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JAZZ AS A MODEL FOR AESTHETICS IN DIASPORA POETRY: A READING OF EDWARD BRATHWAITE'S *RIGHTS OF PASSAGE* AND ALLEN GINSBERG'S *HOWL.*

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Abstract

This paper interrogates jazz music as a model for an aesthetic and stylistic device deployed by *Edward Brathwaite and Allen Ginsberg in their poetry. The two poets traverse the literary Worlds of America and the Caribbean respectively, literary called The New World. Edward Brathwaite in his *Rights of Passage* creates a plethora of sonorous devices that exemplify his jazz aesthetic interest. In the poem, key words serve as notes of the music. He struck a high-pitch note when he indicated in his essay "Jazz and the West Indian Novel" that "Words … are the notes of this new New Orleans music" (i.e. West Indian Literature) (63). In the same vein, Allen Ginsberg employs almost same literary devices that resonate of the jazz technique in his poem *Howl.* His words in the poem recreate an ambience of the acoustic sounds of jazz music. The poetry is aurally stimulating, and very highly rhythmic. The popular music of the day – jazz – had played an integral part, and formative role in terms of the composition of the poems. The two poets used this poetic form to formulate and tell history and most profoundly, as a form of protest. The recurrence of jazz musical elements in the poems indicate the importance of the principles of repetition, syncopation, rhythm, improvisation and the riff.

*Please note the poet's first name will be addressed subsequently as Kamau, his present name, not as Edward as indicated in the studied text.

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Introduction

Music and literature are two intertwining artistic and creative genres. They play complimentary roles towards the realization of each. Many creative writers – novelists, playwrights and poets – have severally employed music to accentuate their thematic visions. There is no gainsaying the fact that this experience is more established in poetry than other genres, because poetry is very much more aligned to musicality and sound than the novel and dramatic arts.

In the penultimate decades of the 20th century, the field of the Word and Music Studies had developed exponentially with oeuvres like Calvin S. Brown's *Music and Literature: A Comparison of the Arts* (1948), which laid the foundation for an all-time typology of musico - literary relationships (Literature in Music, Literature and Music, Music in Literature). This categorization facilitated the definition of an interdisciplinary field of studies in what was thought as an obtuse blend. Werner Wolf, another scholar of Word and Music studies refined Brown's èxpose in *The Musicality of Fiction: A Study in Theory and History of Intermediality* (1999), where he provided a clear leeway of the relationship of literature and music. A most compelling and definitive work is done by Emily Petermann in her *A Musical Novel: Imitation of Musical Structure, Performance, and Reception in Contemporary Fiction* (2014). Petermann's work is a ground breaking opus. It is a wide departure from Wolf's book; it includes a methodology on jazz in its close readings.

It's important to note, as Petermann stated in *The Musical Novel,* that "jazz in novels is always a particular idea of jazz… and it is only a relatively small groups of elements that are in fact seized on as characteristic…" (45/46). She went ahead to identify these signal elements that inform jazz in musical novels, thus:

i. Sonic effects in prose (alliteration, rhyme, meter);
ii. Structural patterns (the riff, the call and response pattern, chorus);
iii. The Performance situation (imitating orality, improvisation, use of repeated lexical items).

Like in Petermann's prose, some of these elements, as call and response pattern, alliteration, improvisation, meter etc, are copiously deployed for

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sonic effects in the poetry of Brathwaite and Ginsberg. Every sound goes with an echo that reenacts the function of remembering and revisiting the past of diasporic experiences – the painful occult parts of history, collective and personal.

One spectacular feature which had concerned critics is the role of sound and music in shaping the works of Brathwaite and Ginsberg, both thematically and formally. Countless references to music can be found in their verses, through allusions and direct use. Both poets copiously drew inferences by direct mention and uses of prominent African – American musicians for cultural and social insights. The role of the socially-engaged artists in their poetry with issues of identity-quest and cultural re-possession explains why these poets have represented diasporic experiences through music in their works. Amongst their other poems, *Howl* and *Rights of Passage,* testify to prominent jazz influences. In discussing the influence and prominence of jazz and musicality in their poetry, critics aver to the lyrical beauty, choric arrangements and symphonic structure of the poems. Brathwaite and Ginsberg musical poetry, by which I mean their poetic diction and lyrical style that emphasizes the musical properties of language as rhythm and sound effects, achieves what Christin Hoene claims about music. Like music, and through their musicality, their poetry transcends "times and places, … it brings people together on an aesthetic level that stresses commonality rather than differences" (Hoene, 152).

Langston Hughes in his essay, "The Negro Artist and the Racial Mountain" (1926) enthused the idea of blending poetry and jazz, and affirmed that he deployed the rhythms and meanings of jazz in many of his poems: 'Jazzonia', 'Negro Dancers' and 'The Weary Blues'. He appreciated the esteemed import of this musical form to the souls of depressed Black folks. He indicated that "jazz to me is one the inherent expressions of Negro life in America: the external tom-tom beating in the negro souls – the tom-tom of revolt against weariness in a white world, ..." (58). Furthermore, Louis James reaffirms that Langston Hughes established jazz poetry within the Harlem Renaissance writings. He avers that "Hughes explored the literary possibilities of different forms of jazz; he read his poems in night clubs to jazz, and poetry was popularly declaimed to music through to the Beats poets of the fifties and sixties" (63-64). Jazz had been adjudged to be a hybrid: a mix of African, European, Caribbean and Afro-Hispanic elements. But the

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distinct results of that mix, which distinguished jazz as one of the new arts of the 20th Century are now under assault by those who would love to make jazz no more than an "improvised music" free from definition. They would like to remove those elements that are essential to jazz and came from the Negro.

Jazz in Edward Brathwaite's *Right of Passage*

In his book, *The Arrivants: A New World Trilogy*, particularly in *Rights of Passage,* Brathwaite embodies diverse types of music in his poetry, including folk music and blues, jazz and calypso. He uses jazz in his poetry to formulate and tell history, and as a form of rebellion and protest: "jazz for Brathwaite is militant affirmative music" (Rohlehr, 82). Kamau Brathwaite crafted his poems based on a considered need to create poetry based on oral and musical traditions of Afro-American and Afro-Indian. The musical tradition envisioned here is basically drawn from the jazz concept of music with rhythmic syncopation, word-play, assonance and resonance. He contrasted tones of voice as applied in jazz rhythmic pitch, to achieve his desired structural sequences in his poems.

Kamau Brathwaite's interest in jazz as a musical form dates back to his early days at Harrison College, Barbados. One very especial incident that is noteworthy in his career, is a radio program on jazz which he and a group of Sixth form students (schoolmates) at the College tried to present as jazz pioneers in the late forties. Regrettably, this program did not meet the fancy and interest of the elites of Barbados; it was stopped abruptly after just two sessions. However, even though Brathwaite's enthusiasm for jazz didn't survive the disapproval of this clique, this enthusiasm manifested again a decade and a half later in the jazz poems of the 1960s, and his theories about the relationship between jazz and literature which he outlined in his essay "Jazz and the West Indian Novel", which he first presented at one of the early Caribbean Artists' Movement's (CAM) Conferences in London in 1967. He published it the same year in the Movement's journal, *BIM.*

Gordon Rohlehr affirmed to Brathwaite's creative thrust when he averred that "the fact that Brathwaite named his long essay "Jazz and the West Indian Novel", is most probably due to his having written *Rights of Passage* with reference first to jazz, and secondly to the West Indian novel" (38). He further indicated that the essay "Jazz and the West Indian Novel" is really an oblique attempt by Brathwaite to clarify the

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intuitions by which he had worked in shaping *Rights of Passage …"* (38).

The essay, "Jazz and the West Indian Novel" (1967/68) is Brathwaite's first attempt at creating a critical theory for Caribbean literature. In the essay, he outlines three basic criteria, in addition to the value of sound that a novel should possess to be considered a truly jazz novel. Firstly, he indicates that the novel must be rooted in an African presence in theme and form; secondly, it has to express protest – his sense of dissonance; thirdly, it has to communicate and represent the communality of the West Indian societies. Above all, these elements must define the individual's relation to the group, while the group's folkways must provide the bases for novel's theme. It is in this light that Donette A. Francis adjudges that "if a West Indian novel fails to convey a communal sensibility, then it did not perform the right function of a jazz novel" (143).

Jazz as an essential element of Brathwaite's search for a Caribbean aesthetic is rooted in his understanding and appreciation of it as a consolatory media for the Blacks during the slavery era. They sang Blues and Spirituals as their music, and this became part of the basic features of their cultural life. Gordon Rohlehr attests that what Brathwaite sought to do in his creation of Caribbean poetics/aesthetics from folk forms is to create "… an art that can break down the barriers between the private pains of the artist and the general predicament of his society" (70). Rohlehr further proffers that the "black singers, musicians and preachers had kept an oral tradition alive in music and the Church, and writers were slowly enrichening the scribal tradition with inputs from the oral one" (69). It was strictly in response to this, that the Black musicians and a handful of poets anticipated the Beat poets of the late fifties and sixties. This spontaneous upsurge triggered an equivalent wave of acceptability by white youths who spurned the "Great Tradition" and declared an affinity with artists of the alternative tradition, the jazz musicians. This postulation underscores the importance of jazz to the creative era of Brathwaite and his colleagues.

Jazz then, has become not only a music, but a concept and a symbol; an illustration of the interplay between society and artist which Brathwaite had sought to elevate into an ideal in his essays from 1957 to 1963. He thus describes jazz as:

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> a music which expresses something of the modern "problem" of the individual personality vis-à-vis the group; …. Jazz has been from the beginning a cry from the heart of a hurt man, the lonely one. We hear this from the saxophone and the trumpet. But its significance does not come from this alone, but from its collective blare of protest and affirmation of the life and rhythm of the group (58).

To Brathwaite, jazz has become a veritable model for an aesthetic to press home a quest.

It is in jazz that Brathwaite's finds an "aesthetic model", by which he means at 'ones a way of seeing' and a 'critical tool'. Jazz as a product of post-emancipation, urban African-American culture in the US, provides a structure in which a series of dichotomies -- "cry/laugh, slave/free, country/urban, Africa/Europe" find resolution in the "swing" (57). Not only does jazz serve as a model for cultural Creolization, its "improvisational character" expresses something of the "modern problem of the individual personality vis-à-vis the group" (58). Improvisation is thus the figure for what is perceived to be the essential interaction between an individual talent and the tradition of the group of which the artist is a part.

In Brathwaite's enunciation of the cultural aesthetics imbued in the jazz form, he outlines four cardinal distinguishing features that excite his endorsement of jazz as a cultural musical form with aesthetic value, rather than an African model. According to Brathwaite, he chose jazz because:

> … it is an urban folk form that has wider and more overt connections and correspondences with the increasingly metropolitan world in which we live, than the purely West Indian folk forms …. Most importantly, jazz, in several quarters, is already *seen* to be, or to represent, an alternative to the "European" tradition (77).

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In this essay, Brathwaite enunciates the critical indices that are readily visible as an alternative critical mode of language form. In choosing jazz, Brathwaite chooses a cultural expression that captures the sounds of the modern Black experience.

Critics and analysts posit that *Rights of Passage* had been subjected to varied interpretations in the past. Some had identified the poem with the disciplines of dance, music, poetry and drama. Gordon Rohlehr wrote that "in one of the earliest performances of the poem in Jamaica in 1967, the poem was performed against the sound track of Blues and jazz, … (68). This could be adduced as a means in furtherance to the affirmation of the importance of jazz to the establishment of a Caribbean poetics through the oral tradition.

The lack of tone in Brathwaite's earlier poems – "Piano" – is a significant contrast to his later poems in which a great deal of jazz influence is observed in his techniques in *Rights of Passage.* Brathwaite used various jazz concepts and form in the writing of *Rights…:* these are Allusion, Improvisation and Repetition and Refrain (Riff), just to mention a few.

Allusion is a concept that connotes the idea of association and ironic relatedness of jazz to a broad sense of Black music and oral tradition. This concept is deployed preponderantly in the poem "Work Song and Blues" (3), the title of Chapter One of *Rights…,* and refers to two basic roots of Afro-American music. Also, in the poem "New World A – Comin'" (9-11), the title of Section II of same chapter, which is the name of a 1943 song composed by Duke Ellington, a jazz musician whose tunes are mostly based on Black history and cultural experiences. Section IV of this chapter is entitled "All God's Chillun" (17-21). This phrase is derived from a spiritual song called "Walk All Over God's Heaven". One stanza of the song is thus:

> I got a shoe, you got a shoe
> All God's Chillun got shoes
> When I get to heaven gonna put on me shoe
> I gonna walk all over God's heaven …
> (Gordon Rohlehr, 71)

The allusion to this spiritual is particularly ironic. Uncle Tom of famed African-American literature hopes for religious deliverance from

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servitude, but his children mocked him that there is little hope for material well-being for Blacks, either through prayers or hard work.

"Didn't He Ramble" (22-25) in Section V, Chapter One is a funeral hymn which was played by New Orleans bands as they return from the cemetery. Again, this is ironical since Uncle Tom's hope of escape to the North is lazed with a blend of death and life, celebration and sadness.

"Folkways" (30) is the title of Section II, Chapter II was the name of John A. Lomax collection of American folk music of the 1930s and 1940s. "The Twist" (41) was a popular dance form in the early Sixties and Seventies. This dance is done with the flexible twisting of the waist at 360 degrees. Brathwaite used it here as metaphor for prostitution. "Calypso" (48-50) is the name of a popular indigenous Creole dance and song, particularly from Trinidad and Tobago. "Wings of a Dove" (42-45), like "All God's Chillun" is the name of hymn. In "Wings of a Dove", Brathwaite re-enacts Uncle Tom's desire to escape, but is mocked by the stark realiy of its futility.

From the foregone, it is clear that that Brathwaite's *Rights…* is constructed based on the concept of allusion. His choice of titles is one unique way in which the technique is deployed here. Copious references to and uses of tunes famous in the Spirituals/Jazz/Blues continuum are meant to evoke a series of associations. It is also pointedly clear that jazz musicians themselves use the technique of allusion.

The next concept that Brathwaite deployed in *Rights…* is improvisation. Improvisation in poetry borrows and shares similar features as alliteration and assonance, where the poet employs the rhyme scheme of related consonant sounds. Rohlehr indicates that "Brathwaite moves from skein of sound to skein of sound" (74), and thus creates a string of alliterative consonant sounds, setting up a pattern that echoes the preceding sound.

The poet's stream of improvising sounds draws from his stream-of-consciousness intuitive faculty, because the words are not built on from a store repertoire. Rohlehr clarifies that "improvisation for Brathwaite has to do with how a word or sound is developed in a passage" (74), just as the jazz soloist strings together some staccato inter-related phrases, held together by the chord of his musical instrument that produces the entrancing jazz sounds. A typical example is this from "Prelude", where he used words as musical notes:

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Here clay
cool coal clings
to glass, creates
clinks, silica glitters,
children of stars.
Here cool
dew falls
in the evening
black
birds blink
on the tree
stump ravished
with fire
ruined with its
gold. (5)

Also, in the poem "New World A – Comin'", we have a musical alliterative string of consonantal sounds, as the one above:

Click lock
your fire-
lock fore-
arm fire-
arm flashed
fire and our firm
flashed, flame
warm, fly
bitten warriors
fell. (9)

In Brathwaite's jazz aesthetics, this passage is an apt example of his use and application of another concept of repetition and refrain, a typical feature of jazz musicals. Repetition and Refrain (Riff): these two are closely related techniques. They refer to a phrase that when repeated regularly becomes a refrain. In music, as even in poetry here, this concept serves to emphasis and accentuate the tempo of the performance.

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…black
boogie
woogie wheels
fat
boogie
woogie wagons
rat tat tat
on the flat
out whispering rails ("Folkways", 33).

Same style of repetition is in "All God's Chillun":

They call me Uncle
Tom and mock me (17).

Same is repeated in stanza 3 (page 19) of same poem.

These lines from "The Journeys" form a syncopation of some kind of honkey-tonk jazz that animates the musical crescent:

So went the black
hatted zoot-
suited watch-
chained dream
of the Panama boys
and the hoods
from Chicago (39).

Commenting on Brathwaite's jazz aesthetic interest, Louis James affirms that in his poetry, "Words make music on their own rights, so musical cross-references abound …" (66) in Brathwaite's poetry. In the 'Prelude' to *Rights of Passage*, he creates a cascade of sounds, melodious, dissonant, playing on the weight and textures within words, which create visual patterns of rhythm, dissonance and repetition that have clear correlation with the jazz style:

Here clay
cool coal clings
to glass, creates
clinks, silica glitters,
the children of stars (5).

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In *Rights of Passage*, the drum is a key symbol and word in the poem. This instrument is central to the production of jazz music. It is associated with the principle of rhythm, sound and music.

By contrasting the sounds of Calypso with the jagged, dissonant sounds of jazz, Brathwaite again brings to the fore the subversive force of art, jazz in this case. At this he argues that contemporary Caribbean art must be subversive in both form and content, to match with the tempers of the period. Accordingly, the "past emancipation protest" music of the Caribbean "has achieved little or no liberating self-creative expression" (60).

Jazz in Allen Ginsberg's *Howl.*

Irving Allen Ginsberg, born in Newark, New Jersey on 3rd June, 1926 is a member of the Beat generation who was attending the coffee-house poetry readings in San Francisco. He decided to be a poet at a relatively young age. His reading of *Howl* in 1955 was a major milestone for the Beat generation writers, as well as the San Francisco Renaissance poets. During his years at Columbia University where he studied Literature, he met Neal Cassady, Jack Kerouac and William O. Burroughs who influenced his shift from the academic formal poetic form/structure to more original poetry for which he became famous.

What became known as the Beat generation was an informal group of intellectuals and artists that started in the streets of New York City towards the end of the 1940s, and later grew to be a movement. The protagonists of this movement lived in stark contrast with the norms of the society of the time. The movement got to its peak in the 1950s, but gained its popularity in the 1960s. It was Jack Kerouac, a prominent member of the group that coined the term "beat generation". The term "beat" has several connotations, but more specifically, it implies the jazz beat. Due to their non-conformist beliefs, styles and fight for the freedom of speech, they were considered outlaws and bohemians, and estranged from the other members of the society. They propagated counterculture that influenced younger generation of artists, such as Bob Dylan, Patti Smith etc. Allen Ginsberg and his friends of the Beat generation of the 1950s reconfigured the literary establishment in the USA.

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The Beat generation of artists evolved a tradition that significantly re-ordered the socio-cultural paradigm of the era. They motivated a great social change in attitudes and critical methods. It is in this regard that Marwan Hamdan inferred that "…the Beat generation launched the cultural innovation of fusing jazz, rock and roll, and bebop into poetry,…" (81). He further accentuates Maaten Luyten's assertion that this "alter the United States into a more open, critical society" (5). Luyten further affirmed that Ginsberg "rejected the traditional poetic structure and traditional rhythmic pattern" but preferred the "open, ecstatic expression of thoughts and feelings that are naturally poetic" (25). It is pertinent to surmise here that Ginsberg aspired to creating a distinctively different poetic form to match the tempers and expectations of the moment: the anxieties and throbbing that answer to the pains and disgust of the common man in the street. Above all, Ginsberg thought to break from the traditional poetic forms with his unique modern prosaic poetic form. Vlatka Makovec avers that the "Beat poetry, with Ginsberg as its main representative in general had a disordered conventional syntax and its lineation was based on breath" (13). To further reaffirm Ginsberg's debt to the jazz tradition in his poetry, Makovec asserts that "influenced by jazz and beebop artists, Ginsberg adapted the length of his verse to his breadth. As a result, *Howl's* rhythm, structure and the length of each line are very similar to jazz music than to the traditional European literary styles" (16).

The poem *Howl* was published in 1956 in a collection entitled *Howl and Other Poems,* when Ginsberg was 30 years old, and it was read in public for the first time, same year. Upon its publication, *Howl* and *Other Poems* were charged for being obscene and seditious, and the editor/publisher was imprisoned. When the case came up for trial, the presiding Judge dropped the charges and declared that "*Howl* was a denunciation against the evils in American society and … was of social importance. It was established that *Howl's* aim is to praise humanity, and expose the greed for power and money which leads to conflicts" (Mokovec, 16). The poem itself is divided into 3 parts and a footnote. In *Howl,* Ginsberg attempts to express his disappointment, anger and pain with modern society, but also offers solution and a way of salvation while longing for love and acceptance. Ginsberg poetry in *Howl* is work of profound genus, and was far ahead of its time, which is why it was wrongfully labelled as inappropriate.

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Allen Ginsberg's *Howl* is seen as the poem that changed America; analyst also dubbed it as a literary product "…that trespassed the boundaries of the literary world, becoming an extraordinary social and cultural weapon…." (3). The New Criticism is the tradition that stood all writings in its head, with their formalist techniques, but *Howl* changed the perspective of the New Critics in American literary tradition. Andrew Spacey affirms that "*Howl* is acknowledged as a literary classic in the sense that it broke through cultural barriers, challenged establishment and encapsulated the anger and frustrations of a generation." (6).

Like or hate it, *Howl* is important because it is of urban birth, the language, simultaneously surreal and vulgar, jazzy and foul, yet full of life, sensitivity and hope. Ginsberg replicates the familiar and relative style of the Beats poets where there is the seamless blending of music and poetry, word and tone with poetry and sound: this style reveals the cultural and aesthetic relationship between the Beats poets and jazz.

Generally, Ginsberg uses jazz techniques as a model in *Howl* in two distinct ways. The first model is what Steven Scher calls "word music", which he infers is "an imitation in words of the acoustic quality of music" (230). In this technique, the poet spontaneously uses sonic devices such as alliteration, assonance and consonance that resemble corresponding musical sounds. The second model is identified as "scant singing" (230). In this model, the jazz vocalist uses sounds that are not easily understood and linguistically obscure, to create some sense of abstractness, to make musical units match the momentum of performance. For example, images of "negro streets", "angry fix", hydrogen jukebox", "blind streets" (9) etc, are juxtaposed to explain the poet's themes and ideas, similar to those used in jazz chants and songs. These artistic cultural qualities make *Howl* similar to the aesthetics of jazz in its spontaneity and fluidity.

As applicable to jazz musicality, Ginsberg in his poem moves from one thematic motif and image to another to signify his admiration of the legacy and culture of the African-American, calling his Beats generation's friends "best minds destroyed by madness, starving hysterical naked, dragging themselves through negro streets … looking for an angry fix, … (9). Thus, *Howl* like jazz music and criticism propounds culture-based themes and socially relevant issues like

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discrimination, resentment, depression and madness. In this sense, jazz in poetry can be termed a 'text in spoken and written style'.

Agreeably, as a member of the Beat generation, Ginsberg is all roundly inspired by jazz music, who in turn refers to it in *Howl.* In the poem, both jazz music and the hipsters have a spiritual relationship: "angelheaded hipsters burning for the ancient heavenly connection to the starry dynamo in the machinery of night, … contemplating jazz, … (9). Apparently, jazz for Ginsberg is the veritable source of his poetic musicality and intertextual analyses. This context conjures Marwan Hamdan's summation that "… Ginsberg's poetic and cultural juxtaposition and intertextuality of his own vocabulary and jazz's constitute a major significant twinning of jazz and poetry" (84).

Repetition in musical poetry is critically central to the performance situation. It is an invaluable feature of jazz poesy which accentuates and builds the emotional and rhythmic intensity in the poem. Marwan Hamdan enthuses Ginsberg's skillful use of this stylistic device in *Howl:* "This is what Ginsberg has done in absorbing jazz into *Howl* with the definite rhythmic style similar to drumming formed by the repetition of 'who'" (83). Vlatka Makovec also affirms in same sense and context that "in an essay about his approach to poetry, Ginsberg explained that he depended on the word "who" in order to keep the rhythm…" (17).

Rhythm is the most profound element in Ginsberg's poetry. With the unique rhythms and musicality of his works, he achieves his desire to represent the exact tenor of speech of the common man he seeks to defend in his poetry. Very closely allied to his technique of rhythm, is his adaptation of the improvisational concept of jazz. He applied both concepts to create a unique language and voice in his poetry. By appropriating jazz rhythm and the improvisational concept in *Howl,* Ginsberg became closer to reality.

Throughout the first section of the poem, Ginsberg deployed religious allusions as a jazz concept. In line 3, he alluded to "angelheaded hipsters" the first allusion to jazz; the characters who love jazz music. He alluded to many Christian, Judaist, Islamic and Buddhist names. In the 5th line, he created images connected to "… Heaven under El and saw Mohammedan angels staggering… (5). "El" is the old name for God used by the Jews; "Mohammedan" is Islamic; "angels" is from

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the Christian religious lore. In the 25th line, "the best minds are seeking visionary Indian angels" (25).

Conclusion

Jazz music is a living genre. It is of topical importance to academic researchers, analysts and critics. There is an ever-increasing acceptance of the need for interdisciplinary studies, so this makes jazz an acceptable music genre worthy of studies. In spite of the apparent apathy on the influence of jazz on poetry, it is accepted that jazz music wields a lot of influence on poetry.

Jazz music is a major part of Caribbean black heritage which Kamau Brathwaite recreates and integrates it into his poetry to fully describe and more accurately reflect Caribbean history and culture. Brathwaite uses music to add depth to his works. He developed *Rights of Passage* around music, alluding to renowned musical Icons and instruments, musically historical cities, and titles of songs, in making titles of his poems. He seamlessly combines folk music, jazz, and calypso employing the rhythms to imitate and create irony and make political statements.

A jazz musician, trumpet player and composer, Wynton Marsalis affirmed that 'jazz music celebrates human life in all its totality and dimensions: its absurdity, profundity, intelligence range, greatness and sexuality'. From the foregone, Makovee advanced a summation that confers such almost ethereal attributes to Ginsberg's *Howl:* "if one compares jazz described by Wynton Marsalis and Duke Ellington to Ginsberg's literary works, especially *Howl*, the same notions of celebration of life emerges" (21).

With this clear structural semblance and content relatedness to typical jazz aesthetic models, the poems under studied here have in all their ramifications fulfilled all requisite criteria to fit their categorization as archetypes of jazz poetry.

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