

## **The concept of Love and Marriage in Zora Neale Hurston's *Their Eyes Were Watching God***

Asst. Lecturer **Farah Mahmood Abbas\***

Zora Neale Hurston's (1891-1960) is an outstanding African American novelist, playwright, autobiographer and essayists. Her work is considered as an important part of the African American and Harlem Literature.<sup>\*\*\*</sup> It represents a milestone and a keystone in the African-American literary canon because it breaks from the style of the previous works and makes a beginning of a new style. Hurston shifts from the black works that stick to racial themes and sheds the light on new aspects and themes in blacks' life especially on feminist themes. Her exceptional fame culminates in her novel *Their Eyes Were Watching God* (1937).<sup>1</sup>

*Their Eyes Were Watching God* examines with a great deal of artistry the struggle of a black woman named Janie Crawford to escape the fetters of the traditional concept about love and marriage and the narrow social restrictions of her class and sex. She neglects others' judgment on her and is brave enough to strive for her dream.<sup>2</sup>

The paper concentrates on this novel to show the concept of love and marriage through the story of Janie's Crawford, the novel's protagonist. In Janie's plight towards liberty and recognition, love and happiness, Hurston reflects the colored women's thrives and experiences in the American black society. Janie, who has the concept that marriage must involve love and happiness, goes for a search of unconditional and fulfilling love which she finally finds with her third husband Tea Cake, but only after she has passed through the wasteland of being a possession before entering the pear tree garden of her actualized dreams of love and happiness.<sup>3</sup>

The novel is of four periods; each one reflects a stage in Janie's life. The first shows Janie's life with Nanny, her grandmother who rears her up. The second period is about her life with Logan Killicks, her first husband, while the third is about Janie and Joe Starks, her second husband. The last period shows Janie's love story with Tea Cake, her third husband.

It is not easy for Janie to pass through three marriages and move from town to town and from one man to another in such a conservative and conventional society. But she thinks each marriage experience to be the harbor where she can anchor the ships that carry the dreams of love, happiness and equality. It is only with Tea Cake, her third husband that she finds all those qualities and dreams.<sup>4</sup>

The novel opens with the description of the difference between women's and men's dreams and desires. Men do not dream a lot because they can do what they want without dreaming. They are the patriarchs of society and can control their life. Women like dreaming because they cannot have everything as real. For them, "dream is the truth"<sup>5</sup> because they do not get what they want only after a long time of struggle.

Ships at a distance have every man's wish on board.

---

\* University of Baghdad - College of Languages

\*\* The Harlem Renaissance was a cultural movement that spanned in the 1920s and 1930s in Harlem, New York. It witnessed the zenith and the flowering of African American literature during which a group of talented African-American writers produced a sizable body of literature in the four prominent genres of poetry, fiction, drama, and essay.

For some they come in with the tide. For others they sail forever on the horizon, never out of sight, never landing until the watcher turns his eyes away in resignation, his dreams mocked to death by time. That is the life of men. Now, women forget all those things they don't want to remember, and remember everything they don't want to forget. The dream is the truth. Then they act and do things accordingly. I, 175

All people have hopes and dreams, but it needs strength and determination from the person to pursue the dream and make it true. This stress on the word "dream" shows the focus of the novel; especially that Janie's dream is to sense love then marry the person she loves. Janie's concept of marriage, as will be seen throughout the novel, is that of love and equality while the people in Janie's community believe that marriage is a need to complete life, not necessarily attached with love or emotions. Women are content with the simplest things of life and marriage for them is the dream itself and the best shelter whether it is connected with love. Men consider marriage as a life complement and the job of wives is to manage the house and look after their needs. <sup>6</sup>

Janie, the narrator of most parts of the novel, tells her only friend Phoeby that when she was a child, she was raised up by her grandmother Nanny in the house of their white masters Mr. and Mrs. Washburn. Janie played with their children thinking herself to be a white girl. She had never known her parents and as a result, had no much mothering. All her schoolmates were jealous or suspicious to play with a girl who was reared up with the whites as a result, she had no friends. Janie did not know that she was a black girl until the age of six when she saw her image in a photo. <sup>7</sup>

Ah ain't never seen mah papa ... mah mama neither...  
grandma raised me. Mah grandma and de white folks  
she worked wid. She had a house out in de back- yard  
and dat's where Ah wuz born. They was quality white  
folks up dere in West Florida. Named Washburn. She  
had four gran'chillun on de place and all of us played  
together ... Ah was wid dem white chillun so much till  
Ah didn't know Ah wuzn't white till Ah was round six  
years ...we looked at de picture and everybody got pointed  
... a real dark little girl ... Dat's where Ah wuz. II, 181

Nanny, Janie's grandmother who raised her up, was an ex-slave. In her youth, she dreamt to be a free woman and have a family and a house of her own but she couldn't achieve this dream. Her daughter Leafy, whose father is Nanny's white master, was her only hope to make a respectable family and make Nanny's dream true. But Leafy was raped by her school teacher and the product was Janie. Leafy began drinking and stayed out of home at night then she vanished. Nanny's disappointments made her feel that Janie is her last hope to marry a respectable man and be a housewife. <sup>8</sup>

Ah was born back due in slavery so it wasn't for me to  
fulfill my dreams of whut a woman oughta be and to do.  
dat's one of de hold-backs of slavery. but nothing can't stop  
you from wishin' ... Ah didn't want to be used for a work-  
ox ...and Ah didn't want mah daughter used dat way neither.  
it sho wasn't mah will for things to happen lak they did.  
Ah even hated de way you was born. But, all de same Ah  
said thank God, Ah got another chance. Freedom found

me wid a baby daughter in mah arms ... Ah said Ah'd save  
de text for you. Ah been waitin' a long time, Janie ... just  
take a stand on high ground lak Ah dreamed. II, 188

These events shape Nanny's concept about love and marriage. She wants Janie to live a practical life and face the reality of their harsh circumstances. She wants Janie to commit to their conventions so as not to be like her mother Leafy. Nanny is the product of her black culture that does not believe in love but value material things and security above any kind of sentimental bond. According to her concept, marriage has the power to raise women from any humiliating position. And if not dominated by the whites, black woman has better to accept the domination of her black husband. Leafy's story had wrapped her view about love and marriage. Her dream is to marry Janie off to the man who provides her with security and protection. Actually Nanny did not want to hurt Janie but to protect her.

This atmosphere Janie lives in creates her sense of difference and rebellion. She yearns for love and happiness because she does not live in a typical family nor sees a normal marital relationship in her mother or grandmother's life. That is why, she longs for a comfortable life and idealistic marriage relationship. Ashley Byrd-Pharr says that:

Because Janie does not witness a marital union, she cultivates a romanticized (mis)understanding of the union of marriage and love. This idealistic view is evidenced in Janie's obsession with the blossoming pear tree.<sup>9</sup>

When Janie becomes a teenager at the age of sixteen, she starts to think about her individuality and independence and yearns for the loving mate who completes her. She feels that she needs someone who gives her love and intimacy.<sup>10</sup>

She is sexually awakened to her womanhood when she sits under the pear tree in their house backyard and meditates the beauty of its leaves and blossoms. It strengthens her and gives her an inspiration forward. It makes her feel a kind of difference from people's conventional concepts about love and marriage.

It was a spring afternoon in West Florida. Janie had spent most of the day under a blossoming pear tree in the back-yard ... ever since the first tiny bloom had opened. It had called her to come and gaze on a mystery. ... It stirred her tremendously ... She saw a dust-bearing bee sink into the sanctum of a bloom; the thousand sister calyxes arch to meet the love embrace and the ecstatic shiver of the tree from root to thinnest branch ... So this was a marriage! II, 183

This interpretation is supported by Susan Meisenhelder in "False Gods and Black Goddesses in Naylor's *Mama Day* and Hurston's *Their Eyes Were Watching God*":

[T]hrough Janie's vision, the pear tree presents the ideal relationship, both sexual and emotional, between women and men. The male bee is not aggressive or rapacious: he gently "sinks" into the blossom, and the female flower is not passive: she "arches to meet the love embrace." It is the marriage of such active femaleness and gentle masculinity, it is fundamental equality, that results in fruit.<sup>11</sup>

Janie sits under the pear tree meditating how the bee comes and sinks into the flower to extract pollen. Nature, flowers and bees all awaken Janie's inner feelings

and make her create her own thoughts about love and marriage. The tree image makes Janie imagine that women are like the trees' blossoms waiting for the bee man to penetrate their blooms and extract nectar. Hurston's notion of marriage through this image is that of reciprocal love. A male and female complementation to create a perfect union. Through the book, the tree image will be connected to Janie and her search for love and happiness. The more she grows up the more she becomes strong like this tree. There comes a day when this tree will blossom and bring its hopes true.

Janie saw her life like a great tree in leaf with the things suffered, things enjoyed, things done and undone. Dawn and doom was in the branches ... Oh to be a pear tree-any tree in bloom! With kissing bees singing of the beginning of the world! She was sixteen. She had glossy leaves and bursting buds and she wanted to struggle with life but it seemed to elude her. II, 181-183

This ideal image leads her to believe that this love and sensuality must be between couples and lovers. From this moment, whenever she sees the bee, she realizes that her search for special love and happiness will not be complete without having the man who helps her fulfill her dream.

One day, Janie meets a boy from the neighborhood named Johnny Taylor. They talk for a while then when he leaves, he kisses Janie. Nanny sees them from the window. This action frightens Nanny to the extent that she decides to marry Janie off as soon as possible. She scolds Janie and keeps her at home as a punishment.

This shows that Nanny objects to any hope for Janie to love or make romance. Nanny does not hate Janie but her love for Janie is a protective love. She wants to protect Janie and guarantee her future. Nanny says, "... yo' Nanny wouldn't harm a hair uh yo' head. She don't want nobody else to do it neither if she kin help it." II. 186 Nanny's love is a love based on duty and responsibility. She believes that love and romance come eventually after marriage. That is why she wants Janie to marry someone who is able to protect her ignoring love and emotions.<sup>12</sup>

Nanny: ...Ah wants to see you married right away  
Janie: Me, married? Naw, Nanny no ma'am! Whut Ah know 'bout uh husband?  
Nanny: Whut Ah seen just now is plenty for me, honey, Ah don't want no trashy nigger, no breath-and-britches, lak Johnny Taylor usin' yo' body to wipe his foots on. II.184-185.

Nanny prevents Janie from going out or speaking with any man since she has met Johnny. She insists that Janie marry Logan Killicks, a widower who has asked for her hand, to guarantee her a respectable life. Logan is an unattractive old farmer but he owns a house and sixty acres. Nanny finds him a safe shelter for her granddaughter.

Brother Logan Killicks. He's a good man ... you don't want to marry off decent like, do yuh? You just wants to hug and kiss and feel around with first one man and then another, huh? You wants to make me suck de same sorrow yo' mama did, eh? II.185

Nanny forces Janie to marry Logan though the latter does not know him believing that this man will protect her Janie by this marriage. She convinces Janie

that his house and money will ensure her happiness. When Janie says that she does not love him, Nanny assures that love and happiness come eventually after marriage.<sup>13</sup>

Janie objects to this marriage and pleads Nanny to let her wait. Janie's concept of marriage contrasted Nanny's concept mentioned before.

She wants a romantic marriage which comes out of love and intimacy.<sup>14</sup> Nanny tells Janie "tain't logan killicks Ah wants you to have, baby, it's protection ... Ah'm done ole. Neither can you stand alone by yo'self." II.186-187 She prays for God to protect Janie because she has done her best. Janie submits to Nanny's will and marries Logan though she does not love him believing that love will come eventually after marriage.<sup>15</sup> She accepts the traditional concept of marriage waiting for love and happiness to come.

She would love Logan after they were married ... Nanny  
and the old folks had said it, so it must be so. Husband  
and wives always loved each other, and that was what  
marriage meant. III, 191.

The first thing that adds to Janie's misery, is when she finds that Logan's house is "a lonesome place like a stump in the middle of the woods where nobody had ever been. The house was absent of flavor, too." III, 191 This is not the place of dreams or happy life Janie expects. She needs a place to rear love and romanticism. She lives reluctantly with this old man and remembers the pear tree and its image. This makes her question the concept of love and marriage and asks "did marriage end the cosmic loneliness of the unmated? Did marriage compel love like the sun the day?" III, 191

Logan, as an old man, treats Janie as if she is a servant not caring for love or emotions. He wants to live the conventional marital life. For Logan as for Nanny, marriage is a matter of pragmatism. He wants a working housewife who manages his house and takes care of him. Two months later nothing of what Nanny has promised comes true. Janie goes for Nanny asking for advice because there is no love or understanding between her and Logan. Nanny does not listen to Janie's trivial demands, in her opinion. She blames Janie for not appreciating Logan's wealth and status. She reminds her that her husband is her

Big protection, and everybody got tuh tip dey hat tuh you  
and call you Mis' Kellicks, and you come worryin' me  
'bout love ... Got a house bought and paid for and sixty  
acres uh land right on de big road ... Dis love! III, 192-193.

The events show that Janie's life with Logan is hard. A year passed after Nanny's death and Janie is still searching for love and happiness with Logan. She becomes more disillusioned. Logan does not pamper her but asks her to perform manual labor in the field. He buys a mule to oblige Janie work with him after she has complained from the handiwork. He tells her that she does not work well like his ex-wife because her grandmother has spoiled her. He does not even mention one pretty word to her.

For her, the absence of love and understanding weakens their relation. It is good to notice here the defects of considering Hurston opposes the idea that considers "... marriage as a way to buy material security and social respectability for women."<sup>16</sup>

Janie wants physical and emotional connection. She dreams of a beautiful and romantic husband who understands her thoughts and dreams. Logan chokes her with his negligence till she cries "Ah wants things sweet wid mah marriage lak when you

sit under a pear tree and think."III, 193 To Janie's dismay, there is no love or emotions in their marriage but a master servant relationship. She is confined either in the kitchen or in the land work. It seems that Logan wants to exploit her so as not to bring a worker in the field.

Logan confines Janie's freedom and neglects her existence in his life. He is not suitable for her neither in age nor in thoughts. His everyday concern is to work, eat and sleep. He does not flatter Janie nor cares about her shape or interests.

Janie realizes that Logan is not the love she is looking for. The writer stresses on the death of their marriage. No marriage can survive without being fully desired on both sides. Janie does not like him for he is not suitable for her neither in age nor in thoughts. Janie feels that their marriage is miserable and she has either to struggle or live this misery.<sup>17</sup> "The familiar people and things had failed her ... She knew now that marriage did not make love. Janie's first dream was dead, so she became a woman" III, 194.

One day while working in the field, Janie meets a handsome man named Jody Starks who came down the way from Georgia and made a stop near Logan's field asking for some water. Janie brings him some water and they make a speech. Joe Starks, or Jody as people used to call him, is a young man in average size and dark complexion.

He was a citified, stylish dressed man with his hat set  
at an angle that didn't belong in these parts ... He was  
a seal-brown color but he acted like Mr. Washburn. IV, 196

Joe has special merits like eloquence and self confidence. He is attracted to Janie's beauty and she likes him. He flatters Janie and scorns her work in the potatoes' field behind the plow. She is impressed by his speech and compliment because she has not heard a word of praise from Logan since their marriage.

You behind a plow! You ain't got no mo' business wid  
uh plow than uh hog is got wid uh holiday ... A pretty  
doll-baby lak you is made to sit on de front porch and  
rock and fan yo'self and eat p'taters dat other folks plant  
just special for you. IV, 197.

Thus, Joe allures Janie with his speech about high life and prestige. He speaks for change and chance. Janie thinks that he may be the man who wraps her with love and romance.<sup>18</sup> The couple begins meeting each other from that time. Joe tells Janie that he wants to be a famous person. He is planning to achieve his dreams in a new town in Florida called Everglades. Janie and Joe become close to each other and develop a love relationship. Joe convinces Janie that if she leaves her husband and elope with him she will be the happiest woman in the world.

The day you puts yo' hand in mine, Ah wouldn't let de  
sun go down on us single. Ah'm uh man wid principles.  
You ain't never knowed what it was to be treated lak a lady  
and Ah wants to be de one tuh show you. IV, 198.

Janie quarrels with Logan and tells him that because of his negligence and severity, she will leave him in a day. She tells Logan that he oppresses her and never deals with her as a wife but a worker.

Logan tells her that she has no relatives or friends but him. He justifies that he did her a favor in securing her with a house and a good living. But Janie answers

"You ai'nt done me no favour by marryin' me ... Ah don't thank yuh for it " IV, 199. Logan pretends to be careless about Janie's threats but from inside, he feels afraid that this young and nice wife leaves him.

Janie's awareness that this marriage will not bring love makes her realize that her dreams can only be fulfilled through her own pursuit of them. She assesses the end of their relationship and decides to assert herself and elope with Joe. The next day, Janie arranges to meet Joe secretly and travel with him. She leaves Logan believing that Joe will guarantee her love and happiness.<sup>19</sup>

Janie goes with Joe to Eatonville, Florida and they get married there. It is spring, time of ambitions and rebirth of hopes." A feeling of sudden newness and change came over her ... change was bound to do her good" IV, 200 Joe buys Janie many beautiful things like candies and fruits. This makes her feels happy because it means that Joe cares about her. Janie is so proud of Joe. He promises her that if he becomes rich and wins people's hearts, he will raise her status to be like a lady. He tells her that he plans to do some changes in the town. Jody gathers many people and makes a speech that shows his love for control and mastery. He wants to establish a strong town that is why he tells people that they must elect a mayor to look after their needs. Janie feels so happy with Joe who does not want a working wife but wants her only to be with him whenever he goes. This new life reminds her of the pear tree and its blooms. She imagines Joe to be the new hope and the far horizon she has looked for.

Days passed and Joe proves himself to be strong and trusted on man, for these merits, people elect him the mayor of Florida. He helps the blacks develop their city and gain more lands to extend their town. He buys many lands, builds a big house and a store. He manages the store and asks Janie to be with him.

Joe notices that people's attention moves towards Janie and men try to allure her to gain her approval because she is a high status lady now. When he holds a big party at his store, some people requested that the mayor's wife make a speech. Janie tries to speak to people but Joe silences her.

Thank yah fuh 'yo'compliments, but mah wife don't  
know nothin' 'bout no speech-makin'. Ah never married  
her for nothin' lak dat. She is uh woman and her place is  
in d'home. V, 208

Janie smiles but she feels so sad from this behavior. Joe means that his wife must not make speeches and stay in the background because he has married her to be his own. It seems that Joe wants to control Janie and makes her his possession.

Joe fears that she slips away from him like what she has done with Logan, so, he intends to act severely to woo her and keep her under his control. He tells her that she must be happy for just being the mayor's wife and no need for speaking or mixing with people. "Ah told you in de very first beginnin' Dat Ah aimed tuh be uh big voice. You oughta be glad, 'cause dat makes uh big woman outa you."V, 211

When Joe notices that men in store are fascinated by Janie's hair he orders her to cover it with a rag so as not to attract attention. Janie's long and beautiful hair stands here as a symbol of beauty and feminine status. It is not only a symbol of beauty but it is a symbol of her voice and individuality which threatens Joe's male hood. Joe feels so jealous and his selfishness makes him order her to hide her hair from the eyes of others. Janie covers her hair without debate. She is sure now that Joe's love for her is a love of possession and not an ideal love.

This business of the head-rag irked her endlessly. But Jody was set on it. Her hair was NOT going show in the store. It didn't seem sensible at all. That was because Joe never told Janie how jealous he was ... he had seen the other men figuratively wallowing in it as she went about things in the store ... that night he ordered Janie to tie up her hair around the store. V, 218.

Days have passed and Janie feels chained put on the other hand she has no power to dispute Joe. His love and attraction towards her begins to fade away. Wealth and power has changed him adding to this, Joe appears to be a selfish and egocentric man.

Joe wants Janie to obey him, complete his orders and bear his jealousy. Her every day job is to stand in the store and follow Joe's orders.<sup>20</sup> "She got up without a word and went off ... war of defense for helpless things was going on inside her ... she wanted to fight about it." V, 220 Joe thinks that he can possess anything with his money even his wife. He thinks that even happiness is in money while Janie wants understanding and open discussion. Jody is too busy to listen to Janie because he is in love with power and authority.<sup>21</sup> Jennifer Jordan states that

Jody reduces Janie to an enviable possession that advertises his superior status to less fortunate men. As a possession she is denied any self-defined goals and even the expression of her own opinions.<sup>22</sup>

Janie prefers patience instead of clashes and quarrels. She realizes that Joe is too strong and obstinate to listen to her voice. As a mayor, Joe cut his wife off to prevent her from mixing with women and neighbors or talking with them. People become suspicious of Janie thinking her to be a proud woman. They think that she is happy in her isolation with Joe but sometimes they doubt Joe's bad way in dealing with Janie in the store or other places.

Joe closes the door in front of any hope for Janie to live a happy and romantic life. Joe fails to treat Janie as an equal lover or partner. His position as a mayor adds to her misery. Her marriage to him turns her to an ornament which serves his social position only. For the second time, Janie realizes that marriage is a prison.<sup>23</sup>

Times and scenes like that put Janie to thinking about the inside state of her marriage ... (Joe) wanted her submission and he'd keep on fighting until he felt he had it... The spirit of the marriage left the bedroom and took to living in the parlor ... the bed was no longer a daisy-field for her and Joe to play in. it was a place where she went and laid down when she was sleepy and tired. VI, 232

Joe neglects Janie more and starts inviting people to his house to tease her and make new alliances to show that he is beloved by everyone. He intends to talk in whisper when Janie is at home to raise her rage. He does not notice that people run after his money and status.<sup>24</sup> When she tries to fight him he becomes worse. He berates her for any shortcoming she does at home.

Joe knows Janie to be a good cook but one day, when she fails to prepare dinner at time, he shouts and "... slapped Janie until she had a ringing sound in her ears." VI, 232 Janie feels that her marriage is a nightmare but no way out. Janie feels



deep alienation and disappointment. Joe does not stop quarreling with and humiliating her. The image of Joe as a loving man is shattered.<sup>25</sup>

It was her image of Jody tumbled down and shattered. But looking at it she saw that it never was the flesh and blood figure of her dreams ... she had no more blossomy openings dusting pollen over her man ... and numerous emotions she had never let Jody know about ... she was saving up feelings for some man she had never seen. She had an inside and outside now and suddenly she knew how not to mix them. VI, 233.

Seventeen years has passed and Janie pretends compliance and patience but she hides her pains inside. "She remains an inarticulate possession. She desires speech, but endures speechlessness, knowing that her talking-out will simply provoke Jody"<sup>26</sup> Joe has aged and looked old. He becomes so afraid of this physical change, so, to compensate his weakness he sneers at Janie's physical appearance to make her worry. His verbal abuse and insults become worse as he gets sick because he tries to pour his rage on Janie. When he tells her that she has aged, she makes fun of him saying that she is still young and nice while he is not.

He began to talk about her age all the time, as if he didn't want her to stay young while he grew old ... the more his back ached ... the more fractious he became with Janie. Especially in the store. VII, 237

One day when Janie fails to cut a tube of tobacco perfectly in the store, Joe insults her publicly. Janie, who is fed up now with Joe's severity and insults decides to stop him. Janie realizes that Joe is weak now so she faces him with his severity and oppression. She speaks against his face for the first time because she has had enough from him. She orders Joe to stop ridiculing her look and behavior because he is not better.<sup>27</sup>

Stop mixin' up mah doings wid my looks ... Ah'm uh woman every inch of me, and Ah know it. Dat's uh whole lot more'n *you* kin say. You big-bellies round here and put out a lot of brag, but 'tant nothin' to it, but yo' big voice. Humh! Talking bout *me* lookin' old! When you pull down yo britches, you look lak de change uh life. VII, 238.

Janie insults Joe for the first time in front of people in the store. Janie refuses any submission to Joe's money or authority so; she chooses to fight for her freedom and pride. "Janie had robbed him of his illusion of irresistible maleness that all men cherish which was terrible ... she had cast down his empty armor before men and they had laughed." VII, 239 Joe thinks that Janie has become mad to speak with him in this way. He slaps her and forces her to go home.

Joe fears Janie's new found strength and tough personality. He is shocked by Janie's new self assertiveness and decides to leave her and accepts withdrawing to isolation. He stops eating or sleeping with her and his health deteriorates. Janie leaves her room and sleeps in another one because Joe refuses to let her take care of him. People suspect that Janie may hurt Joe to revenge herself. But Janie sends for Orlando to bring the best physician for Joe because she pities him. The doctor says that Joe has kidneys failing and may soon die.

Janie enters Joe's room to see him and blame him for his severity. She regrets all those years she wasted with him waiting for love and happiness to come. Janie blames him for not listening to her or appreciating her as a wife and lover. She berates him for his oppression and egotism.

You done lived wid me for twenty years and you don't  
half know me at all...you was so busy worshipping' de  
works of yo' own hands ... nothin' don't change you-not  
even death ... you ain't de Jody ah run off down de road  
wid ...ah run off tuh keep house wid you in uh wonderful  
way. But you wasn't satisfied wid me de way Ah was. VIII, 244

Janie tells Joe that his promises about love and happiness all went in vain. He is so busy with his wealth and status to care about his wife. "The next time Janie speaks her feelings to Jody, he is on his death bed. He dies listening to Janie's voice."<sup>28</sup>

Joe dies and his death marks a new beginning for Janie. She collects her hair rags and burns them letting down her long hair as a symbol of her liberty from Joe's chains. Janie feels a great relief after his death but decides to act sadly in front of people especially in his funeral so that people would not gossip about her.

She did not reach outside for anything, nor did the  
things of death reach inside to disturb her calm. She  
sent her face to Joe's funeral, and herself went rollicking  
with the spring-time across the world. IX, 246

Janie has spent the twenty years of her youth with Joe suffering and struggling for her dream to come true. Her marriage to him did not bring her love or happiness. She thinks that marrying an attractive, young and ambitious man will bring her love and happiness but she has not got what she wants. She drifts away from the vision of the pear tree and from her ideal concept of marriage. Janie decides to depend on herself and goes on her everyday work to manage the store and wealth Joe left for her.<sup>29</sup>

Janie is a free woman now who has two experiences of marriage that make her understand life more. When she looks in the mirror, she discovers that she has aged.

Janie is no more that young lady men desire. She looks at her skin and features.

The young girl has gone, but a handsome woman has taken place. The writer wants to show that despite time progress, Janie acquires power and strength. She has lost her youth but still has more to survive her dream. She has never given up dreaming though many years have passed.

She liked being lonesome for a change. This freedom  
feeling was fine. These men didn't represent a thing she  
wanted to know about. She had already experienced them  
through Logan and Joe. IX, 248.

Janie is still longing for the man who satisfies her spiritual and sexual desires. She re-examines her thoughts and finds that Nanny's concept was wrong because she had seek superficial values like wealth, security and status instead of the values of love and happiness. Logan and Joe have failed her because they did not love her the way she wants. The failings she has faced in her two marriages strengthen her opposition to the traditional concept of love and marriage. . Many suitors come to ask

for her hand, but she does not want to be chained in marriage again. Neighbors advise Janie to marry and have a man who takes care of her.

One day, Janie stays alone in the store because all the customers have gone to watch a ball game on Winter Park so; she decides to close at six in the evening. A tall man in his thirties arrives to the store saying that he has come from another town intending to watch the game but he has lost his way. He decides to rest in the store.

Janie notices his nice face and athletic body. He is a tall, smiling young man who quickly makes friendship with Janie. He tells her that his name is Vergible Woods but people call him Tea Cake. Janie asks laughing, "Tea Cake! So you sweet as all dat." X, 254 They laugh and make some jokes. Tea Cake stays until night and helps Janie lock the store. He walks her home hoping her a good night.

Janie feels easy with Tea Cake. He comes to the store every day and she enjoys being with him as if she has known him from a long time. Tea Cake converses with her, plays checkers and both are signs of appreciation and interest. The writer devotes a wide space for their conversation to show the extent of understanding between them. Tea Cake promises to teach Janie how to play many games. Janie thinks in her mind,

May be this strange man was up to something ... Tea  
Cake wasn't strange. Seemed as if she had known him  
all her life. Look how she had been able to talk with  
him right off! X, 255

Tea Cake's presence ends Janie's long time restlessness and boredom. She feels that this is a new experience in her life. She has never met a person who has an interest in her as a person. Tea Cake is everything that Logan and Joe could not have been. Tea Cake keeps on going to the store and accompanies Janie to her house every day. Janie tries to keep their relation formal so as not to commit faults and fall in a faked relation again. Janie decides to be formal with him and see if he is after her wealth.<sup>30</sup>

In the first place he looked too young for her. Must be  
around twenty-five and here she was around forty. Then  
again he didn't look like he had too much. May be he was  
hanging around to get in with her and strip her off all that  
she had. X, 256.

Tea Cake shows no signs of greed but care and love for Janie. He strengthens his relation with her and entertains her to end her loneliness. He takes her to the lake where they have spent a crazy time till midnight. Janie "... felt like a child breaking rules. That's what made Janie like it." XI, 257. One day, she welcomes him at her house. They have dinner together then he plays on the guitar. The sound enchants Janie so she sleeps on the sofa. She wakes up to find Tea Cake combing her hair. She is astonished from this action but he justifies, "Ah been wishin' so bad tuh git mah hands in yo' hair. It's so pretty. It feels jus' lak underneath uh dove's wing next to mah face." XI, 258 He confesses to Janie that he loves her and wants to marry her. Janie has some emotions towards him but she refuses to obey her feelings. She decides to wait and think before accepting his offer.

All next day in the house and store she thought resisting  
thoughts about Tea Cake. She even ridiculed him in her  
mind and was a little ashamed of the association ... she  
couldn't make him look just like any other man to her. He  
look like the love thoughts of women. He could be a bee to

a blossom-a pear tree blossom in the spring. XI, 261

It is important to notice here that Janie has compared neither Logan nor Joe to the bee or pear tree. Comparing Tea Cake with a bee and a blossom hints that Janie has strong emotions towards him but fears to share them quickly. Janie is afraid of rushing into another marriage then missing the mark again. She will not marry forcedly like what has happened with Logan or love rashly and runs away like what she did with Joe. She wants to choose only the one who loves her for herself. Tea Cake proves his love and loyalty to Janie. He promises to love and protect her if she marries him. He tells her "Nobody else on earth kin hold uh candle tuh you, bady. You got de keys to de kingdom" XI, 263

People tell Janie that this man is too low for a woman like her. Phoeby warns Janie and advises her to leave Tea Cake because he is twelve years younger than her. He may take her money and run away. Rumors spread out saying that the mayor's widow is dating a young and poor man.

Poor Joe Starks. Bet he turns over his grave every day. Tea Cake and Janie gone hunting ... fishing ... to the movies ... to a dance ... Tea Cake in a borrowed car teaching Janie to drive ... playing checkers; playing coon-can; playing Florida flip on the store porch all afternoon as if nobody else was there. XII, 264

Tea Cake decides to marry Janie and take her to his hometown. Janie accepts his proposal and is sure that he will give her love and happiness. She decides to live in her own way. "Ah done lived Grandma's way, now Ah means tuh live mine. XII, 266-267. She has been the victim of Nanny, Logan and Joe's thoughts and concepts.

From her grandmother, Logan Kellicks, and Joe Starks, Janie receives a ready-made text, a definition of her role. She is expected to conform to it. From Tea Cake, on the other hand, she receives an invitation to live a text, to formulate a role. XII, 224

Janie ignores people's gossip and says that because Jody was a mayor; his status obliged her to act in pretentious and faked way while Tea Cake treats her normally as she wants to be treated. Janie gives up her freedom in less than six months and marries Tea Cake. "Tea Cake ... aimin' tuh make hisself permanent wid me. We done made up our mind tuh marry." XII, 266.

Tea Cake proves to Janie that he does not love her for shape, wealth or any other goal. His actions are enough to certify his sincerity. He wants a woman who shares with him every aspect of life. A woman who becomes his lover and his equal to taste the favor of happiness and felicity. He listens to her and lets her be his soul mate, which shares with him dreams and hopes. He liberates her soul and opens the horizon for her. Tea Cake teaches Janie the maiden language, how to speak, work, and even to shoot by gun. When they play chess, he yields to her to let her be the winner. This action hints that a husband sometimes has to yield to his wife to make her feel strong and Tea Cake always does so. He cares about her hairstyle, dresses and chooses her the colors and clothes suitable for her shape.<sup>31</sup>

Ah'm older than Tea Cake, yes. But he done showed me where it's de thought dat makes de difference in age.... He done taught me de maiden language all over ...Tea

Cake done picked out for me tuh stand up wid him in.  
high heel slippers, necklace, earrings, *everything* he wants  
tuh see me in. XII, 268

Darwin Turner's says:

All Janie wants is to love, to be loved, and to share the  
life of her man. But ... she first must find a man wise  
enough to let he be whatever kind of woman she wants to be.<sup>32</sup>

The two lovers set off to Jacksonville, Everglades to marry so as no one will notice this. In contrast to her two previous marriages that have placed her in a suitable social status, Janie accepts living with Tea Cake down in the muck. She manages her small house and works with Tea Cake in the cane field. She is so happy because she does not work for him as she did for Logan or Joe, but with him. Janie feels comfortable with Tea Cake in spite of the age difference between them. He does not let her feel any lack in his presence.<sup>33</sup> She fears losing him any day and prays,

Oh God, don't let Tea Cake be off somewhere hurt and Ah  
not know nothing about it. Ah God, please suh, don't let  
him love nobody else but me ... Ah been so lonesome, and  
Ah been waitin' Jesus. Ah done waited uh long time. XIII, 272

This quotation shows that Janie feels real love for the first time in her life. Tea Cake and Janie's relationship, for much of the novel, exhibits the qualities of the ideal marriage. Only now she feels a strong and crushing love. She is not controlled by a domineering husband. She finds the true love and the ideal marriage she has longed for. She trusts Tea Cake and tells him about her wealth in the bank. He promises that she will never touch them as long as he is alive. He helps her achieve love and happiness in marriage, a search she has been through from her teen age. Tea Cake assures Janie that he would love her forever.

Ah told yo' before dat you got de keys tuh de kingdom.  
You can depend on dat ... Ah met plenty women before  
... you'se de onliest woman in de world Ah ever even  
mentioned getting married tuh. XIII, 273

Tea Cake makes Janie equal with him but never diminishes her feminine or his masculine being. With him she "... inhabits a world in which language is neither exclusively masculine nor exclusively feminine but rather a combination of the two ... a free exchange between both."<sup>34</sup> Janie's emerging personality and voice was neglected by everyone in her society especially Nanny, Logan and Joe. It is Tea Cake, the lover and the husband, who recognizes her and becomes the catalyst that helps her regain hope.

Janie feels that she belongs not only to a lover but to a community and her husband is cause behind this feeling. He asserts her participation in the activities of the community and encourages it. As a result, Janie connects herself with people and makes a strong relationship with her neighbors. Being near from people and neighbors, this gives her a feeling of strength and happiness that was lost in her previous life.<sup>35</sup>

Janie feels jealous for the first time in her life when she notices a girl named Nunkie flirting with Tea Cake. She fears that he leaves her for another woman and blames him for this action. Tea Cake, on the other hand, feels so jealous of anyone in

the hood. When a neighbor woman named Mrs. Turner comes to convince Janie to leave Tea Cake and marry her wealthy brother, Tea Cake becomes so angry and slaps Janie. It is important to notice here that he fears losing her and Janie knows that he does this out of love. Tea Cake assures "... ah didn't whup Janie 'cause she done nothing. Ah beat her tuh show dem Turners who is boss. XVII, 295 At night, Tea Cake and Janie talk about Mrs. Turner and Nunkie and laugh while remembering those events. Tea Cake tells her that he loves her and no woman can match her in the hood. They embrace each other and sleep happily.<sup>36</sup>

Men envy Tea Cake because Janie loves him and obeys his commands. They notice how ideal and special their marriage is. One of Tea Cake's friends tells him:

Tea Cake, you sho is a lucky man ... she never raised  
her hand tuh hit yuh back, neither. Take somme uh dese  
ol' rusty black women and dey would fight yuh all night  
long ... Ah love tuh wip uh tender woman lak Janie!

Tea Cake: Mah Janie is uh high time woman and useter things.

Ah didn't git her outa de middle uh de road. Ah got her  
outa uh big fine house. XVII, 294

Janie and Tea Cake stay in the Everglades because they are so happy there. But their love and happiness is interrupted by an unexpected event. A disastrous hurricane is seen approaching their town.

At the beginning, Tea Cake, Janie and other neighbors decide to stay at their houses to support each other. "Everybody was talking about it that night. But nobody was worried ... still a blue sky and fair weather." XVIII, 300 In Tea Cake's house, people gather to sing and chat to expel fear. But the hurricane develops, so, they leave the town to save themselves. Tea Cake and Janie try to run away and they have no choice but to cross the river swimming. Tea cake feels so sad about Janie who suffers because she has left her wealth and house to live with him in his poor town. He embraces Janie while he swims and says,

Ah recon you wish now you had of stayed in yo'  
big house 'way from such as dis, don't yuh?

Janie: Naw. People don't die till dey time come nohow,  
don't keer where you at. Ah'm wid mah husband in  
uh storm,dat's all.

Tea Cake: well then, Janie, you meant whut you didn't say,  
'cause Ah never knowed you wuz so satisfied wid me  
lak dat. XVIII, 305

They assure love and commitment for each other even in hardships. Suddenly, a rabid dog attacks Janie but Tea Cake covers her. The dog bites him in his cheek. Janie feels so sorry about him and appreciates his courage. She feels that she has a real man who cares about her. They grow close after this accident and express their reliance on each other. Janie tells Tea Cake that she was about to die if it was not for his help and he assures her that he was ready to die for her safety. They swim till they reach a save side and wait for the situation to be calm. The next day, they go home after everything is over. The hurricane has destroyed their tiny community in few days and killed about two thousand persons. It is one of the forces that antagonize Janie like her grandmother and first two husbands.<sup>37</sup> Like the hurricane, they hurt her and she has struggled against them to survive her dream. Days pass and Tea Cake begins to show a sign of infection after the dog has bitten him. His health starts deteriorating.

About the middle of the fourth week Tea Cake came home early one afternoon complaining of his head. Sick headache that made him lie down for awhile. XIX, 316

Janie summons Dr. Simmons, a white physician who finds that Tea Cake's health cure is too late. The doctor adds that "... de worst thing is he's liable tuh suffer somethin' awful befo' he goes." XIX, 319 The doctor prescribes him a serum and tells Janie that he will come to see Tea Cake later. He warns her from staying near when the fit gets him because he becomes angry and chokes. Tea Cake quarrels with Janie. Rabies wraps his mind with delusional thoughts and he accuses Janie of betrayal. He thinks that Janie will marry another man and suspects Mrs. Turner's brother and even the doctor who treats him. Janie tries to calm him and assures her love and loyalty to him. She tells him that he is her only love and no one replaces his place in her heart.

Janie: Tea Cake, 'tain't no use in you bein' jealous uh me.  
In de first place Ah couldn't love nobody but yuh. And  
in de second place, Ah jus' uh ole woman dat nobody  
don't want but you.

Tea Cake: Naw ... but wid de eye you'se young enough tuh suit  
most any man ... plenty mo' men would take yuh and  
work hard fuh de privilege. Ah done heared 'em talk.

Janie: Maybe so ... Ah jus' know dat God snatched me out de  
fire through you. And Ah loves yuh and feel glad. XIX, 322

While Janie is fixing Tea Cake on bed, she discovers that he hides a pistol under his pillow and suspects that he uses it against her. She sets the pistol on three empty chambers to have time to act in case he uses it. She hides a rifle behind the closet for any accident thinking that "He was jealous and wanted to scare her. She'd just be in the kitchen as usual and never let on. They'd laugh over it when he got well." XIX, 254

Tea Cake becomes crazy at Janie when she leaves the bed and sleeps in another room. He says "Janie, Ah done went through everything tuh be good tuh you and it hurt me tuh mah heart tuh be ill treated lak Ah is." XIX, 325 Janie tells him that the doctor said so in order that she can take care of him. Tea Cake becomes madly angry and pulls his pistol to shoot her but he hits two times aimlessly as those chambers are empty. Janie wishes that anyone can come and do some help to stop him. She defends herself with the rifle and begs Tea Cake to stop. Before he can shoot her for the third time, she unconsciously pulls the rifle and hits him. It is too hard for her to act like this and see her husband and lover die.

It was the meanest moment of eternity ... she had wanted him  
to live so much and he was dead. ... Janie held his head tightly  
to her breast and wept and thanked him wordlessly for giving  
her the chance for loving service. She had to hug him tight  
for soon he would be gone. XIX, 326

Tea Cake has been the kissing bee to the very end. Janie wishes that this has not happened and the dog has bitten her instead of Tea Cake. She wonders why "Tea Cake, the son of Evening Sun, had to die for loving her." XIX, 320

The next day, Janie stands against the court to face the trial. She fears nothing now but misunderstanding from those who do not know the truth. It is painful for her to stand before the court to pay the penalty for killing her husband. The court judges

for her freedom because Tea Cake holds his gun first and intends to kill her while she defends herself.

Tea Cake is prepared to be buried. Janie gives him a respectable funeral and she buries him in a white silken couch among roses. "Tea Cake rode like a Pharaoh to his tomb. No expensive veils and robes for Janie this time. She was too busy feeling grief to dress like grief" XIX, 330 In contrast to Joe's funeral when she pretended sadness and dressed black in front of people, Janie now is so sad and is too busy to wear black for she is still shocked. The trial and Tea Cake's death represent the final sacrifice in her search for love and happiness.<sup>38</sup>

Though death has taken Tea Cake from her, but he is still alive metaphorically and his memory surrounds her.

Tea Cake came prancing around her where she was and  
the song of the sigh flew out of the window and lit in the  
top of the pine trees. Tea Cake, with the sun for a shawl.  
Of course he wasn't dead. He could never be dead until  
she herself had finished feeling and thinking. XX, 333

And as it is mentioned at the beginning of the novel that since "... women remember everything they don't want to forget." I, 175 Janie will remember the love and happiness in her marriage to Tea Cake and forget his absence and death.<sup>39</sup> This controversial end of Janie's marriage is intended by the writer who :

Does not have a happily-ever-type marriages in her works.  
When these marriages exist, they end violently. Since  
Hurston does not like how much these women are suffering,  
she herself liberates some of her female characters from the  
trap of marriage, even if they end up in killing.<sup>40</sup>

People love Janie and Tea Cake and ask her to stay with them in the city but it is hurtful for her to see her lover's place. She leaves the town taking with her a package of garden seeds, reminder of Tea Cake and his love for planting things. She will plant them as a symbol of love and happiness they have shared together.<sup>41</sup>

Janie goes to her home town neglecting all those who are critical of her. If they gossip about her, she will forgive them because they have not been through all that she has been through. They do not know the real and spiritual love.<sup>42</sup>

She had come back from burying the dead. Not the dead  
of sick ... the sudden dead ... people all saw her come  
because it was sun down ... the time for sitting on porches  
... to hear things and talk.... What she doin' coming back  
here ... where all dat money her husband took and died  
and left her? -what dat ole forty year ole 'oman doin'." I, 175

Janie is an independent and free woman now who has reached far horizon and formed views and opinions about life. She has got love and happiness even though she is not with her lover. She has stood against the oppressive concepts of her society and tolerated two experiences of marriage to make her dream true. Her bedroom represents the final place and the far horizon for which she has longed all her life. Her love for Tea Cake makes her discover deeper layers about herself. She says:

So Ah 'm back home again and Ah'm satisfied tuh be heah.  
Ah done been to de horizon and back and now Ah kin set  
heah in mah house and live by comparisons. XX, 332



She tells Phoeby about the sense of love she has been through with her husband.

Love is lak de sea. It's uh movin' thing, but still and all, it takes its shape from de shore it meets, and it's different with every shore ... It's uh known fact, Phoeby, you got tuh go there tuh know there ... two things everybody's got tuh do fuh theyselve. They got tuh go tuh God, and they got tuh find out about livin' fuh theyselves. XX, 332

Janie and Tea Cake have had many mutual ideas that enable them to have a special marriage different from the stereotypical marriages. They have rejected the ordinary concepts of dominance and submission in sex roles.<sup>43</sup> Janie realizes that suffering and sacrifice are necessary steps for a woman to achieve her dreams. And as Bernard Malamud writes in *The Natural*, "We have two lives ... the life we learn with and the life we live with after that. Suffering is what brings us toward happiness."<sup>44</sup> This is true of Janie's situation who finds her happiness and true love after struggle and suffering. "Having survived all she has, Janie now has a deeper understanding of her own actions as well as a greater comprehension of human behavior in general".<sup>45</sup>

The concept of love and marriage is the most prevalent theme in *Their Eyes Were Watching God* where Janie Crawford, the unconventional main character of the novel who struggles against society's norms in order to achieve independence and self-realization as a woman, searches for true and fulfilling love after she has experienced frustrating love relationships. Through Janie, one can see that Hurston seems to believe that women were treated as inferior to men. Hurston encourages women to rise above the burdens placed upon them by men and realize their true potential as women, as Janie does.

The key to the novel is Janie's idea of marriage, which is pitted against other, less romantic, ideas of marriage in the book. Janie gets her definition of marriage from nature especially "the pear tree". Janie's vision of the pear tree presents the ideal relationship, both sexual and emotional, between women and men. The male bee is not oppressive but deals with the blossom in a romantic way. The flower, on the other hand is not weak but gives a mutual embrace of love. It is the ideal love and marriage that Janie desires.

This is Janie's idealized view of nature. It is beauty and pleasure that she keeps chasing after throughout the rest of the story. The pear tree, the flower, the bee and the horizon represent Janie's idealized views of nature. Janie's rebellion and her determination to achieve her dream and concept about love and marriage show that every woman can have what she desires if she persists and struggles. At the end of the novel, Janie's spiritual love with Tea Cake, especially after his death, indicates that she has achieved the harmony with nature that she has sought since that moment under the pear tree and has sensed the ideal love through marriage.

## Notes

<sup>1</sup> "Zora Neale Hurston 1891 to 1960," *Classic Fiction of the Harlem Renaissance*, ed. William L. Andrews. (USA: OUP, 1994). 75-77

<sup>2</sup> qtd in Jennifer Jordan, "Feminist Fantasies: Zora Neale Hurston's *Their Eyes Were Watching God*." *Tulsa Studies in Women's Literature*, Vol. 7, No. 1. (Spring,

- 1988),115. □<http://links.jstor.org/sici?sici=07327730%28198821%297%3A1%3C105%3AFFZNHT%3E2.0.CO%3B2-J> □ [October 20, 2010]
- <sup>3</sup> Erin K. Wiedemer "Literary analysis of *Their Eyes Were Watching God*." *Zora Neale Hurston, Their Eyes Were Watching God, First Perennial Classics, 1998*. □<http://www.helium.com/items/854506-literary-analysis-their-eyes-were-watching-god-by-zora-neale-hurston?page=5> □ [May 13, 2010].
- <sup>4</sup> Christopher A. Hubert, MaxNotes, *Zora Neale Hurston's There Eyes Were Watching God*. (USA: REA, 2001).5.
- <sup>5</sup> *Zora Neale Hurston, Novels and Stories, Jonah's Gourd Vine, Their Eyes Were Watching God, Moses, Man of the Mountain, Seraph on the Suwanee, Selected Stories* edited by Cheryl A. Wall (USA, The library of America, 1995), I, 175.
- All subsequent references are to the same edition and will be referred to by chapter and page number.
- <sup>6</sup> Christopher A. Hubert, Max Notes, *Zora Neale Hurston There Eyes Were Watching God*. (USA: REA, 2001).p.5
- <sup>7</sup> Nathan Grant,"Hurston Musculinist Critique of the South," *Masculine impulses, Toomer, Hurston, Black Writing, and Modernity*. (USA: University of Missouri Press, 2004), 113.
- <sup>8</sup> Ashley Byrd-Pharr, "Stop Mixin' up Mah Doings Wid Mah Looks," *Exploring Surrogacy, Sex, and Separation in Janie Crawford's Early Self-Image*. Journal of Critical Writing, the Sigma Tau Delta review. International English honor society volume7, 2010.35. Editor of Publications: Karlyn Crowley Associate Editors: Jody Kolter Kristen Susienka Production Editor: Sam Van Straten, St. Norbert College De Pere, Wisconsin.
- <sup>9</sup> Imafedia Okhamafe," Non-teleological temporality in philosophy and literature: camus, achebe, emerson, Ellison, Hurston, and Nietzsche." *Analecta Husserliana, the year book of Phenomenological Research, vol. LXXXVI, Temporality in Life as Seen Through Literature, Contributions of Phenomenology of Life*. Edited by Anna Teresa Tymieniecka (USA: Springer, 2007), 125.
- <sup>10</sup> Susan Meisenhelder, "False Gods and Black Goddesses in Naylor's *Mama Day* and Hurston's *Their Eyes Were Watching God*." *Callaloo* 23:4 (Autumn 2000), 1440-1448.
- <sup>11</sup> Ashley Byrd-Pharr, "Stop Mixin' up Mah Doings Wid Mah Looks," *Exploring Surrogacy, Sex, and Separation in Janie Crawford's Early Self-Image*. Journal of Critical Writing, the Sigma Tau Delta review. International English honor society volume7, 2010.31. Editor of Publications: Karlyn Crowley Associate Editors: Jody Kolter Kristen Susienka Production Editor: Sam Van Straten, St. Norbert College De Pere, Wisconsin.
- <sup>12</sup> Christopher A. Hubert, Max Notes, *Zora Neale Hurston There Eyes Were Watching God*. (USA: REA, 2001), 8-9
- <sup>13</sup> Megan E. Ash. *CliffsNotes on Zora Neale Hurston's Their Eyes Were Watching God*. (USA: Hungry Minds Inc., 2001), 33-34.
- <sup>14</sup> Megan E. Ash. *CliffsNotes on Zora Neale Hurston's Their Eyes Were Watching God*. (USA: Hungry Minds Inc., 2001), 33.
- <sup>15</sup> Maria Frias Rudolphi, "Marriage does not make love," *Zora Neale Hurston There Eyes Were Watching God*. (España: Universidad de Alcalade Henares, 1998), 38.
- <sup>16</sup> Megan E. Ash. *CliffsNotes on Zora Neale Hurston's Their Eyes Were Watching God*. (USA: Hungry Minds Inc., 2001), 7.
- <sup>17</sup> Maria Frias Rudolphi, "Marriage does not make love," *Zora Neale Hurston There Eyes Were Watching God*. (España: Universidad de Alcalade Henares, 1998), 39.

- <sup>18</sup> Megan E. Ash. *CliffsNotes on Zora Neale Hurston's Their Eyes Were Watching God*. (USA: Hungry Minds Inc., 2001). 34
- <sup>19</sup> Erin K. Wiedemer "Literary analysis of Their Eyes Were Watching God." *Their Eyes Were Watching God*, First Perennial Classics, 1998.   
□<http://www.helium.com/items/854506-literary-analysis-their-eyes-were-watching-god-by-zora-neale-hurston?page=5> □ [May 13, 2010].
- <sup>20</sup> Megan E. Ash. *CliffsNotes on Zora Neale Hurston's Their Eyes Were Watching God*. (USA: Hungry Minds Inc., 2001), 10.
- <sup>21</sup> qtd in Jennifer Jordan, "Feminist Fantasies: Zora Neale Hurston's Their Eyes Were Watching God." *Tulsa Studies in Women's Literature*, Vol. 7, No. 1. (Spring, 1988),115. □<http://links.jstor.org/sici?sici=07327730%28198821%297%3A1%3C105%3AFFZNHT%3E2.0.CO%3B2-J> □ [October 20, 2010]
- <sup>22</sup> Judy Berridge, "In search of Janie: tracking character development and literary elements in *Their Eyes Were Watching God*. San Antonio, Texas, women in literature and life assembly of The National Council of Teachers of English, Editors: Hannah Furrow and Edna Brabham (vol.8, fall 1999).   
□<http://www.scholar.lib.vt.edu/ejournals/old-WILLA/fall99/berridge.html> □ [October 25, 2010]
- <sup>23</sup> Christopher A. Hubert, Max Notes, *Zora Neale Hurston There Eyes Were Watching God*. (USA: REA, 2001).47-48
- <sup>24</sup> Megan E. Ash. *CliffsNotes on Zora Neale Hurston's Their Eyes Were Watching God*. (USA: Hungry Minds Inc., 2001), 12.
- <sup>25</sup> qtd in W. J. McCredie. "Authority and Authorization in *Their Eyes Were Watching God*". *Black American Literary Forum*. (Vol., 16, 1982), 27.
- <sup>26</sup> Megan E. Ash. *CliffsNotes on Zora Neale Hurston's Their Eyes Were Watching God*. (USA: Hungry Minds Inc., 2001), 15.
- <sup>27</sup> Maria Frias Rudolphi, "Marriage does not make love," *Zora Neale Hurston There Eyes Were Watching God*. (España: Universidad de Alcalade Henares, 1998) 39-40
- <sup>28</sup> qtd in laila "mohammed fawzi" abu-sharkh. (2008) " Chapter one: gender and the quest for identity." *the revolt of a writer: race, gender, and identity in Zora Neale Hurston's Their Eyes Were Watching God*. M.A.Thesis. University of Jordan. 109.
- <sup>29</sup> Megan E. Ash. *CliffsNotes on Hurston's Their Eyes Were Watching God*. (USA: Hungry Minds Inc., 2001),18-19
- <sup>30</sup> Megan E. Ash. *CliffsNotes on Zora Neale Hurston's Their Eyes Were Watching God*. (USA: Hungry Minds Inc., 2001), 17-18.
- <sup>31</sup> Biblical trees, biblical deliverance: literary landscapes of Zora Neale Hurston and Toni Morrison. *African American review*, (22march 2005).   
□<http://www.goliath.ecnext.com/coms2/gi-0199-4773041/biblical-trees-biblical-deliverance-literary.html> □ [October 30, 2010]
- <sup>32</sup> qtd in Missy Dehn Kubitschek. " Tuh de Horizon and Back": the Female Quest in *Their Eyes Were Watching God*, *Black American Literary Forum*. Vol., 17, no.3 (Autumn, 1983), 109.
- <sup>33</sup> Barbara Christian."From Stereotype to Character, the Rise and Fall of the Proper Mulatta," *Black Women Novelists, the Development of a Tradition, 1892-1976, contributions in Afro-American and African Studies*, number 52, (England: Greenwood Press, 1980), 59.
- <sup>34</sup> Kathleen Hynes "Mad Dog: An Emergent Language of Equality in Zora Neale Hurston's *Their Eyes Were Watching God*", *Journal of Critical Writing*, the Sigma Tau Delta review. International English honor society volume7, 2010.7. Editor of

- Publications: Karlyn Crowley Associate Editors: Jody Kolter Kristen Susienka  
Production Editor: Sam Van Straten, St. Norbert College De Pere, Wisconsin.
- <sup>35</sup> American Women Writers, 1900-1945, A Bio-Bibliographical Critical Sourcebook. Edited by Laurie Champion & Emmanuel S. Nelson, Advisor Editor. (USA, Greenwood Publishing press, 2000), 164.
- <sup>36</sup> Megan E. Ash. *CliffsNotes on Zora Neale Hurston's Their Eyes Were Watching God*. (USA: Hungry Minds Inc., 2001), 26.
- <sup>37</sup> Kathleen Hynes "Mad Dog: An Emergent Language of Equality in Zora Neale Hurston's *Their Eyes Were Watching God*", *Journal of Critical Writing, the Sigma Tau Delta review*. International English honor society volume7, 2010.7. Editor of Publications: Karlyn Crowley Associate Editors: Jody Kolter Kristen Susienka Production Editor: Sam Van Straten, St. Norbert College De Pere, Wisconsin.
- <sup>38</sup> Megan E. Ash. *CliffsNotes on Zora Neale Hurston's Their Eyes Were Watching God*. (USA: Hungry Minds Inc., 2001), 28.
- <sup>39</sup> Edwidge Danticat "Forward" *Zora Neale Hurston's Their Eyes Were Watching God* (USA: Harper Collins publishers, 2000), Xvii.
- <sup>40</sup> Maria Frias Rudolphi, "Marriage does not make love," *Zora Neale Hurston There Eyes Were Watching God*. (España: Universidad de Alcalade Henares, 1998), 38.
- <sup>41</sup> Megan E. Ash. *CliffsNotes on Zora Neale Hurston's Their Eyes Were Watching God*. (USA: Hungry Minds Inc., 2001), 29.
- <sup>42</sup> Edwidge Danticat "Forward" *Zora Neale Hurston's Their Eyes Were Watching God* (USA: Harper Collins publishers, 2000), Xix.
- <sup>43</sup> Missy Dehn Kubitschek. "Tuh de Horizon and Back": The Female Quest in Their Eyes Were Watching God, *Black American Literary Forum*. Vol., 17, no.3 (autumn, 1983), 111.
- <sup>44</sup> qtd in Andy JAMES "The Interrupted Journey in Malamud's Fiction" p.325  
□[http://www.lib.chikushi-u.ac.jp/kiyo/1\\_25.pdf](http://www.lib.chikushi-u.ac.jp/kiyo/1_25.pdf) □ [November 10, 2010].
- <sup>45</sup> Edwidge Danticat "Forward" *Zora Neale Hurston's Their Eyes Were Watching God* (USA: Harper Collins publishers, 2000), xix.

#### Bibliography

- Andrews, William L. ed, *Classic Fiction of the Harlem Renaissance*. USA: OUP, 1994.
- Abu-sharkh, laila mohammed fawzi. The revolt of a writer: race, gender, and identity in Zora Neale Hurston's *Their Eyes Were Watching God*. 2008.
- Ash, Megan E. *CliffsNotes on Zora Neale Hurston's Their Eyes Were Watching God*. USA: Hungry Minds Inc., 2001.
- Grant, Nathan. *Masculine impulses, Toomer, Hurston, Black Writing, and Modernity*. USA: University of Missouri Press, 2004.
- Christian, Barbara. *Black Women Novelists, the Development of a Tradition, 1892-1976, contributions in Afro-American and African Studies*, number 52. England: Greenwood Press, 1980.
- Crowley, Karlyn. Editor of Publications. "Stop Mixin' up Mah Doings Wid Mah Looks," *Exploring Surrogacy, Sex, and Separation in Janie Crawford's Early Self-Image. Journal of Critical Writing, the Sigma Tau Delta review*. International English honor society volume7, 2010.
- Danticat, Edwidge. *Zora Neale Hurston's Their Eyes Were Watching God*. USA: Harper Collins publishers, 2000.
- Hubert, Christopher A. *MaxNotes, Zora Neale Hurston's There Eyes Were Watching God*. USA: REA, 2001

James, Andy. "The Interrupted Journey in Malamud's Fiction" [http://www.lib.chikushi-u.ac.jp/kiyo/1\\_25.pdf](http://www.lib.chikushi-u.ac.jp/kiyo/1_25.pdf). [November 10, 2010].

Jordan, Jennifer. *Tulsa Studies in Women's Literature*, Vol. 7, No. 1. Spring, 1988.

<http://links.jstor.org/sici?sici=07327730%28198821%297%3A1%3C105%3AFFZNH%3E2.0.CO%3B2-J>. [October 20, 2010]

Kubitschek, Missy Dehn. "Tuh de Horizon and Back": the Female Quest in Their Eyes Were Watching God, *Black American Literary Forum*. Vol., 17, no.3 Autumn, 1983.

Furrow, Hannah and Brabham, Edna.Eds., San Antonio, Texas, *women in literature and life assembly of The National Council of Teachers of English*. vol. 8, fall 1999. <http://www.scholar.lib.vt.edu/ejournals/old-WILLA/fall99/berridge.html>. [October 25, 2010].

Meisenhelder, Susan. "False Gods and Black Goddesses in Naylor's *Mama Day* and Hurston's *Their Eyes Were Watching God*." *Callaloo* 23:4 (Autumn 2000): 1440-1448.

McCredie, W. J. "Authority and Authorization in *Their Eyes Were Watching God*" *Black American Literary Forum*. Vol., 16, 1982.

Nelson, Emmanuel S. ed. *American Women Writers, 1900-1945, A Bio-Bibliographical Critical Sourcebook*. USA, Greenwood Publishing press, 2000.

Patterson, Tiffany Ruby. *Zora Neale Hurston and a History of Southern Life*. Philadelphia: Temple University Press, 2005.

Rinkney, Jerry. *Zora Neale Hurston Their Eyes Were Watching God, a novel*. USA: Jerry Rinkney, 1991.

Rudolphi, Maria Frias. *Zora Neale Hurston There Eyes Were Watching God*. Espana: Universidad de Alcalade Henares, 1998.

Tymieniecka, Anna Teresa. Ed. *The year book of Phenomenological Research*, vol. LXXXVI, Temporality in Life as Seen Through Literature, Contributions of Phenomenology of Life. USA: Springer, 2007

Wall, Cheryl A., Ed. *Zora Neale Hurston, Novels and Stories, Jonah's Gourd Vine, Their Eyes Were Watching God, Moses, Man of the Mountain, Seraph on the Suwanee, Selected Stories*. USA, The library of America, 1995.

Wiedemer, Erin K., *Zora Neale Hurston, Their Eyes Were Watching God, First Perennial Classics, 1998*. <http://www.helium.com/items/854506-literary-analysis-their-eyes-were-watching-god-by-zora-neale-hurston?page=5>. [May 13, 2010].

## مفهوم الحب والزواج في رواية زورا نيل هرستون "أعينهم ترقب الله"

م.م. فرح محمود عباس  
جامعة بغداد- كلية التربية للبنات

### الخلاصة

زورا نيل هرستون (1891-1960) هي كاتبة امريكية افريقية تميزت في كتابة الرواية والمسرحية والسيرة الذاتية والمقالة. تمثل اعمالها جزءا مهما من الادب الافريقي الامريكي وفترة النهضة في هارليم\*. وتعد حجر اساس في الادب الافريقي الامريكي لانها ابتدعت اسلوبا مختلفا عن اسلافها حيث تحولت من

المواضيع التقليدية العنصرية وسلطت الضوء على جوانب جديدة في حياة السود وخاصة حياة النساء ووصلت سمعتها الادبية اوجها مع روايتها عيونهم كانت ترقب اللثة المنشورة سنة ١٩٣٧ .

تركز هذه الرواية على صراع امرأة سوداء تدعى جيني كروفورد للخلاص من المفهوم التقليدي للحب والزواج والقيود الاجتماعية المفروضة في مجتمعها حيث كانت قوية بشكل مكنها من السعي لحلمها.

يركز البحث على مفهوم الحب والزواج من خلال قصة بطلة الرواية جيني حيث تعكس الكاتبة تطلعات وتجارب المرأة السوداء في المجتمع الاسود مركزة على مفهوم الحب والزواج بذلك المجتمع ومعارضة جيني لهذا المفهوم التقليدي وسعيها للحصول على الحب المثالي غير المقيد والذي تنال بالنهاية بزواجها من تي كيك بعد فترة طويلة من السعي.

تتكون الرواية من اربعة فترات تعكس كل واحدة منها مرحلة من حياة جيني حيث الفترة الاولى تبرز حياة جيني مع جدتها ناني التي ربّتها والفترة الثانية توضح حياة جيني مع لوكان كليكس زوجها الاول والفترة الثالثة عن حياتها مع جو ستاركس زوجها الثاني اما الفترة الرابعة فتتضمن حياتها وقصة حبها الحقيقي مع تي كيك زوجها الثالث.

لم يكن من السهل على جيني ان تمر بثلاث زواجات وتنتقل من مدينة لاخرى ومن رجل لآخر في هكذا مجتمع متحفظ وتقليدي. لقد ضنت جيني في كل مرة تتزوج فيها انها ستنال الحب والاستقرار والسعادة والمساواة ولكنها لم تحقق حلمها الا مع زوجها الثالث تي كيك.

\* نهضة هارليم هي حركة ثقافية امتدت من ١٩٢٠ الى ١٩٣٠ في هارليم- نيويورك. شهدت هذه الفترة ازدهار الادب الافريقي الامريكي حيث قامت مجموعة من الكتاب الموهوبين من الافارقة الامريكان بتقديم مايعد اساس لهذا الادب وفي اربعة انواع وهي الشعر - القصة - المسرحية - المقالة.