The Power of Silence in Zora Neale Hurston’s *Their Eyes Were Watching God*.

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**Abstract**

Zora Neal Hurston’s *Their Eyes Were Watching God* (1939) constitutes a record of the experiences of a black female in her quest for self-identity and a meaning for her life. She is set in a two degree oppressive society that causes her to go through three marriages, each marking a stage in her journey in learning about living and loving. Learning what is to be a woman with your own will and voice. She perseveres through all ordeals and she survives by keeping her inside intact. She stays as the pivot in all her experiences. Although at moments she seems crushed when she succumbs to what others ordain for her, first her Nanny and then Killicks, Joe and Tea Cake but when it is crucial she strikes a blow and walk away with no looking back. What keeps her strong is her retreat into silence, and not into confrontation. She gives little losses compared to what she gains at the end ,a sense of a horizon. It is true she believes in passion yet it is her 'thinking silence' that guides her through. So as this study aims to show, that she does not only gradually gain a voice but it is learning how to master what to say it. In a sense it is the power of silence, of being silent rather than being silenced that makes her survive the complicated situations she is placed in, of being a part of a minority, both a black citizen and a female. She walks out victorious cloaking herself with her own horizon.
In human relationships, it is often argued that to have a voice is essential to assert one's personality and to posit a stance of strength and power. Counter to that, silence is perceived as a sign of weakness, lack of power and self-assertion. The assumption is that both voice and silence are multi-dimensional as they are affected by many variables that justify their presence or absence. Whether voicing out what is within or a case of maintaining silence, Hurston’s *Their Eyes Were Watching God* constitutes a rich study case in which to search for these variables and the situations they generate.

The present study aims at exploring the dichotomy of voice and silence within the context of Zora Neale Hurston's Janie Crawford in *Their Eyes were Watching God* (1939). It depicts the story of a black female hero on a quest for her own identity. She is radically different from other women characters that populated Afro-American Literature at that time. Janie is portrayed as a powerful, self-reliant woman who, as Andrea Rushing states "… was not pathetic, wasn't a tragic mullato, who defied everything that was expected of her, went off with a man without bothering to divorce the one she left and wasn't broken, crushed, and run down.”

The novel with its unique characteristics provides a rich environment in which to explore the two concepts of voice and silence with various stratification of meaning. At one, presenting a minority culture of the Afro-Americans as opposed to the whites though not paramount as the other which is the character of Janie, a black woman within the context or a male-female relationship, thus the issue of marginalization. It is basically a difference in perspective in how men and women see the world;

Now, women forget all those things they don't want to remember and remember everything they don't want to forget. The dream is the truth. Then they act and do things accordingly.

The whole issue of the use of voice or the retreat into silence is presented within the framework of authority and hierarchy. There are always constant states of competition and control, of power and empowerment. For every relationship, every interaction between
individuals is a power struggle as will be manifested in the stages of Janie's quest for self-realization as she goes through the experiences of different marriages to different men, each marking a stage in her acquisition of some sense of meaning and fulfillment in her life.

There is more to the argument than just to simplify Janie's case as that or finding her voice, which assumes that she had no voice and gained one at the end. Though she is silenced at crucial moments in the narrative when she fails to recount her experiences, particularly at her trial scene, there seems to be more to what is or not voiced as Deborah Clarke notes, "Janie's achievement of a voice is critical to her journey to self-awareness, but the highly ambivalent presentation of voice in the novel indicates that voice alone is not enough." 4

Throughout the experiences of her marriages, Janie is placed within the context of a male-female relationship through which she learns what it means to be a women, herself, in a community in which " an envious heart makes a treacherous ear "(5). She is a two-degree oppressed entity, as her Nanny depicts the ugly reality of Afro-American women, at the start of the novel,

… So de white man throw down de load and tell de' nigger man to pick it up. He pick it up because he have to, but he tote it. He hand it to his womenfolks. De nigger woman is de mule uh de world so fur as Ah can see. Ah been praying for it to be different wid you. Lawd, Lawd, Lawd! (14)

Nanny becomes aware that Janie's awakening into womanhood with the first encounter of a male figure ' Johnny Taylor ' symbolized by the pear tree which is connected with “…other vaguely matters that had struck her outside observation and buried themselves in her flesh. Now they emerged and quest about her consciousness."  (11)

The kiss with Johnny Taylor, the ethereal figure that would not constitute an authentic relationship, yet his encounter has led Jamie to be “summoned to behold a revolution.” She was sixteen, “She reached as much of the world as she could…. Looking, waiting, breathing short with impatience, waiting for the world to be made.'(11) So for Janie …" that was the end of her childhood” (12) and the budding of a sexual awakening.
She is brought to reality by Nanny slapping her on the face. The harsh reality of black women, enslaved and raped as is the case with Nanny and Janie’s mother. Janie submits to Nanny's wish to marry her off to Logan Killicks and his often-mentioned sixty-acres. Yet her grandma was hoping that Janie would make more out of her life when she told Janie “Ah’d save de text for you.” (16)

Within the mould of marriage she initiates the process of learning about living and loving:

… There are years that ask questions and years that answer. Janie has had no chance to know things, so she had to ask. Did marriage end the cosmic loneliness of the animated? Did marriage compel love like the sun of the day? (21)

Hurston throughout the novel aims at exposing the internal consciousness of each character, to dig out the purpose behind the male voices, and to examine the ways in which these voices affect Janie; for as it is apparent in the events and as Sandra Gilbert states, that women “had the graceful obligation of silence.”

It is with this silence that the whole meaning rests. As Racine argues, that passion and control directly correspond to voice and silence as epitomized by the four men in Janie’s life, three of whom are her husbands. Hurston in each relationship, carefully integrates the men and women of Their Eyes to parallel Janie's growth and achievement, for Logan Killicks and Joe Clarks represent control while Tea Cake woods and Johnny Taylor represent passion.

John Callahan adds, “…in form and theme, Their Eyes pursues the evolving possibilities of intimacy and autonomy.” It all falls back to the issue of self-preservation, staying intact in core and creating a defense mechanism. For it is fear of being exposed, thus no voicing out lest vulnerability is shown and that is what makes characters act as they do in the novel.

At many instances they do not share themselves for they do not know how. There seems to be a connection between a lack of voice and a need to control for both the men and the women in the novel. Therefore,
the only way as readers to understand is through Hurston herself as Korobkin states:

Hurston suggests that narratives of identity necessarily remain open to rewritings and projections, whether by individuals about themselves or by readers about the characters they encounter and asses.  

Johnny Taylor, the first male figure in Janie's life symbolizes playfulness, youth, love, innocence and passion. Like Janie, they are both voiceless; they live without substantial control over their actions and destinies. Taylor is a minor character and in a way a lesser defined mirror of Janie than the other male figures she will encounter, yet, nonetheless, he has brought up an awareness into Janie, a chance of her to experience that submerged level of feeling and thought and the beginning of a new stage in her life, " she thought a while and decided at Nanny's gate." (10) That was when Nanny spied them kissing. This marks the initial stage in which Janie will resort to internalizing her thoughts and passions, though not fully realized by her yet, and what Racine calls " interiority ", will be manifested in the two entities of an ' inside ' and an ' outside '. What is seen and what is heard and what is shielded from the “lying tongues” and the “old back-biters “of Their Eyes (126).So it is up to Logan Killicks to provide his young wife protection and financial security. Though he was her senior, he too is a man without a voice, so after asking “inside of herself and out” (21) She followed Nanny in the hope of finding the answers to ' living ' and ' loving '.

In her first marriage to Killicks " Janie said nothing except, " Ah'll cut de p'taters fuh yuh; “(27) She was turned into a beast of burden, like the mule he aims to get her to work the fields. The significance of the mention of the mule becomes a symbolic figure that ties up the phases of Janie's quest for self-autonomy and fulfillment. Mules are silent creatures, they bear the burden yet they are stubborn and unpredictable, also they are portrayed as tricksters in Afro-American folklore. An analogy that further stresses the disparity between speech and silence and its significance to Janie's case.
Janie does not say much and Killicks neither. He is rendered as emotionally inadequate as compared to his material superiority. When Janie and Killicks speak, their conversations are not intimate in either a loving or a heated passion. So if the argument rests on the assumption that 'voice' is more than speech, a "state of mind" or a positive sense of self, then Janie shows no inclination or desire to share. Her inarticulateness at this stage stems from no point of weakness. She is at the budding stage of her initiation into self-autonomy. With Killicks, there was neither satisfaction nor fulfillment. She complains to her Nanny, right after her marriage to Killicks, "Cause you told Ah mus goin ter love him, and, an Ah don't. Maybe if somebody was to tell me how, Ah could do it…. Nanny, Ah wants to want him sometimes. Ah don't want him to do all de wantin. "(23)

In Gilligan's view, the power of voice, the freedom to speak one's mind and act on one's feelings emerge from the context of "real" or "authentic" relationships; "we speak of authentic or resonant relationships, that is, relationships that are open and mutual."12

With Janie as argued by McCredie13, it is her feelings that force her to act, not her voice. So when Killicks tries to destroy her independence by confronting her with her past, in an attempt to ward off the impending danger of her growing independence, and to deprive her of any authority,

"yous powerful independence around here considerin."

... 

"considerin you was born in a carriage ' thout no top to it, and yo' mama and you bein born and raised in de white-folks back-yard." (51)

Janie does not say much. Her silence with Logan reflects a posture of resistance rather than defeat, and when she decides to act she affirms herself and establishes an effectiveness of her voice by realizing that it is not having the voice as much as knowing when and how to use it;

... S'posin 'Ah wuz to run off and leave you sometimes."

There! Janie had put words to his held-in-fears. She might run off sure enough. The thought put a terrible ache in Logan's
body, but he thought it best to put on scorn… " Ahm sleepy.
Ah don't aim to worry nah gut into a fiddle-string wid no
s'posin. (30)

She has dealt Killicks a blow. He does not express his fears to her so
that he would not expose a vulnerable spot. Janie gains a 'voice' in the sense
of self-representation. She starts associating with the realm of men outside
what is ordained by her society the " porch sitters " of not being " the mules
of the world ".

At the next stage in Janie's life and with the “advent of a greater man
"14 she decides to leave Killicks and run off with Joe Starks. The impulse
was not passionate in nature it had no resonance to the passionate
fulfillment she yearned for symbolized by the pollen on the pear tree, but
Joe spoke of what looks beyond;

… Janie pulled back a long time because he did not
represent sun-up and pollen and, but he spoke for far Horizon.
He spoke for change and chance. (29)

So with no anger and not much said, and with " … a feeling of sudden
newness and change…. Even if Joe was not there waiting for her, the
change was bound to do her good. " (32) Janie walked away with no regrets
and no fear of what lies ahead.

What seems to be evident here is that Janie is always conscious of her
inner feelings and needs. What instigates her to act is self-preservation and
fulfillment. She ventures into a new experience though unaware of what it
might hold, yet sure that her main impulse is the need to explore all the
dimensions of life and her own self, to attain her own horizon. She complies
with the inner journey to:

… the basin in the mind where words float around on
tought and thought on sound and sight. Then there is a depth of
thought untouched by words, and deeper still a gulf of formless
feelings untouched by thought.(24)

Within the parameters of her relation to Joe, the confrontation of the
two seems to instigate a clash in the sense of who is the one with authority.
Does their relation stand on mutual basis or is it more of power and
empowerment. Joe is described as being a ' big voice ', who treated Janie as
a possession. Joe is all power and control. He was appointed the mayor of the all-colored town of Eatonville, a fact that might imply the absence of oppression and all think and work on equal basis, but as Hurston depicts the larger atmosphere of Janie's environment, that of the community as being subject to the principle of hierarchy; " Us talks about de white man keepin us down! Shucks! He don't have tuh. Us keeps our own selves down. "(39)

To Janie's more intimate sphere with a further indication that it is by no means intimate in which Joe " … had a bow-down command in his face, and every step he took made the thing more tangible. "(47) It was his voice that was heard and not a vent was allowed for Janie to use hers, "… my 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." (43) With every declaration that Joe makes, " Joe spoke out without giving her a chance to say anything one way or another that took the bloom of things. " (43) Their relationship left Janie with a " … feeling of coldness and fear… she felt far away from things and lonely. " (46) The roles have been set and assigned. Joe is fixed on the order laid for this relationship. Janie tries to communicate her feelings to Joe;

… itjus' looks lak it keeps us in some way we aint natural wid one 'nother. Yous'e always oft talkin' and fixin' things, and Ah feels lakAh'm just markin' time. Hope it soon gits over. "(49)

Joe loves obedience out of everybody " … under the sound of his voice. " (49) He is a man " dat changes everything, but nothin' don't change him. " (49) He makes Janie wear a head rag to cover her long hair while she is in the store that he runs. It made the town-folk wonder why she does so like an old woman. This is symbolic for Joe's practicing complete control and further suppressing Janie. As the town talk of Eatonville noticed;

… She don't talk much. De way he rears and pitches in de store sometimes when she make uh mistake is sort of ungodly, but she don't seem to mind at all. Reckon dey understand one 'nother (50)

For Janie, it was a suffocating atmosphere in which she went through many " silent rebellions over things " (54) " She wanted to fight about it, ' But Ah hates disagreement and confusion, so Ah better not talk.
It makes it hard to get along. " (57) She is not incapable of self-expression as seen later on with the incident of Matt's mule which was the spectacle for the town to laugh at and ridicule though his owner was unable to move or control him, " Aw dat mule is plenty strong. Jus' evil and don't want to be led. " (55) The analogy is set here between Janie and the mule, a thematic continuation with what supposed to be women's status in society. As long as Janie is still enslaved within the confines of Joe's authority and her whole being is marginalized no clear self-affirmation is possible unless she breaks free and later will be symbolized by the death of the mule as well as any other reference to it in the novel.\(^\text{15}\)

Janie has not totally succumbed to Joe's empowerment. She has preserved her inside and she does master her own voice. She has learnt to become more conscious of when to voice out her thoughts and emotions. She talks to Joe just after freeing the mule and mocks him;

…Freein' dat mule makes uh mighty big man outa you. 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 freed uh mule. You have tuh have power tuh free things and dat makes you lak uh king uh something. (58) The whole town after hearing her declared, " Yo' wife is uh born orator, Starks. Us never knewed dat befo'. She put jus' de right words tuh our thoughts." (58) She chose to retreat into a state of ' thinking ' or ' protesting ' silence.\(^\text{16}\) Janie "… had things packed up and put away in parts of her heart… She had an inside and an outside now and suddenly she knew how not to mix them. " (72) It is her retreat into an interiority that helps her preserve her entity and stay independent and not crushed into a none-being in her marriage to Joe. It is as if "… she was saving up feelings for some man she had never seen " (72) This was only when Joe made it clear that he had no intention of changing and that he wanted nothing of her but total submission, "… so gradually she pressed her teeth together and learnt to hush. The spirit of the marriage left the bedroom and took to living in the parlor." (71)
There are no mutual bases for communication. Voice had no purpose and would not be employed unless it satisfied a need. So "... no matter what Jody did she said nothing." (76) She was going through a lot of emotional disturbances and sees no satisfaction in her life. She says "Ah ain't nothing to live for." (76)

Her marriage to Joe lasted more than twenty years. As time passed age had its toll on Joe, he was her senior, and because of fear and vulnerability, he continued lashing at Janie with his voice. Using all possible means to crush her yet he was unaware that she has grown to be more conscious of what really constitutes this phenomena of living with a man. She could not suffice with a life of "tending store and prostrating itself before Jody." (77) At this stage in her life and "... for the first time, she could see a man's head naked of its skull. Saw the cunning thoughts race in and out through the caves and promontories of the tunnel of his mouth." (77) With her silence she grew stronger, for her it was cautionary and essential to know when it is appropriate to speak and how to use voice to one's own advantage. Voice to Janie at this crucial stage becomes a powerful means for survival and self-preservation in an environment controlled by others, whether Joe or the community of Eatonville. So as Haurykiewicz states that "... the proper application of verbal surprises can achieve great results." (77) She uses silence to ward off abuse but when it is crucial she fights back. "She is saving her verbal powers for a surprise attack." (78) This attack comes when Joe criticizes her looks of becoming old. She lashes out at him and gives him the fatal blow as she did with Killicks. She literally emasculates him before the whole town;

... Naw, Ah aint no young gal no mo' but den Ah ain't no old woman neither. 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 worsen's you kin say. You big-bellies round here and put out a lot of brag, but 'tain'tnothin' to it but yo' big voice. Humph! Talkin' 'bout me lookin' old! When you pull down yo' britches, you look like de change uh life. (79)

This is where "... his vanity bled like a flood." Where "she has cast down his empty armor before men." (79) In this case, as Fivush argues,
silence can lead to power through providing the space for the creation of narratives of resistance and healing. In Janie's case, it is "being silent" rather than "being silenced". Janie uses silence, a voluntary state of absence of speech, to gain power by not revealing her feeling and thoughts to anyone throughout the novel. She keeps significant part of her personal feelings to herself. Her choices are conscious as the town folks noticed, "the cruel deceit of Janie! making all that show of humbleness and scorning him all the time! Laughing at him, and now putting the town up to do the same." (80) Janie, here, conforms to the mule imagery as a trickster when she uses her wits and unpredictability to outsmart those who try to control her. Hurston breaks the mould for African-American women and creates through Janie a stance of defiance against conventional gender expectation, epitomized by the death of the mule and the absence of any later reference to it in the novel.

In Joe's case, he restored to the use of voice as means of self-defense, to be the one with the power and the word. Like Killicks, even though outgoing and with a powerful voice that shapes a community, he cannot express his inner emotions and insecurities to his wife. It is again not an authentic and mutual relationship. As Racin states, that Hurston makes a connection between Joe's manifestation of his insecurities and slavery. Oppression resonates with these black men who must have endured much to gain a sense of security though it may be false. They are careful not to surrender to the power of women. So it all fits within the order set by Janie's Nanny at the beginning of the novel. Critic Lillie Howard observes that these men cannot "...share themselves; they do not know how."  

Janie cleanses her soul of the bitterness she has held towards Starks, making her capable of starting a new relationship with Tea Cake when he later enters her life. As Stark dies, Janie comprehends the whole experience and realizes that a voice can be created and individuals can influence the outcome of one's life;

Poor Joe! ... she thought back and forth about what had happened in the making of a voice out of a man. Then she thought about herself. (87)
Ultimately, she remains the pivot of any experience. Her survival and intactness is what matters. She must resume her quest to attain her own horizon, "...the need to explore all the dimensions of life and her own self. " In an attempt to " ... define and express [ her ] totality rather than being defined by others. "

She frees her hair, she is no longer her husband's creation. She has the power to make the choice to leave with Tea Cake. She chooses him because she is ready for him to play part in her life. Emotionally and physically he takes her back to Johnny Taylor's kiss. That initial recognition of passion. He does not provide her with the financial securities of Killicks and Joe but he offers her a fair share in both work and play. He influences her perceptions of life. Their relationship, unlike with Joe and Killicks, does not exhibit a constant state of competition and control. It is a relationship in which "... she found herself glowing inside. Somebody wanted her to play. Somebody thought in natural for her to play. " (96) It was a sharing situation in which there is a non-materialistic day to day existence of mutual love.

Hurston maintains a thematic continuation in depicting a female-male relationship when she again presents Tea Cake as wanting submission from Janie, particularly when he whips her before the weak was over after their marriage; the beating

relieved that awful fear inside him. Being able to whip her reassured him in possession. No brutal beating at all. He just slapped her around a bit to show he was boss. (147)

It is again fear that instigates men into action. Hurston states " through indiscriminate suffering men know fear and fear is the most divine emotion." (145) Tea Cake cannot articulate and does not know how to verbalize his fear of losing Janie.

For Janie the retreat into silence and submission is apparent in her marriage to Tea Cake. As Miller notes, her objection to Joe's subjugation was feeling " cold " while with Tea Cake's romantic sundry words she offers a simple " Dats all right wid me. "(128) All Tea Cake's behavior whether good or bad is given the ' green light with Janie's silent repose '. Miller extends his argument in stating that throughout her marriages, she is
brought up to the understanding that she must submit to her husbands in order to exercise power, and by doing this she puts Tea cake in the same false sense of security as her ex-husbands. They are led to believe that they are in control and that Janie must bend to their will, something that Tea Cake assures himself as seen by the slapping incident. But it remains that Janie is still the one with power over him because she now understands how the use of silence and submission empowers. Yet at crucial moment when she realizes that her autonomy is threatened she abandons the strategy entirely. For though her voice is silent yet it is profound.

She repeatedly appeases and consoles him during his sickness with rabies after been bitten by the dog during the hurricane on the muck in his act of sacrifice, for saving her;

"What de matter, honey? " she soothed and soothed. "you got tuh tell me so Ah kin feel widja. Lemme bear de pain 'long widja, baby. Where hurt yuh, sugar?" (174)

When she was faced with death at his own hands, her submission no longer functions to make her husband as she wishes him to be, thus she has no choice but to kill him, " Janie saw a changing look come in his face. Tea Cake was gone. Something else was looking out of his face. " (181) After facing each other with guns in both of their hands, Tea Cake out of illness and she for fear over her life, the guns went off and tea Cake was down. Janie then realizes;

… It was the meanest moment of eternity. A minute before she was just a scared human being fighting for its life. Now[She]wept and thanked him wordlessly for giving her the chance for loving service, " (148)

This particular phase in Janie's life marks the epitome in her journey for self-autonomy and gaining her own sense of a horizon. Tea Cake is an essential partner with whom she experiences a sense of fulfillment, as he calumniates her quest for "Chance and change" though at his own sacrifice. Janie verbalizes this to Tea Cake;

Once upon a time, Ah never 'spected nothin', Tea cake bein' dead from the standing still and tryin' to laugh. But
you come 'long and made me somethin’ we come through
together. (167)

Korobkin argues that though Tea Cake is damaged, fatally ill and trying to kill her might be reasons to value his life relatively lower than her own and though he is the being she loves overwhelmingly and unconditionally, yet she never hesitates shooting the gun and destroys him to keep herself alive. She is at the core of the matter in staying intact and attaining an ultimate sense of personal sovereignty. The whole incident charts the depth of Janie's discovery of self, the degree to which she has become a complete woman.

Washington resembles Janie's marriage to Tea Cake as a descend into an underworld where she must undergo the supreme ordeal (journey to the Everglades, the killing of tea cake and the trial) and that of the return when the heroine emerges from the kingdom of dread and brings a gift that restores the world (Janie returns to Eatonville and attains her own horizon);

Here was peace. She pulled in her horizon like a great fish-net 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. (193)

Hurston gives her the legal and logical justification for her action. She does not recount her plea at the court and not much is heard of her case though she is attacked by the whole community. The jury found her not guilty and the epitome of her case is that state of “Finished silence". (192)

In the scheme of things, much goes beyond the understanding of the inhabitants of Their Eyes. Many forces work against their will and cause the greatest threat and damage, as Wall observes oppression as the main crushing force that afflicts this community, males and females where "... the deepest wounds of oppression, whether of racism, sexism, or class, are those that scar the soul. "

In Janie's case, within the confines of her existence, as was the case with the men in her life, it was survival in a multi-layered oppressive world. For her, learning about living and loving means going to the horizon of her consciousness, her eyes have been watching God who manifests
himself in our deepest selves. So if voice, as argued, is a state of mind, then she has achieved a sense of meaning tough not totally articulated. She does not recount her story to the people back at Eatonville and she suffices in saying to her friend Phoeby after her final return to Eatonville, "mah tongue is in mah frien's mout." (6). Voice is only one part of power as it is through silence that her inner growth truly occurs and her strength is attained.
Notes


Their Eyes (1939) was written at the time of the Harlem Renaissance of the 1930's. A time in which social realism prevailed, and the case of the Afro-American was stated, a community's outcry against the oppression of the whites. For this reason the novel was criticized by a pioneer for this movement, Richard Wright, as lacking the racial militancy that characterized the writings of that period. Hurston "Faces off oppression yet not explicitly, in the language of passions" Hurston wanted "to write about [her] people as they are, and not to use the traditional lay figures." For her it was more of the politics of gender along with a reflection of the cultural and social background.

- as stated by Cheryl A. Wall, ed. Introduction, Zora Neale Hurston's Their Eyes Were Watching God: A Casebook. (New York: Oxford University r, 2000),9

Zora Neal Hurston, Their Eyes Were Watching God (New York: Perennial Classics, 1990), 1.

- All subsequent references to the text will be from this edition and in cooperated within the text.


6 Ibid.


9Racine, 283.


- The term muliebrity is defined by the Oxford English Dictionary as "the stage or condition of being a woman." It is used to illustrate Janie's achievement of a female identity and to enhance her characterization as a woman in the novel.

11Racine, 291.


14Thomas Hardy's words in The Return of the Native (1878) as Eustacia anticipates the return of Clym Yeobright to Egdon Heath for a better prospect of life.

15Haurykiewicz argues that the presence of the mule is linked to acts of silencing, while the absence of the mule indicates the potential for speech and communication in Janie's life, 46.


17Haurykiewicz, 49.

18Ibid. 58

20 Racine, 287

21 Lillie P. Howard, *Zora Neale Hurston* (Boston: Twayne, 1980), 104


23 Shawn E. Miller, "Some Other Way to Try: From Defiance to Creative Submissions in *Their Eyes Were Watching God*." In Harold Bloom, ed. *Modern Critical Interpretations: Their Eyes were Watching God* (New York: Infobase, 2008), 193.

24 Korobkin, 7.

25 Wall, 40.

26 Ibid., 10.
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الخلاصة
تشكل رواية زارا نيل هيرستن ''أعينهم ترقب الله'' سجلا لتجارب اثنى سوداء في سعيها للبحث عن هويتها الذاتية وعن معنى حياتها. عاشت في مجتمع ظالم أدى بها إلى أن تمر بثلاث زيادات مثلت كل واحدة منها مرحلة من مراحل رحلتها في تعلم العيش والحب، تعلمت كيف ان تكون امرأة ذات ارادة وصوت مستقلين. لقد نجت من كل المحن التي مرت بها بحفاظها على سلامتها. ' تبقى هي المحور في كل التجارب التي مرت بها على الرغم من أنها في بعض الأحيان كانت تبدو محطمة عندما كانت تتصاعد لما يفرضه البعض عليها، مثلما كانت تفعل مربيتها اولا و من ثم كيلكن، لكن عندما يكون الوضع عصيا فإنها تضرب ضريتها وتبتعد دون أن تنظر إلى الخلف. إن ما يبقى قوية هو انسحابها إلى حالة صمت لا إلى حالة مواجهة. لقد مبنيت بخسائر قليلة بالمقارنة مع ما كانت ستحصل عليه في النهاية، الأ و هو الحس بالأفق. و مع حقيقة أنها كانت تؤمن بالعواطف لكن من كان يرشدها دوما هو ' صمتها المفكر '. تهدف هذه الدراسة لإيضاح أن ليس فقط حصولها على صوتها تدريجياً فحسب بل لتتسيد ماذا تقول وتنتهى تقوله. انها قوة الصمت كونها كانت تلود بالصمم لا لكونها كانت تثير على السكوت وهذا ما جعلها تنجر من هذه المواقف المعقدة التي وضعت فيها كونها جزءا من أقلية، مواطنة سوداء اولا وثاني ثانيا. فهي تخرج منتشرة تخفى نفسها بأفقيها الخاص.
قوة الصمت في رواية زورا نيل هيرستن "عيونهم ترقب الله "

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