

CHAPTER IV

FINDING A VOICE OF HER OWN

Their Eyes Were Watching God is a rare yet noteworthy black novel of its time. Among the outgrowing protesting voices of her black male contemporaries, Hurston dares to criticize her own fellow black people instead and depicts the relation between the black woman major character; Janie and the white race hardly without bias, nor prejudice. Instead of establishing the theme and filling the plot with the so-called 'racial ideology', Hurston explores the very essence of man's being. She goes beyond all the black literary protest tradition that spends much time complaining, grumbling and blaming others for what they have been suffering for times. They have been crying out for changes yet they forget to start the process from their own selves. The overuse of voice, that is what exactly the followers of the tradition end up with.

Hurston wants to lay the impact of the racial ideology towards the black people themselves. This is somewhat triggered by the unconscious demand of the society in which she lived, for a new mentality. Thus she, placing herself as the bearer of the demand, feels obliged to develop it in her novel *Their Eyes Were Watching God*. Rather than finding her tone harsh and

authoritative, we will find her, in most part of the novel, granting Janie with so much freedom to find for herself what she has been looking for; a voice of her own. Hurston hardly interferes during the passage except in the latter part of the novel.

Functioning as the core of the thesis, this analysis aims at answering the previously stated problems as well as fulfilling the objective of the study. Since the writer works within the framework of genetic structuralism, the analysis will be divided into five subchapters each of which refers to Goldman's categories in genetic structuralism. The partial analysis of the first four ones; *cultural facts*, *collective subjects*, *world view* and *structuration of the literary work*- will be inserted into the last subchapter; *The comprehensive-explanatory dialectical method*- in order to grasp the totality of meaning related to each aspect that generates the literary work itself.

A. Cultural Facts

Any fact which is originated from any collective subject is considered as cultural facts. A literary work thus, is not a totally imaginary creation of an individual author. It incorporates the underlying facts embedded by the associated society. The individual author creates the microcosmic world within her or his capacity as member of the associated society in order to provide an equilibria that meets the 'utopian' demand and the ongoing reality.

Even so, it does not mean that the author is an insignificant dead person. Although Hurston's voice belongs to that of her society as a whole, she holds complete freedom in structuring the prevalent aspirations into the content of the work. Her main role is only to guide the black people in rediscovering the collective consciousness that, actually, has been there all along. The black people have been misled for too long by the disastrous racial ideology. The ideology has somehow uprooted them from the very nature of their existence. They have wasted their voices for something that is merely artificial. This novel thus, is provided as a means to draw the people back into the essence of their individual beings and of the cultural heritage they embody.

Within this microcosmic world Hurston also juxtaposes the utopian demand of the society with some determining products of social construct. Those constructs somehow function as the limitation of man. It does not mean that man is being disrupted from any possibility of achieving her or his existence. The constructs only present themselves as borderlines between which man can exist as any kind of individual she or he wanted to be. Two of the most dominant and prevalent ones are *gender* and *race*. Both of which, as any other social construct, are established to secure the hegemony of particular social organization. The ruling social organization could be either in terms of race, sex, social stratification, religion or many other primordial classifications. In order to sustain its hegemony the ruling

social organization disseminates its ideologies into any common aspect of societal life. Thus the ruling party is able to obtain alliances or indirect agreement from the subservient ones.

Gender, referring to Joan Scott "is a social category imposed on a sexed body" (Gibaldi 264). Gender is thus only a fixed attribute embedded to a sexed body to sustain the hegemony of the social organization namely *patriarchy*. This ruling system enthrones the male sex with superiority and passes the 'other'; the female one with subservient position. As a result, women are frequently discriminated in almost any single aspect of life. They are banned to do things outside the borderline of their femininity. This prejudicial assumption on the relationship between man and woman rests from the weak biblical interpretation. Adam was the first earth man God created and Eve was created to be his partner and companion. Moreover, Eve was created from the missing rib of Adam. These beliefs lead to the assumption that man comes prior and woman follows after. Thus the male sex is entitled from the very beginning to rule and to possess and as for the female to obey and to serve.

This assumption has been carried on for ages and even foregrounding several theories on one's subjectivity. Freud and Lacan for instance, the two psychoanalysts delineate the subordinate position of woman in their basic theories on one's subjectivity. Freud concludes that the determining three stages of one's sexuality based on the pleasure achieved by the child in the

three *erotogenic zones* of his body, which are the oral, anal and phallus. By inserting the phallus rather than vagina as the determining sexual object that encourages the emergence of one's sexuality, Freud has set his patriarch attitude towards the process of one's subjectivity. Sharing quite the same bias on the female sex, Lacan sees the woman as the 'other'; the image that leads the male child into realization of his subjectivity. His gender awareness is shaped because of his being different with the image of the 'other' (his mother). He is what he is because he is not what his mother is (Eagleton 143).

Such man centering perspective is then criticized by the feminists whose enlightened philosophies of individual rights enable the fight for woman emancipation. Naomi Schor has her own saying on this fight against the discriminative social construct "The understanding that gender is a social construct pinned to a sexed body is fundamental to feminist criticism, and it logically implies that both masculinity and femininity are cultural formations designed to secure the social organization known as patriarchy" (271). Yet in the progress some of them begin to come to terms with radical movement that somehow loosen the very ground of itself. They begin to abandon such notions as "a universal category of woman or the oppression of woman by universal patriarchy"(277). This inevitable shift gives way to gender studies. Starting from the disengaging of sexuality from gender, the study sees gender as having the capacity to be a universal category. It can be found in either the

male sex or the female one. There is no such fixed gender category imposed on a particular sexed body because, as Foucault argues "It is from within the prison house of sexuality that we have constructed our views of gender as an intractable binary system of opposites" (Gibaldi 277).

Despite the newly thriving perspective that starts to disentangle gender from sexuality still we can find many evidences of the prevalent patriarch system that is relating gender to sexuality. Even worse the relation of the two has turned out to be more subjugating and complicated for woman ever since the element of race is incorporated. Some of which are depicted by Hurston herself in the relation of Janie with her first two conservative husbands with whom she lives as well as with the associated patriarch society.

A.1. The relationship between Janie and Killicks

Janie's marriage with Killicks is not of her own choice and decision. Her grandma forces her to marry the rich old man in the name of love and protection. She wants Janie to realize the dream she has not had a chance to experience; seeing the black woman sitting on high. Yet the fault does not lie on grandma merely to have such dreams. She was born in slavery times and thus she has been seeing the white rich madame sitting on the porch without having to work. She (as well as the other blacks) wants to incorporate the vision she sees from the role model into her own self. The task of fulfilling the dream now is passed on to Janie. Grandma forgets that by forcing Janie to

marry Killicks, she has banned her from reaching the dreams with her own voice and hands. She gives her granddaughter to be one of the rich man's property and still Janie is expected to be grateful for that.

Eventhough grandma unconsciously suggests Janie to the idea of defending for one's own will, she also experiences this sort of split consciousness that is presumably one of the hold-backs of slavery. Janie is encouraged to fulfill the dreams of what a woman ought to be and to do yet she is allowed to possess the dreams within the borderlines of white man world class domination and of the fellow black man local superiority. She can exist as far as being the mule of the mule. The black man is the mule of the white man, and the black woman is the mule of the black man. Thus grandma's dreams; the ideal attainment embodied within her is somehow in direct alignment with the hegemonic white superiority and patriarch social organization. The idea is supported by grandma's own saying to Janie:

De white man is de ruler of everything as fur as Ah been able tuh find out. Maybe it's some place way off in de ocean where the black man is ini power, but we don't know nothin' but what we see. So the white man throw down de load and tell the nigger man tuh pick it up. He pick it up because he have to, but he don't tote it. He hand it to his womenfolks. De nigger woman is de mule uh de world so fur as Ah can see (14).

What Janie experiences with Killicks does not really give grandma what she wants after all. Despite his being rich and thus is capable to elevate Janie's social class, Killicks can not stand Janie's independence. According to him Janie is supposed to be wherever he needs her and do whatever he tells her. A wife, thus, for Killicks is nothing more than a helping tool, which he can utilize to increase the production of his crops: "You ain't got no particular place. It's wherever Ah need yuh. Git uh move on yuh, and that quick".(30)

Killicks is irritated by the thought that Janie belongs to higher degree of social layer. It is not that she is richer than he is, but she was born and has been raised in the white folks surrounding. Moreover Janie's skin is lighter than the rest of the black women. She is the image of the unattainable whites and thus by possessing her he feels like somewhat allowed into the dominant culture; the hegemonic white culture. Many blacks have experienced the same thing as Killicks and grandma have. During the slavery time the white master played the role model of the father towards his slaves. He placed himself as the only person with whom identification of the black slaves might occur (Adams 116). The black man is not innately inferior; his inferiority is the product of slavery culturally shaped by the whites in order to secure their racial hegemonic power.

A.2. The relationship between Janie and Jody Starks

Jody Starks is an ambitious and persistent man whose life long dreams is to make a big voice out of him. He wants so much to make chances and changes. He has been dreaming of the black man sitting on the rulling chair. What happens next is quite predictable, he becomes a white man over his own fellow blacks. He often refers to himself with the 'I-God' for he believes that anyone who builts a place is entitled to rule over that particular place.

Starks also has been unconsciously bowing down to the white borgoeisie supremacy. Every single attainments are valued with something measurable, countable and observable. Everything is seen nothing more than trading tools and means of exposing power. This materialistic standpoints somehow have generated the marginalization of the 'other'. The 'other' who does not belong to the same class, gender and race. Even if the 'other' belongs to the same race and gender, the ruling one is still entitled with the privilege to 'do the say so'. Again, this ideology has nothing to do with the African heritage. This too has been implanted by the white master during the slavery times. The black men have been torn between two desires; the first one is to emulate their own racial identity and the other one is to incorporate the white culture. The bowing down is perpetuating since seemingly they take the latter as preference: "The town had a basketful of feelings good and bad about Joe's positions and possessions, but none had the temerity to challenge him. They bowed down to him rather, because he was all of these

things, and then again he was all of these things because the town bowed down". (47)

Janie has to undergo conventional role marriage with Stark in which the husband's role is dominant and the wife's subordinate, with the roles of males and females within the home predetermined by tradition (Adams 241) Her role, for Starks is a mere accessory pinned to his superior existence. Janie is not seen as a free individual who is innately entitled with the rights to speak for herself and to voice up her will.

Jody told her to dress up and stand in the store all that evening. Everyboy was coming sort of fixed up, and he didn't mean for nobody else's wife to rank with her. She must look on herself as the bell-cow, the other women were the gang ...Thank yuh fuh yo' compliments, but mah wife don't know nothin' 'bout no speech-makin'. Ah never married her for nothin' lak dat. She's uh woman and her place is in de home. (39-40).

The quotation above represents the domestication and subjugation of women which are still carried on up to the present. The domestic and obediently silent characteristic is embodied into female sex purposefully by the patriarch society to sustain its supremacy. In a way their bias and prejudice towards woman are legitimized. The concept has been widely

accepted for ages unquestioningly by the society as a whole, even by the female members.

B. Collective Subjects

Since the associated society is considered as the authentic subject of the literary work the writer reserves this subchapter for the associated black society whose world view is shared and elaborated by Hurston in this novel. Thus the historical perspective is fundamentally required in this case. The more underlying references we collect, the more logical comprehension we may obtain. In this very subchapter the writer will confront the readers with the origin of slavery and of the so-called racial ideology, which we may simply address as racism. Starting from those two determining points the depicted black society in the novel can be analyzed.

B.1. The origin of slavery

The first negro slaves were brought to America in the year 1619 when a Dutch ship from Guiana reached Jamestown, Virginia and sold twenty slaves to the plantation (Barron 317). Yet slavery was not there from the start. The brought slaves were not all of the African origin. Some of them were caucasians and they were all employed in the plantation as indentured servants. They were voluntary immigrants came to work off their debts. The

word 'slave' itself was not in the first place used to address the black servants, the same appellation was also given to other Indian, mulatto and to the white Englishmen as well (Handlin 7).

As the labor demands of the Southern colonies increased, millions of blacks were captured and forcefully migrated to the States. The blacks thus were forced to leave their African homelands and sold into a lifetime of slavery (Parrillo 306). Facing different social realities such as language, culture, traits and some others, the blacks were somewhat alienated from the other servants. In the decade after 1660, the puritan colonists started to treat the black servants with more significant discrimination. The law of 1670 even went further: "All servants not being christians brought in by sea were declared slaves for life" (Handlin 13). Race and color then became the token of the slave status. This deteriorating attitude towards the blacks departed from the puritanic false interpretation of the bible. Referring to the Curse of Ham they believed that the blacks were the cursed race and that they, the white caucasian protestant were the chosen one.

As late as the 1660's the law had not even a word to describe the children of mixed marriages. But two decades latter the term 'mulatto' was used. It did not serve to whiten the black, but to "affiliate through the color tie the offspring of a spurious union with his inherited slavery" (Handlin 17). Thus a complete legitimized doctrine was established: a slave cannot be a white man, and every man of color is the descendant of a slave. The Africans,

despite their being physically strong were the cheapest, most available and most exploitable labor supply (Handlin 19).

B.2. The origin of racism

As far as we have already learned the history of the Afro-American begins primarily with the exploitation and cruelty of the capturing of the blacks from their African homelands. Their enslavement as agricultural laborers in Southern colonies is somewhat disrupting the cultural heritage of their homelands. This condition is worsen by the racial prejudice they have undergone up to the present.

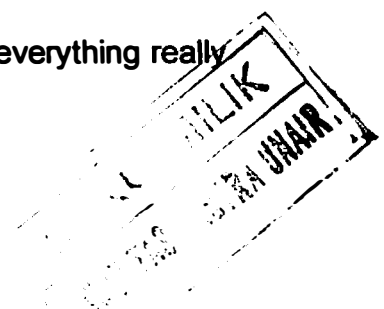
“Although ancient civilizations considered themselves superior to others, they did so on the basis of culture, not race” (Parrillo 307). There are many arguments concerning the emergence of racism, and most of which agree that it appeared during the period of European exploration and imperialism in the 16th and 17th century. During the period the Europeans encountered many physically different and less advanced people. Thus they naively concluded that there ought to be some sort of relation between how the people looked and how they behaved. In a way ethnocentric rationalization has given way to racism.

Other primary assumption departs from the misleading biblical reference used by the white puritan to secure its dominancy towards the other subordinate races. This prevalent racism was conceptualized in the so-

called *anti amalgamation doctrine*. The doctrine said and believed in the first place that various races were meant to be separate (Adams 225). They based this doctrine upon the notions of the inherent inferiority of the black people, which actually the product of slavery enforced to the blacks by the white master-- and the evangelical zeal concerning the curse of Canaan (translated by the ministers as a curse on black people) More deteriorating fact was that the doctrine was legalized by the Supreme Court. As recently as 1960, 29 states, mostly Southern and Western still had such laws. Even though the Supreme Court declared such laws unconstitutional in 1967 the direct effect of the doctrine still perpetuates.

Race as the stereotyping product also plays prominent role in supporting racist thinking. W.E.B DuBois stated his interpretation on the matter:

The word 'Negro' was used for the first time in the world's history to tie color to race and blackness to slavery and degradation. The white race was pictured as 'pure' and superior; the black race as dirty , stupid and inevitably inferior; the yellow race as sharing, in deception and cowardice, much of this color inferiority; while mixture of the races was considered the prime cause of degradation and failure in civilization. Everything great, everything fine, everything really successful in human culture, was white.



(quoted in Parrilo 308)

Even though it might be rather surprising to accept, not only the uneducated shallow caucasian who believed that blacks were biologically inferior. Some scientists and scholars argued that the white race was more highly evolved than the black one. Referring to Darwin's theory on the evolution of man, the white caucasian insisted that the blacks physical characteristic most resembled the ape. They forgot that the hair, texture and the color of the underneath skin of the simians were closer to the whites physical characteristic (Parrillo 310)

The black people had been uprooted from their native land and culture and yet they were still discriminated even after the slavery was abolished in the nineteenth century. "the Abolitionist vision of Negroes as 'free' was effectively doomed by the Compromise of 1877" (Barron 319). The compromise had institutionalized racism and segregation of black people from the white caucasian in any public facilities. It gave way to the emergence of black codes; the Afro-American became the 'Jim Crow'. The name 'Jim Crow' was actually used to a minstrel routine performed beginning in 1828 by its white caucasian author and player, Thomas Dartmouth (daddy) Rice. As far as the minstrel shows ever exist they are aimed at making fun of certain people for the benefits of others. The term came to be a derogatory epithet for blacks and a designation of their segregated life in late 1870 (Top tags 2).

Even though the segregation was legalized by the Southern legislatures, which meant it developed as *de jure* segregation; the blacks were also discriminated in the North by its *de facto* segregation (Parrillo 321).

The strain of the Jim Crow laws and poor economic conditions had triggered the black Southerners to migrate northward. Yet the condition in the North was not favorable to the blacks either. Perhaps feeling their economic security threatened by the massive flowing of black Southerners migration, the Northerners started to ban the black Southerners from migrating.

After the decade of 1950's the Supreme Court started to declared some segregation laws unconstitutional. This was mostly reinforced by the flowing black intellectual as well as religious movements. There were several great black activists such as Booker T. Washington, W.E.B DuBois, Marcus Garvey and Martin Luther King who fought in their own field to improve the societal condition of their fellow blacks. Even though the segregation had already been called off, many white caucasian still wanted to carry on the system. It had too long been incorporated into the mind of the white people and of the black people as well. Whether the calling off of such laws could draw the white people to accept, without bias, nor prejudice- the black people as being their fellow American is still a big question and thus remains the problem of the country as a whole. Perhaps they must constantly revisit the article XIV of the constitution of The United States, which says that:

All person born or naturalized in the United States and subject to the jurisdiction thereof, are citizens of the United States and of the State wherein they reside. No State shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States nor shall any State deprive any person of life, liberty, or property without due process of law, nor deny to any person within its jurisdiction the equal protection of the laws.

(McKehnie 139)

B.3. The black society depicted in *Their Eyes Were Watching God*

Now that we have learned about the underlying historical facts that are shared by the Afro-Americans, the analysis of the transported society within the novel will be more logical and easier.

The dominant characteristics of the associated society depicted in the novel are basically materialistic, inferior (bowing to the caucasian deity), having weak family or kinship ties and obviously patriarchal.

The materialistic measurement of attainment simply led the people into adoration and servitude towards the wealthier ones. Starks for instance, he refers to success and big voice to the possession of property and power over the weaker ones. In a way the caucasian borgeois has reached a *consensus*;

the voluntary agreement of the subordinate classes – on its hegemonic power as the ruling class. Only this time, the consensus does not come to term merely with the class stratification; the superior and the inferior one- it now comes to term with the racial strata. The ruling class, as Gramsci suggests- has to shape the consciousness, morale and common sense of the civil society without their realization in order to sustain the hegemony. Sometimes the coercive attitude is allowed as long as the subordinates indicate the needs of establishing the counter hegemony (Simon 28). Servitude may have been abolished and segregation laws may have ceased to intimidate the blacks, yet another form of such systems are carried on by the economically luckier fellow black such as Jody Starks:

It was especially noticeable after Joe had forced through a town ditch to drain the street in front of the store. They had murmured hotly about slavery being over, but every man filled his assignments...Take for instance that new house of his. It had two stories with porches, with banisters and such things. The rest of the town looked like servants' quarters surrounding the 'big house'. (44)

The stereotyping inferior characteristic that has been associated with the Afro-American is also one of the determining hold-backs of slavery. They were not born with that derogating characteristic, it is somehow what slavery

has done to them. This inferiority also plays an important role in loosening the bound between the Afro-Americans themselves. They become envious towards the other fellow blacks attainments. Unconsciously they have made an attempt to degrade and underestimate their own race; assuming that such success cannot be possibly achieved by a man of color. As Coker said to Hicks:

Us colored folks is too envious of one 'nother. Dat's how come us don't git no further than us do. Us talks about de white man keepin' us down! Shucks! He don't have tuh. Us keeps our own selves down. (37)

There are no traces of their inferiority had we tried to track back to their African origins. The two determining factors of their being stereotypically inferior are the white master role model during slavery time and the prejudicial assumption that they are biologically inferior. During the slavery time the blacks had undergone a forcefully displacements from their African home lands to the new colony. The uprooting has alienated them from their traits, cultural heritage and the language. They are forced to socialize with the white masters who are culturally and biologically different from them. As the process of socialization suggests, an individual is taught what behavior is acceptable and what is not, and thus she or he is able to develop an identity or self concept (Adams 137).

Since they are inevitably separated from their family and kinship they cannot find their true origins; they are placed in between two choices and none of which fits to the reality they undergo. They are not the Africans anymore for they are born and naturalized in America. They are not either white American for they know that they are black. The only alternative is to look upon the white master as the role model. The white master indeed plays the role of the father towards his black slaves. Stanley Elkins says that "the role of the child was forced on the slaves. The master was the 'father' who disciplined, taught respect and held complete control over the life of the slaves, the master was also the only person with whom identification might occur" (Adams 116). Thus the blacks try to identify themselves with this totally different role model. By applying such role white master has implanted the idea towards the mind of the black slaves that they; the white caucasian American are the unattainable ideal. The harder the black struggles to identify themselves as white people, the more inferior they become. They wanted so much (presumably often without their realization) to be white caucasians yet they are fully aware that they were born as negroid.

This process of 'misidentification' with the unattainable white caucasian ideal somehow leads the black to value her or his fellow people in the degree of skin complexion. The whiter she or he is, the more respectable. This similar conception is well represented by Mrs. Turner. She considers herself higher than the rest of the blacks because she has white caucasian physical

characteristics. She wanted so much to be accepted by the white people. She wanted to be friends with Janie merely because she had lighter skin than the rest of them (Janie is a mulatto, thus she also has white caucasian physical characteristic). Mrs. Turner stated to Janie bluntly that:

Ah can't stand black niggers. Ah don't blame the white folks from hatin' 'em 'cause Ah can't stand 'em mahself. 'Nother thing, Ah hates tuh see folks lak me and you mixed up wid 'em. Us oughta class off...Look at me! Ah ain't got no flat nose and liver lips. Ah'm uh featured woman. Ah got white folks features in mah face. Still and all Ah got to be lumped in wid all de rest. It ain't fair. Even if dey don't take us in wid de whites, dey oughta make us uh class tuh ourselves. 135-136)

The attempt to mentally degrade the Black is also supported by the scientific development, which tries to prove that the black is biologically inferior. A black man still has close resemblance with the ape unlike the white caucasian who is 'scientifically proven' to be more highly evolved. Since the white treats the black as biologically inferior, the black becomes socially inferior. In this case we are able to see that scientific findings also play a prominent role as means of sustaining the white caucasian racial supremacy. The blacks have been forced to believe that they are different than the whites; the ideal race, the chosen one- and thus they deserve to be subordinated. This rationalization fits the question of why this one group instead of the other

should have been selected as the object of prejudice. The negro has been a slave and this attribute lingers on. He remains the oppressed worker. That is why the inferiority continues to be attached to himself (Handlin 50).

This prevalent characteristics embodied to the Afro-Americans are worsened since they held weak family ties among them. This weak ties is also the product of slavery. During the period, the blacks were moved randomly from one place to another. The circumscribed condition gave them barely no chance for tribal or national grouping (Adams 117). Most of the black children did not know their own father for the whites most likely dislocated them from the parents as soon as they were born. This enabled the white masters to sell their slaves and increase their property. After the slavery was over this ties were also loosened during the period of emancipation. Eventhough the blacks had tried to internalize the ways of the dominant society; including stable marriage- the absence of the Negro male within the family increased the loosening. This happens because the emancipation period was seen as great opportunity for black male to improve his life.

Eventhough most black males tended to leave their family during the emancipation period, the Afro-Americans are primarily patriarchal. The presence of a mother and a grandmother (such as in Janie's case) indeed play an important role to socialize the prevalent family system and organization yet the highest authority is still put into the male domain. Everything is seen through patriarch point of view. Grandma also suggests

this idea to Janie when she forces her to marry Killicks. Janie is not given a chance to accept, nor to refuse. Female voice is not necessary in the making of decision. It is the man, the husband who does the say so. Many black women even allow themselves to be subordinated and treated as accessories. This self-lowering idea was represented by grandma as she suggested to Janie:

If you don't want him, you sho oughta. Heah you is wid ge onliest organ in town, amongst colored folks, in yo' parlor. Got a house bought and paid for and sixty acres uh land right on de road...Dat's de very prong all us black women gits hung on. Dis love! (22)

The socially constructed femininity of woman assures her subordination. She is made to believe that she is supposed to stay at home obediently, no objection, nor voicing up her wish allowed. This normalizing social construct has turned woman to be a mere object. She is marginalized by the power of the husband, and yet she considers it as normal. Man sees woman as an object he can pick up anywhere, anytime and treat her as he likes. This subordinating attitude towards women appeared within the conversation between the Everglades menfolks:

Shucks! Mah britches is just as long as his. But dat wife uh hisn! Ah'm uh son of uh Combunction if Ah don't go tuh Georgy and git me one just like her...You don't believe me,

do youh? You don't know de women Ah kin git to mah
command. (33-34)

C. World View

The world view or the collective consciousness is a unity binding the aspirations, ideology and perceptions of the particular society as a whole. It is something that is oftenly not fully realized by the associated society. Thus throughout the literary work, the author is needed to perform as an intermediary who will bring them back to realization. Hurston is able to write this novel because there is a constant urge within herself to recollect and rewrite the floundering consciousness of her black society. There is this demand of new mentality among the society, which they themselves are not fully aware of. Such demand emerges for the old mentality; the old aspirations, ideas, perception, whatsoever which can no longer fit into the reality they are now undergoing.

As we have already learned, the Afro-Americans tend to be socially inferior because they have been endeavoring to incorporate themselves to the dominant (white) society and yet are still not accepted. This is perhaps what W.E.B DuBois defines as *double consciousness* (Gates, Afterword 193). The Afro-Americans are reinforced to identify themselves to the unattainable white eventhough on the other part they know that they are black. Hurston wants to remind her fellow blacks that such thought should be deconstructed.

One's existence should not be measured by the degree of skin complexion. It no longer fits (it never does!) to the reality that now they are all free people and thus are entitled with the right to claim their identity as a race.

Instead of seeing an individual as undergoing double consciousness Hurston suggests to see the Afro-American individual as undergoing a divided consciousness. She or he belongs neither to the African, nor to the white American and thus the Afro-American besides preserving the African cultural heritage also incorporates the dominant American culture into the societal life. The two elements are very important for they both shape the identity of a Black man as an Afro-American rather than just an African or simply an American.

Hurston's attempt to use three kinds of discourses in the novel is not without purpose. The story of Janie's quest in search for her voice is told in direct discourse and free indirect discourse. As for the the indirect discourse Hurston uses it to elaborate her authorial voice. The indirect discourse is written in the black vernacular English language and the free indirect discourse in the standard American English.

The free indirect discourse as Gates argues, is used "not only to represent the individual character's speech and thoughts, but also to represent the collective black community's speech and thoughts" (*Signifying Monkey* 214). As for the direct discourse, it is used exclusively to depict the characters' speech and thoughts corresponding to their spoken African-

American English language. The use of this colloquial language can be seen through two corresponding angles. The black slaves have undergone a sort of displacement that somehow is also disrupting the original languages; the Africans. They are not accustomed to the speaking of the new language ; the English and thus there are always traces of the native language within their spoken English language.

Furthermore, language is also used by the white American caucasians to hegemonize the subordinate races; most dominantly the blacks. Thus the forming and usage of this vernacular language is also designated to perform a *counter hegemony* towards the canonization of the white literary establishment with the white (caucasian) standard English. Thus Hurston still inevitably incorporates the American standard English within the discourse (the narratorial discourse or the indirect discourse). It signifies the reality undergone by the Afro-Americans, they live in America, where the dominant culture and language of the dominant white caucasian are still prevalent. It is part of the identity of the Afro-Americans, not in the terms of blood or genetic lineage but in terms of culture, in which language is part of.

The fact that the nowadays blacks can speak English as well as the white Americans, yet still prefer to use this vernacular language serves as a means to claim their own identity. The particular attempt of *creolization* the language aims not simply at differentiating them from the white Americans, but also relating them back to the African heritage. This is what actually

Hurston, as well as other Harlem Renaissance spokespersons- want to suggest and to preserve for the emergence of Black's identity.

The attempt to revisit African home lands and its cultural heritage is also supported by the use of many black idioms within the work. Being an anthropologist and having the black culture documented during her field trip research to the South and to Caribbean, she is able to elaborate them well in the novel.

Ah didn't want to be used for a **work-ox** and a **brood-sow**...
You don't take nothin' to count but **sow-belly** and
combread... Y'all ain't got enough here to cuss a cat without
gittin' yo' mouf full of hair. (15; 29; 35)

The black people are more familiar with symbols. These symbols clearly represent in the use of descriptive words in their vernacular African-American English language. Hurston, as Gates wrote in his book, *The Signifying Monkey*- argued that "People with highly developed language have words for detached ideas...but the primitive man...exchanges descriptive words decribing 'one act in terms of another" (197). The use of this kind of 'picture words' enable the blacks to imagine the signified (the meaning of the word) as related to its signifier which consists of the symbol that stands for the particular meaning, whether it is metonymy or metaphor.

Hurston also added, as written by Gates in the previously mentioned book; *The Signifying Monkey*- that the blacks prefer to think in 'hieroglyphic'

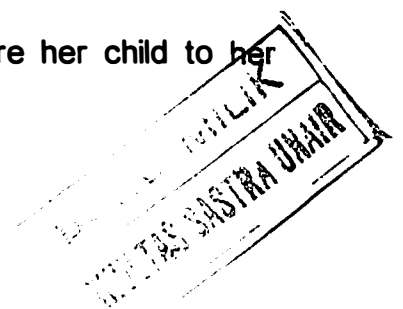
rather than written language (215). This argument somehow explains the idea why they are so closely associated with the oral tradition. For example the word 'work-ox' represents the dehumanized man for she or he is forced to work just like an ox. Rather than simply adopt the standard American English word- 'dehumanized' or 'forcefully labored', the blacks prefer to use idiomatic words. In a way such attempt enables them to imagine and personify the given word in their mind without having to refer to the standard American English language, which is still to some extent, difficult and alien to them.

D. Structuration of the Literary Work

Centering on a black woman character, Janie's struggle in finding her own voice in Hurston's work is structured into sequential passage she has undergone, ever since her adolescence to the time of her being a widow. In this subchapter the writer wants to analyse the act of free will, will power as well as the limitations Janie has undergone during the passage.

D.1. Janie; an adolescent

Janie never knew her parents. His father, a white teacher-impregnated and then abandoned her mother. Her mother thus could not bear the pain delegating the responsibility of taking care her child to her



mother. Being a mulatto it is somehow harder for her to place herself within the society; she is not totally black, nor totally white.

Having no trace of her identity, Janie has no choice but to identify herself with her black nanny (grandma) for she is the only track of her origin. During the early socialization process she is made to socialize herself with the black society. Grandma had forced Janie to internalize the dream and voice, which she could not possibly fulfill during slavery times as she told Janie: "...Ah even hated the way you was born. But, all de same Ah said thank God, Ah got another chance. Ah wanted to preach a great sermon about colored woman sittin' on high". (15)

And yet grandma is not the only socializing agent with whom she is associated. Janie comes into her racial awareness from the association with the good white people; the Washburn- in whose backyard she is raised. She grew up and played with the Washburn's white children and was never treated different. Had it not been the photograph of her and the white children, which she saw, she would continue thinking that she was just like the rest. This incident does not only stress on the racial awareness one can achieve by the image of the 'other'; someone who does not look like her or him- it also suggests the foregrounding factor that continues to influence Janie's unbiased perception and attitude towards the white people.

Even though grandma encouraged Janie to think about dream and to act the free will in order to achieve it, she introduced her the world view of the

slavery product society. The idea of dream and other things that linger represents a sort of compensation reinforced by the concept of ideal suggested by the white masters during the period. As she revealed to Janie:

You know, honey, us 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 was not for me to fulfill my dreams of whut a woman oughta be and to do. Dat's de hold-backs of slavery. But nothing can't stop you from wishing. You can't beat nobody down so low till you can rob 'em of they will.(15)

Grandma actually knows that freedom; the free will is an innate right, which cannot be taken by others. This is somehow corresponds to Hurston's own saying in *Moses , Man of the Mountain* "Freedom was something internal...The man himself must make his own emancipation" (Gates, Afterword 189).

Thus, the (old) world view of the slavery product society, which is represented by grandma- performs as a limitation Janie has to undergo within which she should be able to execute her own act of free will. Even though at the time she is seemingly banned from the chance of executing her own act of free will (for she has not had her own voice confirmed), she sees her life as something dynamic and thus is valuable. It performs as a perpetuating process, just like the world itself: "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 ". (8)

Moreover, she sees her life as a blossoming pear tree which holds so much mystery. Janie loves her life so much and wishes to reveal the mystery by herself even though her conscious life seemingly "commenced at Nanny's gate". (10) Nanny has played her role well as a determining agent and Janie learns to adapt it ever since. It is the marking departure from her childhood. She leaves her dreams built in childhood and starts to accept the so-called reality according to Nanny. And yet she never ceases to converse with her own mind; invoking her voice to consciousness because she pays closer attention to the inner growth. In this case a voice is very much associated with a dream, a desire one has longed to possess:

This singing she heard that had nothing to do with her ears...followed her through all her waking moments and caressed her in her sleep...connected itself with other vaguely felt matters that had struck her outside observation and buried themselves in her flesh. Now they emerged and questioned about her consciousness. (10) Janie's dream about love and marriage does not correspond to what she experiences with Killicks. She is, in the first place, a woman who is fully aware of her femininity. She realizes that she deserves to do the 'wanting' and to be satisfied as well. But

since she is married to Killicks in the name of 'protection' (using Nanny's term), not of love- she is treated as mere object. As Janie expressed her longing of the sweetness in her marriage life to grandma: "But Nanny, Ah wants to want him sometimes. Ah don't want him to do all the wantin'...Ah wants things sweet wid mah marriage lak when you sit under a pear tree and think" (Hurston 23).

Janie continues to expect things, which she herself does not know for sure what it is. Perhaps it is her voice. She wants to redefine her voice that has been buried inside ever since grandma keeps on deciding things for her. The first thing she has to adapt with is the task of continuing grandma's dream. Her dream becomes subsidiary to grandma's. But then, as the process of self concept is associated with *interpersonal* or social adjustment, she starts to think that dream must correspond with reality and thus with the society demand as well. And thus she becomes a woman: "The familiar people and things had failed her so she hung over the gate and looked up the road towards way off...Janie's first dream was dead, so she became a woman". (24)

D.2. Janie; the wife of the mighty Jody Starks

Janie's decision to run off with Starks is, to some extent, her first act of free will. It is indeed her own choice but one way or the other it is

predetermined by grandma's ideal of the black people's dream. And yet she takes the chance to meet the changes that might be laid affront; a chance to redefine her own voice after all.

Janie saw a resemblance in Starks' dream with that of Nanny and the thought had put her in doubt. Both of the persons suggest the idea of black sitting 'on high'. And for Janie herself she sees such dream as 'far horizon':

Janie pulled back a long time because he did not represent sun-up and pollen and blooming trees, but he spoke for far horizon. He spoke for chance and change. Still she hung back. The memory of Nanny was still powerful and strong.

(28)

The hope of refinding her old dreams is turned down by the fact that she is, again, seen as mere accessory for Starks superiority. He underestimates her and even worse, subordinates her by domesticating Janie from the truth she has longed to discover. He takes over Nanny's role as to describe the world and the truth according to his own point of view. She could not possibly externalize herself, nor speak out her thoughts publicly. Starks took Janie for granted by saying: "Ah aimed tuh be uh big voice. You oughta be glad, 'cause dat makes uh big woman outa you", and Janie responds the thought in her mind, "A feeling of coldness and fear took hold of her. She felt far away from things and lonely". (43- 44)

Starks always shows the attempt of silencing Janie from expressing her thought (her voice). Perhaps it is seen as a threat towards his masculine superiority. Janie seems not to bother because she is filtering the 'dawn and doom' of her life. As she goes through many silent rebellion, she is learning to adapt with the other's demand, but as the learning completed and thus the consciousness sets she takes the risk of speaking out her voice. Starks is not accustomed to see a woman speaking for herself, nor is the whole town. A woman is presumably meant to be silent and domesticated to fit the social order in order to secure the patriarchal hegemonic power.

Janie has done several times risking her life to voice up her will even though it always ends up with neglect or degrading reaction from Starks. It is not the fault of her will power that those acts have not come to any significant result. The prejudicial social construct made to maintain the subordination of woman is so powerful and determining. As she defended for her womanfolks:

Sometimes God gits familiar wid us womanfolks too and talks His inide business. He told me how surprised He was 'bout y'all turning out so smart after Him makin' yuh different; and how surprised y'all is goin' tuh be if you ever find out you don't know half as much 'bout us as you think you do. It's so easy to make yo' self out God Almighty when you ain't got nothin' tuh strain against but women and chickens. (71)

But then she sees that mere voicing up thoughts is not enough, thus she learns to use her voice when it is necessary: "She had an inside and an outside now and suddenly she knew how not to mix them...The years took all the fight out of Janie's face. For a while she thought it was gone from her soul. No matter what Jody did, she said nothing. She had learned how to talk some and leave some". (72)

Her old dream about love and marriage that started to revisit her has made its way out from their marriage. She realized that Starks was not the man whom she longed for ever since "The spirit of marriage left the bedroom and took to living in the parlor" (67). There are too many things that fail her dream and yet she decides not to take a sudden leave the way she does to Killicks. Being a grown up woman, Janie has learned to adapt her personal dream to the circumscribed reality. Even if it might be contradictory to what she has demanded, the association with Starks and the Eatonville society has given her the best lesson in life as to make her aware of the prevalent limitation which interferes the execution of free will.

Her dream does not die away for she believes that the dream is the truth. She saves the feelings and thoughts she has not had a chance to share with Starks for a man of her dream. Somehow the thought has given her strength to carry on. Even if the world itself considers the subordination or marginalization of woman as something normal and broadly accepted she believes that there will always be the minority that is willing to treat woman

equal to man. That is her life time dream of love and marriage. Janie cannot possibly reveal such dream to Starks because he always takes her for granted, assuming that all her wishes and desires are already fulfilled by the money and status he has provided so far.

Things are worsened by the more deteriorating fact that Starks also bans Janie from claiming her femininity. Hair is a symbol of woman's beauty and pride yet Janie has to hide the gleaming and abundant hair of her by tying it up like an old woman. It is clear then that Janie is only the matter of possession to Starks; something to support his status, and also something he has the privilege to rule over. Her revealing beauty might be a thread for his secured dominancy over Janie: "This business of the head-rag irked her endlessly. But Jody was set on it. Her hair was NOT going to show in the store. It didn't seem sensible at all. That was because Joe never told Janie how jealous he was". (51)

The egocentric Starks cannot accept any mistake whatsoever with his supreme life, nor can he accept any natural phenomena such as aging. Janie becomes an object to compensate his fear of being old, thus he shields the fact by mocking Janie's appearance. And it is time for Janie to reveal the truth in hoping that Starks will learn to accept his own self. It is obvious then that she is a woman who is really aware of her femininity; more over she knows who she really is. As Janie said to Starks in front of the other people:

Naw, Ah ain't no young gal no mo' but den Ah ain't no old woman either. Ah reckon Ah looks mah age too. But 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 tain't nothin' to it but yo' big voice. Humph! Talkin' 'bout *me* lookin' old! When you pull down yo' britches, you look lak de change uh life. (75)

She knows the risk of revealing such truth to Starks in front of other people. Starks has done similar things to her too often; the only difference is that he never tells the truth. He has done such things to secure his mighty power over Janie as well as the rest of the town. Janie uses her voice one last time to advise Starks before he dies. It is not to be seen as an event which marks the shift of voice dominancy; had it been seen in such a way a voice then is associated to the execution of power by marginalizing the other. It is what Starks (representing man in general) has suggested when he intended to be 'a big voice'. On the contrary Janie wanted to share part of what she has experienced with her inner growth. This incident suggests that a voice is indeed something personal but it will be more significant for one if she or he is able to share it with other. As she revealed the truth about Starks and their marriage:

Ah knowed you wasn't gointuh lissen tuh me. You changes everything but nothin' don't change you- not even death. But

Ah ain't goin' outa here and Ah ain't gointuh hush. Naw, you gointuh listen tuh me one time befo' you die. Have yo' way all yo' life, trample and mash down and then die rather than tuh let yo' self heah 'bout it. Listen Jody, you ain't de Jody Ah run off down de road wid. You'se whut's left after he died...And now you got tuh die tuh find out dat you got to pacify somebody besides yo' self if you wants any love and any sympathy in dis world. You ain't tried tuh pacify *nobody* but yo' self. Too busy listening tuh yo' own big voice.(82)

When Starks died she finally found her freedom back. Janie's emancipation is initiated by letting her hair loose. The tied up hair represents Starks imprisonment of her self and femininity and now that he is gone she has complete freedom to redefine and refind her old dream. She has come into realization of her own voice. She has done living under grandma's dominancy, she also has learned living under the society demands as well as living her husband's way. It is now her own act of free will for her next step is not determined anymore by another person but herself. Her free will is now supported by the increasing will power inside herself as she becomes more aware of her self and her capacity as well: "She had found a jewel inside herself and she had wanted to walk where people could see her and gleam it around". (86)

Janie not no longer sees the society as an obstacle that limits her space of executing her free will. She breaks the social construct by stop wearing black mourning dresses. This is a critic towards people who tend to judge others on the observable surface; "Let 'em say whut dey wants tuh, Pheoby. To my thinkin' mourning oughtn't tuh last no longer 'n grief ...Ah ain't grievin' so why do Ah hafta mourn?...de world picked out black and white for the mourmin', Joe didn't. So Ah wasn't wearin' it for him. Ah was wearin' it for de rest of y'all". (89; 108)

D.3. Janie; the wife of the 'son of the evening sun' Tea Cake

The first thing that interests Janie the most when she met Tea Cake is that he is willing to treat her equal. It is not only said in words, Tea Cake treats Janie just like what she has longed for. She is not seen as mere object without no soul and no brain: "He set it up and began to show her and she found herself glowing inside. Somebody wanted her to play. Somebody thought it natural for her to play". (92)

Part of her old dreams starts to be fulfilled. Janie feels comfortable with his companionship without knowing much about Tea Cake. Now she has the liberty of knowing a man by herself; there will be no other voices picturing the world for herself. Janie also ignores the thought of others seeing her and Tea Cake together not long after her 'town owner' husband died. Even when she starts to be worried by the age gap between hers and Tea Cake's, the issue

is not what the society might think of that but rather what will Tea Cake see to that. Tea Cake shows her how love surmounts any boundaries such as social class and age. As Tea Cake suggested to Janie: "Things lak dat got uh whole lot tuh do wid convenience, but it ain't got nothin' tuh do wid love". (101).

The process of socialization continues as a person changes role or confronts new expectation and thus marriage also performs as significant stage stimulating or even only reconfirming the emergence of one's self concept. Janie must have doubt in her mind for she knows Tea Cake only for a brief moment. Yet she has considered any alternative and finally decides to marry him. This is again her significant act of free will. She does not have anyone else who determine the options and the picking out; nor does she bother about what the society might react to such decision. She is the subject to her own self; she is a woman of her own and thus she is fully responsible towards the choice she makes. From now on she will have no other person to blame, not grandma , not either the society- had she found that things do not go expectedly well. As she claimed to Pheoby:

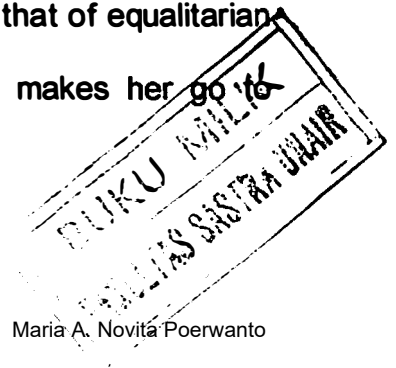
No mo' than Ah took befo' and no mo' than anybody else takes when they gits married. It always changes folks, and sometimes it brings out dirt and meanness dat even de person didn't know they had it in 'em theyselves. You know

dat maybe Tea Cake might turn out lak dat. Maybe not.
Anyhow Ah'm ready and willin' tuh try 'im. (108)

We can see significant shifts from Janie's old life to her new one with Tea Cake. The change of setting, from houses or indoors (Nanny's cabin, Killick's house and Starks' house) to the Everglades open fields signifies Janie's dream of outdoor experience and also the externalization of herself. The house tends to represent boundaries purposefully built by the host to prevent Janie from asserting her own voice. The use of this outdoor swamp also negates the hegemonic (caucasian) bourgeois life, in which such land is seen as an object to be exploited with the dehumanization of human resource. Rather, the site signifies Janie's erotic love with Tea Cake 'the bee of her bloom'. In such place she is able to feel the kind love she has longed for ever since her girlhood sexual awareness:

She saw dust-bearing bee sink into the sanctum of a bloom;
the thousand sister-calyx arch to meet the love embrace
and the ecstatic shiver of the tree from root to tiniest branch
creaming in every blossom and frothing with delight. So this
was marriage! (11)

Another obvious change is the shift from the traditional/conventional marriage Janie has undergone with Killicks and Starks to that of equalitarian with Tea Cake. Tea Cake never domesticates her, nor makes her go to



places she does not want to. He treats her like a soul mate and thus she is always involved in the decision making process. More over he even lets Janie to see people and the world as well with her own eyes. He never prevents her from socializing with the others. Tea Cake gives her a wide space for her free will. He lets her learn things that according to the determining persons with whom she has socialized before are not supposed to be woman dealings. She is given the chance to protect herself and to make use of her own self as an independent woman. As Tea Cake encouraged her:

"Ah, you needs tuh learn how. 'Tain't no need uh you not knowin' how tuh handle shootin' tools. Even if you didn't never find no game, it's always some thrashy rascal dat needs uh good killin' ...Naw,naw, Janie. Ah know better 'n dat. But since you got dat in yo' head, Ah'll have tuh tell yuh de real truth, so yuh can know. Janie, Ah gits lonesome out dere all day 'thout yuh. After dis, you betta come git uh job uh work out dere lak de rest uh de women". (124; 127)

The process of executing the act of free will is depicted very clearly when Janie is confronted by the dilemmatic options of shooting Tea Cake dead or letting him shoot herself dead. Tea Cake risked himself bitten by the mad dog to protect Janie. When his condition is getting worse and there was no medicine enough to cure him, the first thing Janie did was asking God.

Despite her free will and free creation she is fully aware that there are some phenomenon under which human beings hold barely no control. This Supreme being, God holds complete authority in such cases. So she asks God to give her a sign when it is best to react. Even in dying time man has to fight even though fate itself is inevitable. Her faith to God performs as an anti thesis to those who think that faith somehow prevents a person to be an active agent for her or his life. She knows she cannot fight God's decision but she knows as well that she cannot easily give up to fate and thus she asks Him for a sign:

Did He mean to do this thing to Tea Cake and her? It wasn't anything she could fight. She could only ache and wait. Maybe it was some big tease and when He saw it had gone far enough He'd give her a sign. She looked hard for something up there to move for a sign...it wasn't exactly pleading, it was asking questions...God would do less than He had in His heart. (169)

When the suffering in Tea Cake 's brain urged him to kill, Janie had no slightest intention to kill him even though he pointed the pistol at Janie. She took her rifle only to scare him off, which in fact led him to more madness. Janie then faced an either-or condition; either she let Tea Cake shots her dead, or let herself shot him dead. Even though seemingly there is an extremely short provision of time Janie has to consider the underlying

consequences behind any alternative she might choose. Had she chosen the first option as to let Tea Cake shoot her dead, Tea Cake too will soon die of his disease without no one who will love and take care of him during his sickness the way she had done before. He has practically no spirit and hope at the time, while Janie on the contrary still has an abundance of dreams and plan laid in front of her, and part of which is Tea Cake's as well. Had she chosen the second option, which means shooting Tea Cake dead- she will help Tea Cake to end up his sufferings and thus will enable her to continue her life; pursuing her dreams and Tea Cake's.

Finally Janie chose to shoot Tea cake dead. The act can either be seen as a self defence; a fight for her newly regained life- or as a sacrifice. She sacrifices her own happiness for Tea Cake's peaceful eternity and for the continuation of her own life as well. Tea Cake is her life but it does not mean that her life too goes to an end as he dies: "It was the meanest moment of eternity. A minute before she was just a scared human being fighting for its life. Now she was sacrificing self with Tea Cake's head in her lap. She had wanted him to live so much and he was dead". (175)

During Janie's trial her voice is seemingly banned by Hurston from its assertion. It is not that Janie is losing her voice again, but rather Hurston's voice blends with hers. Hurston interference in this part aims to direct the textual meaning of the novel when Janie's personal voice might be seen too subjective and defensive concerning the crime she has committed. Hurston

chances this part to assert the cultural fact occurring in the life of black society. She confronts the black people with the fact that the white people are more considerate than the blacks. Instead of supporting Janie they mocked and loathed her with all their might.

Hurston's depiction of Janie's thought on the white folks: "It would be nice if she could make them know how instead of those menfolks", and on the black menfolks, "They were all against her...they were there with their tongues cocked and loaded, the only real weapon left to weak folks. The only killing tool they are allowed to use in the presence of white folks" (176) shows that the whites whom were presumably thought to be mean towards them, the black people were in fact more considerate than her fellow blacks. The white persons who show sympathy to Janie are poor and thus they are called as the white trash. They are treated even worse than the way common middle class white treats the black people.

This white trash endanger the security of the dominant white racial supremacy. The white people are entitled, as socially constructed, with more privilege to improve their socio-economic life and yet this minority white trash remains poor. Their existence might ruin the ideal figure of the white caucasian people in the eyes of the black people. Hurston thus wants to address the question to her fellow blacks; the manfolks in particular. They, the white trash, are treated with more disdain by their fellow whites, and yet they can feel more sympathy towards Janie, a woman who does not belong to

their race. Why should the black folks who belong to the same race and culture turn out to be envious and hateful towards one another?

D.4. Janie; the widow

Janie's personal voice reappears as she decides to share her experience to her woman friend, Pheoby. Empowering the oral tradition brought from the African home lands Hurston presents Janie as the teller of the tale and Pheoby as the bearer of the tale. Women have been commonly associated with oral tradition, and the issue is modified by Hurston as something that stresses on the attempt of sharing significant experiences towards one's personal development instead of useless talking about other's secrecy. The suggested shift of conventional story telling between woman folks aims at the empowering of the voice of women towards their development as conscious beings. The conventional story telling, which is previously known as gossip is well depicted by Janie as follow: "You know if you pass some people and don't speak tuh suit 'em dey got tuh go way back in yo' life and see whut you ever done. They no mo' 'bout yuh than you do yo' self. An envious heart makes a treacherous ear" (5). What Janie passes to Pheoby is a type of self revelation she wants to share with her fellow womanfolks. She wants to share the passage she has undergone in search of her own voice. The shared concept of love and life as well as her awareness on gender and racial issue is manifested in Janie's communal voice. It is no longer a personally possessed voice but rather it now becomes a voice to

communicate with others, as to bound them as a whole with new awareness and perspective. As Janie revealed her wish to Pheoby: "Ah don't mean to bother wid tellin' 'em nothin', Pheoby. 'Tain't worth de trouble. You can tell 'em what Ah say if you wants to. Dat's just de same as me 'cause mah tongue is in mah friend's mouf". (6)

The relation between Janie and Pheoby is more than just friendship, they both perform this sisterhood relationship which is loaded and foregrounded with trust. Janie depends on Pheoby for the passing of her voice and Pheoby depends on Janie for this new learning about life. As she told Pheoby: "Pheoby, we been kissin' friends for twenty years, so Ah depend on you for a good thought. And Ah'm talking to you from dat standpoints" (Hurstons 7).

Janie suggests to Pheoby that basically love is a personal thing. There's no such uniformity in love, every single person will see it differently according to her or his personal experience. Janie does not clarify, nor defend herself for the choice she has taken; rather she offers new way of seeing love as a universal inheritance:

Then you must tell 'em dat love ain't somethin' lak uh grindstone dat's de same thing everywhere and do de same thing tuh everything it touch. Love is lak de sea. It's uh movin' thing, but still and all, it takes its shape from the shore it meets, and it's different with every shore. (182)

And about life she encourages the woman folks throughout Pheoby: "yougot tuh go there tuh *know* there. Yo' papa and yo' mama and nobody else can't tell yuh and show yuh. Two things everybody's got tuh do fuh theyselves. They got tuh go tuh God, and they got tuh find out about livin' fuh theyselves". (183)

It is exactly the gained value of what she has experienced during the passage. The necessity of free will and free creation of an individual being is put prior to the other external factor. To exist and be able to claim one's identity, she or he has to see the world with her or his own eyes because basically this world is not predetermined by others. Even though such capacities embedded to an individual being is essentially innate they require an active process of the individual as a responsible agent of her or his own self. And yet besides those capabilities an individual has to realize her or his personal relation with the *causa prima*; the God who has transcendental rights over His creations. Janie reminds the people who listen to her tale not to forget asking God; going to Him first and foremost before they fight for their dreams. Accordind to Kierkegaard this shift of awareness signifies the highest stage of one's existence (Stumpf 467). When it comes to the relation between an individual being and God there is no available objective or rational knowledge about it for it is essentially personal. Only an act of faith,

which is very subjective, can assure the personal relation between an existing individual with God.

E. Comprehensive-Explanatory Dialectical Method

The previously analysed subchapters stand for the partial meaning of the text which will be inserted together as a whole to obtain the totality of meaning. This conceptual pair are elaborated into the comprehensive-explanatory activities which will relate the literary textual meaning with the reality. The result of such relation will manifest itself into the rise of new mentality destructuring the old mentality, which performs as the world view of the associated society.

All the interrelated elements perform a dialectical process for the emergence of the new mentality. The facts and old mentality depicted in the literary work represent the *thesis* ; the outcome of the heroine's passage in search of consciousness as it blends with the authorial voice signifies the *anti thesis*; and the new mentality arised from the clash between the old mentality and the new demand performs as the *sinthesa*. This process is not completed after the emergence of the new mentality.

The newly established mentality might be challenged by the other conscious group. This dialectical process continues on and on just as the history of the world itself. The *sinthesa* will always be challenged as the

associated society produces new demand because the old one no longer fits the reality.

The cultural facts, the background of slavery and racism experienced by the black people are considered as crucial contribution towards the structuration of their world view. Their consciousness is shaped by the disdainment of the whites towards them; and ironically this does not stimulate their racial awareness and pride to counter the white racial supremacy. Such condition is quite much determined by the indoctrination of the unattainable white caucasian ideal. Instead of emerging as the free race during the emancipation period, the Black become more socially inferior because they cannot be like the white masters playing the role of the father during the time of slavery. Thus they tend to measure the cultural attainments and whatsoever according to the white people standpoints.

This racial ideology leads man to the activity of over-using voice by protesting the white for the mistreatments. This protesting is useless because even though they are blaming the white people for the racial prejudice and discrimination they suffer, the blacks still unconsciously look up for the whites as the role model. As a conscious member of the associated society Hurston wants to realize her fellow blacks that is not really what they have wanted. The blacks have unconsciously demanded this new mentality that will stimulate the emergence of their identity as a race.

Protesting outloud will end up in vain unless the black people do not start the fight from their own selves. The passage in search of voice as demonstrated by Janie suggests the inner and outer experience leading to one's awareness of her or himself as an individual being and as a social being. There is no use of blaming other people and other external factors for what we have been suffering because Hurston sees freedom, as written by Gates in the afterword of *Their Eyes were Watching God* is something internal...the man himself must make his own emancipation (189).

Starting the fight from the self is not enough if we are not aware of our origin and cultural heritage. Thus, Hurston offers this new mentality of coming back to the African home lands. This idea is manifested in the using and preservation the African cultural heritage within the Afro-American life. Such new mentality emerges from the unconscious demand of the black people to recognize themselves as a race. Thus the African cultural heritage is used as a means of stimulating the pride of the Afro-American people as a race. Hurston even inserts the Bahaman people as a representative example in this novel. They used to hide themselves because they were afraid that the Americans would put them into mockery. But what actually happened was that their dancing was widely well come and learned by others (Hurston 146). Thus they are able to gain their pride and identity throughout their cultural inheritance, which in this case is dancing.

This is what Hurston and the other black artists, musicians, authors, dancers and poets want to introduce to their fellow Afro-Americans in the Harlem Renaissance movement . Why we should preserve the concept of homogeneity, for it will most likely lead to a particular race supremacy towards the other (thought to be) subordinate races. This new conception on black resurrection from the field of art and literature contributes towards the forming of the New Negro as the term suggested by Alain Locke. We must familiarize ourselves to the plurality of race, ethnic and culture. None of which is entitled with more privilege to canonize the cultural attainment of the other race for each one of them has its own unique characteristics. Thus our cultural pride must be directed towards the recognition of our identity as a race, not to chauvinistic perception towards the other race's culture:

Since race in the old sense is no longer an important consideration, it will be enlightening to consider the effects of persisting cultural differences upon our society, primarily in terms of the place within it of the numerous ethnic groups of which it is formed. It may be, in time, that the Negroes will still constitute a distinct group, but one marked off by its own heritage rather than by the prejudice attached to its color (Handlin 153).

As for the manifestation within the literary work, Hurston uses many black idioms, and metaphorical language. She also functionally divides the discourses into three main branches; the direct discourse, the free indirect discourse and the direct discourse. The direct and the free indirect discourse is written in black vernacular language. This is an attempt made by Hurston to resolve the tension of the white American English standard prior to the canonization of literary works. Such language is particularly established by the Afro-Americans to remind them of their African origin. They are able to find traces of their displacement from the African home lands within the language. It rather performs as an intermediary link that connects their African home lands with the new world in which they are born and naturalized.

As for the standard American English uses in the indirect discourse Hurston wants to relate the utopian demand of the society with the prevalent reality. Whether they like it or not they are living in a non black world and thus the canonization of language and printed works still belong to the white Americans dominancy. Instead of letting themselves torn between the dilemmatic identity of neither being Africans or Americans, Hurston wants the black American to recognize themselves simply as the African-Americans. And since they are partly Americans the American English language is not to be used exclusively by the white Americans. This idea corresponds to what Ginsberg concludes "Free indirect discourse is a way of expression of a divided self" (Gates, *Signifying Monkey* 209).

Thus the attempt of depicting Janie's passage in search for her voice serve as the voicing out of Hurston's consciousness. The underlying message behind the struggle as it corresponds to the unconscious demand of the society for a new mentality will take the black people into the real fight in claiming their identity as a race. Voice is in the first place, is something personal and thus before we dare to assert it externally and claim it as part of the collective consciousness, we should be able to redefine its true substance. This act of redefining voice cannot be done instantly. It takes a life time process for it always opens itself to the act of questioning and challenging for it has to be in direct alignment with the ongoing reality. The importance of finding and redefining voice and of the consciousness to revisit one's origin are suggested by Hurston as the new mentality that should be elaborated by the black people to claim their identity as a race.



CHAPTER V

CONCLUSION