian and puritan morals confronted with the great social changes, namely feminism and flapperdom which appear as a threat to the survival of black cultural values. In fact, in their outlaw and rebellious ways of living Morrison's female characters, referred to as flappers give vent to their desiderata regardless of the moral principles about woman. Consequently, they become pariahs and anti-models in the eyes of their respective communities and eventually undergo fatal sanctions. This article, through a socio-historical reading combined with a literary reading of the text aims at favoring a better understanding of the functioning of the social in the text as well as in America.

RÉSUMÉ

La sauvegarde des valeurs culturelles noires est le combat principal de Toni Morrison, Africaine-américaine, écrivaine et Prix Nobel de Littérature 1993. Dans trois de ses romans, elle représente des communautés noires fortement influencées par la morale chrétienne et puritaine confrontées aux grandes mutations sociales notamment le féminisme et la flapperdom qui apparaissent comme une menace pour la survie des valeurs culturelles noires. En effet, par leurs conduites rebelles et hors-la-loi, les personnages féminins de Morrison assimilés aux flappers donnent libre cours à leurs désidératas en foulant au pied les principes moraux relatifs à la femme. Par conséquent, ces personnages deviennent des parias et des anti-modèles aux yeux de leurs communautés respectives et en fin de compte, elles subissent des sanctions fatales. Cet article, à travers une lecture socio-historique associée à une lecture littéraire du texte vise une meilleure compréhension du fonctionnement du social aussi bien dans le texte qu'en Amérique.

Mots-clés: Flapper, féminisme, anomie, gynocentrique

Keyword: Flapper – feminism – anomy – gynocentric.

Introduction

Referring to Toni Morrison's novels as feminist ones may appear controversial or contradictory as she rejects any–ism label like Black feminism or gynocentrism. For Morrison, any exclusive gender related criticism is fruitless and even a danger for the promotion of Black literature. Consequently, it is more important for an African-American female writer to create for the nourishment of her community including both men and women than separate herself from it by assuming a Black feminist stand. In this respect, not only does Morrison reject feminism, but also denies sexism and any of its black model related concepts. Yet, the paradox is how to account for the fact that many of her novels, namely *Sula*, *Love* and *Paradise*, present gynocentric and feminist characters.

Those female characters are always in conflict with their respective communities for their anomic way of living adopting new cultural values. Even though Morrison does not name those urban new values, we assimilate them to *flapperdom* or *flapper* style.[1]In this respect, this paper aims at showing anomy and social deviance of Morrison's female characters in their flapper way of living in their respective communities as well as the subsequent negative implications on their lives for choosing new cultural values.

But, being in favor of the preservation of traditional or old African-American cultural values, Morrison worries about the clash of those cultural values and new values when she argues:"There is a confrontation between old values of the tribe and new urban values. It's confusing."[2]This confusion is

[1]Lifestyle in vogue in the 1920s as described by Ronald Allen Goldberg:"An equally startling aspect of "the new woman" of the 1920s was her changing manners and morals. She was described as the "Flapper," a style identified by short hair, short skirt, and a de-emphasis of hips and breasts. (The term Flapper is nineteenth-century English slang for unruly girl). F. Scott Fitzgerald immortalized her in his early novels, depicting her as indulging in a seemingly endless round of drinking, smoking and flirting. The Flapper represented a change from feminism of the early progressive era which had focused on improving society. This new woman demanded the same social freedom that men enjoyed. *America in the 20s*, Syracuse University Press, New York, 1st Edition, 2003, p. 94

[2]Nelly McKay, "Interview with Toni Morrison," *Contemporary Literature* 24, nr 4, winter, 1983, p. 427

surprisingly maintained and even sustained by characters like Sula, Junior, Grace and others in their adoption of flapperdom and even radical feminism as new urban cultural values. In this context, through a socio-historical and literary reading of the text, our analysis will firstly deal with the portrait of the flapper in her rebellious run up against the moral code of her community.[3]Secondly, we will show why Morrison's characters are flappers, and thirdly, comment upon the symbolic death of those anti-model characters.

I – Flapperdom as a New Cultural Value

The origin of the term "flapper" arouses various points of view, because for some sources it merely refers to a young bird learning to fly and so flaps its wings. But, for other sources "flapper" may have been used to name English young girls, or even an older word with a derogatory connotation meaning prostitute. After World War I, flapperdom as a revolutionary trend of the social status of women in the USA, emerges and breaches the barrier of liberty in the words of flappers, in reference to the social norm in force. It is defiance to the Victorian American principles and the heritage of puritan morals. The portrait of the flapper gives further details on that social deviance.

1 – The Prototype Physical Portrait of the Flapper

External signs characterize the flapper. She frees herself from what she considers as stuffy Victorian and puritan ways and becomes the new "modern" woman, rejecting traditional positive image of the woman. For many critics among whom Yellis Kenneth, sexy dressing is the most outstanding sign of the flapper as he argues:

She [the flapper] is an extreme manifestation of changes in the lifestyles of American women made visible through dress. The Victorian American conception of sexuality and other roles of men and women in society and to one another were being challenged. Modern clothing was lighter and more flexible, better suiting the modern woman such as the flapper who wanted to engage in active sport. Women were now becoming more assertive and less willing to keep the home fires burning.[4]

From Kenneth's perception, the derogatory connotation of prostitute attributed to the term flapper is suitable, for their objective is to be more assertive, attractive and sexy to the eyes of men turning their backs not only to the kitchen, but also to their traditional roles as women. The sexy appearance of the flappers also draws the attention of two French critics Claudette Fillard and Colette Collomb-Boureau who make a remark on the new physical appearance of the woman: "Where formerly the woman had to show appearance of purity, it was henceforth admitted to appear 'sexy.' In so doing, she turned into a sexual object exposed to the look of the man who had to be seduced. [...] The time of a sexual revolution (sex o'clock) seemed to have struck."[5]

The flappers consider that it is high time things changed even in an unexpected way with contempt for religious-based old social norms or convention about women. This new generation of young women cannot be unnoticed wherever they are, because of their particularly daring dressing. *The New York Times* reporter Lowry H. Bullitt also describes flapper dressing in these words:

Flapper dresses were straight and loose, leaving the arms bare (sometimes no straps at all) and dropping the waistline to the hips. Silk or rayon stockings were held up by garters. Skirts rose to just below the knee, allowing flashes of leg to be seen when a girl danced or walked through a breeze, although the way they danced made any long loose skirt flap up to show their legs. To enhance the view, some flappers applied rouge to their knees.[6]

From this dress description, the flappers appear as sex-addicted young women, because the aim of such way of seducing is inevitably sexuality that remained so far a taboo in public sphere. *Sula*, *Love* and *Paradise* portray the prototype flapper characters and echo the negative influence of their sexy dress on their respective community members. Roughly speaking, those characters use any means at their disposal to achieve their goal. Even when dancing they do their best to be easily noticed. The flappers are not interested in politics and not even in any social claim aiming at improving their social status as their mothers and grand-mothers of the first wave of feminism or even the suffragettes did. Their main concern is seduction of men with sexy dresses and free sexuality as an expression of their liberty and modernity. If daring dress and seductive ways are characteristic of flappers, moral deviance is also perceptible.

2. Moral Deviance of the Flapper

The flapper engages in frivolity and recklessness challenging the moral code of the community with her deviant way of dressing and behaving as well. For many critics, signs of the moral revolution with flapperdom consist of premarital sexuality, birth control, smoking and drinking in manlike manners. Among those critics, Kenneth Yellis keeps on describing the flappers with the same point of view when he specifies that: "Women had started swearing and smoking publicly, using contraceptives, raising their skirts above the

[3] Our use of communities in plural refers to each African-American community in each one of the three novels of Toni Morrison under study in this article.

[4]Yellis Kenneth A., "Prosperity's Child: Some thoughts on the Flapper," *The American Quarterly*, 1969, pp. 44–64

[5]Claudette Fillard et Colette Collomb-Boureau, *Les mouvements féministes américains*, Ellipses, Paris, 2003, p. 45. Là où naguère la femme devait afficher les apparences de la pureté, il convenait désormais de paraître 'sexy'. Ce faisant, elle se transforma en objet sexuel exposé au regard de l'homme qu'il s'agissait de séduire. […] L'heure d'une certaine révolution sexuelle ('sex o'clock') semblait avoir sonné.

[6]Lowry Helen Bullitt, "On the Knees of Our College Girls" in *The New York Times*, February 2, 1922 wikipedia.org/wiki/Flapper (August 30, 2013)

knee and rolling their hose below it."[7]In the logic of their manlike manners, the "modern" women drive cars and increasingly tend to work outside of the home, because they want to assert their liberty from what they consider as old and constraining social norm. Each one of the three novels exposes the moral deviant attitude of female characters among whom the women of the Convent and Sula appear as the epitome outlaw flappers.

Emerging during a moment considered as a period of transition between the first and the second wave of feminism in America, the flappers, with their sex and moral rebellious trend, have followers and admirers among whom Zelda Fitzgerald, the wife of the writer Francis Scott Fitzgerald (1896-1940). She expresses her wish to see Patt her daughter become a flapper as reported by Sara Evans in these terms: "I hope my daughter's generation will be jazzier. I want my girl to do as she pleases, regardless of Mrs. Grundy… I don't want Patt to be a genius. I want her to be a flapper, because flappers are brave, and gay, and beautiful."[8]

That is the real portrait of the flappers as described just above by Zelda Fitzgerald They are "jazzier" because the 1920s are called the Jazz Age, but also the years of extravagance and consuming spree. Even Zelda's husband calls this period the years of "the lost generation" because of the recklessness and irreverent attitudes of the new generation of women towards prudery and moral values symbolized by "Mrs. Grundy" divinity of prudery. The critic Barlow William refers to that social change as a period of rebellion against social norm referring to the flappers: "1920s youth used the influence of jazz to rebel against the traditional culture of previous generations.[9]The flappers do not commit themselves in any intellectual concern that is why Zelda doesn't want her daughter to be "genius." In their revolutionary run up flappers also draw the attention of the women's movement and feminist activists. In fact, they are more and more viewed as a symbol of women's empowerment for their active part in social change in favor of the new image of an independent woman whose ideal is motion characterized by energy and intensity, competing with men.

In a nutshell, flappers and radical feminists have much in common in terms of social aspirations and their perception of life. The following part of our analysis discusses flapper characters in Morrison's novels. In this respect, being in conflict with their respective communities, Morrison's female characters are regarded as anti-models for having adopted new cultural values we qualify as flapperdom and even radical feminism.

[7] Kenneth, op.cit.

[8]Sara Evans, 1989, Born *for Liberty*, Free Press, New York, p.175

[9]William BARLOW, "Black music on radio during the jazz age." African American Review 29, no. 2, 1995 America: History & Life, p.325. See also Thomas D. Clark who says: "The mid-1920s was the era of Jazz and Flapperdom,"*My Century in History: Memoirs, The University Press of Kentucky, 2006.*

II – Flappers as Anti-models

Many of Morrison's characters are in conflict with their communities because they don't abide by the moral code of their respective communities. In the case of Sula Mae Peace in *Sula* (1973), despite her love for other women and her community expressed through attendance of public gathering or ceremonies like the marriage of her best friend Nel Wright (*Sula*, 83) and banquets organized by the church, she arouses dismay and exasperation in other members of the community of Bottom just for her presence. This situation is similar to the banquet organized in the context of the marriage of K.D. and Arnett, a moment when the women living in the Convent scandalize the inhabitants of Ruby, a town founded by Puritan descendants of 8-Rocks who see to the strict enforcement of religious norm. Despite the stir they also arouse, those women take part in community's rejoicing like weddings so as to express their love for people and their community. Yet, that altruism does not prevent them from living in a so-called place called Convent.

As a matter of principle, religious women only live in a convent, but those ones are not. On the contrary they are regarded as a coven and accused of mystical practices by many inhabitants of Ruby. In this logic Lone Dupress maintains: "Out yonder all slithery in a house full of women. Not women locked safely away from men; but worse, women who chose themselves for company, which is to say not a convent but a coven." (*Paradise*, 276). Such a way of living is not common in Ruby, town that is entirely religious and whose moral code and even governance are based on Christian principles. Consolota (Connie), Mavis, Grace (Gigi), Pallas and Seneca are seen as sluts by everybody. In her conversation with Reverend Simon Cary, Lone Dupress says that Ruby was a peaceful city before the arrival of those women of the Convent. Lone even adds that they neither need God nor men (276).

Those women of the Convent are aware of what all they represent in the mind of people, but they do not mind; they are regardless of criticism and gossiping about them. The only thing that matters for them there in the Convent is the sorority they are happy to live and practice. At least, there are neither moral constraints nor male domination. In this context of sorority, in *Love* (1998), Heed Cosey, the wife of the deceased Bill Cosey, a wealthy Black man, and Christine Cosey, his granddaughter, live their sorority isolated from the other inhabitants of Silk, Upbeach, even though their relations are not perfect, because of their mutual distrust. Similarly, in *Sula*, Eva Peace family members consisting of Eva, Hannah and Sula, also live their sorority even though Eva adopts male children. There are many other examples of sorority practice in Morrison's novels, and none of those women live with a husband. In fact, marriage can be considered as the only difference existing between flappers and the others, because flappers are fond of marriage. Except that difference, they have all in common in terms of quest for liberty, extravagance, sexy dressing and immorality.

Of all Morrison's female characters, Sula is the epitome of the

flapper and radical feminist. She even stands for the devil in person in her community in Bottom. After a ten-year period of absence, Sula comes back from the University of Nashville and her arrival in Bottom raises up a stir because of her sexy dressing:

She was dressed in a manner that was a close to a movie star as anyone would ever see. […] no one had seen anything like it ever before, including the mayor's wife and the music teacher, both of whom had been to Rome. […] she attracted the glances of old men sitting on stone benches in front of the courthouse, housewives throwing buckets of water on their sidewalks, and high school students on their way home for lunch. By the time she reached the Bottom, the news of her return had brought the black people out on their porches or to their windows. (*Sula*, 90-91)

In her extravagance, Sula is aware of the effects she produces in the mind of the others in the community, but she does not care, because she loves them and also she is proud to be "modern" and free. She does not want to abide by the outdated and constraining moral code in force in her community. In this logic, Sula often goes to church dinners in shocking and sexy dress and she is encouraged in her deviance because she knows that nobody can complain openly, because it is her right to live the way she likes. The movie star look of Sula the day of her return in Bottom is similar to the day Gigi was looking for the way to the Convent for the first time in Ruby. Her dressing and gait, uncommon to the inhabitants also arouse stir and mockery as well (*Paradise*, 53). As the hauler of the town, K.D. is the first person Gigi addresses so as to drive her to the Convent. On the way, K.D. starts a conversation about the uncommon and sexy dress of Gigi in these terms:

[K.D. to Gigi] 'That's the shortest skirt I ever saw.' He smiled his lovely smile.

'Minis,' said Gigi. 'In the real world they're called miniskirts'

'Don't they make people stare at you?'

'Stare. Drive for miles. Have car wrecks. Talk stupid.' (*Paradise*, 75)

In this conversation, Gigi is proud of her style, because it is modern and it is "the real world." It is exactly what Sula thinks when she moves to anywhere with her provocative dresses. Nevertheless, Gigi expresses anger at K.D.'s annoying question. Therefore, she refuses to be what K.D. wants her to be. Such a reaction is interpreted by the French philosopher Jean-Paul Sartre as an expression connected to the notion of shame as he argues:" I could feel the irritation, anger in front of it [a person] as having a bad portrait of me, which lends me ugliness or meanness of expression that I have not, but I would not be touched up to the marrow: shame is by nature recognition. I recognize that I am as others see me."[10]

In this context, Gigi's anger can be put down to the fact that she refuses the bad portrait K.D. makes of her according to her understanding of his question about her miniskirt. From this point of view, Gigi is not ashamed because she does not accept that remark. Moreover, Morrison uses the image of arrival in these three novels to introduce this new style of dressing to inhabitants who have fully interiorized Christian moral norm. In *Love* (2003), the arrival of Junior Viviane in sexy dress, looking for the Cosey house, troubles so much Sandler Gibbons that he reports the scene to his wife at dinner (14).Despite his old age, Sandler never saw such a dressing before as a result, he has difficulties to describe what he sees on Junior Viviane. It is the new style in vogue in the 1990s, an expression of liberty and woman emancipation. In the following example, the introductory pages of *Love* describe a television show presenting sexy women as follows:

Still, straddling a chair or dancing half naked on TV, these nineties women are not all that different from the respectable women who live around here. This is coast country, humid and God–fearing, where female recklessness runs too deep for short shorts or thongs on cameras. But then or now, decent underwear or none, wild women never could hide their innocence – a kind of pity-kitty hopefulness that their prince was on his way. (*Love*, 4)

Although the whole country and particularly the region of Upbeach fears God, television can broadcast half-naked women in the 1990s. The consequences of that trend are sex-addiction or prostitution and extravagance. Prostitution or sex-related contexts also pervades the three novels. In *Paradise* for example, Reverend Cary describes a scene he comes across when driving his truck. He sees a group of women seemingly looking for help for the repairing of their Cadillac parked on the road border. In his will to bear them a hand after hesitating, he discovers a shocking scene. The narrator describes it:

The driver [Rev. Cary] slowed, maybe to get around the Cadillac hogging the road, maybe to offer help, but he stayed long enough to see outlaw women rolling on the ground, dresses torn, secret flesh on display. And see also two other women embracing in the back seat. For long moments his eyes were wide. Then he shook his head and gunned the motor of his truck. (*Paradise*, 169)

Here is the way the Reverend narrates the scene and expresses his dismay. One of the numerous characteristics of flappers and radical feminists is that they can be homosexual as stated by Zelda Fitzgerald in the first part of this paper. But, very few of Morrison's female characters are homosexual. Most of them are heterosexual addict women. The example of Eva Peace family members is notorious. Hannah inherited her

[10]Jean-Paul, SARTRE, *L'Être et le Néant*, 3ème partie, I, 1, Gallimard, Paris, 1943, pp. 265-266. Je pourrais ressentir de l'agacement, de la colère en face d'elle [d'une personne] comme devant un mauvais portrait de moi, qui me prête une laideur ou une bassesse d'expression que je n'ai pas ; mais je ne saurais être atteint jusqu'aux moelles : la honte est, par nature, reconnaissance. Je reconnais que je suis comme autrui me voit.

immoral sexuality from Eva her mother, and it is vital for her well-being. Therefore, Hannah refuses to live without the attention of a man for she ripples with sex. (*Sula*, 41) In the logic of immoral sexuality heritage, after her mother Hannah, Sula indulges in her immoral sexual instinct. She has sex with Jude Green, the husband of her best friend Nel Wright causing divorce of the couple without the slightest remorse. But, in the long run, Sula becomes the enemy of all the women of the community because of her immoral sex-addiction:

And the fury she [Sula] created in the women of the town was incredible – for she would lay their husbands once and then no more. Hannah had been a nuisance, but she was complementing the women, in a way, by wanting their husbands. Sula was trying them out and discarding them without any excuse the men could swallow. (*Sula*, 115)

In Sula's mind, there is no difference between the normal and abnormal or the moral and immoral. What matters to her is how to satisfy her libido regardless of the moral code. Sula, Hannah, Eva (*Sula*), the women of the Convent (*Paradise*), Junior Viviane (*Love*) symbolize the flapper and radical feminist characters in Morrison's novels. Although living in different African-American communities and time, those women adopt new cultural values and become rebels, pariahs and anti-models. Their fate is in their own hands for their nonconformist and immoral dream defers, and together with the poet Langston Hughes, we wonder:

What happens to a dream deferred?

Does it dry up?

Like a raisin in the sun?

[...]

Or does it explode?[11]

III – Symbolic Death of Anti-models

All the three communities of three novels are governed according to Christian moral code. But, among all those towns, Ruby is the most religious one for its puritan model way of governing. Ruby is governed by the three different churches of the turn. They consult one another before making a decision committing the whole community. After many complaints about the nonconformist women of the Convent and after consultation, the three churches realize the emergency prevailing in the town despite their warning to those women:

Once the emergency was plain, representatives from all three churches met at the Oven because they couldn't agree on which, if any, church should host a meeting to decide on what to do now that the women ignored all warnings. It was a secret meeting, but the rumors had been whispered for more than a year. Outrages that had been accumulating all along took shape as evidence. A mother was knocked down the stairs by her cold-eyed daughter. Four damaged infants were born in one family. Daughters refused to get out of bed. Brides disappeared on their honeymoons. Two brothers shot each other on New Year's Day. (*Paradise*, 11)

All these misfortunes and accidents are attributed to those women of the Convent. The only remaining solution to their stubbornness is to kill them as a means of cleansing or purification. Besides, *Paradise* opens with the massacre of the defiant, anti-model and pariah women of the Convent:

They shoot the white girl first. With the rest they can take their time. No need to hurry out here. […] Hiding places will be plentiful in the Convent, but there is time and the day has just begun. They are nine, over twice the number of the women they are obliged to stampede or kill and they have the paraphernalia for either requirement: rope, a palm leaf cross, handcuffs, Mace and sunglasses, along with clean, handsome guns. (*Paradise*, 3)

This plan of massacre is assigned to nine men who are determined to implement their fatal mission. There is fear behind their determination certainly because they think their victims are armed to justify their indifference to the warning of the three churches. In the other communities, similar sanctions are performed against outlaw and immoral women even at various degrees.

In *Love*, Mrs. Cosey is assassinated by Christine for a question of inheritance, but Christine is going to be put in prison. As for Junior, either she returns to prison where she spent a certain period of time or she goes back to her miserable life in the street. In the same town of Upbeach, mysterious creatures called "police-heads" appear suddenly from the sea and kill immoral and desperate women and even bad children: "The police-heads hunting desperate women and hardheaded, misraised children." (*Love*, 201). In this last case of Upbeach, nature punishes such people like in *Sula* where Peace family members are sanctioned. In fact, looking for her comb, Eva comes across Hannah burning: "She rolled up to the window and it was then she saw Hannah burning. The flames from the yard fire were licking the blue cotton dress, making her dance. Eva knew there was time it took to get there and cover her daughter's body with her own." (*Sula*, 75) Sula is an eye-witness of the burning of her mother yet; she does not care and remains indifferent. Symbolizing the "the nasty" woman, "the evil" to conjure in Bottom, Sula falls sick and dies. The news of her death is a very good relief for members of her community:

The death of Sula Peace was the best news folks up in the Bottom had had since the promise of work at the tunnel. Of the few who were not afraid to witness the burial of a witch and who had gone to the cemetery, some had come just to verify her being put away but stayed to sing "Shall We Gather at the River" for politeness' sake, quite unaware of the bleak promise of their song. (*Sula*, 150)

Nature also decides to punish the epitome of immorality of all the three novels. But, before Sula's death, community members wanted to hunt her down but not kill her themselves,

[11] Hughes LANGSTON, 1974, "Montage of a Dream Deferred." *Selected Poems / Langston Hughes*, New York, Vintage Books, p. 28

because killing is also immoral and undignified:

They could kill easily if provoked to anger, but not by design, which explained why they could not "mob kill" anyone. To do so was only unnatural, it was undignified. The presence of evil was something to be first recognized, then dealt with, survived, outwitted, triumphed over. (*Sula*, 118)

As for Eva Peace, despite her immoral way of living, she makes a family with many children. She has a property and she fought for the survival of her family even though she leaves immorality to Hannah and Sula her granddaughter. Maybe for her effort for the survival of her family, Eva is still alive, but interned in a psychiatric asylum by Sula before her death.

Conclusion

During the Jazz Age of the 1920s the survival of the traditional cultural values are at stake, because of the change operated particularly at the cultural level. It is in that context that flapperdom as an expression of woman emancipation gives vent to immorality, extravagance and rebellion against genuine African-American cultural values. Flapperdom negatively impacts not only the whole community from the 1920s to 1950s, but also the second wave of feminism emerging in the early 1960s, and even today the influence is still perceptible.

If flapperdom and radical feminism are basically social, they also influence literature, more especially feminist writers. Among those writers, even though she refuses the feminist etiquette, Toni Morrison opposes radical feminist characters to their communities in *Sula*, *Love* and *Paradise*. Those radical feminists are also flappers whose purpose is to get rid of what they regard as constraining cultural and moral values of their respective communities.

Eventually, the main characters of the three novels, the anti-models die. The women of the Convent in *Paradise* accused of mystical practices are massacred, shot dead by nine furious men sent by the community of Ruby. Hannah and Sula in *Sula* also die. The mother dies burnt in the presence of Sula the daughter who dies of a disease. As for immoral women in *Love*, they are killed by "police-heads" mysterious creatures.

In conclusion, from this analysis, we realize that Morrison is in favor of the preservation of the genuine African-American traditions and culture and intends to show the necessity of the community as the source humanity's survival. This series of death events of the rebel women is the consequence of their adoption of new cultural values. Their death symbolizes the death of their own cultural values and their loss of identities. In the end, to answer Langston's question asked at the end of the second part "What happens to a dream deferred?" We can say it explodes. The fate of flappers is death.

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