



Natural Imagery in Zora Neale Hurston's *Their Eyes Were Watching God*

(PP 237 - 247)

ID No. 2212

<https://doi.org/10.21271/zjhs.22.6.16>

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Received: 17/04/2018**Accepted: 05/08/2018****Published: 27/12/2018**

Abstract

Zora Neale Hurston's (1891-1960) fame is due to the themes she tackles and the language she manipulates in her writings. She uses images and metaphors related to nature to refer to human miseries, wishes and desires. Hurston as an African American writer and a figure in the Harlem renaissance, overuses such metaphorical images related to nature to express the identity of the modern individual. Women in her novel *Their Eyes Were Watching God* are striving through such metaphors and images of nature to achieve unity of self and quit oppression imposed on them by the community and their families.

Hurston's powerful literary voice is due to the great themes she investigates, and these literary devices in her works. Her use of the folk vernacular language renders her works to be unique, due to the readers' involvement in the world of her characters. The author's intelligence in depicting natural images is the result of her intimacy with the world of nature.

This paper aims at shedding lights on the way Hurston engages natural elements and connects them with the destiny of her characters. It focuses on the examination of Hurston's *Their Eyes Were Watching God* and depicts natural images in the novel. It portrays that the novelist's aim in using such images is conveying significant messages regarding racial discrimination, love, marriage and identity. Moreover, the researchers illustrate the role of nature in the novel, to pave the way for the reader to understand its significance to the characters, particularly the protagonist of the novel.

KeyWords: nature, Hurston, horizon, Janie, mule.

1- Introduction

Hurston's most widely read and discussed book, which is regarded by many as her masterful is *Their Eyes Were Watching God*, published in 1937. The story, which happens in the South, is a chronology of the life of the protagonist, Janie, her three husbands, her grandmother Nanny, and other people she encounters throughout her life. Via these characters, African American cultural expression is presented in a complex and nuanced way that both unveils and exalts the miscellany of black experience. The novel gained mixed reviews with its first appearance. Subsequently, the text was situated among the most important twentieth century American novels by critics, particularly due to its insightful examination of race, class, and gender (see Jones :2009,172).

Zora Neale Hurston is a social anthropologist, and a significant figure in the Harlem Renaissance, as well as an outspoken defender of the African American cultural heritage and difference. She allocated her life for collecting and maintaining the tales of her African American people. Though she was the source of exultation and criticism, she was forgotten afterwards. Hurston was turned to be a controversial figure of the African American art scene and academia, for her statements. She disbelieved the Racial Uplift Movement of the 1920s, and was suspicious regarding the tactics behind the African American pretense of equality



along her life. She was a defender of cultural difference and boastful of her African American culture origin (Berg, 2015: 1).

The happenings of the story are related to the early twentieth century, though it stretches back to the periods as the Civil War and Reconstruction. This socio-historical work is a construction of the narrative and a formation of Hurston's depiction of African American life and culture. Through tackling the Civil War and its consequence beside her modern-day narrative, the writer explores the ceaseless legacy that slavery possessed for Americans, over racial lines, exhibiting the role of social, political, and economic tensions in framing the reality of the day. Moreover, there is also an interlace of the elements of the folklore, which Hurston documents heavily along her work, paying tribute to the effective oral tradition in African American culture.

In spite of being a product of the Harlem Renaissance, Hurston's writing, is nevertheless impressed by a number of past and modern literary movements including romanticism, realism, naturalism, and modernism. Due to her synthesizing different literary elements, Hurston is well read in American literature and her writing calls upon her predecessors. What distinguishes *Their Eyes Were Watching God* is its writer's concentration on the experience of a black woman in the early twentieth century America, a setting in which the black woman issue was marginalized. The story's distinction is also due to placing a black female on center stage, although black women were marginalized in fiction and in life elsewhere throughout her era. In fact, the text confirms the validity of the black woman's experience via direct concentration on the character of Janie Crawford, her family as well as her life (Jones, 2009: 172, 173).

Their Eyes Were Watching God is generally the type of novel known as a bildungsroman, a German word meaning *Novel of Education*, which depicts the development of the protagonist's mind and character from youth to maturity. The voyage of self-exploration that the protagonist undertakes starts at the gatepost of her grandmother's house, and finishes in the bedroom of the house she has possessed after a twenty-year marriage. Each of the major plots in the novel develops with a departure from a house. Actually, Janie enriches her knowledge of the world through each man she picks up, so ultimately she returns to her former home. Hurston, via the character of Janie designed an archetype for the Afro-American women who were seeking for their voice and self. According to male African Americans, there was little interest in the race problem on the side of feminists, and women's role was restricted to the sexist ideas. Consequently, African American women found themselves degenerated and acutely realized the necessity of regaining their own voice. Through the character of Janie Crawford, Hurston wants to report black women's strength, articulation, self-reliance, and difference from any woman character they have ever met in literature (Padhi, 2014: 48). The following section is concerned with nature in Hurston's novel.

2- Nature in *Their Eyes Were Watching God*

Nature is the most significant element Hurston employs for addressing her message in *Their Eyes Were Watching God*, due to its presence in the crucial points and surrounding people's names, modes, places, and situations. It is there in the characters' state of mind, while expressing negative ways of beholding themselves as people who lack voice, value of their own, and power. The author also makes a number of positive associations with nature along the novel. Besides, Hurston manipulates nature to assert states of mind and connects them with fertility, hope, and blooming or their opposites via spring, summer, and winter times respectively.

In fact, Hurston's use of the elements of nature is for telling the story of Eatonville, particularly Janie. Some of these elements play a role in reinforcing her theme, portrayed



through the protagonist's acquisition of strength, and having positive opinions about others. These feelings are contrastive to the emotions she would experience had she stayed slave to Nanny's outlook of the world. As a matter of fact, nature for Janie is a means for getting rid of anything negative and unproductive to entertain a peaceful life (Lima, 2002: 20, 32).

Furthermore, Hurston extends her tale through the community of the Everglades town, or the muck. In this town, blue's activities are depicted through the author's description of their dancing, singing, and losing love every now and then. They spend their money, and fight all night for love. Being migrant workers, rather than slaves, they choose to do a profitable seasonal work. They use their own wages according to their own desires. Being engaged in the dirt, they are in a close physical contact with nature. In the muck, Janie is alerted of the unfair rules of the world, like treating anyone who is more white folkish better than she was in her situation. It was not wrong then that she should be treated cruelly sometimes as she was cruel with people more negroid than herself. Janie learns following the unwritten laws of the community. In all cases then, the intimate relationship among people maintains the community strong.

The larger picture that Janie's work portrays is that which reflects the self and a self-made nation. America is originated in work. The convention of work that stems from slavery is profound and intense, yet there exists the process of rebuilding that happened during Reconstruction and in the movement leading to the twentieth century. Janie ceaselessly remodels her life. It renders her more powerful. Hurston's animals are powerful as well; she employs animals as work metaphors to mirror all these nations. Thereby, the notion of work turns to be a portion of the nation's foundations. Janie is a forerunner to modern women as she chooses working, in addition, modern America is not too old if compared to other nations, and the nation is originated from vast wilderness. Physical labor is traced in the development of America as a country. With the urbanization of modern America, Hurston's voice echoes as a reminder of natural life or a life totally spent in nature rather than temporally. Hurston's work develops a sense of the self via preserving one in tune. Among friends and family one is allowed to find his or her place. Yet there is a challenge for the existent hierarchies which will finally alter, but the idea is a total change. In fact, it intends to convey that nature is lifesaving (Harper, 2008: 23, 24).

3- Natural Imagery in Hurston's *Their Eyes Were Watching God*

Critics frequently reacted negatively to Zora Neale Hurston's fiction, claiming that they observe in it a romantic nostalgia rather than being a depiction of economic and racial exploitation. It is likely that the indirect and subtle nature of Hurston's protest aspects that made the readers of 1930s fail to detect the challenging attitudes of her fiction. Yet when all is accomplished, Hurston's achievement is realized to be her mastery of language, her capability in fulfilling a dramatic transformation in the uses of literary dialect and its connection with narrative voice (Graham, 2004: 58).

At a time when African people were strongly regarded to be inferiors by the majority of social scientists and political leaders, Hurston affirms the linguistic richness of black culture heretically and courageously. According to conventional wisdom, Standard English is not spoken by black people since they failed to manipulate it. However, the cause of their inability is attributed to psychological difference by some scholars and to intellectual unlikeness by others. Hurston left no space for such pseudo-science. She exerted some instances from her field note to assert African American contribution in the development of English language by the use of metaphor and simile; the double descriptive; and verbal nouns. More significant than the peculiar linguistic trainings was the view about language that they represent. Hurston observed willingness among her informants for rendering things new and decorating language (Taylor & Mitchell, 2009: 44).



Their Eyes Were Watching God (from now on (TEWWG) in text samples) is often claimed to be the most popular of Hurston's novels and one of the most important texts of the twentieth century. Hurston's intelligence in manipulating language in this novel is illustrated through engaging literal and figurative images, specifically natural ones. Hurston starts and ends the tale with metaphors of the horizon and the open ocean, and thereby she forms the human narrative in affinity to the natural world. This structure constitutes a deep subtle contact between human experience and nature, though this type of connection is achieved more explicitly in many of Hurston's folktales. Opening the novel with the image of the horizon brings to mind a metaphorical manipulation of horizon as a way of suggesting the future, dreams, and desires of an individual. In spite of the settlement of the sun in the sky at the horizon, a person's advance toward the horizon results in a farther withdrawal from the sun. The horizon stands as a visual reference point, yet it is never reachable. The horizon, either literally or figuratively, calls to mind probability and limitation as well. The protagonist's dreams and ambitions, in *Their Eyes Were Watching God*, are represented through the horizons: although Janie attempts to reach them, they appear perpetually to recede.

Hurston presents Janie as a romantic character, who seeks a pure love rather than a plain marriage for attaining comfort or respect, and the horizon imagery plays a role here. Janie marries Logan Killicks at her grandmother's demand, as Logan possesses money and property. This marriage makes Janie strangled and sad since it is not built on the basis of love but material cause; it also makes Janie angry at her grandmother. The horizon imagery is depicted for describing Janie's affinity with her grandmother, the person she blames for urging her marriage and being a restricting force (Jones, 2009: 182). Janie is aware of the fact that,

Nanny had taken the biggest thing God ever made, the horizon-for no matter how far a person can go the horizon is still way beyond you-and pinched it into such a little bit of a thing that she could tie it about her grandmother's neck tight enough to choke her. She hated the old woman who had twisted her so in the name of love. (TEWWG, 89)

In her later life, Janie's feeling of constraint by her past rendered her liable to fall in love with Jody Starks and Tea Cake. She views Jody Starks as more cosmopolitan and different from her husband as she encounters him. He is thought to be the provider of the life Janie has been seeking for, "Janie pulled back a long time because he did not represent sun-up and pollen and blooming, but he spoke for far horizon. He spoke for change and chance. Still she hung back. The memory of Nanny was still powerful and strong." (TEWWG, 29)

In fact, Janie regards Jody as her best chance; therefore, she abandons Logan for him. Yet Janie realizes the problematic nature of her husband as he imposes oppression and dominance at home. He silences her, forbids her participation in community events, and demotes her appearance as well. Janie obtains her freedom after his death. Janie's relationship with Tea Cake is also a trial to fulfill her desires of practising an authentic loving relationship. As Janie completes reciting her life tale to her friend Pheoby, "she admits that she has been tuh de horizon and back," calling to mind the termination of her life journey. In page 193, In signifying Janie's many achievements and unfulfilled dreams that she returns for Hurston describes Janie by stating that, "she pulled in her horizon like a great fishnet. Pulled it from around the waist of the world and draped it over her shoulder. So much of life in its meshes! She called in her soul to come and see."

The author's use of the image of pulling in the horizon is perhaps to represent the end of the protagonist's life.

Along with the metaphor of the horizon, Hurston manipulates water, and more precisely the sea, for the depiction of the close affinity between human fate and nature. Water acts as a source of a nurturing force and jeopardy, which both frees and constrains the destiny



of humans. Actually, humans' lives' representation through the sea is observed in the first paragraph of the novel (Jones, 2009: 183):

Ships at a distance have every man's wish on board. 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. (TEWWG, 1)

The presentation of human wishes and experiences as fluid, arbitrary or elusive is a significant structure for the novel, which tackles human ambitions, aims, and identity. In other words, the flowing, cyclical essence of man's worldly wishes and desires is illustrated through the evocative opening statement.

Water as an image for freedom can be witnessed in Nanny's character also. According to Nanny, water is significant since she resorted to a river or swamp as she escapes from her plantation. This place, albeit its menacing beasts, is favored by slaves to live in. Nanny's learning about the emancipation of slaves is at port (Jones, 2009: 184). Nanny's says:

One night Ah heard de big guns boomin' lak thunder. It kept up all night long. And de next mornin' Ah could see uh big ship at a distance and a great stirrin' round. So Ah wrapped Leafy up in moss and fixed her good in a tree and picked mah way on down to de landin'. The men was all in blue, and Ah heard people say Sherman was comin' to meet de boats in Savannah, and all of us slaves was free. So Ah run got mah baby and got in quotation wid people and found a place Ah could stay. (TEWWG, 18)

In this sense, water acts as a life force, and as a medium of providing opportunity; the free flow of water obligates a free human living.

Water is also presented as a dangerous and destructive power. The hurricane is probably the most obvious instance of the strength of water, or nature over humans. The hurricane affair causes plunging Janie and Tea Cake into a flooded confusion and thoroughly extracts their spirits. Firstly, people appear not to be afraid about the approaching storm and they keep up playing games and telling stories at their home, but finally they find out that they have to fight for saving their lives. The hurricane is represented as a living creature by Hurston (Jones, 2009: 184):

*The sea was walking the earth with a heavy heel.
"De lake is comin'!" Tea Cake gasped
"De lake!" In amazed horror from Motor Boat, "De lake!"
"It's comin' behind us!" Janie shuddered. "Us can't fly."
"But we still kin run," Tea Cake shouted and they ran. The gushing water ran faster. The great body was held back; but rivers spouted through fissures in the rolling wall and broke like day. The three fugitives ran past another line of shanties that topped a slight rise and gained a little. They cried out as best they could, "De lake is comin'!" and barred doors flew open and others joined them in flight crying the same as they went. "De lake is comin'!" and the pursuing water growled and shouted a head, "Yes, Ah'm comin'!", and those who could fled on. (TEWWG, 162)*

The storm is portrayed not as an entirely messy isolated event but rather as an organism preserving its own orders. Along their struggle through water and in their fight against the storm, Janie and Tea Cake grow closer together. Contrastively, the same point witnesses Tea Cake's infection with rabies- caused by the biting of the dog- that gradually weakens him and alters their lives forever. The researchers think that the mad dog stands for the malicious individuals of society, whose nastiness infects others and causes their disasters. Hence, Janie and Tea Cake's powerlessness in the face of the indignation of nature, represented in the form of the hurricane, is proved (Jones, 2009: 184).



Yet, a part from Hurston's artistic depiction of the deadly hurricane and its aftermath, it is significant to notice that the author aims at portraying the dramatic changes of social structures and human relations when such horrible events happen. The message that Hurston wishes to convey is exhibiting the deep transformation of attitudes and norms of behavior among human groups due to cataclysmic events of this kind. It could not be denied that, after the hurricane, the majority of the key characters and groups in *Their Eyes Were Watching God* need to reconsider their relations with others - whether they are friends, bosses, lovers, or antagonists-for their new responses and disposition that could never be revealed otherwise (Armendariz, 2012: 148, 149).

Additionally there is diversity between the hurricane's arrival and the stated assumption regarding the strength of both the Native Americans and the Whites. Despite possessing power and having exploited Native Americans' land and enslaved the blacks, the Whites are equal to everyone else in their vulnerability to the strength of nature and the natural forces. As the storm approaches, it affects the Blacks and Whites alike, indicating the equality of all men in the eyes of God. Besides, the hurricane calls to mind the collapse of racial hierarchy in the face of the deed of God. Consequently, the white man's falsely claimed position power is displaced by the power of God, the ultimate master (Kaplan, 2016: 166).

The significance of Hurston's depiction of the image of water is manifested again in the end of her tale. Aiming at conveying Janie's physical and even psychological uneasiness, the author states that, "Janie stirred her strong feet in the pan of water. The tiredness was gone so she dried them off on the towel." (Hurston, 1990: 191) According to the researchers, water is presented as an image causing relief and comfort in this case, and this justifies the protagonist's resort to water in this scene of the termination of her story. However, in the same page, even in the final statements of the novel, the sea is present again; it conveys Janie's impression of love, "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." Identifying love with the sea is an illustration of the possible various ways of embracing love. Love can be sweet harmonious, spontaneously, it may be bitter and infected with jealousy; due to the different manners of understanding it. In fact, Hurston attempts, in the last scene of her novel, to assert the changeability and alteration of the course of love over time. In other words, she regards love as a journey and similar to the sea in being dynamic, active and evolving. This image makes a deep inspiration on Pheoby, who decides to achieve alteration in her life and encounter the town people (Jones, 2009: 184).

It is remarkable that the relationship between the natural world and human destiny is drown in many other ways throughout *Their Eyes Were Watching God* and the manipulation of the pear tree metaphor is one of the numerous tree metaphors through which this connection is revealed. For instance, Janie starts the narration of her story to Pheoby by declaring that, "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." (Hurston, 1990: 8) The comparison suggests a full-blooming: a life full of comic and tragic events, a life full of learning practices (King, 2008: 59). The fully developed tree acts as an achievement of the adolescent wish conveyed in the following lines:

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. Where were the singing bees for her? Nothing on the place nor in her grandma's house answered her. She searched as much of the world as she could from the top of the front steps and then went on down to the front gate and leaned over to gaze up and down the road. Looking, waiting, breathing short with impatience. Waiting for the world to be made. (TEWWG, 11)



Watching a pear blossom pollinated by a bee makes Janie wish engagement in a similar natural union, which she proceeds with Johnny Taylor. Affirming the great role that the tree plays in the novel, Hurston's scholars describe it by stating that "the real pear tree in Nanny's yard acquires transcendent significance", and that "the central symbol is a pear tree". It also portrays that "Janie longs to find a bee for her blossom" (Jones, 2009: 185).

Thereby, the pear tree is a significant figuration in the novel and it represents the emergent, youthful female sexuality. It exhibits that Hurston's writing is a reflection of her fondness not merely for black culture, but for nature as well (Karanja, 1999: 26).

However, tree imagery is used also to give an account of Nanny's life, probably conveying that she is the source of her granddaughter's experiences. Nanny addresses Janie by saying that, "Colored folks is branches without roots and that makes things come round in queer ways. You in particular. 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. (TEWWG, 16)

Nanny views her people as a tree without roots because of the terrible experiences that blacks had undergone, during slavery and its following Reconstruction. Due to their rootlessness, Nanny sees the blacks as people lacking real structure ordering family and society. Amazingly, Nanny's daughter-who was fathered by Nanny's owner-is named Leafy. As Nanny escapes the plantation she resorts to a swamp area with her daughter where she observes owls, cypresses, and snakes. Nanny fixes her daughter good in tree. Therefore, to Nanny, the tree is also a source of refuge (Jones, 2009: 185). In addition, Nanny's head and face is described by Janie (when Nanny witnesses the kiss between Janie and Jonny Taylor) as resembling, "The standing roots of some old tree that had been torn away by storm. Foundation of ancient power that no longer mattered." (Hurston, TEWWG, 12)

Hurston's manipulation of contrastive metaphors, for bringing to the fore Janie's awaking sexual desire and her grandmother's response to it, is a reflection of the imbalance between Nanny's outlook to the world- created during slavery and afterwards- and Janie's inclination to exceed the limits of Nanny's vision (king, 2008: 60). Correspondingly, Logan Killicks is a representation of the obverse of Janie's budding pear tree, as Janie views his acres of land like, "a stump in the middle of the woods where nobody had ever been." (TEWWG, 21, 22)

Being connected with nature on an organic level, Janie "knew things that nobody had ever told her. For instance, the words of the trees and the wind. She often spoke to falling seeds and said, "Ah hope you fall on soft ground," because she had heard seeds saying that to each other as they passed." (TEWWG, 25)

The tree imagery is also a means for connecting Janie's third husband Tea Cake to nature. Tea Cake's birth name, Vergible Woods, suggests a forest. Moreover, Janie believes that he is the only man capable of evoking the feelings she had under the pear tree as she commences falling in love with him, "He looked like the love thoughts of women. He could be a bee to a blossom- a pear tree blossom in the spring. He seemed to be crushing scent out of the world with his footsteps. Crushing aromatic herbs with every step he took. Spices hung about him. He was a glance from God." (TEWWG, 106)

The spouses spend their happiest time together in the wilderness of Everglades. Following Tea Cake's death, Janie returns to Eatonville with seeds bought by Tea Cake that calls to mind his memory and their affinity together. The seeds represent spring time and fulfillment of new growth along the novel. Janie is supplied with a sense of renewal and rejuvenation, and this is mirrored in the different trees and seed images used in the story (Jones, 2009: 185).

It is noticed that Hurston draws her images from physical fields which renders the picture to be plain for the reader. Interestingly, Hurston attributes the richness of her images



to their dramatic quality. Referring to the style of Negros in her essay *Characteristics of Negro Expression*, Hurston states that, "his very words are action words. His interpretation of the English language is in terms of pictures. One act described in terms of another. Hence the rich metaphor and simile." (Huggins, 1995: 224)

Hurston employs natural imagery to interrelate the self with nature and regard the self both as a material object and abstract entity intermixed by language, human mind and memory. This duality is anchored by the pear tree. Janie manipulates the actual physical existence of the pear tree in Nanny's backyard for understanding her emerging sense of self. In other words, Janie's transformation of the physical tree into an abstract one is an attempt to talk about the self (Bernard, 2007: 4).

The mule is another significant concrete representation of nature in the novel. According to black communities in the rural South, the mule is an important animal; they regarded it lowly but vital to the duty of a farm. According to Wu (2014: 1053), there are mainly two kinds of mule image in this novel. One is the mule of the world introduced by Nanny, and the second type of the mule image represents the mule that Joe Starks buys and frees subsequently. Nanny thinks that the plight of black women can be realized through drawing an analogy between her and a mule as she announces that, "De nigger woman is de mule uh de world so fur as Ah can see." (TEWWG, 14). It is a convenient image of hardworking woman slaves, though stupid yet obedient. And the unappreciated burden of the mule is compared to the situation of the black female. For Janie the mule stands for the difference between Jody Starks and Logan Killicks as well.

On the day of her meeting with Jody Starks, Janie has received orders from Logan Killicks to work hard while he is away for looking at a mule for sale. These two men seem to be absolutely contrastive, as Jody with his fine clothes oozing urban sophistication, whereas Logan is the old rural churl purchasing a mule. Jody is astonished beholding Janie performing hard farm works. The mule is an emblem for the difference between the rustic, straightforward spoken farmer Logan Killicks and the urban and complicated Jody Starks. The mule is also important to the relationship between Jody and Janie, and its importance stems from the fact that the mule tales recited at the couple's store represent a type of escape and alienation for Janie. It is an escape because it is an opportunity for her to listen to the tales since she is prevented from engagement in such joking with Jody. Spontaneously, it is alienation as she is unable to participate truly; Jody silences her and prevents her from storytelling.

Among the enjoyable mule stories told at Jody and Janie's store is that of Matt Bonner's mule- the second mule image in the novel. The employment of the mule as a medium of explanation of what is going on in the society is also a process bringing to fore the nature of the relationship between Janie and Jody. The mule talk turns to be a daily routine, and it is enriched with great fun through the introduction of Matt Bonner's skinny yellow mule into the narrative. For instance, some people inform Matt of women's manipulation of the mule's protruding bones for hanging laundry on. Once, with the extension of storytelling some men begin to harass the mule, touch it and bother it. Being very upset by their behavior, Janie yells at the men. The protagonist's offense over the brutal physical torture, the mule exposed to, is one of the obvious manifestations in the book that shows how human can occasionally turn to be deplorable. Viewing the agitation, Jody buys the mule from Matt to bestow it freedom before its death. The liberation of the old mule makes Janie happy, yet it becomes a further means of the assertion of Jody's power (Jones, 2009: 185, 186). This gesture motivates Janie to acclaim Jody in front of the town as, "uh mighty big man ... something like George Washington and Lincoln. Abraham Lincoln, he had de whole United States tuh rule so he freed de Negroes. You got uh town so you free uh mule. You have tuh have power tuh free things and dat makes you lak uh king uh something." (TEWWG, 58)



In response to Janie's speech Hambo praises Janie in the same page by stating that, "uh born orator ... us never knowed dat befo'. She put jus' de right words tuh our thoughts."

The irony stems from the fact that though, as a black woman, Janie is identified with the mule, she remains bound since people never knew Janie before because of Jody's continuity of being stingy with her liberties like Bonner's behavior with the mule. In addition, Janie's analysis of Jody's is marked by an implied comic disjunction as Jody cannot be paralleled with Washington or Lincoln. He liberates the mule because he is a tyrant, a king who attempts to be viewed as benevolent. Jody's generosity is only before the public (Bloom, 2008: 85).

The mule calls to mind Janie's state in her second marriage and her connection with Jody. As the case with the mule, Jody acts as Janie's rescuer, who assists her fleeing from Logan's farm, yet as a pure egoist he anticipates blind obedience from everybody. He thinks that Janie's individuality is attained by being Mrs. Mayor Starks, and her sole responsibility is the extension of his own ego. Things that hold her least individuality are regarded to be meaningless and are disapproved. She is treated like the king's mule, and she is there merely for providing the king with pleasure (Wu, 2014: 1053).

Janie's affection toward the mule can be viewed as her conception of being united with the tortured animal; similar to the mule, she perceives herself to be exploited and objectified. Nevertheless, in spite of her fondness of the mule Janie is prevented from attending the funeral services, when it dies, as Jody dislikes her participation in a low-class event of that nature. For the sake of gaining more attention from people, Jody attends the funeral. Moreover, while delivering a speech during the funeral, Jody stands on top of the mule to prove his authority. Once more, Jody's deeds are means for affirming his strength while shielding his wife from the scene. Afterwards, he informs his wife of his mocking of the funeral and making fun on people present there; he states that blacks ought to be more thoughtful and regard time more precious to be spent on such trivial matters. Besides, Sam acknowledges that the mule is passing to heaven where it will get rid of the miseries experienced in life. The irony of Sam's speech emerges from the fact that the mule's hardship in life was due to people's maltreatment of it, as noted later by the buzzards.

Hurston manipulates consequential personification during this scene, presenting many various affinities between animals and humans. Besides the extraordinariness of conducting a genuine funeral for a mule, Hurston gives a description of the events following people's departure of the funeral, where only some buzzards are left. After waiting until people leave the funeral, the chief buzzard leads the others. The head buzzard behaves as human preacher by questioning, "What Killed this man?" while the other birds act as a congregation, by responding, "Bare, bare fat." The buzzards' behaviors reflect the connection between preacher and congregation, leader and followers; it is a humorous juxtaposition as well since the head buzzard plays the same role as Jody. Whereas the mule is symbolically consumed by the town by being maltreated and made a topic for storytelling, it is literally consumed by the birds by being eaten and exploited for nourishing the birds. In this scene, the author uses a kind of magical realism through intermixing real human issues with fantastical, imaginative animal acts. Essentially, Hurston manipulates oral folklore technique, but she weaves it flawlessly into her narrative. It causes a sense of confusion between realistic and unrealistic things, and suggests the real closeness between humans and the natural world (Jones, 2009: 186, 187). This issue awakens all human beings that along with animals both should not be treated badly.

4-conclusion

Harlem Renaissance is a significant movement in the history of American literature, originated as a result of the racial discrimination and oppression the Blacks exposed to in modern age. Therefore, almost all the writers belonged to this movement attempted to express the calamities of American Negroes through their art. However, black authors exploited



various literary techniques to convey their messages to black and white readers as well. Some of them assaulted Whites straightforwardly via their harsh styles, while others tried to alleviate Whites' hot tempers through soothing the tension between Negroes and white Americans.

Unlike most African-American authors, Zora Neale Hurston tackles the issue of identity along with the issues of love, marriage, and feminism in a moderate and ironical way, to the degree that she is accused of siding with Whites and ignoring the problems of her race. Instead of calling directly for equality between races, she raises the differences between cultures and asks for the acceptance of her own culture. Hurston manipulates miscellaneous techniques to achieve her aim. Language is an influential method used by the author in *Their Eyes Were Watching God* to express her ideas. It is through language that the writer is enabled to manifest her intimacy with nature and the role that nature plays to make her attitudes obvious to readers. Consequently, literal and figurative natural images are used in her novel to declare that she has the same message as her people; she only differs in the means of conveying it.

There is a kind of optimism in her novel encouraging all human beings not only the blacks to hope, renewing their state towards brighter future.

In Hurston's view, love is important. A person is lucky if he/she finds a lovely partner for achieving any daily task no matter how difficult it will be.

There are at least two views of Hurston in the novel, on one hand ,she expresses generally the views of most American people and their weakness in front of nature , and on the other she reveals the ability of powerful human being in opportuning and segregating the blacks. Hurston reveals God's greatness in giving the right to every human being no matter what color they have.

Hurston's philosophy of natural manipulation of metaphor is that through images of water , Pear tree, horizon she presents life itself with all its miseries and joyful incidents. Human beings are parts of nature and this is a hopeful thing for because nature can renewed as the trees and seeds renew itself , human beings should get benefit and try again to renew their hope for better life.

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وینە سروشتیه کان له رۆمانی "چاوه کانیان سهیری خوی ده کرد" ی زورا نیل هیرستون

پوخته

زورا نیل هیرستون (1891 - 1960) به یه کێک له نووسەر و پێشۆر له بواری ئە نسرۆبۆلۆجیا ی کۆمه لایه تی وکاره کتیریکی دیاری سهرده می بزوتنه وه ی هه لسانه وه له هارلم هه ژمار ده کړی، جگه له وه دا کوکی که ری سهرسه ختی که لتوری ئە فیریکی ئە مریکی وجیاوازیه شارستانییه کان بوو. نووسەر ژیا نی خوی ته رخانکر دبوو بۆ کوکر دنه وه و پاراستنی چیرۆک و رووداوه نه ته وییه کانی ئە فیریکیه ئە مریکیه کان. هه رچه نده جیگای مشت و مری په خنه گران بوو به لام دواتر نووسەر له بیرکرا. هیرستون بووه سه رچاوه ی مشت و مری ره خنه گران له بواری هونه ری ئە فیریکی ئە مریکی و ناوه نده ئە کادیمییه کان به هۆی لیدوانه کانی. نووسەر هه رگیز برۆای به بزوتنه وه ی یه کسانی ره گه زی نه بووه به درێژای ژیا نی، ودا کوکی کاری جیاوازی که لتوری بوو و شانازی به په چه له کی ئە فیریکی ئە مریکی خوی کردوو.

شایانی باسه ده نگی ئە ده بی به هیزی هیرستون ده گه رپته وه بۆ با به ته گرنگه کانی که با سی کردوو هه ره وه ها ئە و زمانه ی که به کاری هینا وه له نووسینه کانی. به کاره ینانی زمانی میلی وای کردوو که کاره کانی جیاواز بن و توانای ئە وه ی هه ییت که خوینەر په لکیش بکات بۆ ئیو ژیا نی کارکته ره کانی ئیو چیرۆکه کان له مه ش گرنگ تر کاریگه ری زمانه کی دیار ده که ویت له و وینە ئە ده بیامه ی که دای ده رپژیت به تایبه تی وینە ی سروشتی له کاره کانی. ژیری نووسەر له به کاره ینانی وینە سروشتیه کان ده گه رپته وه بۆ نا ویت به بوونی نووسەر له گه ل سروشت.

مه به ست له م توێژینه وه بریتیه له تیشک خسته سهر شیوازی هه لاس و که وتی نووسەر له گه ل پیکهاته سروشتیه کان و به ستانه ویا ن به چاره نووسی کاره کته ره کان. ئە م توێژینه وه یه جه خت له شیکردنه وی رۆمانی (چاوه کانیان سهیری خوی ده کرد) ی رومان نووس هیرستون، و نمایشی وینە سروشتیه کانی ناو رۆمانه که ده کات. هه ره وه ها توێژینه وه که روونی ده کاته وه که مه به ستی نووسەر له م وینانه گه یاندنی چه ند په یامیکه ده رباره ی جیاوازی ره گه ز په رستی، خو شه ویستی، ها ور سه رگیری، و ناسنامه سه ره رای ئە مه ش توێژه ران ئاماژه به پۆلی سروشت ده کن له م رۆمانه بۆ ریگا خو ش کردن له به رده م خوینەر بۆ تیگه یشتی گرنگی سروشت له ژیا نی کاره کته ره کان به تایبه تی پاله وانی رۆمانه که.

الصور الطبيعية في رواية "عينهم ترقب الله" لزورا نيل هيرستون

ملخص

تعد زورا نيلي هيرستون (1891-1960)، مؤلفة، متخصصة في علم الأنثروبولوجيا الاجتماعية، وشخصية بارزة في عصر النهضة في هارلم، بالإضافة إلى كونها مدافعة عن التراث الأفريقي الأمريكي والفروقات الحضارية. وخصصت الكاتبة حياتها لجمع وحفظ قصص ووقائع عرقها الأفريقي الأمريكي. على الرغم من أنها كانت مثيرة للغضب والنقد إلا أنها غابت عن الانظار بعدها. تحولت هيرستون لتصبح شخصية مثيرة للجدل في المشهد الفني الأفريقي الأمريكي والأوساط الأكاديمية، بسبب تصريحاتها. ولم تؤمن هيرستون بحركة المساواة العرقية التي ظهرت في بداية القرن العشرين، وكانت تشك بالتكنيكات الكامنة وراء التظاهر الإفريقي الأمريكي بالمساواة طوال حياتها. وكانت الكاتبة مدافعة عن الاختلاف الثقافي ومباهرة بأصلها الأفريقي الأمريكي. من الجدير بالذكر أن صوت هورستون الأدبي المؤثر يعزى إلى الموضوعات المهمة التي تناولتها الكاتبة واللغة التي استخدمتها في أعمالها. إن استخداما للغة الشعبية جعلت أعمالها فريدة من نوعها، بسبب قابليتها على إشراك القراء في عالم شخصياتها. والأهم من ذلك، يكمن تأثير لغتها من خلال مختلف الصور الأدبية، ولا سيما الطبيعية، المستخدمة في أعمالها. ويعزى ذكاء الكاتبة في استخدام الصور الطبيعية إلى حميتها مع عالم الطبيعة. تهدف هذه الدراسة إلى إلقاء الضوء على الطريقة التي تتعامل بها هيرستون مع العناصر الطبيعية وتربطها بمصير شخصياتها. ويتركز البحث على تحليل رواية "عينهم ترقب الله" لهورستون ويعرض الصور الطبيعية في الرواية. ويوضح البحث أن هدف الروائية في استخدام مثل هذه الصور هو نقل رسائل مهمة تتعلق بالتمييز العرقي والحب والزواج والهوية. علاوة على ذلك، يشير الباحثان إلى دور الطبيعة في الرواية، لتمهيد الطريق للقارئ لفهم أهمية الطبيعة بالنسبة للشخصيات في الرواية، ولا سيما بطله الرواية.