

Democratic Popular Republic of Algeria
Ministry of Higher Education and Scientific Research



University of Tlemcen
Faculty of Letters and Languages
Department of Foreign Languages
Section of English

**Voice into Text: the Linguistic and Cultural Aspects of
Orality in Hurston's Their Eyes Were Watching God
and Ellison's Invisible Man**

**A Dissertation Submitted for the Degree of Doctor in Studies in Language and
Literature**

Presented by:
Mrs. Imene Sebiane Chikh

Supervised by:
Pr. Hadjoui Ghouti

Board of Examiners

❖ Dr. W. Mouro	M.C.A	Chairwoman	University of Tlemcen
❖ Pr. G. Hadjoui	Pr.	Supervisor	University of Tlemcen
❖ Dr. D. Benadla	M.C.A	Examiner	University of Saida
❖ Dr. M. Dib	M.C.A	Examiner	University of Mascara
❖ Dr. N. Mebitil	M.C.A	Examiner	University of Mascara
❖ Pr. I. Serir	Pr.	Examiner	University of Tlemcen

Academic Year: 2018

Dedications

To my lovely parents, grandparents and siblings

To my dearest husband and my family-in-law

Acknowledgements

In the name of Allah, the most beneficent and merciful who gave me strength to accomplish this research.

I am sincerely grateful to my supervisor Pr. Hadjoui Ghouti for his guidance and support throughout the progress of this research.

My warmest thanks go to Pr. Serir Ilhem for her inestimable helpful comments, emails, suggestions and pieces of advice during both the studying years and holidays.

My deep appreciation and gratitude go to the honorable board of examiners, namely, Pr Serir Ilhem, Dr Mebitil Nawel, Dr Mouro Wassila, Dr Dib Mohamed and Dr Benadla Djamel, for having accepted to spare some of their precious time in order to examine this PhD dissertation.

I would like also to seize this opportunity to express my appreciation to all teachers of English department, for their precious pieces of advice and encouragements.

I owe a great debt to my parents who have encouraged me during all my course of study. I am very thankful for their love, support, interest, patience and prayers which gave me the strong will to finish this humble work.

I wish to express my deep gratitude to my dear husband Saad, for his tremendous help, patience, dulcet support and encouragements.

I also place on record, my sincere gratitude to all my colleagues and especially to my friends Amel and Zakia who have lent their helping hands in this venture.

Abstract

The present research work deals with the contribution of orality to the African American literature. This thesis aims at revealing the way Zora Hurston and Ralph Ellison have enlightened the literary scene by incorporating certain aspects of their oral Black culture into their literary classics *Their Eyes Were Watching God* and *Invisible Man*. Besides, this research has adopted the folk linguistic approach. It started at first with the analysis of Ebonics as a linguistic aspect of orality through its phonological, grammatical and lexical features. Then, it moved to an examination of the cultural aspects of orality throughout both novels. Ultimately, the analysis of data shows that on one hand; Hurston relied on the anthropological field within her novel in order to create an artistic image of the African American culture in general and of Florida's community in particular. On the other hand, Ellison's love and great interest to jazz music and the blues drove him to integrate them into his novel in order to give life to his Black culture and persistence within the American literature.

List of Abbreviations and Acronyms

NAACP: National Association for the Advancement of Colored People

SEPP: Standard English Proficiency Program

List of Tables

Table 4.1. Pronouns and Their Use in Hurston's *Their Eyes Were Watching God*

Table 4.2. Reflexive Pronouns and Their Use in Hurston's *Their Eyes Were Watching God*

Table 4.3. Verbs and Modals Used in Hurston's *Their Eyes Were Watching God*

Table 4.4. Ebonics' Words in Hurston's *Their Eyes Were Watching God* and Their Transformations to Standard English

Table 4.5. Ebonics' Terms Used in Hurston's *Their Eyes Were Watching God* and Their Meanings in Standard English.

Table 4.6. Personal Pronouns and Their Use in Ellison's *Invisible Man*

Table 4.7. Verbs and Modals Used in Ralph Ellison's Novel *Invisible Man*

Table 4.8. Ebonics Words in Ellison's Novel *Invisible Man* and Their Transformations to Standard English

Table 4.9. Ebonics' Terms Used in Ellison's *Invisible Man* and Their Meanings in Standard English.

Table 4.10. Identification of Dialect Users in Both Novels

Table 4.11. The Grammatical Features of Ebonics in Ellison's *Invisible Man*

Table 4.12. The Phonological Features of Ebonics in Hurston's Novel *Their Eyes Were Watching God*

Table 4.13. The Phonological Features of Ebonics in Ellison's Novel *Invisible Man*

List of Appendices

Appendix 01: Bob Marley's "Redemption Song"

Appendix 02: The Differences between Dialect and Standard Language

Appendix 03: A comparison of the Five Present Tenses from Black English to Standard English

Appendix 04: The Differences between Black English and Standard English

Appendix 05: Classification of the Consonant Phonemes

Appendix 06: Langston Hughes's Poem "Mother to Son"

Appendix 07: A Dialogue between David and Jim about Daisy Blunt within Hurston's Novel *Their Eyes Were Watching God*

Appendix 08: A Ritualized Fighting between Sam and Lige by the Aid of Walter Thomas within Hurston's Novel *Their Eyes Were Watching God*

Appendix 09: The Pamphlet's Message within Ellison's Novel *Invisible Man*

List of Contents

Dedications	I
Acknowledgements	II
Abstract	III
List of Abbreviations and Acronyms	IV
List of Tables	V
List of Appendices	VI
List of Contents.....	VII
General Introduction	1
Chapter One: An Overview of the African American Literature	
1.1. Introduction	11
1.2. The African American Literature	11
1.2.1. The African American History	15
1.2.2. The African American Literary Movements	19
1.2.2.1. Harlem Renaissance Literature	21
1.2.2.2. The Civil Rights Literature	29
1.3. The Notion of Orality in the African American Literature	32
1.3.1. The Aspects of Orality	36

1.3.1.1. Folk Songs	36
1.3.1.1.1. Spirituals	38
1.3.1.1.2. Blues	40
1.3.1.1.3. Ballads	41
1.3.1.1.4. Gospel Music	41
1.3.1.1.5. Jazz Music	42
1.3.1.1.6. Rap / Hip-Hop Music	42
1.3.1.1.7. Children's Songs	43
1.3.1.2. Folk Stories and Folktales	44
1.3.1.3. Proverbs and Riddles	45
1.3.1.4. Folk Dialect	46
1.3.2. The Contribution of the Cultural Aspects of Orality to the African American Literature	47
1.4. Ebonics as an African American English	51
1.4.1. Dialect vs. Standard Language	51
1.4.2. Ebonics vs. Standard English	53
1.4.2.1. The Differences between Ebonics and Standard English	54
1.4.3. The History of Ebonics	55
1.4.4. The Linguistic Features of Ebonics	61

1.4.4.1. The Phonological Features of Ebonics	63
1.4.4.2. The Morphological and Syntactical Features of Ebonics	64
1.4.4.2.1. The Grammatical Features of Ebonics	66
1.4.5. The Use of Ebonics as a Literary Dialect	70
1.4.5.1. The Use of Ebonics in the African American Literature	70
1.5. Conclusion	74
Notes to the Chapter	76

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were Watching God*

2.1. Introduction	81
2.2. Analysis of the Novel	81
2.2.1. Analysis of the Plot	84
2.2.2. Analysis of Setting	94
2.2.3. Characterization	97
2.2.3.1. Analysis of Major Characters	97
2.2.3.2. Analysis of Supporting Characters	99
2.3. A Thematic Analysis of Hurston's Novel <i>Their Eyes Were Watching God</i>	102
2.3.1. Theme of Traditional Gender Roles	102
2.3.2. The Quest for Love as a Means to Fulfillment	103
2.3.3. Theme of Racism	105

2.3.4. Theme of Search for Voice and Identity	105
2.4. Analysis of the Figurative Language within Hurston's Novel <i>Their Eyes Were Watching God</i>	108
2.4.1. The Sense Literary Devices	108
2.4.1.1. Symbolism	108
2.4.1.1.1. The Pear Tree	108
2.4.1.1.2. The Horizon	109
2.4.1.1.3. The Hurricane	110
2.4.1.1.4. The Hair	111
2.4.1.2. Similes	113
2.4.1.3. Metaphors	116
2.4.1.4. Personifications	118
2.4.1.5. Idioms	119
2.4.1.6. Biblical Allusions	120
2.4.1.7. Hyperboles	124
2.4.1.8. A Paradox	126
2.4.2. The Sound Literary Devices	126
2.4.2.1. Alliterations	126
2.4.2.2. Onomatopoeias	127

2.5. Conclusion	128
-----------------------	-----

Chapter Three: A Literary Analysis of Ellison’s Novel *Invisible Man*

3.1. Introduction	132
3.2. Analysis of the Novel	132
3.2.1. Analysis of the Plot	134
3.2.2. Analysis of Setting	148
3.2.3. Characterization	149
3.2.3.1. Analysis of Major Characters	149
3.2.3.2. Analysis of Supporting Characters	152
3.3. A Thematic Analysis of Ellison’s Novel <i>Invisible Man</i>	154
3.3.1. Theme of Invisibility	154
3.3.1.1. The Theme of Invisibility and the Motif of Blindness	156
3.3.2. The Evil of Racism	157
3.3.3. Theme of Search for Voice and Identity	159
3.4. Analysis of the Figurative Language within Ellison’s Novel <i>Invisible Man</i>	161
3.4.1. Analysis of the Sense Devices	161
3.4.1.1. Symbols	161
3.4.1.1.1. The Brief Case Symbol	161
3.4.1.1.2. The Liberty Paint’s ‘Optic White’	162

3.4.1.1.3. The Baking Yams	163
3.4.1.1.4. The Sambo Dolls	163
3.4.1.2. Irony	164
3.4.1.3 Allusions	164
3.4.1.3.1. Biblical Allusions	165
3.4.1.3.2. Historical Allusions	167
3.4.1.3.3. Literary Allusions	168
3.4.1.3.4. Musical Allusions	170
3.4.1.4. Similes	170
3.4.1.5. Metaphors	173
3.4.1.6. Personifications	177
3.4.1.7. Hyperboles	179
3.4.1.8. Paradoxes	180
3.4.2. Analysis of Sound Devices	182
3.4.2.1. Alliterations	182
3.4.2.2. Onomatopoeias	183
3.4.2.3. Repetitions	185
3.4.2.4. Rhyme	185
3.5. Conclusion	186

Chapter Four: Data Analysis in both Hurston’s Novel *Their Eyes Were Watching God* and Ellison’s Novel *Invisible Man*

4.1. Introduction	190
4.2. Analysis of the Linguistic Aspects of Orality in Hurston’s <i>Their Eyes Were Watching God</i>	190
4.2.1. The Grammatical Features of Ebonics within Hurston’s Novel	191
4.2.2. The Phonological Features of Ebonics within Hurston’s Novel	199
4.2.2.1. Vowel/ Consonant Transformation	199
4.2.3. The Lexical Features of Ebonics within Hurston’s Novel	207
4.3. Analysis of the Linguistic Aspects of Orality throughout Ellison’s <i>Invisible Man</i>	208
4.3.1. The Grammatical Features of Ebonics within Ellison’s Novel	209
4.3.2. The Phonological Features of Ebonics within Ellison’s Novel	220
4.3.2.1. Vowel and Consonant Transformation	220
4.3.3. The Lexical Features of Ebonics within Ellison’s Novel	227
4.4. A Comparison between Ebonics Used within Both Novels	228
4.4.1. Differences of Dialect Use in <i>Their Eyes Were Watching God</i> and <i>Invisible Man</i> ...	230
4.4.2. Similarities of Dialect Use in <i>Their Eyes Were Watching God</i> and <i>Invisible Man</i> ...	233
4.5. Conclusion	234

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston’s *Their Eyes Were Watching God* and Ellison’s *Invisible Man*

5.1. Introduction	239
5.2. Analysis of the Cultural Aspects of Orality in Hurston's Novel	239
5.2.1. Folk Stories	240
5.2.1.1. Janie's Story	240
5.2.1.2. The Mule's Story	242
5.2.1.3. The Buzzards' Story	243
5.2.1.4. Mrs. Tony Robbins' Story	244
5.2.1.5. Annie Tyler's Story	245
5.2.2. Nanny's Slave Narrative	246
5.2.3. Janie's Fictional Narrative	247
5.2.4. Folk Play	247
5.2.5. A Rhetorical Tradition	248
5.2.6. The Concept of Signifying	248
5.2.6.1. Playing the Dozens	249
5.2.6.2. The Ritualized Fighting	250
5.2.7. Folk Religion	251
5.2.7.1. Sermons	251
5.2.7.2. Biblical Allusions	252
5.2.8. Folk Songs	254

5.2.8.1. Blues Music	254
5.2.8.2. A Spiritual Song	257
5.2.8.3. A Ballad	258
5.2.9. Folk Sayings	258
5.2.10. Folk Games	259
5.2.10.1. Playing Checkers	259
5.2.10.2. Florida Flip and Coon-Can Cards Games	260
5.2.10.3. Dice Game	261
5.3. Analysis of the Cultural Aspects of Orality in Ellison’s Novel	262
5.3.1. Popular Sayings	262
5.3.2. Popular Proverbs	263
5.3.3. Folk Stories	264
5.3.3.1. The Invisible Man’s Story	264
5.3.3.2. Trueblood’s Story	265
5.3.3.3. The Founder’s Story	265
5.3.3.4. Brother Tarp’s Leg Story	266
5.3.4. Folk Tales	267
5.3.4.1. Jack the Bear and Jack the Rabbit	267
5.3.4.2. Buckeye the Rabbit and Brer Rabbit	268

5.3.4.3. Dr. Bledsoe’s Folk Tale	268
5.3.5. Folk Songs	269
5.3.5.1. Negro Spirituals	280
5.3.6. Folk Religion	281
5.3.7. A Ritual	287
5.3.8. Rhetorical Traditions	287
5.3.9. The Ritualized Fighting	288
5.4. A Comparative Study between Hurston’s Novel <i>Their Eyes Were Watching God</i> and Ellison’s Novel <i>Invisible Man</i>	290
5.4.1. A Comparative Study between the two Considered Novels’ Points of Views, Themes and Figures of Speech	290
5.4.2. A Comparison between the Cultural Aspects of Orality Used in both Novels	296
5.4.2.1. Similarities of the Cultural Aspects of Orality in both Novels	296
5.4.2.2. Differences of the Cultural Aspects of Orality in both Novels	298
5.5. Conclusion	299
General Conclusion	301
Bibliography	305

General Introduction

General Introduction

General Introduction

The Afro-American literature has always been conceived as rich, vast and varied since it is constantly developing, adapting to modern influences and simultaneously influencing the contemporary writing. More than that, it is a literature which evolved with the aim of giving birth to a powerful voice that has been for a long time suffocated. In this context, the literary domain has been exploited by the African American poets and novelists in order to highlight the cruel reality that was prevailing in their Black community.

By the beginning of the twentieth century and mainly during the 1920s, a new form of expression had been emerged under the New Negro Movement; by the wide arrival of new groups of African American authors; bearing with them modern thoughts. Besides, these writers tried to demonstrate a close relationship between their writings and their vivid folklore by integrating aspects of their oral Black culture into their fictional prose and poetry.

From this point of view, this oral literature tried to spot light on the Afro-Americans' feelings, thoughts and ambitions; in the form of myths, legends, tales, songs, poems, proverbs, riddles, plays and stories. In addition to that, these oral traditions had been expressed in a typical way using Ebonics as their main diction which reflected its speakers' identity and spirit. Hence, this oral lore holds several values, moralities and principles that enrich the Black culture and keep it alive for the next generations.

In this respect, this oral literature allows its readers to open their minds and learn more about the African Americans' values and experiences which depict their Black culture, history and identity; the three principle basics of the Afro-American heritage. Further, the Black American authors focused on the oral tradition as a testimony which includes a collective memory that was transferred from ancient generations to contemporary ones.

General Introduction

In this vein, both Zora Neale Hurston and Ralph Ellison appeared during the 20th century, endeavoring to integrate their Black oral culture within their noteworthy masterworks *Their Eyes Were Watching God* and *Invisible Man*; published during different movements, Harlem Renaissance and Civil Rights movement; but carrying the same themes of search for Black American identity and self-recognition within patriarchal societies.

To be precise, this PhD dissertation's main objective is to demonstrate the strong relationship that can be found between language and literature. In this respect, this research exhibits the importance of orality in the Afro American literary writings by taking into consideration Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man* as the main concerned novels.

Besides, these two authors tried to combine Ebonics as a dialect with the Standard English in order to depict their close relationship and to create an artistic image within their pieces of literature.

Henceforth, the present work is constructed on the following research questions:

- How does the contribution of the figurative language affect both novels?
- Is there a purpose behind the use of Ebonics in both novels?
- What does the contribution of the musical lyrics in both novels reveal?
- What do both authors want to convey through their integration of the cultural aspects of orality in their novels *Their Eyes Were Watching God* and *Invisible Man*?

In order to find convenient answers to these aforementioned research questions, four hypotheses are suggested:

General Introduction

1. Both Hurston and Ellison integrated different figures of speech as similes, metaphors, alliterations, paradoxes, etc, within their masterpieces *Their Eyes Were Watching God* and *Invisible Man* in order to enrich their contexts, embellish their writings and make them seem more focused, vivid, descriptive and interesting.
2. Both Hurston and Ellison used Ebonics in their novels *Their Eyes Were Watching God* and *Invisible Man* to portray the African American identity, to maintain their spoken dialect in the American society and to keep alive their heritage.
3. Ellison and Hurston employed the motif of Black music in their novels *Invisible Man* and *Their Eyes Were Watching God* as a means to express their characters' painful feelings which cannot be shared within their written texts but portrayed throughout musical lyrics as a form of expression. However, musical lyrics had been also used to describe the joys of some characters' daily lives. Hence, music was conceived as both a means of consolation and release.
4. Both Hurston and Ellison integrated elements of oral Black lore in their novels to show in general the Black cultural heritage and in particular, the daily life of the Black community and to describe it as a vivid and a dynamic one. Besides, these oral traditions which include stories, tales, songs, sermons and sayings; indicate that the Black community is an oral one based on communication which permits transmission of this oral lore to generations which will follow.

The research methodology adopted for analyzing data relies on an interdisciplinary approach which combines three disciplines, linguistics, cultural studies and literature in which an investigation will be explored to portray how the concept of orality is represented into the field of literature. In this context, two main approaches will be needed for this study:

General Introduction

- 1- The literary approach: *Their Eyes Were Watching God* and *Invisible Man* are chosen as two samples in order to analyze their contents and to demonstrate how elements of orality are employed in both novels. The literary analysis includes: plots, characterization, settings, themes, figurative language, dialect and orality.
- 2- The folk linguistic approach: the use of orality reveals the use of Ebonics as a dialect and other components of the Black cultural heritage. So, the main interest of this study will be the focus at first on the analysis of Ebonics as a linguistic aspect of orality through its phonological, grammatical and lexical features. Then, an examination of the cultural aspects of orality will follow.

Therefore, the present research work displays an outline of five chapters, starting with the first theoretical one which underlines an overview of the African American literature in which a brief history of the African Americans had been provided. In addition, some theoretical definitions of orality, dialect and Ebonics had been highlighted with other key concepts related to their use in the field of literature. Thus, these elements had been introduced as the basic elements which provide help for the following analyses.

The second chapter introduces a literary analysis of Hurston's novel *Their Eyes Were Watching God* which comprises analysis of its plot, setting and characters, themes and figurative language.

The third chapter leads to a literary analysis of the second novel *Invisible Man* written by Ralph Ellison which tackles the same analysis as the first one; plot, setting, characterization, themes and figurative language.

The fourth chapter tries to analyze data extracted from the two concerned novels *Their Eyes Were Watching God* and *Invisible Man* which highlights the use of Ebonics as a literary

General Introduction

dialect. Besides, Ebonics has been analyzed throughout the phonological, grammatical and lexical levels which depict its distinct appearance than the Standard English. Also, this chapter provides at the end a comparative study between Ebonics used within both novels.

And the last chapter comprises an examination of the cultural aspects of orality which include various oral elements of lore as songs, sermons, stories, tales, games, proverbs and sayings that have been introduced within both novels. To sum up, this chapter had been concluded by a representation of similarities and differences found between both Hurston and Ellison's selected novels.

Chapter One: An Overview of the African American Literature

Chapter One: An Overview of the African American Literature

1.1. Introduction

1.2. The African American Literature

1.2.1. The African American History

1.2.2. The African American Literary Movements

1.2.2.1. Harlem Renaissance Literature

1.2.2.2. The Civil Rights Literature

1.3. The Notion of Orality in the African American Literature

1.3.1. The Aspects of Orality

1.3.1.1. Folk Songs

1.3.1.1.1. Spirituals

1.3.1.1.2. Blues

1.3.1.1.3. Ballads

1.3.1.1.4. Gospel Music

1.3.1.1.5. Jazz Music

1.3.1.1.6. Rap / Hip-Hop Music

1.3.1.1.7. Children's Songs

1.3.1.2. Folk Stories and Folktales

1.3.1.3. Proverbs and Riddles

Chapter One: An Overview of the African American Literature

1.3.1.4. Folk Dialect

1.3.2. The Contribution of the Cultural Aspects of Orality to the African American Literature

1.4. Ebonics as an African American English

1.4.1. Dialect vs. Standard Language

1.4.2. Ebonics vs. Standard English

1.4.2.1. The Differences between Ebonics and Standard English

1.4.3. The History of Ebonics

1.4.4. The Linguistic Features of Ebonics

1.4.4.1. The Phonological Features of Ebonics

1.4.4.2. The Morphological and Syntactical Features of Ebonics

1.4.4.2.1. The Grammatical Features of Ebonics

1.4.5. The Use of Ebonics as a Literary Dialect

1.4.5.1. The Use of Ebonics in the African American Literature

1.5. Conclusion

Chapter One: An Overview of the African American Literature

1.1. Introduction

The African Americans have been transported as slaves to the American land where they have struggled and succeeded to emancipate themselves and thus got notable positions in the political, the musical and the literary fields. In this vein, they created a fruitful culture and developed their religious beliefs. Within the field of literature, they have reinforced their literary and poetical works by the integration of the oral tradition full of folklore and dialect; as a way to support their values and race knowledge also to show their feelings, ambitions and objectives. Accordingly, this chapter spots light on the notion of orality and its contribution within the African American literature through both its cultural and linguistic aspects.

1.2. The African American Literature

African American literature is conceived as a mirror for all the cruel incidents that occurred for the African Americans. It is a literature that was written by, for and about African Americans' history and experiences. It began during the 18th and 19th centuries and knew great American figures who came from the African descent to express, spread and reveal their aptitudes into diverse fields as literature, theater, music and arts such as the poet Phillis Wheatley known as the first noticeable author who published her book *Poems on Various Subjects* in 1773.

Another important figure is the American lecturer, abolitionist and author Frederick Douglas who wrote three autobiographies during his life: *A Narrative on the Life of Frederick Douglas, An American Slave* in 1845, *My Bondage and My Freedom* in 1855 and *Life and Times of Frederick Douglas* in 1881. At the age of twenty and exactly in 1838, he fled his master's home in Maryland and quickly became involved in the fight against slavery. He

Chapter One: An Overview of the African American Literature

became the most famous Black American of the nineteenth century and remains till today an important historical figure (Harpin 222).

Though his skin's black color and condition as an enslaved man who needed education and a good way of speaking, Douglas's talent was miraculous. He was brave and used strength and audaciousness for expression as described in the corresponding "Register of Salem":

His remarks and his manner created the most indescribable sensation in the mind of those unaccustomed to hear freemen of his color speak in public much more to regard a slave capable of such an effort. He was a living speaking startling proof of the folly, absurdity and inconsistency ...of slavery. Fluent, graceful, eloquent, shrewd sarcastic he was without making any allowances a fine specimen of an orator. (xviii)

As an influence orator, Douglass was actively engaged to fight for the African Americans' rights.

There are also other contemporary ones as Toni Morrison and Alice Walker. On one side, Walker became famous by her adapted book *The Color Purple* published in 1982 where she used a poetic plume which expressed the love, the sorrow, the distress and the suffering experienced with accuracy. Besides, this epistolary novel told the story of a young woman called Celie who was sexually abused by her stepfather and then was forced to marry a man who physically abused her.

In the light of this work, Walker spoke about her common life with the love of her life, a white man, but at the same time about the origin of her fears from her father, brother, cousin or uncle:

Chapter One: An Overview of the African American Literature

All my life I had to fight. I had to fight my daddy. I had to fight my brothers. I had to fight my cousins and my uncles. A girl child ain't safe in a family of men. But I never thought I'd have to fight in my own house. She let out her breath. I loves Harpo, she say. God knows I do. But I'll kill him dead before I let him beat me. (21)

In this novel, Walker succeeded to show the social pressure that the Black woman was facing during the 1960s in the racist state of Mississippi. Hence, her novel underlined themes of violence, oppression and suffering which had been resisted by her protagonist Celie; within a patriarchal society.

On the other side, the African American novelist Toni Morrison appeared under the pen name of Chloe Anthony Wofford who received the Nobel Prize for Literature in 1993. She is the only African American author who has received this distinction. Besides, to create a deeper meaning and dynamic plots, she employed various themes in her writings as the racial pressure between Whites and Black Americans, sexism and the immoral desire (Sao Laura, lamainenchantee.com).

Morrison has always been delayed on the status of the Black woman who despite all her achievements and successes, she has never received a consideration or has been admired. She has appeared as a courageous woman who dares to speak and reveals the existed reality. In addition, her first novel *The Bluest Eye* published in 1970 was about the story of a little ugly girl who dreamed to have blue eyes and thought that her life would be easier, softer and better with these headstocks' eyes.

However, those eyes would not protect her from her father's immoral desire. In this context, the narrator stated:

Chapter One: An Overview of the African American Literature

And Cholly loved her. I'm sure he did. He, at any rate, was the one who loved her enough to touch her, envelop her, give something of himself to her. But his touch was fatal, and the something he gave her filled the matrix of her agony and death. Love is never any better than the lover. Wicked people love wickedly, violent people love violently, weak people love weakly, stupid people love stupidly, but the love of a free man is never safe. There is no gift for the beloved. The lover alone possesses his gift of love. The loved one is shorn, neutralized, frozen in the glare of the lover's inward eye.
(08)

Thus, this quote portrays the passive situation that Pecola met while her father Cholly raped her. By the way, this literary work represents an association of the roots of an African American literature with the involvement of the blue color as a white feature. Unfortunately, this connotation results problems of identity, social misery and the worthless status of the African American woman in such period.

Morrison succeeded to portray the thorny picture of racism in her masterpiece and through her protagonist Pecola as an innocent character who suffered from a tragic mistake in which she was not responsible. Besides in this novel, she painted this ambivalent relationship between the lentils and Black America in a story of a passionate love happened between a couple in the grip of their differences in social positions and perceptions of the world (Sao Laura, lamainenchantee.com).

The success of a novel depends on the deepness and value of the ideas that the author implies. Thus, all these authors are ranked as the top ones in the Unites States of America. Consequently, they have tackled in their literary works issues and themes that dealt with the

Chapter One: An Overview of the African American Literature

African American experiences, their role in the American society, racism, oppression, slavery and searching for identity.

1.2.1. The African American History

By the beginning of the seventeenth century, European sailors brought Black Africans to America as slaves. They were sold for American owners to work on plantation. These owners treated them cruelly, sometimes they broke up families by selling a member of them. Despite this miserable life, these slaves resisted and succeeded to develop a strong Black identity.

In fact, they married to maintain strong family ties and by time; they developed their own way of worshipping. In this vein, they used music as a way to worship throughout which they expressed their strength, faith and resistance. They often changed or improved the words of spirituals that raised in their spirits the hope for freedom. Thus, their African culture enriched most of the American folklore.

In the 1600s and 1700s, some Blacks gained both their freedom and their access to the American society. They moved to North where they were actively contributed to economy for instance working on roads or canals. By the early of 19th century, many Whites and free Blacks in northern communities started to call for the eradication of slavery. In 1838, Frederick Douglas as a young Black literate laborer escaped to Massachusetts where he became a vigorous writer, educator and lecturer for the emergent abolitionist movement (Christopher Klein, history.com).

He knew that the economy of the industrial north was influenced by slavery which was based on the agriculture of the south. This is why he challenged his northern addresses to eventually erase the act of bondage served in the south. In 4th July 1852, he declared in a

Chapter One: An Overview of the African American Literature

speech: “Are the great principles of political freedom and mutual justice, embodied in the declaration of independence, extended to us?” “What to the American slave is your fourth of July?” (Zinn 182)

When the civil war began, the majority of Blacks volunteers who were living in northern states fought furiously for both restoring the union and more importantly for liberating their people. With the downfall of the confederacy, northern troops stayed in the south to guarantee the slaves who became recently free. At that period, Blacks were enjoying their lifestyle throughout which they were benefiting from all their properties.

Ultimately, they had right for learning, worshiping, buying lands and voting. By 1870s, they had sent twenty-two senators to congress. However, at that time a secret society appeared under the name of Ku Klux Klan which organized terrorist attacks and lynching on the southern states (Gates and Appiah 508).

These aggressive terrorists burned homes, schools and churches. Their purpose was to promote their white supremacy and to victimize the newly freed slaves. When Northern troops left in 1877, the white power returned and succeeded to suppress totally the Blacks. As a result, African Americans were excluded from voting. Then, Jim Crow laws had been established for the purpose of segregating Blacks in a white society (Baudouin 13).

In 1896, Plessy Ferguson decided that the conservative Supreme Court should support the idea of legalizing “Separate but equal” services for both Blacks and Whites. In doing so, Black leaders continued to search for equal rights. For instance: Booker T. Washington as the president of the Tuskegee Institute, a Black college in Alabama; known today as Tuskegee University, encouraged the Black Americans first to become economically independent; before challenging Whites on social matters (Salvator 19).

Chapter One: An Overview of the African American Literature

Another one the Harvard educated Black historian and sociologist W.E.B. Dubois mocked of Washington's beliefs and claimed that Blacks should fight for social and economic equality at the same time. He also hoped that the Blacks should develop a Black consciousness and value their individual history and culture. In 1910, Dubois helped to set the National Association for the Advancement of Colored People (NAACP) to challenge the Plessy decision in the court (Nunnally, Encyclopedia.com).

Later by time, the First World War provided many jobs in factories. In the 1920s, some strict laws have been established which were based on a demand for industrial workers who wanted to migrate in northern states. This fact gave ways to many Blacks who were still living in oppression, to move northward in search for jobs. These young African Americans eagerly took inexperienced jobs like in meat packing plants. Consequently, their life has been improved in northern cities.

In addition, the Blacks who moved from the south come to settle exactly on Harlem as a fashionable New York district. These Blacks' commerce and culture were flourishing in this community. After First World War, a group of Black artists, writers and intellectuals come to live in that district; they have no desire to return to their African origins, they wanted to remain there and to struggle for the Black American identity. Accordingly, this gathering of Black artists, philosophers, intellectuals and writers was called the Harlem Renaissance.

During the Second World War, many Black men served in the Allied forces. At home, Black leaders continued to push for social equality. In 1941, the President of the National Negro Congress Philip Randolph endangered to lead thousands of Black protesters in a walk on Washington to demand the passage of more Civil Rights Law. President Franklin

Chapter One: An Overview of the African American Literature

Roosevelt was afraid that the walk might disturb the war effort. This allows the signature of Executive Order 8802 to create the fair employment practices committee (Lucander 247).

As a result, more than two hundred thousand Blacks were able to find top jobs in defense related industries. They have joined mostly white labor unions. Even in south, poor Black and White farmers worked together in farmers' unions. In this vein, the African American author Richard Wright stated:

We black folk, our history and our present being are a mirror of all the manifold experiences of America. What we want, what we represent, what we endure is what America is.... The differences between black folk and white folk are not blood or color, and the ties that bind us are deeper than those that separate us. The common road of hope which we all traveled has brought us into a stronger kinship than any words, laws, or legal claims... Look at us and know us and you will know yourselves, for we are you, looking back at you from the dark mirror of our lives! (182)

Richard Wright as a writer was thus assigned to describe the sense of the Black experience and to unveil the psychological problems that the Black citizens were living.

After the war, President Harry Truman created the President's committee on civil rights and integrated the military with Executive Order 9981. In 1954, the NAACP's Chief Council Thurgood Marshall succeeded to change the "separate but equal" doctrine to "Brown Board of Education" of Topeka Kansas (Marková 39).

Today, African Americans are contributed actively to every part of the American society. They own important posts in business, arts, science, literature and politics. Although some problems of discrimination still remain, the African Americans sustain; succeed and

Chapter One: An Overview of the African American Literature

lead. The best example of them is Barack Obama the African American man who gained presidency in the American country.

1.2.2. The African American Literary Movements

Before the American civil war, the African American literature focused on the subject of slavery as designated by the subgenre slave narratives or narratives of slavery which was: “the most unique genre in American literature, affords the reader an intimate view into the life of the slave in the history of United States” (Novak 390). This latter has usually pictured slavery “as a condition of extreme physical, intellectual, emotional and spiritual deprivation, a kind of hell on earth” (Flora 805). Thus, the slave narratives give an authentic portrayal of the peculiar practice of slavery as the slave experienced it.

In this vein, the slave narrator draws this vicious practice as a world of shame and assault on everything precious to humankind. Hence, his or her own decision to run away was a kind of revolution; to show his or her own rejection of this tradition and his or her own decision of recounting his or her own life stories is a sort of a weapon against slavery. Their pens were their weapons used for the sake of destroying that slavery and eventually obtaining their freedom.

Therefore, according to Blight, these narratives were considered as: “windows into the nature of slavery itself; they were first-person witnesses to the will to be known and the will to write among people so often set apart and defined out of the human family of letters” (gilderlehrman.org). In 1861, Harriet Jacobs published *Incidents in the Life of a Slave Girl* as a literary work within this genre in which she expressed her life experiences before she was freed and she offered her readers a realistic depiction of her sexual nuisance while a slave.

Chapter One: An Overview of the African American Literature

Throughout this novel, Jacobs focused on the importance of family and motherhood, recounting the sexual exploitation that she and many other slave women had to endure. (MacKethan, nationalhumanitiescenter.org) Although several male authors of slave narratives had showed the suffering of the enslaved African American women, none had addressed the subject as Harriet Jacobs did. Therefore, Jacobs's *Incidents in the Life of a Slave Girl* occupies a significant place in the African American literary tradition.

After the Civil War and the end of slavery, some African American writers tackled in their nonfiction writings, subjects about the condition of the African Americans within the American society. W.E.B. Dubois as an Afro American sociologist, activist and writer was an important figure of this period. In 1903, he published an extraordinary collection of essays entitled *The Souls of Black Folk* in which he explored various issues of Black life. In this literary work, he drew his life experiences to describe how the African Americans were living within the American community.

According to Du Bois, “the problem of the 20th century is the problem of the color line” (41). He believed that while African Americans struggled for mutual interests, they had to work together to fight injustice and prejudice. He added an impressive passage:

It is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his two-ness, an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder... He wouldn't bleach his Negro blood in a flood of white Americanism, for he knows that Negro blood has a message for the world. He simply wishes to make it possible for a

Chapter One: An Overview of the African American Literature

man to be both a Negro and an American without being cursed and spit upon by his fellows, without having the doors of opportunity closed roughly in his face. (02-03)

This quotation describes one of the trials that the African Americans may face within the American community. Besides, Du Bois employed the term “double-consciousness” to represent an individual whose identity was divided into two facets.

Unlike Du Bois who adopted a challenging attitude towards ending racial conflict in America, Booker T. Washington believed that Black Americans should prove themselves as equal as whites before asking for an end to racial discrimination. During this span and throughout this belief, he had received a great attention.

In 1901, Washington published his first autobiography entitled *Up from Slavery* as an agonizing biography from his early days of slavery on a plantation; to his release at the age of nine. He advised many Blacks to work hard and to get education as a means for their personal emancipation. He stated in this literary work: “I permit no man, no matter what his color, to narrow and degrade my soul by making me hate him” (185). He was thus considered as a powerful figure who prepared the way for the coming leader Martin Luther King (Merriman, Online-literature.com).

1.2.2.1. Harlem Renaissance Literature

After the Civil War and during the First World War, large groups of Black Americans started to move from rural south places to urban north spaces. They moved to northern Harlem where they found a better state of living than the remaining miserable life in the south. In the early 1900s, Harlem became an African American region. They created the Harlem Renaissance for common themes that include the survival from racism and slavery and the searching for Black American identity.

Chapter One: An Overview of the African American Literature

The Harlem Renaissance occurred at a period between 1920s and 1940s. It witnessed a blossoming of Black culture and social thought produced by many talented and dramatic African American artists, intellectuals, writers and musicians. These figures created new and outstanding things in a private and fashionable district. It was a time of important ideas, books, cultures, arts, politics, sports, entertainment and business. Hence, the Harlem Renaissance revealed a Black America that has never been seen before and brought a new consideration to the American literature.

For African Americans, the Harlem Renaissance also called the New Negro Movement was a period of progressive change where new thoughts had been established as the enlightenment from the gloomy past, rediscovery of the Black culture, consciousness and the creation of new expressions. Besides, the Black American artists wanted to imagine their life distant from the American stereotypes that had influenced both their heritage and their life as a whole.

Moreover, the Blacks were very active and became easily self-assertive. For instance, in the field of music, some Jazz pioneers appeared as Louis Armstrong, King Oliver and Jelly Roll Morton. They have brought their music from New Orleans and improved new recording tools to become superstars in the entire world.

In addition, jazz continued its expansion as an individual African American art form in the classy urban air of Chicago where great Jazz musicians had been each time received into celebrated night clubs such as Fletcher Henderson, Duke Ellington, Roland Hayes and Nathaniel Dett. Their music was attracted by the White audience and they shared the delight of the Jazz age (Nikolsky 34).

Chapter One: An Overview of the African American Literature

During the first two decades of the 20th century, there was a desire among the African Americans to stop being like the old Negro style and to start being like the new Negro style. This was characterized in Alain Locke's famous anthology *New Negro* published in 1925. During that period, there was a change in identity and lifestyle.

The Black Americans have changed their spirit from old Negro style which had been ignorant, rural and able only to plantation laborer to new Negro style who lives an urban life and behaves as an educated city resident. Thus, they became admired and respected by the Americans.

Many scholars think of the Harlem Renaissance as the rebirth of the African American literature. The African American writer Alain Locke described it as a "spiritual coming of age" in which the Black society was able to take its "first chances for group expression and self-determination" (qtd. in Kallen 31). During that period, an organization appeared under the name of NAACP which supported the African American culture in the United States of America.

The majority of Harlem Renaissance movement's figures were teenagers as the poet Langston Hughes. As it is mentioned in "the New York Herald Tribune", Du Bose Heyward stated:

Langston Hughes, although only twenty-four years old, is already conspicuous in the group of Negro intellectuals who are dignifying Harlem with a genuine art life. . . . It is, however, as an individual poet, not as a member of a new and interesting literary group, or as a spokesman for a race that Langston Hughes must stand or fall. . . . Always intensely subjective, passionate, keenly sensitive to beauty and possessed of an

Chapter One: An Overview of the African American Literature

unflinching musical sense, Langston Hughes has given us a 'first book' that marks the opening of a career well worth watching. (Qtd. in Arnold Kevin, usrepresented.com)

Hence, Langston Hughes appeared as a talented young poetical figure that had fascinated his readers by his first enthralling collection of poems which received a worthy view.

He became famous after the publication of his poetical work *The Book of American Negro Poetry* in 1922 that was later edited by James Weldon Johnson. This poetry collection provided a necessary and enlightening voice into history since it embraced various topics from the injustices of slavery to the joy of freedom. It appeared as an interesting poetical work that took you to different stages of the Black history, from suffering and sadness to independence and happiness.

In the 1920s, Hughes started writing his poetry by reflecting the rhythmic patterns of the African American oration rooted in the tradition of folks, blues' songs and prayers. He expressed his thoughts in various ways for instance he used the rhythms of jazz music in his poems of African American life. He had also used the structure of blues' songs in his poetry with repetition. Hence, these poems which contained both jazz and blues are called the "Jazz poems" and they are used for the purpose of moving the audiences and invoking their emotions (Powers et al. thelangstonhughes.blogspot.com).

The poet Hughes got inspired from this period, because for him; "Harlem ... had become a natural symbol of black unrest" and comprised a geography of broken promises" (Lowney 357). Therefore, for Hughes, Harlem was his home where he depicted his cultural identity. All his experiences in Harlem were cited in his poems. He even wrote a short story called "Harlem" in 1951, in which he addressed one of his major themes; the limitation of the American dream for the African Americans.

Chapter One: An Overview of the African American Literature

At an early age, he became aware of jazz and blues form and the emotions which are found in music; excited him to invent a new genre of poetry. In 2012, Komunyakaa said: “The short lines of the blues poems [created] a syncopated insistence and urgency. Art [had] to have tension. And it [was] the simultaneous laughter and crying that created the tension in Hughes’s blues poetry” (1140). Hence, Hughes used this tension to arouse emotions into his audience.

Particularly, in his poem “Homesick Blues”:

Homesick blues, Lawd,

'S a terrible thing to have.

Homesick blues is

A terrible thing to have.

To keep from cryin'

I opens ma mouth an' laughs. (Hughes et al. 62)

Hence, this poem echoed the longing of the African Americans to their home and independence.

Moreover, poets on that period were also focusing on themes about the racial pride and the desire for social and political equality. For instance: Countee Cullen wrote “The Shroud of Color” in 1924 where he spoke about his Black race and that being a second class citizen is just because of black skin color. Another one, Claude McKay as the first major poet of the Harlem Renaissance used a distinct writing style within his poems; throughout which he felt deeply confused and sometimes sad over his identity.

Chapter One: An Overview of the African American Literature

His poetry included sonnets moving from “If We Must Die” in 1919 to “Outcast” in 1922 in which he tackled issues as racial violence, culture, history, heredity and ancestries. In addition, he adapted Shakespearean sonnet form within his sonnets to make his poetry widely known and understood by other white poets of his time. In fact, his writing won the first great literary achievement of the Harlem Renaissance (Leitner 163).

The Renaissance knew another famous figure in the prose who was Zora Neal Hurston, the author of her classic novel *Their Eyes Were Watching God* published in 1937. She wrote fourteen books which extended from anthropology to short stories then to fiction novels. Because of her gender and the fact that her work was not seen as politically active, her writings fell into obscurity for decades.

Till 1975, Alice walker wrote an essay “In Search of Zora Neale Hurston” published in *Ms. Magazine* where she rediscovered Hurston’s book *Their Eyes Were Watching God* and introduced her to the new generation. According to Walker, Hurston had largely influenced writers as Ralph Ellison and Toni Morrison. Besides, she found in Hurston a role model for all female African Americans. Thus, Walker revived Hurston’s literary works after a long period of neglect (Alva 28).

During the 1920s, Hurston got interested in anthropology; with the help of her teacher Franz Boas who pushed her to make a research on her hometown in order to preserve her heritage that was gradually disappearing. Her research developed and then she employed the knowledge of her native community and its people to deepen her writings.

Besides, Zora Neale Hurston's literary career started when she yielded her literary work to journals and it was accepted. In 1924, she published her second short story “Drenched in Light” in *Opportunity*, a journal of the Urban League, where she received second prize in the

Chapter One: An Overview of the African American Literature

annual Opportunity literary competition. She was then urged to move to New York City and by 1925 she found herself living in Harlem where she befriended some important writers as Langston Hughes, Countee Cullen, Carl Van Vechten, Fannie Hurst and Annie Nathan Meyer who supported her in the approaching span (Lilios Anna, chdr.cah.ucf.edu).

She was also interested by Hoodoo and traveled to New Orleans to see how it was practiced. Then, she wrote plays that were based on musical folk and published her first novel called *Jonah's Gourd Vine* in 1934 and a collection of folk tales entitled *Mules and Men* in 1935. Later, she wrote simultaneously about fiction, drama and anthropology and published her masterwork *Their Eyes Were Watching God* in which she portrayed all of her passion for her lover, Percy Punter, into the portrayal of Tea Cake. It was a novel about a Black woman who experienced several and different marriages in her life to search for love. She thus struggled and overcame many obstacles to get self-realization.

After this period, Hurston lost her reputation and started to look for a way in which she expressed herself and her new thoughts but unfortunately her ideas were rejected and she had no more folklore to record. She then published her last different novel *Seraph on the Suwanee* in 1948 in which she moved from her usual actors of Eatonville characters to white characters.

Besides, Hurston was widely known during the Harlem Renaissance for her distinctive and brilliant folk writing style. Her writings were considered as important sources of Black folklore. According to her works, Robert Hemenway wrote in *Harlem Renaissance Remembered*:

Zora Neale Hurston represented a known, but inexperienced segment of black life in America. Although it is impossible to gauge such matters, there seems little question

Chapter One: An Overview of the African American Literature

that she helped to remind the Renaissance--especially its more bourgeois members--of the richness in the racial heritage; she also added new dimensions to the interest in exotic primitivism that was one of the most ambiguous products of the age. (194-195)

He wanted to reveal that Hurston crafted a different portrayal of the Black social life by classifying her Black characters within only the middle and upper social classes.

During that period, authors have no agreement to use whether Black dialect or rural Black dialect. Some used it partly, others entirely. By the way, Hurston heavily used it within her masterpiece *Their Eyes Were Watching God* to mirror the nature of the Black language. As a unique woman writer, she provided her writings an urgently needed feminist voice in a male dominated society. Due to her bold and eclectic voice, she succeeded to reveal how the liberty of a Black-dominant society like Harlem could produce some unique, gifted and dazzling personages as she was.

The African Americans were encouraged to celebrate their heritage that was marked by struggle and persistence to unveil the hidden reality about their past experiences. The Black writers have chosen writing as a weapon to escape from the sufferings of their life such as poverty and discrimination. In the 1920s, literature bloomed and became a vital field in the Harlem Renaissance. In this vein, there was no common literary style defined in their writings except that they were writing for the same purpose. They depicted a unique Black culture and revived the Black American expression. Therefore, this period offered boom time for the United States of America.

Chapter One: An Overview of the African American Literature

1.2.2.2. The Civil Rights Literature

Eyewitnesses represent always the driving force that leads to revolution. Besides, with any major transformation into history; there will be always persons who vividly contribute on it. The African Americans have always been fighting for their own rights through different ways as speaking, writing, painting, singing or acting. After the end of Civil War and during the Reconstruction Era, the Americans have promised southern Blacks with a happy ending of segregation and a benefit from their full rights. However, all these dreams have been dissipated. Of course, slavery was abolished but a harsh system of white supremacy remained afterwards.

Accordingly, the African Americans continued to struggle for their emancipation by moving north and trying to create social, cultural and political movements such as the civil rights movement that was established for the purpose of fighting against racial discrimination happened in the south of United States. It occurred directly after the incident happened in a bus where Rosa Parks a Black woman refused to give up her seat to a white man. She was then arrested. As a result, this action created zealous reactions from the Afro American citizens who gave birth to the Civil Rights Movement.

It occurred at a period between 1950s and 1970s and caused a dramatic change within the American history. Besides, this protest was highly effective since it used non-violent plans as walks, court cases, boycotts and civil disobedience. During the 1960s, this powerful movement achieved its peak and knew great figures as the influential leader Martin Luther King who had inspired the entire world with his speech “I have a dream” delivered in 28 August 1963 with the purpose of calling for fraternity between Blacks and Whites.

Chapter One: An Overview of the African American Literature

The Civil Rights Movement brought greater satisfaction for Black citizens since it provided them with equality in jobs, education, politics and military. During this short span of time, the African American writers started to respond this movement's struggles by writing in different forms of short stories, novels, poems, essays and plays to express their feelings and concerns for this clash. They have tackled in their literary works major topics of racism, segregation and inequality.

In this vein, many poets and novelists appeared for instance: the poet Brooks Gwendolyn with her collection of poems *Annie Allen* published in 1949 through which she became the first Black author who won the Pulitzer Prize in 1950. During the Civil Rights era, her works displayed a political consciousness and many of her poems reflected the Civil Rights Movement.

According to the critic, George E. Kent, she had:

a unique position in American letters. Not only has she combined a strong commitment to racial identity and equality with a mastery of poetic techniques, but she has also managed to bridge the gap between the academic poets of her generation in the 1940s and the young black militant writers of the 1960s. (Qtd. in "Gwendolyn Brooks", poetryfoundation.org)

Thus, her style of writing was prolific since she succeeded to contribute her ideas and issues about the African Americans' experiences within her poems.

As a highly regarded poet, she had discussed and described all the cruel treatments and struggling that the African Americans endured. In this context, she spoke about the Blacks' racial prejudice and their growth within the American society. As an African American woman, her literary writings were inspired from her own experience. She transformed her

Chapter One: An Overview of the African American Literature

form of style from traditional ballads and sonnets to poems using blues rhythms. She thus named it as “folksy narrative” (qtd. in “Gwendolyn Brooks”, poetryfoundation.org).

After the publication of her first collection of poems *A Street in Bronzeville* in 1945, Brooks was welcomed as a new voice in poetry. In this respect, the poet Humphries wrote in the *New York Times Book Review* that: “we have, in *A Street in Bronzeville*, a good book and a real poet” (qtd. in “Gwendolyn Brooks”, poetryfoundation.org). Besides, in her second collection of poems *Annie Allen*, Brooks tackled the role of Black women; by taking into consideration the growing life of a Black girl who experienced loneliness, loss and poverty during her adulthood. She, hence, mastered the language within this collection and handled it with poetic techniques.

Four years later, Brooks published her first and only novel *Maud Martha* in 1953 as a fictional work in which she depicted the life of a Black woman from childhood, to maturity and motherhood in the form of thirty four short essays. This novel illustrated the issues that a young Black girl faced while growing up in a white male dominated society. Within the novel, there are two principal aspects that described Maud, the feeling of ugliness and the lack of self-esteem which are related to her dark Blackness.

According to Harry B. Shaw, *Martha Maud* was: “a story of a woman with doubts about herself and where and how she fits into the world. Maud's concern is not so much that she is inferior but that she is perceived as being ugly” (qtd. in Wright 125). Due to Maud's dark Black skin color, she suffered prejudice not only from Whites but also from Blacks. This particular aspect of color and the fact that she faced oppressions within her society caused her to feel as an inferior human being.

Chapter One: An Overview of the African American Literature

In a Black world review, Scholars as Annette Oliver Shands marked the way in which *Maud Martha* diverged from the writings of other Black novelists:

Brooks does not specify traits, niceties or assets for members of the Black community to acquire in order to attain their just rights. . . . So, this is not a novel to inspire social advancement on the part of fellow Blacks. Nor does it say be poor, Black and happy. The message is to accept the challenge of being human and to assert humanness with urgency. (70 -71)

Hence, through this novel; the novelist tried to express the Blacks' prolonged wish and to find urgently solutions for the racial discrimination existed at that time. This is why she depicted the state of a Black character within a white dominated society, in an image of a Black girl who suffered from a lack of self-confidence.

The African American writer Brooks Gwendolyn had gradually tackled the Black experience within the American community in the form of poems that spanned most of the twentieth century. She wrote about the struggling of the Black citizens and mainly about the oppressions faced by the Black women. Another prominent writer of that period is Ralph Ellison who appeared with his famous novel *Invisible Man* published in 1952; endeavoring to portray the issue of social discrimination that the Black Americans faced and resisted within the American society during the 1950s.

1. 3. The Notion of Orality in the African American Literature

The Elders would serve as mnemonic pegs to each other. They will be speaking individually uninterrupted in a circle one after another. When each Elder spoke they were conscious that other Elders would serve as 'peer reviewer' [and so] they did not

Chapter One: An Overview of the African American Literature

delve into subject matter that would be questionable. They did joke with each other and they told stories, some true and some a bit exaggerated but in the end the result was a collective memory. This is the part which is exciting because when each Elder arrived they brought with them a piece of the knowledge puzzle. They had to reach back to the teachings of their parents, grandparents and even great-grandparents. These teachings were shared in the circle and these constituted a reconnaissance of collective memory and knowledge. In the end the Elders left with a knowledge that was built by the collectivity. (Augustine 2 - 3)

All over history, the African Americans have relied on the oral diffusion of narratives, songs and speeches which carried worthy lessons that led them to maintain their history and culture and strengthen their identities.

The African American slaves have endured a lot throughout their miserable life that was putrefactive with trauma and oppression. These Black slaves were brutally introduced to the new world where they have retained their rooted cultures, traditions and languages. In the introduction of *Black Writers of America: A Comprehensive Anthology*, Barksdale and Kinnamon mentioned that the degree to which the African culture survived in America “is a matter of considerable scholarly dispute;” however, “it is clear that whatever literature survived...was oral in nature, not written” (02).

The African Americans were illiterate because they were prohibited from learning how to write and read in English; they used to learn English just by hearing it while interacting with other English servants. In addition, all songs, folktales and spirituals which were produced by Africans in a set of vernacular forms include their customs, experiences and

Chapter One: An Overview of the African American Literature

memories. These folkloristic elements have been emerged from the harsh reality experienced by Black slaves.

The African American culture has been developed by the overwhelmingly contribution of the concept of orality which can also be called oral tradition. This later has strongly influenced both culture in general and literature in particular. Many scholars have defined this concept in different ways, Renée Hulan and Renate Eigenbrod defined it as: “the means, by which knowledge is reproduced, preserved and conveyed from generation to generation. Oral traditions form the foundation of Aboriginal societies, connecting speaker and listener in communal experience and uniting past and present in memory” (07). According to them, oral tradition conveyed knowledge that was transmitted from past generations to present ones.

Besides, Bruce Rosenberg stated that oral tradition is “the transmission of cultural items from one member of a culture to another” (80). Helen Mwanzi added that orality: “is a unique form of expression whose life is vested principally in performance, yet enjoying the unique power of the spoken word that is its medium, orality boasts the special role of preserving and disseminating culture” (63). So, oral tradition or orality is all what have been orally transmitted from one generation to another as songs, legends, stories... Thus, these oral elements are used to maintain the target culture.

Further, the African American novelists and poets apply these oral aspects within their literary writings to shape their Black culture. In this vein, the English novelist Angela Carter stated: “For most of human history, literature, both fiction and poetry, has been narrated, not written — heard, not read. So, fairy tales, folk tales, stories from the oral tradition, are all of them the most vital connection we have with the imaginations of the ordinary men and women whose labor created our world” (09). Both genres of literature include folkloristic

Chapter One: An Overview of the African American Literature

elements that have been orally performed as tales and stories which embed noteworthy lessons. Hence, these oral elements provide a vital connection of the past to the present.

More than that, westerners commonly thought or said that African oral societies have no history whereas their history was documented in different ways as narrating and singing. Though they recently developed the written form as a way of documentation, they remain emphasizing on the oral transmission of knowledge as a fundamental aspect of their culture.

Both written and oral methods are complementary and dependable. They show similarities as well as they try to enrich each other. However, critics acknowledged that oral history tends to be subjective and prejudiced in contrast to written one which tends to be objective and rational. It is indicated in western works that authors are prohibited from including their personal experiences and subjectivity within their writings (Hanson Erin, indigenoufoundations.arts.ubc.ca).

As the historian McHalsie pointed out: “The academic world and the oral history process both share an important common principle: They contribute to knowledge by building upon what is known and remembering that learning is a life-long quest” (82). Nagy then added: “Written is not something that is not oral; rather it is something in addition to being oral, and that additional something varies from society to society” (08). Hence, both oral and written forms of recounting the past are greatly contributed to historical record.

Orality as a complex phenomenon has been predominantly figured in the African American society. It was used as a way to mirror the social conditions of their citizens as well as their experiences throughout history. Do Veanna S. Fulton defined Orality in her book *Speaking Power* as “a speech act that resists or subverts oppression, and controls

Chapter One: An Overview of the African American Literature

representations, thereby substantiating subjectivity” (13). Thus, Orality was employed as a means to overcome oppression and to express self-identity.

1.3.1. The Aspects of Orality

Orality is expressed in different forms as folk songs, ballads, folk tales, stories, proverbs, sayings, superstitions and dialect. All of these elements are intertwined within its cultural aspects except dialect which is considered as a linguistic aspect of orality. These folkloristic elements were used for the purpose of reflecting people’s history and culture.

The term folk literature was first used by Thomas John Thorns in his letter to Athenaeum (a famous London Club) where he mentioned two important visions. The first one was “because of the simplicity of the lives of the folks and second they were considered incapable of producing anything that may be considered "literature" in the same sense that one would see the works of Shakespeare” (qtd. in Etyang 03). Thus, according to Thomas; the folk literature is considered as a popular oral literature which includes riddles, proverbs, songs and stories that represent the verbal part of folklore.

1.3.1.1. Folk Songs

The African slaves have been transported during the 17th century to the land of America where they developed a new culture from their tormented living situation. By time, these generations gradually became African Americans who held a rich culture full of music and folklore. They created a distinct kind of music which tackled their hard experiences in the new world.

In this vein, for them; music became a way to remain attached to their African roots and heritage. These people were considered by the whites as Negroes and they were put apart

Chapter One: An Overview of the African American Literature

within a white dominated society. Yet, behind this miserable life, African Americans struggled to create; innovate and adapt new musical styles which ultimately drove them to become a strong defiant wall to the American culture.

On one hand, the African American slaves used songs and stories to transmit their historical knowledge from one generation to another. A case of this is cited on George Washington University website, “African American Culture through Oral Tradition” which pointed out the manner private messages were masked in songs. Thus, these songs lyrics permitted slaves to transmit to each other; their private information concerning meeting places, plans of escape and dangerous places (Papa et al. 01).

On the other hand, The African Americans used music to boost their morale, to resist their oppressors’ offensive treatment and to support themselves against these dispossessed situations. Earlier, African Americans produced slave songs with “double entendre” characteristic as a way to express anger and displeasure about both their position and the Whites’ position (Sullivan 23).

To illustrate, Epstein stated:

The big bee flies high

The little bee makes the honey . . .

The black folks make the cotton

And the white folks get the money. (72)

The two lines above carried a sense of disapproval about its original meaning. There is a kind of allusion in both lines since the big bee is used to refer to the slave owner and the second little bee alludes to the slave. The other third and fourth lines reveal true realities since Blacks

Chapter One: An Overview of the African American Literature

were considered as slaves who worked for the Whites on cotton plantations and brought them money though they were not paid.

1.3.1.1.1. Spirituals

Throughout time, African Americans started to create new kinds of music as spirituals. The slave owners thought that this kind of music was appeared as a way to convert to Christianity, they welcomed it. They were convinced that the spirituals were used as a way to be closer to the Lord. However, slaves formed a personal combination of their African religion and Christianity; they focused on a relationship with Jesus as a friend and champion of the enslaved ones (Wright 07).

To illustrate, John Work stated:

O a little talk with Jesus makes it right, all right,

Little talk with Jesus makes it right, all right,

Troubles of ev'ry kind,

Thank God I'll always find

That a little talk with Jesus makes it right. (78)

For African American slaves, Jesus was their only shelter who understood their depression, agony and suffering and who promised them with freedom, even if it would take a time.

Spirituals comprised some secrets that allowed Blacks to communicate without Whites' detection. For instance, Ellison stated: "Deep river, my home is over Jordan / Deep river, Lawd, I wan' to cross / Over into camp ground" (50). These lyrics depict the slaves' escape to the north in words as home and camp ground by crossing over the Ohio River symbolized in

Chapter One: An Overview of the African American Literature

the word Jordan. Accordingly, these spirituals hide meaningful messages that put a link between religious themes and painful conditions of slaves (Martin Herbert, wiredforbooks.org).

In this respect, songs and spirituals were used to reflect each generation's unique experiences and changing realities. Dr. Martin approved that the lyrics of slave songs or spirituals frequently contained a contradiction of meaning. In addition, he indicated that the "The Gospel Train" spiritual published in 1872, treated both the subject of religious escape as well as it contained a veiled message about the escape of the African slaves. (Martin Herbert, wiredforbooks.org).

It has been sung by Fisk Jubilee singers:

The gospel train is coming

I hear it just at hand,

I hear the car wheels moving

And rumbling thro' the land

Get on board, children

Get on board, children

Get on board, children

For there's room for many a more. (Qtd. in Cohen 621- 622)

These are the first two stanzas of the spiritual "Gospel Train". This song exposed an escape method used in the Underground Railroad by slaves. It was sung for the purpose of informing

Chapter One: An Overview of the African American Literature

all the ones who wanted to escape, to know that the time was near. Hence, the spirituals uttered a coded communication understood only by those in the Underground Railroad.

The African American spirituals endeavored to fight towards emancipation and freedom. Besides, all spirituals include titles about this dream such as “O Freedom”; “We’ll Never Turn Back” and “Steal Away”. In this candid vein, Wilmore affirmed that “the great Negro spiritual ‘O Freedom’ reveals . . . what is really at the heart of black religion” (73). Thus, the African Americans focused a lot on the idea of freedom and they wanted to achieve it and realize it in different ways as music.

1.3.1.1.2. Blues

After the civil war, African Americans developed a new distinct type of music named as the blues which appeared as a result of their American oppressors’ bitterness. Though African slaves granted emancipation, they remained not equal to other white citizens. In addition, blues knew its peak during the Harlem Renaissance since it created social interactions between both Whites and Blacks. This kind of music was used to teach Americans the truth about the Black heritage.

More than that, blues revealed the African Americans’ defeat and disenchantment. Besides, its singers attempted to convey within their lyrics, themes of dissatisfaction; frustration and sadness. According to Ellison, “the bluesman or blues woman was the accepted community spokesman (or spokeswoman) on social and political issues” (53-54). Hence, they sang to express their agonies and unveil the social realities.

During the reconstruction era mainly at the early period of 20th century, “Double entendre” was again employed in the blues like in: “I’m gonna leave you, baby / And I won’t be back no more” (58). These lines were not addressed to a wife but they reveal a code that

Chapter One: An Overview of the African American Literature

was developed from discriminated relations between African and American cultures since the African slaves were forced to work for Americans in order to pay their debts. It is convinced that “the language of blues is a cultural code” (Hester 09). Thus, this cultural code is revealed in a stylistic way within blues’ lyrics (Sullivan 27).

1.3.1.1.3. Ballads

Earlier mainly during the Middle Ages, ballads appeared as folk songs in Europe. But later this kind of music became interested in blues and they took the name of blues ballads. In this vein, Lee Pearson stated: “A ballad is a song that tells a story, comes in short verses (with or without refrain) and is sung to a short, repeated melody. Although ballads may have other functions as dance songs, for example; their key characteristic is storytelling. They are, or at one time were, narrative songs” (03). Hence, ballads are regarded as narratives expressed in the form of songs or poems; they hold different stories and they are found in many cultures.

These ballads are often conceived as love songs which appeared either as romantic found love or tragic lost love. For instance: “John Henry” and “Stagger Lee” are conceived as two famous African American ballads. In general, ballads focus on specific stories which rely on themes of love, violence, disaster, death, etc.

1.3.1.1.4. Gospel Music

By the 1940s, Gospel music appeared as a sacred holy folk music that had been originated from Negro spirituals and slave songs. This music attempts to convey themes of thanks, blessings and lamentations. Besides, it was sung by the African Americans for the purpose of either communicating their feelings about religion or forgetting their bulky problems. Hence, it devoted a large part of audiences since it was conceived as a powerful

Chapter One: An Overview of the African American Literature

expression. By time, Gospel music had been contributed to the growth of White musical genres as rock and roll and country.

1.3.1.1.5. Jazz Music

During the seventies, another kind of music emerged called Jazz. Hester agreed: “unlike no other music, “jazz” transformed its musical elements dramatically at least once a decade for the first seventy years of the twentieth century. It is inevitable that a momentary reprieve from such an intense era of experimentation and discovery would occur at some point” (02). This new artistic form of expression was held by historical background, it was thus thoroughly influenced by politics.

1.3.1.1.6. Rap / Hip-Hop Music

Moreover, another modern form of music appeared under the name of rap which appeared during the worse conditions that followed the Civil Rights Movement and expressed the consequential disappointment. For many African American teenagers, “rap is a form of political, economic, and ideological empowerment” (Lusane 39). Ultimately, rappers sang to criticize political figures, express ambitions and support themselves (Sullivan 36).

Furthermore, another kind of music called Hip-Hop; appeared as an amalgamation of rapid wordplay and complex rhyming. It is obvious that it has a relation with the African oral tradition. It, thus, shares the African heritage as well it utters particular themes of disenchantment and unhappiness. Although this kind of music is different from other kinds, it shares a common fate as the others.

Chapter One: An Overview of the African American Literature

1.3.1.1.7. Children's Songs

Children's folklore reflects society and transmits values. This folklore entertains children, teaches them and helps them how to develop their identities. These songs were sung to a sidewalk dance like in:

Yo' momma, yo' daddy, they betta leave that pipe alone

Yo' sista, yo' brotha, they betta leave that crack alone

Yo' antee, yo' uncle, they betta leave that pipe alone

Yo' family, yo' friends, they betta leave that crack alone

Do wha'cha wanna, Do wha'cha wanna

Do wha'cha wanna, Do wha'cha wanna

Yo' momma, yo' daddy, they betta leave that pipe alone

Yo' sista, yo' brotha, they betta leave that crack alone. (Qtd. in Tucker 41)

Through this sidewalk song, it is clear that children are mindful about the danger of cocaine on its addicts so it is an act which must be prohibited definitely. These children sang as a way to address adults and also to remind themselves about the dangers which may be faced within their future life (Saloy 35)

The African American music was used as a way to challenge the American endeavors to eradicate the Black culture. For African Americans, music was a form of expression which leads them to uphold their culture and boost their morale. It was a kind of unification. In this

Chapter One: An Overview of the African American Literature

vein, music was powerful to revolt against oppressors and to spread the idea that the African Americans were all unified during the troubling times.

More than that, they were all holding a common hope of equality. Hence, music became their secret language which sounds their agony and revolt against an American forced acculturation. Thanks to their persistence and struggle, they obtained their identities within the American community and formed a distinct culture rich with music.

1.3.1.2. Folk Stories and Folktales

The past is conceived as part of the future. In this vein, oral storytelling has a specific worthy value than a written story since it inspires today's generations with pieces of advice, morals and lessons about their lives. It has also a specific beauty since it retells personal experiences. As noted, folklore is that device which portrays human culture as an amalgamation of both customs and traditions and it, thus, depicts this human's identity (Holden Madronna, holdenma.wordpress.com).

The American author Diane Wilson added:

The loss of that oral tradition and the breakdown of communication between generations had set my family adrift, floating aimlessly without history and all its accumulated experience to guide us. We need context, we need myths, we need family legends in order to see the invisible legacy that follows us, that tells us who we are. (10)

Hence, if members of community lost contact with their oral traditions; they will be deprived too of their history.

Earlier traditional communities used folklore as a way to inculcate on their members the sense of solidarity. Similarly, the process of transmitting folklore strengthened the relation

Chapter One: An Overview of the African American Literature

between different generations i.e., that the older has to enrich the younger with knowledge and the younger has to gift the older respect.

In addition, all elements of folklore enriched life and culture of its people because they are full of wisdom and knowledge which can be transmitted throughout told stories. In this sense, storytelling is considered as an art form which can shape the history of a group of people. Hence, these stories are powerful because they create social values that ultimately teach people worthy lessons.

In this context, Folktales were the most common form of storytelling. The African folktales include animals as principal characters. Besides, these versions of stories were considered as both a source of entertainment for the slave owner and a source of information and plan for the enslaved one (Wilson Madafo Lloyd, learnnc.org).

To illustrate, the Brer Rabbit tales became a source of identity for all African slaves. This means that rabbits are considered as one of the weak and small animals in the forest but at the same time the most intelligent. Thus, African slaves were compared to rabbits though their poor condition, weakness and low status, they always used tricks to overcome their oppressive masters (Wilson Madafo Lloyd, learnnc.org).

1.3.1.3. Proverbs and Riddles

Both proverbs and riddles are conceived as part of orality and forms of folk literature. On one hand, proverbs have appeared for a long time in the written literature in which they express a vital truth. Besides, they represent observations about the nature of life (britannica.com). More than that, they teach the basic societal principles.

Chapter One: An Overview of the African American Literature

In an article entitled “The Oral Nature of Traditional Poetry and Language” published by Chukuwuma in the *Journal of the Nigerian Studies* in May 1926, it was stated that:

In oral tradition, proverbs are used to express an idea. When they are written in a line with a regular rhythm, they don't need to be performed in a dramatic way in their original forms. Rather they are modified and adapted according to the demand of rhythm and beat. Adaptation may take form of adding few words or of contrasting the proverbs while still retaining the essential image which is necessary for its identification. (20)

Therefore, proverbs can reveal experiences of ancient generations and can be taken as an instrument to identify one society's culture.

On the other hand, riddles are used for the purpose of tricking the listener about their meanings. The riddle of the Sphinx in Sophocles may be considered as a good example within the written literature whereas in oral literature, riddles may be used for geniuses. They are long and they are told for the reason of finding a solution (Mulvey 19). They are ultimately used for the purposes of entertainment and teaching. Besides, the contribution of these oral riddles into literature; include some messages which help listeners to discover the values of the target people.

1.3.1.4. Folk Dialect

Dialect can also be seen as an integral part within orality because all the folkloristic elements are told vernacularly. *The Norton Anthology of African American Literature* explains the vernacular as that which “refers to the church songs, blues, ballads, sermons, stories, and ... hip hop songs that are part of the oral, not primarily the literate (or written-

Chapter One: An Overview of the African American Literature

down) tradition of Black expression” (3). Thus, all elements of folklore are initially done orally then; they are integrated vernacularly to literature and poetry.

1.3.2. The Contribution of the Cultural Aspects of Orality to the African American Literature

Songs, stories and folktales were used as tools to convey lessons, morals and cultural values. The African American writers of 20th century as Baldwin, Hurston and Angelou enriched their novels and poems by incorporating these oral elements.

However, the American prominent literary critic Henry Louis Gates disagreed by declaring: “my desire has been to allow the Black tradition to speak for itself about its nature and various functions, rather than to read it, or analyze it, in terms of literary theories borrowed whole from other traditions, appropriated from without” (19). Throughout this quotation, Gates wanted to never incorporate Black tradition into literature, it’s better to keep it aside since it has a specific beauty.

Whereas, there are other authors who approved that the oral tradition enriches the African American literature. They used stories which contain lessons and morals, significant to Black people. In this context, Harriet Jacobs wrote her novel *Incidents in the Life of Slave Girl* as a weapon to resist the cruelty of slavery faced by women.

Besides, she employed the concept of orality to narrate her grandmother’s story where she stated:

She [author’s grandmother] was the daughter of a planter in South Carolina, who at his death, left her mother and his three children free, with money to go St. Augustine, where they had relatives. It was during the revolutionary war; and they were captured

Chapter One: An Overview of the African American Literature

on their passage, carried back and sold to different purchasers. Such was the story my grandmother used to tell me. (05)

Thus, Jacobs voiced her grandmother's oral story through her written novel.

Recently, Toni Morrison has adapted themes of the African American history into her fictional novels. Starting with her novel *Beloved*, throughout which; she raised the veil on slavery's reality that was happening in America. Her novel is iconoclastic because it carries many traditions. For Toni Morrison, her inspiration derived completely from the oral heritage of her community (Dauguet 87).

Most critics, who analyzed Morrison's novel *Beloved* published in 1987, determined that it was closer to storytelling than novel writing. Hall argued that: "as critics, we must come to [Morrison's] work with a new set of assumptions, based not on what Morrison calls the traditional 'pyramid' form (with rising action, climax, denouement, etc.) but on forms arising from the oral tradition, in which song and story intertwine and are often inseparable" (90). Hence, Morrison enriched her novel with the use of the oral tradition.

Besides, Hannes Bergthaller examined the aspects of orality in his essay "Dis(re)membering History's Revenants: Trauma, Writing, and Simulated Orality in Toni Morrison's *Beloved*" where he wrote:

Beloved [...] is full of descriptions of communal story-telling, call-and response preaching and choir singing. It is these 'oral' interactions which help the victims of slavery, as they are depicted in the novel, to remember their past and thereby to 'remember,' to heal, both themselves and their fractured community. [...] [B]y recovering and "working through" traumatic aspects of the national past which have

Chapter One: An Overview of the African American Literature

been violently repressed (LaCapra 89), the novel enacts a communal healing process.
(118)

According to him, Morrison's novel is almost an oral one. Besides, Morrison tried to depict the oppressive situations faced by women, she characterized Sethe as the protagonist who suffered a lot as a slave, she escaped from slavery and tried to survive faraway. However, after a short time of twenty-eight days she was kidnapped. So, Sethe killed her two-year old daughter to not be captured as herself.

Sethe was a member of women's community who used the act of singing as a weapon to survive. Morrison revealed this aspect by saying:

They stopped praying and took a step back to the beginning. In the beginning there were no words. In the beginning was the sound, and they all knew what that sound sounded like [...]. For Sethe it was as though the Clearing had come to her with all its heat and simmering leaves, where the voices of women searched for the right combination, the key, the code, the sound that broke the back of words. Building voice upon voice until they found it, and when they did it was a wave of sound wide enough to sound deep water and knock the pods off chestnut trees. It broke over Sethe and she trembled like the baptized in its wash. (259-61)

This passage is used to reveal the idea that those enslaved women who were living in the Black community, resisted their society's harassment by voicing their distress and pain.

Nowadays, many contemporary singers got inspired from older ones. They integrate the old spirituals and songs to their musical lyrics as an innovative way. The African American author Jimoh affirmed that this act is true since he stated:

Chapter One: An Overview of the African American Literature

For the Blues musician, popular phrases from a song or from a social environment travel from song to song, creating varying versions of rambling tunes.... [known as] “traveling phrases.” In the spirituals, [there are likewise a series of] “wandering verses,” which are used in any song that lends itself to the ideas expressed in these set pieces. (23)

Thus, the integration of both popular phrases and verses from traditional songs and spirituals enriches the modern music.

In this respect, Bob Marley appeared as the best example of the greatest Reggae artists. He associates phrases from old spirituals into his music like in “Redemption Song” published in 2003 where he expressed: (see appendix 01)

Therefore, Marley used the first person singular “I” and tried to convey emancipation’s theme from both the mental and the physical harrassment (Papa et al. 08).

Moreover, all forms of music have been recently added to African American literature. Jimoh asserted: “all three musical approaches,” [spirituals, blues, and jazz], “have been moved into fiction by a number of African American writers” (30). The African American writers started to integrate the traditional musical lyrics within their writings to portray their struggling and searching for identity in a white dominated society.

To illustrate, James Baldwin integrated music on his short story “Sonny’s Blues” published in 1957, to express the aspects of loss and tragedy. Likewise, Gwendolyn Brooks’ poems reflect the Black music, blues, spirituals and Jazz throughout which she wrote about racial segregation and Black Nationalism (Bertolini Alison, mhhe.com). Douglas affirmed this purpose by stating: “they would sing, as a chorus, to words which too many would seem unmeaning jargon, but which, nevertheless, were full of meaning to themselves” (11).

Chapter One: An Overview of the African American Literature

1.4. Ebonics as an African American English

Ebonics is a term that has been created in January 1973 at George Washington University by Professor Robert Williams who joined the words of “ebony” that means Black with “phonics” which means the science of sounds in an attempt to describe the African American speech as “Black sound”. This term has been announced within a conference held by him on “the Cognitive and Language Development of the Black Child”.

In addition, Ebonics appeared to avoid the negative connotations of terms like “Nonstandard Negro English” that had been created in 1960s when the first modern significant linguistic studies of African American speech-communities had been initiated. Besides, Ebonics is defined as “the linguistic and paralinguistic features which on a concentric continuum represents [sic] the communicative competence of the West African, Caribbean, and the United States slave descendant of African origin” (Williams 06).

1.4.1. Dialect vs. Standard Language

“Every dialect is a language but not every language is a dialect” (Haugen 924). Language and dialect are considered as two overlapping concepts. They are both borrowed from the French language. The term language is the older one which has substituted in Middle English the words “tongue” and “speech” whereas the word dialect appeared in the Renaissance as a learned loan from Greek (Haugen 922).

In this sense, Chambers and Trudgill declared: “language is a collection of mutually intelligible dialects” (03). This means that all dialects are related to the same language. A standard language is a dialect which has been standardized in its phonology, morphology,

Chapter One: An Overview of the African American Literature

grammar, spelling and vocabulary. The standard language is thus regarded as the official language which is used for academic disciplines.

On the other hand, dialect as a term was originally derived from *dialektos* which means a way of speaking. According to the Oxford Concise Dictionary of Literary Terms, dialect is: “a distinctive variety of a language, spoken by members of an identifiable regional group, nation, or social class” (64). It can be thus viewed as a variety of language specified for a particular group of people.

In fact, Standard languages arose when some dialects started to be used in the written form. McArthur pointed out that: “such a standard, however, is in origin also a dialect and in the view of some linguists, can also and should be called the standard dialect” (267). Thus, all standard forms of languages were born dialects. Also, a standard dialect is a system which is supported by government. This later offers its users power and ideal position within the written and spoken forms.

Baron added:

Speakers whose dialect is labeled non-standard are capable of communicating the same sorts of information as those using the standard language, although in many instances their social position prohibits them from making such communications, or their efforts are ignored or disparaged by elite dialect speakers. There is no linguistic need to abandon one’s native dialect in favor of the standard, although there is often great social pressure to do so. (179)

Dialect speakers can convey the same meaning as those who use the standard language. In this quotation, Baron insisted on there is no linguistic need for a dialect speaker who

Chapter One: An Overview of the African American Literature

sometimes would be obliged to abandon his/her native dialect, and to use the standard language to communicate. This occurs as a result of a social oppressive reason.

Ennaji and Sadiqui suggested that: “For the layman, the term dialect has some- what a negative connotation in the sense that it is usually taken to be an inferior or a corrupt form of a language”. They added: “for the linguists, the term dialect does not entail a poor, degenerate or primitive form of a language, because for the linguist, all languages must be treated on an equal basis” (69). Accordingly, dialect is viewed by lay people as a non-standard variety which is associated to uneducated people whereas it is viewed by linguists as a form of language with its own rules and structures.

Besides, the distinction between standard language and dialect is not obvious since the two of them are used in different social settings and have both their place within communication. Further, the Yiddish Linguist Weinreich argued that: “a language” is often “a dialect with an army and a navy” (qtd. in Nordhoff and Hammarstrom 01). He thus means that the political and social influences can set aside language from dialect.

Dialect comprises some different characteristics than the standard language. (See appendix 02)

Hence, both dialect and standard language have their own specific positions, functions and characteristics.

1.4.2. Ebonics vs. Standard English

Within linguistics, dialect involves the grammatical, lexical and phonological differences between two linguistic varieties. Whereas outside linguistics, it is negatively viewed as vulgar speech and persons who use it may have a low status within society.

Chapter One: An Overview of the African American Literature

Accordingly, there are two kinds of language's varieties, for instance: the English language as the standard one and the Black English as the non-standard variety.

Besides, the African American English and Standard English are considered as two different but narrowly related linguistic systems which exist in the African-American linguistic repertoire. Each system has specific grammatical rules. For the demonstration of the five present tenses of the Black English in comparison to the Standard English: (see appendix 03)

By looking at the two ways of saying the same thing, you can notice that in the Standard American English you have to add adverbs or explanations to the verb in order to understand the meaning of each sentence whereas with the Black English, you know easily what they are saying. In this sense, the Black English is a dialect like any other with its own specific rules.

1.4.2.1. The Differences between Ebonics and Standard English

There are a lot of differences which occurred between Ebonics and the Standard English: (see appendix 04)

Chambers pointed out that a standard norm is "more restricted or tightly constrained in its grammar and phonology" (246), means that the Standard English holds unique linguistic rules of grammar and phonology. Besides, it can resist the linguistic changes; due to some social factors whereas the structure of the vernacular variety of a language can involve a collection of overlapping linguistic, social and psychological factors (Wolfram 204).

Therefore, the African American English comprises specific phonological, morphological and syntactical features. But at the same time, it shared some common features with the Standard American English. In this sense, Butters said: "AAVE is just like any other

Chapter One: An Overview of the African American Literature

dialect of English; has its own innovations but remains strongly influenced by the standard variety” (60).

1.4.3. The History of Ebonics

On the 18th December 1996, the term became broadly noticed in America from its identification by the Oakland School Board in California as a "genetically-based" language of its African American students, not as a dialect of English. In this respect, this resolution stated that Ebonics is a separate language derived from African linguistic roots, with heavy borrowings from English vocabulary (Purdum 03 - 04).

This resolution’s main purpose was to instruct African American students Ebonics as their primary language for both maintaining the richness of this language and to facilitate their acquisition and mastery of the English language. In addition, it was distinguished as a system which helps the teaching of Standard English. Since then, Ebonics has become an alternative term for African American vernacular English which highlights its African roots and its independence from the English language.

Throughout time, this decision has caused various views from scholars, leaders and intellectuals who disagreed with this later. They criticized and denounced Black speech as non-standard and worthless within classrooms. Besides, they warned that Ebonics would deprive students from higher posts of education and business. Accordingly, they wanted to approach Black English as a foreign language for the purpose of helping students to become fluent in Standard English (Baron 05).

After that, The U.S. Department of Education restated that the Black English was a dialect of English and not a distinct language. Even, a delegate to the Virginia House introduced a poster to forbid Virginia schools from teaching Ebonics. After all these negative

Chapter One: An Overview of the African American Literature

reactions, Oakland revealed its plans which focused on teaching students how to translate from Ebonics to Standard English and not teaching them both Ebonics and Standard English (Baron Dennis, english.illinois.edu).

Not only translation was practiced for helping students to learn the Standard English but also the students were allowed for authentic social communication with English native speakers. In this sense, the Oakland Ebonics question had opened the way for a lot of effective linguistic training done by both teachers and students. Therefore, Standard English may be necessary for education or business, but not for usual since success is frequently achieved without it.

Further, the non-standard dialects as Ebonics, Hawaiian Creole and Gullah were considered as legitimate varieties of language, with its own particular rules just like the Standard English. Though, they don't carry the prestige of Standard English, but they influence and enrich it. Ebonics then has become an active and a dynamic variety of American English that has been widely studied and discussed in comparison to other varieties (Frank 06).

All languages are made up by their speakers, in this vein; Ebonics symbolizes their community and their cultural values that no other English dialect can convey. In addition, the African American speakers share a great historical pattern which is related to the Atlantic slave trade and colonialism. Therefore, Ebonics has been considered as both a political and linguistic term that is thoroughly linked to the African American history, literature and education.

To be precise, Ebonics is spoken within the African American communities, both in the urban and in the south rural areas. Not only the African Americans speak Ebonics but there

Chapter One: An Overview of the African American Literature

are as well some non-African Americans who use this variety of English language by the virtue of having grown up in the places where it was spoken. In this respect, many White students as African-American students faced difficulties throughout their language learning because their home language was nonstandard which shared some nonstandard features with Black English for instance, the use of “done” in: she done gone (Crawford 235).

In 1981, the Standard English Proficiency Program (SEPP) was developed in California to help the students in Oakland. This program “acknowledges the systematic, rule-governed nature of Black English and takes the position that this language should be used to help children learn to read and write in Standard English” (Perry & Delpit 06). Accordingly, this program knew notable success stories like the teacher Carrie Secret who used this program at Prescott Elementary School with her students in Oakland and hence she got convinced results.

For decades, the linguists of different races had been searching for the origins of Ebonics. According to their investigations, they have formed two hypotheses about its origin. The first one, the dialectal hypothesis, asserts that Ebonics can be considered as an English dialect since most of its vocabulary is taken from the English language. In addition, most of its pronunciation and grammar come from the non-standard English dialects used by servants with whom African slaves worked. For instance: pronouncing the final **th** as **f** and double negatives as in “I **don’t** want **none**” (Rickford John, Isadc.org).

English existed in Caribbean regions during the sixteenth and seventeenth centuries, the European powers when the Spanish and English merchants were working on slave trade. This later consisted of taking native Africans from the region of West Africa as slaves and transporting them to the islands of the Caribbean as Barbados and Montserrat where they worked on the plantations.

Chapter One: An Overview of the African American Literature

The African American slaves acquired English from the Scots-Irish servants who used non-standard varieties of English such as Appalachian English. Although these groups were living together, the servants were treated less harshly than the slaves did. They were allowed to marry, to be taught to read and write and then to be freed after a period of seven years (Askin Hannah, learnnc.org).

When these regions became crowded by Black slaves, they were moved to the South of America to work on cotton and tobacco plantations. These historic realities maintained the linguistic notion that the native Africans first developed a pidgin in West Africa and then they moved to the Caribbean where they developed this system of language into a creole based on English language.

More than that, slaves in North Carolina used much English than slaves in the South because North Carolina's plantations were smaller and include more servants. This region had less slave owning families and it was the first state which recognized "free people of color" such as the eminent defensive coordinator John Chavis (Reaser and Wolfram 51).

On the other hand, the creole hypothesis asserts that Ebonics has African origins by revealing that West African languages commonly lack "th" sounds and final consonants. It has also borrowed some words as buckra that means 'a white man' and goober means 'an idiot or a strange person'. Accordingly, Ebonics had been developed from a pidgin which was a simplified version of language that was used for communication between African slaves who didn't share the same language.

Besides, this pidgin was created in West Africa as a result of the slave trade between Africans and Europeans during the sixteenth and nineteenth centuries. This code had limited vocabulary and reduced grammatical structure as it was used for narrow functions. In short,

Chapter One: An Overview of the African American Literature

the creole theory underlines that a pidgin language grew into a mature creole language used by African servants from different tribes who didn't share the same language but needed to communicate in a certain context as the masters with their servants (Hymes 22).

Stewart declared in his scheme:

Creoles and pidgins are also distantly removed from standard languages, because a pidgin, for example, has no 'codified set of grammatical and lexical norms which are formally accepted and learned by the language's user', no 'existing community of speakers', and lacks 'homogeneity' (its 'basic lexicon and basic grammatical structure [are not] both from the same pre-stages of the language'). (Qtd. in Hymes 118)

Thus, Pidgin as a different kind of language was widespread and successful for communication though its poor vocabulary and grammar. Then, without it; communication was almost impossible.

To understand the creole origins issue, Rickford and McWhorter observed:

Pidgins and creoles are new varieties of language generated in situations of language contact. A pidgin is sharply restricted in social role, used for limited communication between speakers of two or more languages who have repeated or extended contacts with each other, for instance through trade, enslavement, or migration ... creoles typically have a larger vocabulary and more complicated grammatical resources than pidgins. However, some extended pidgins which serve as the primary language of their speakers are already quite complex, and seem relatively unaffected by the acquisition of native speakers. (238)

Chapter One: An Overview of the African American Literature

Hence, Creolization is the enlargement of a simplified pidgin into a more complex language called a creole.

The creole languages were spoken between slaves and their owners within the European colonized areas as the Caribbean and Hawaii. Creoles were separate languages with their own grammars. They were often preceded by pidgins which have the same basic lexicons, but are not structurally the same as the creoles (Hudson and Newport 265).

The arguments concerning pidginization and creolization had been discussed within *the Journal of Pidgin and Creole Studies*. In this vein, the socio-historical factor can lead to the creation of these codes. As Hymes declared: “The processes of pidginization and creolization ... seem to represent the extreme to which social factors can go in shaping the transmission and use of language” (05). They were used thus as weapons for trade, migration and slavery.

There were many forms of languages as jargons (trade languages), creole languages, mixed languages, pidgins ... They were called marginal languages since they tackled various and different cultures. On one hand, pidgins were considered as an amalgamation of grammatical features of one language with the vocabulary of another language. On the other hand, creole had its own rules and its speakers were ridiculed especially those who spoke it brokenly. It was then manipulated within songs and proverbs (Labov 447).

Therefore, the true history of African American English may lie in both of these theories. Ebonics had been changed over time depending on economic factors as well as the number of servants with whom the African American slaves were interacting on plantations. The African American English can be detected as a marker of the African American identity and a symbol of its people’s solidarity. Ultimately, it had been added to the American culture.

Chapter One: An Overview of the African American Literature

Other linguists are still searching on the origins of Ebonics. They have stated that it shares many aspects with different varieties of English since it is the contributed language to the original African creole that was transported to the south of America by whites. In addition, it has some features that are found in West African languages; for instance: the difference between completed actions as in “he done walked” and habitual actions as in “we be walkin’” (Rickford John, Isadc.org).

During the Great Depression of the 1930s and after it, many African Americans left their farm houses and moved to cities in search for a better life. They upheld a strong common culture in the north cities as well as their Black English. Besides, they used some regional speech characteristics and sometimes they communicated using the standard American English.

Ultimately, Ebonics may be borrowed from the dialects used within migration of southern Blacks to the North. All in all, most of linguists would distinguish Ebonics as a variety of English and there are two kinds of African American English: standard and non-standard one known also as the Black vernacular English. These two kinds of Ebonics differ along the factors of regions, ages and sexes.

1.4.4. The Linguistic Features of Ebonics

Within sociolinguistics field, Ebonics is also called “the African American Vernacular English”. The two terms include the same sets of speech forms. Most of scholars use the term Ebonics as the most widely known term to highlight the African roots of the African American speech.

Besides, Ebonics has specific rhetorical features which include not only variations in pitch, intonation, pace, volume, stress, vowel length but also the devices that speakers use to

Chapter One: An Overview of the African American Literature

structure discourse or talk as: repetitions, alliterations and metaphors. Indeed, these features of language can be heard within the speech of literate African Americans like Martin Luther King, Eleanor Holmes and Maya Angelo (Foster 10).

In 28 August, 1963, Martin Luther King delivered a speech “I have a dream” in which he employed rhythm, metaphors and analogies that distinguished the rhetorical styles of many African Americans. Besides, he relied on repetition within his speech as he announced:

So let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania. Let freedom ring from the snow-capped rockies od Colorado. Let freedom ring from the curvaceous slopes of California. But not only that. Let freedom ring from Stone Mountain of Georgia... (Qtd. in Tannen 84).

Hence, King repeated the expression of “let freedom ring” five times within this passage to call, push and encourage the Black people to fight for their freedom. He wanted thus to realize his dream which aims at pervading freedom and equality among Blacks and Whites in America.

Moreover, Ebonics includes many semantic extensions of existing English words like “homies” for close friends, bloods for “other Blacks”, whities for “white people”, honkey for “a white person”, rednecks for “poor southern whites”, busted for “an ugly person”, trendy for “a fashionable person” and cool for “something neat or brilliant (Urban Dictionary).

Hence, these kinds of words are so popular among teenagers especially rap and hip hop fans. Since ages, these words have been existed within the African American communities, but after; some of these terms have been integrated into the American English and to other languages as the word cool.

Chapter One: An Overview of the African American Literature

The Black English also known as Ebonics has rules and regularities just as the Standard American English does. Its pronunciation is distinctive and odd since it embraces some unique features such as the omission of the final consonant in words like ‘fast’ → (fas’) and ‘hand’ → (han’), the pronunciation of the final “th” in ‘bath’ as f (baf), the pronunciation of the initial “th” in then as d (den) (Paulston and Tucker 242).

1.4.4.1. The Phonological Features of Ebonics ¹

To classify the pronunciation of consonants: (see appendix 05)

- The syllable-final “r” is not pronounced

- Corner → [kɔ:nə]

- Reduction of consonant clusters

- Tank → [tɑŋ]

- Children → [chil’un]

When two or more consonants occur together in a cluster, the last one will be dropped as the first example. The Black English can even pronounce only the first consonant as the second example.

- The loss of the final dental alveolar stop

- Good man → [gʊ’mɑn]

- The change of interdental fricatives /ð/ to “d”, “t” or “f”

- This → [dɪs]

¹ https://www.uni-due.de/SVE/VARS_AfricanAmericanEnglish.htm

Chapter One: An Overview of the African American Literature

- Think → [tɪŋk]
- Three → [friː]

When the Voiced “th” occurs at the beginning of a word is pronounced “d” as the first example whereas the unvoiced “th” is pronounced as “t” like the second example. However, if “th” is followed by an “r” the speaker may pronounce it as “f” like the third example.

- The shifting of the final /θ/ to /f/

- Bath → [bɑːf]

- The shifting of /ð/ to /v/

- Father → [fʌvə]

- The omission of the nasals which follow a vowel

- Man → [mɑ]

Nasals (m, n) which follow a vowel as on the given example are omitted.

- The dropping of “g” sound at the end of ing verb

- Teaching → [tiːtʃɪnʹ]

- Looking → [lʊkɪnʹ]

1.4.4.2. The Morphological and Syntactical Features of Ebonics

- The use of ain’t to express negation

- It ain’t my fault; I did everything the right way.

Chapter One: An Overview of the African American Literature

The word “ain’t” is shared among many dialects. Ain’t is a reduction for “am not”, “is not”, “are not”, “has not” and “have not”. It is used in the habitual vernacular speech.

□ The use of multiple negations as in:

- He don’t know nothing
- I ain’t goin’ to give nothin’ to nobody.

This feature of multiple negations is used to intensify a negation where two or more negative elements occurred successively. This feature is common within many non-standard varieties of English. This kind of negation is also called negative concord since all the elements of a sentence must agree with each others, means that they all occur in the negative form.

□ The use of “it” at the place of “there”:

- It ain’t no football game on television. (Ebonics) → There is no football game on television. (Standard English)

□ Plurals are not marked though preceded by numerals.

- She here for five hour. (Ebonics) → She is here for five hours. (Standard English)

□ The genitive case is not marked with “s”

- I drove my mother car. (Ebonics) → I drove my mother’s car. (Standard English)

□ Y’all is used to indicate the plural form

Example: Y’all have to sing (Ebonics)

This sentence means that all of you have to sing

Chapter One: An Overview of the African American Literature

1.4.4.2.1. The Grammatical Features of Ebonics

- The omission of the third person singular -s and the lack of subject-verb agreement

- He play the piano. (Ebonics) → He plays the piano. (Standard English)
- She have three kids. (Ebonics) → She has three kids. (Standard English)

The Standard English treats the third person singular subject or pronoun differently from the others by adding “s” at the end of the verb mainly the present-tense verbs whereas Ebonics left the “s” which is required with the third person singular subject like in the first example “play” has been used without “s”. Also, in the second example “have” has not been conjugated with she, it remains the same as the infinitive form.

- The use of be

- The children be out on the street after school.
- People be crazy - People 0 crazy.
- Ah’m walkin’

Within Ebonics, there are two ways to use “be”; the first invariant “be” which doesn’t vary and the conjugated “be” which varies in form. In this context, the invariant habitual “be” describes an event which is performed regularly as the first example since children always stay on street after school. Whereas the conjugated or varied “be” can produce the disappearances of both “is” and “are” and yields the zero copula “0” like the second example. There is an exception, am can’t be omitted with I, It is usually used with it like in the third example.

Chapter One: An Overview of the African American Literature

□ Deletion of copula

- She a teacher.
- They workers in the factory.

Copula functions like the verb to be and in Ebonics, it is omitted.

□ The semi-auxiliary come

- She come tellin' me a riddle.
- He come coming in here acting like a fool

In the first example, come is used as a verb without “s”. However, within the second sentence, come occurs as the semi-auxiliary which takes the place of auxiliary “is” and thus, it contains a connotation of disapproval. Besides, coming is used correctly and it is familiar with the Standard English.

Accordingly, the semi-auxiliary come is found in a number of the Caribbean Creole languages and in at least one West African language spoken by some enslaved persons who arrived to America. Thus, the semi-auxiliary come is a useful example since it demonstrates the relations between America and other parts of Afro America which has a strong African influence (Rickford 04)

□ “Like to” has often the meaning of ‘almost’.

- She like to fell out the window.

This example means that she almost fell out of the window.

Chapter One: An Overview of the African American Literature

□ The use of double modals

- She might could help you

Both Ebonics and the Southern White English in America have two modals within the same verb phrase. This is perhaps an inherited feature from Scots derived dialects which were brought to America in the 18th century and then spread into the language of the African Americans (Rickford 85).

□ The use of Been and been:

- She Been knew him.
- We had been married.

There are two types of been the stressed one Been is used to say that something is in existence now and will exist even later like in the first example: “she Been knew him”. This means that she knows the person now and will continue to know him. The other unstressed been used within the second example refers to a time that they were married but now they are not still married.

□ An iterative aspect: the occurrence of steady before the verb

- They steady singin’.

This sentence means that they persist in singing. It thus expresses a repeatedly practice.

□ The use of dem

- Leila an dem went to concert.
- Give me dem boxes over there.

Chapter One: An Overview of the African American Literature

The word “dem” is used in Ebonics as a way of marking plurality. On the first example, when “an dem” is inserted after a person’s name, It refers to others that are in association with this person. On the other example, when “dem” is placed before the noun, it indicates that there are many boxes (Rickford John, web.stanford.edu).

□ The occurrence of the particle a before the verb

- I’m a gonna meet him. (Ebonics) → I’m about to meet him. (Standard English)

□ The repetition of Subject pronouns

- Nassim, he ma’ brover. (Ebonics) → Nassim is my brother. (Standard English)

□ The regularization of the irregular plurals

- Two sheeps (Ebonics) → two sheep. (Standard English)

□ The regularization of the irregular verbs

- They growed up (Ebonics) → they grew up. (Standard English)

□ The use of the unstressed past participle form of do “done” as a sign of an action which has occurred

- The mirror done broke.

This example means that: the mirror has been broken.

□ The absence of subject-auxiliary inversion in direct questions

- Where she is? (Ebonics) → Where is she? (Standard English)

Chapter One: An Overview of the African American Literature

- The subject-auxiliary inversion in subordinate clauses
 - He ask me did I do it? (Ebonics) → He asked me if I did it. (Standard English)
- The omission of the auxiliary do in questions
 - What you want? (Ebonics) → What do you want? (Standard English)

Therefore, all these features are adhering to the grammatical, phonological, morphological and syntactical rules of Ebonics.

1.4.5. The Use of Ebonics as a Literary Dialect

The state of Black English has been discussed a lot after 1950s mainly during the Civil Rights era when the appellation of Negro English has been changed to Ebonics or Black English and even its speakers became known as Blacks. During the 1970s and 1980s, the Black English has been widely spread within the titles of many literary writings for instance: *Black American English: Its Background and Its Usage in the Schools and in Literature* of Paul Stoller published in 1975 and *Black English: Educational Equity and the Law* published by John W. Chambers in 1983 (Rickford et al 247).

1.4.5.1. The Use of Ebonics in the African American Literature

The African American literature can be characterized by the use of dialect. This later comes from a combination of realism and regionalism. According to the Oxford Concise Dictionary of Literary Terms, “realism is a mode of writing that gives the impression of recording an actual way of life” (212 - 213). Besides, regionalism is defined as the use of regional characteristics such as local customs or speech within literature.

Chapter One: An Overview of the African American Literature

In this sense, regionalism includes the local language which is often expressed by using dialect. For example, Mark Twain used heavily dialect within his novel *Huckleberry Finn* to distinguish between his characters and to bring to life his story (Belmonte C, lsaw.lib.lehigh.edu). In addition, dialects are often used in literature to distinguish between characters from different regions or classes. To continue in this candid vein, many authors use typically dialects in their writing to portray the poor or ignorant characters.

At the end of 19th century, many African American poets started to employ Ebonics within their poems for the purposes of escaping from the oppressive realities in which they were living and also to get their identities within the American society. These poets used Ebonics too for other objectives since they unveiled from this linguistic curtain, affection for their rural joys and nostalgia for their homes, their Black folklore and their specific music (Sherman 13).

Besides, there are other African American poets who integrated Ebonics within their poems as a way to make the white audiences appreciate their written pieces, by portraying the positive qualities of race on one hand and by depicting the harshness of slavery's act imposed by Whites on Blacks. Hence, Ebonics was depicted as an image of Blackness and a source of their solidarity. Moreover, the theme of identity pushed the Black poets as Dunbar and Campbell to perform some verses especially for the Black audiences.

In this respect, Laurence Dunbar wrote in both Standard English and dialect. He at first thought that using dialect hurt his reputation but he was wrong. He affirmed to Weldon Johnson: "I simply came to the conclusion that I could write (dialect poetry) as well, if not better, than anybody else I knew of, and that by doing so I should gain a hearing. I gained the hearing, and now they don't want me to write anything but dialect" (160). Within this

Chapter One: An Overview of the African American Literature

quotation, he means that whenever he used dialect in his poems; he gained audience and more consideration. He, hence, employed it for the purpose of revealing his Black identity and culture.

In addition, Langston Hughes as one of the first prominent writers of the African American literature; appeared during the Harlem Renaissance and exchanged important ideas with other authors as Zora Hurston, Alain Locke and Jessie Fauset. He wrote different kinds of literary works where he employed dialect as a way to depict the cruelty of life especially within his poem “Mother to Son” that was published in 1922.

He proclaimed: (see appendix 06)

Within these lines, the mother is telling her son that her life was difficult since she faced many difficulties; she warns her son about the life’s obstacles and that he should never turn back and should keep himself on struggling.

Dialect is used to characterize the working class woman. Hughes emphasized on not only the grammatical aspects of dialect in which he used double negations like in “ain’t been no crystal stair” and “ain't been no light”, the absence of concordance between pronoun and verb in “you finds” and the use of “I’s’e” instead of I am. But also, he emphasized on the phonological features in which he used the dropping of g sound at the end of ing verbs as “climbin’, reachin’, turnin’ and goin’” and the omission of the first syllable be in “‘cause”.

In 1940, Richard Wright published his novel *Native Son* where he emphasized on the grammatical aspects of dialect as he stated: “I know I’m going to get it. I’m going to die. Well, that’s all right now. But really I never wanted to hurt nobody. That’s the truth, Mr Max. I hurt folk ‘cause I felt I had to; that’s all. They was crowding me too close; they wouldn’t give me no room. Lots of times I tried to forget ‘em but I couldn’t. They wouldn’t let me ...”

Chapter One: An Overview of the African American Literature

(457). Wright tried within this passage to unveil the harsh realities of racial discrimination that was happening at that time.

He used within this quotation many aspects of dialect's grammatical features as the double negations in "I never wanted to hurt nobody" and "they wouldn't give me no room", the absence of concordance between subject and verb as in "They was" instead of "they were" and the use of adjective "close" instead of the adverb closely. Whereas, he employed only two phonological features which are the omission of the initial "th" from them as in "em" and the loss of the first syllable "be" from because as "'cause".

Even, James Baldwin used Ebonics within his novel *Go to Tell it on the Mountain* published in 1953: "'Yeah', said Roy, 'we don't know how lucky we is to have a father what don't want you to go to movies, and don't want you to play in the streets, and don't want you to have no friends, and he don't want this and don't want that, and he don't want you to do nothing ...'" (27). He emphasized only on the grammatical aspects within this passage like The lack of subject verb agreement in: "we is" instead of "we are", "don't" instead of "doesn't", the occurrence of double negations as in "don't want you to have no friends", "don't want you to do nothing" and the use of "what" as a relative pronoun instead of "who".

Like Baldwin, Angelo used Ebonics and vernacular rhythms within her poems to create humor and vital folk sounds. In this vein, she skillfully handled Ebonics within her poem "When I Think About Myself":

Sixty years in these folks' world,

The child I works for calls me girl,

I say "Yes ma'am" for working's sake.

Chapter One: An Overview of the African American Literature

Too proud to bend,

Too proud to break,

I laugh until my stomach ache,

When I think about myself. (Angelo 29)

Within these lines, Angelou depicted the woman's resistance (Gabbin 03). There are some grammatical features of Ebonics as the disagreement between subject and verb in “I works” and “my stomach ache”. Another phonological aspect occurred within this poem, the omission of “d” on “ma’am” as a short way of saying “madam”.

All in all, some African American writers used heavily Ebonics within their writings like Dunbar, Hurston and walker. Others as Morrison and James Baldwin have admired it within their works. In this sense, Baldwin described it as “this passion, this skill ... this incredible music” (qtd. in Kubota and Lin 47). Besides, there are some others who considered it as a sign of limited education or as a legacy of slavery. However, there are others who neglected its existence though they used it within their literary works. (Rickford John, Isadc.org)

1.5. Conclusion

Throughout this chapter, it has been showed that the oppressive situations experienced by Blacks have led them to express their feelings of distress and agony into novels, poems and short stories where they have integrated aspects of orality which encompass folktales, folksongs, ballads, proverbs and Ebonics. In this respect, this concept of orality was used as a way to enlighten the past for those who haven't seen it and to recognize those people's cultural identity. Besides, the African American writers used Ebonics as a weapon to paint an

Chapter One: An Overview of the African American Literature

authentic portrait about the circumstances of Black Americans in the New World. At this stage of research and after dealing with the theoretical ground that underlines this research, the next chapter will direct its attention towards a literary analysis of Zora Neal Hurston's novel *Their Eyes Were Watching God*.

Chapter One: An Overview of the African American Literature

Notes to the Chapter

1. **Double Consciousness:** is a term that had first been used in an article entitled “Strivings of the Negro People” in 1897. Later, it was used in 1903 by the Panafrikanist American writer and civil rights activist W.E.B. Dubois who was conceived as one of the most important Black protest leaders in America during the first half of the 20th century. Besides, the concept of “Double Consciousness” was used in his collection of essays *The Souls of Black Folk*; to describe an individual whose identity is divided into more than one facet, particularly, the African Americans who were suffering a racialized oppression in a white dominated society.
2. **Folksy Narrative:** is a concept which had been used by the African American poet Gwendolyn Brooks who had been regarded as one of the most highly influential poets of the 20th century. In addition, she published in 1949, her second collection of poems *Annie Allen* in which she included a different style called “Folksy Narrative”; throughout which she employed various forms as sonnets done in Shakespearean form and free verses. Also, she used Ebonics as a major diction and emphasized on racial issues and roles of women as major themes.
3. **Double Entendre:** is a literary device which can be defined as a phrase which have two different meanings or which can be understood in two different ways. It was commonly used by western authors like Shakespeare and Chaucer for an ironical objective whereas later it had been used by African Americans within their slave songs to depict their dissatisfaction and agony.
4. **Ficto-linguistics:** is a concept which had been introduced by Susan Ferguson in her article entitled “Drawing Fictional Lines: Dialect and Narrative in the Victorian Novel” published in 1998. She had defined this term as “the systems of language that appear in

Chapter One: An Overview of the African American Literature

novels ... and indicate identifiable alternative patterns congruent to other aspects of the fictional world". Hence, the term "ficto-linguistics" is about the use of language within the fictitious field of literature.

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

**Chapter Two: A Literary Analysis of
Hurston's *Their Eyes Were Watching
God***

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

2.1. Introduction

2.2. Analysis of the Novel

2.2.1. Analysis of the Plot

2.2.2. Analysis of Setting

2.2.3. Characterization

2.2.3.1. Analysis of Major Characters

2.2.3.2. Analysis of Supporting Characters

2.4. A Thematic Analysis of Hurston's Novel *Their Eyes Were Watching God*

2.4.1. Theme of Traditional Gender Roles

2.4.2. The Quest for Love as a Means to Fulfillment

2.4.3. The Problem of Racism

2.4.4. Theme of Search for Voice and Identity

2.4. Analysis of the Figurative Language within Hurston's Novel *Their Eyes Were Watching God*

2.4.1. The Sense Literary Devices

2.4.1.1. Symbolism

2.4.1.1.1. The Pear Tree

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

2.4.1.1.2. The Horizon

2.4.1.1.3. The Hurricane

2.4.1.1.4. The Hair

2.4.1.2. Similes

2.4.1.3. Metaphors

2.4.1.4. Personifications

2.4.1.5. Idioms

2.4.1.6. Biblical Allusions

2.4.1.7. Hyperboles

2.4.1.8. Paradoxes

2.4.2. The Sound Literary Devices

2.4.2.1. Alliterations

2.4.2.2. Onomatopoeia

2.5. Conclusion

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were Watching God*

2.1. Introduction

Zora Neal Hurston, an African American author who had been marginalized for a long time during her life. After her death, Alice Walker appeared to voice her writings and to offer her a new consideration in the literary scene. Besides, she became widely known for her oral novel *Their Eyes Were Watching God* which highlights an oral story told by Hurston's protagonist to her friend in which some important themes had been unveiled. In addition, Hurston had skillfully enriched her novel by the integration of some figures of speech which render her classic praiseworthy. In this regard, this chapter will pass by the analysis of Hurston's novel *Their Eyes Were Watching God* in terms of its plot, setting and characterization, themes and the figurative language.

2.2. Analysis of the Novel

During the Harlem Renaissance which lasted from 1918 to 1929, all Black artists and writers took into consideration the notion of Blackness to establish their new Negro identity and culture. They had been inspired from their sorrowful past and the burden of slavery. Zora Hurston started to write and to enlighten the literary scene during this period. As a folklorist, novelist and storyteller, she had dexterously tackled different literary genres as poetry, prose and short stories to extend her feminist and folklorist views and to explore themes of oppression, discrimination and search for identity.

In her fictional world, her writings were characterized by a sense of humor and imagination. In 1937, she published her masterpiece *Their Eyes Were Watching God* which received great attention. Besides, it was adapted for cinema as a movie produced in 2005 by

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

Oprah Winfrey's Harpo Productions and directed by the American film director Darnell Martin. Unfortunately, this novel produced a debate among writers and critics. According to Yvonne Johnson, *Their Eyes Were Watching God* was "the first conscious effort by an American ethnic writer to subvert patriarchal discourse and also to give voice to women of color" (44). Throughout this novel, Hurston bestowed the Black woman opportunity to express herself.

In this sense, Henry Louis Gates added that Hurston was "the first novelist to depict a Black woman's successful quest to find voice and to overcome male oppression" (132). Her novel shows a long journey of the brave Janie who sacrificed a lot and sustained assaults from all characters that surrounded her but at the end she got released. Therefore, this novel offers wisdom "to oppress women universally for dealing with the realities of their lives" (Fannin 55).

Hurston endeavored to set her protagonist free from the restraints of a patriarchal society. She transgressed her society by breaking rules imposed on her Black females. Unfortunately, her voice was not recognized during her time as Mary Washington acknowledged: "it takes the trouble to record the thoughts, words, feelings, and deeds of Black women, experiences that make the realities of being black in America look very different from what the men have written" (35). Hence, Hurston strived to be heard but her community didn't allow her to realize her dreams; she died pennilessly until Alice Walker collected her lost voices and made them heard to generations which had followed.

Their Eyes Were Watching God is conceived as an autobiographical novel in which Hurston used her fictional character Janie to introduce and tell about her inner life. She

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were Watching God*

portrayed her heroine as herself who took her own decisions and rebelled against those who made her suffering. Her only objective was to find respect and love. Besides, Hurston tried to unveil Black females' desires throughout her heroine's journey of self-discovery.

During the early period of 20th century, Black women were marginalized within a male dominated society, they seemed as invisible humans who can only control their souls and have the right of no action within their society. Janie Crawford appeared in the novel as a Black and beautiful woman who was living under an oppressed patriarchal society. She was mainly Hurston's protagonist who tried to emancipate herself and to get autonomous through three marriages with different men from whom she learned several lessons of life.

Peters pointed out that "Hurston's Janie is aligned with the dreams and aspirations of the contemporary Black woman with the verbal stamina to rebel against both the constraints of traditional marriage and the material life that threatens to infringe on her personal happiness" (127). According to her, Janie transgressed the limits of her society to get fulfilled.

In this perspective, Jacqueline Fulmer added; Hurston's protagonist "in *Their Eyes*, and characters from other Hurston's works, could model stories of women freeing themselves from the extremes of 'othering', binary images set upon them by the dominant Anglo culture and sometimes by the men in their own culture" (53). These lines reveal the fact that Hurston characterized her female characters from her several novels, as courageous women who transcended all members of their community to search for their own identities and suitable places within society.

In this respect, this novel is regarded as a feminist novel which revolves around Janie's searching of self-actualization and independence within a male dominated society. However,

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

many critics denied this view; like the American social psychologist and Professor Jordan Jennifer who asserted that Janie: “demonstrated no ability to survive alone” (113) and “never perceives herself as an independent, intrinsically fulfilled human being” (115). Accordingly, Janie always lacked for a man who took care of her in contrast to feminist ideals whose position is determined within the peak of a novel as heroines who relied on themselves.

More than that, the traditional gender roles caused her to be dependent and to act as a passive character within a male dominated society. Therefore, this novel is feminist but just at a certain degree because it lacks many feminist qualities.

2.2.1. Analysis of the Plot

Ships at a distance have every man's wish on board. For some they come in with the tide. For others they sail forever on the horizon, never landing until the Watcher turns his eyes away in resignation, his dreams mocked to death by Time. That is the life of men. Now women forget all those things they do not want to remember, and remember everything they do not want to forget. The dream is the truth. Then they act and do things accordingly. (01)

This passage reveals the fact that Janie acts as a powerful character who struggles and fights to realize her dreams and reach the far horizon. In this context, she is characterized as an optimistic character who wants to change vision of other Black women to be like her.

At the beginning of the novel, Janie Crawford appeared in deplorable state; coming back from her third husband's burial. She looked so tired: “she had come back from the sodden and the bloated; the sudden dead, their eyes flung wide open in judgment” (01). Since

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were Watching God*

Black women have always been considered as objects of desire, the men who were sitting on the porch have been attracted by her physical beauty.

The narrator approved: "the men were saving with the mind what they lost with the eye" (02). Thus, her body "reflects the complex historical and cultural forces which have created her, and it offers her a unique, individual identity" (Clark 601). Accordingly, the beautiful image of her body reflects her strength.

At the age of sixteen and under a pear tree, Janie got a kiss from a Black man called Johnny Tylor. According to her grandmother Nanny, this unconscious action will envision her path of life. She bitterly punished her and became afraid about her status in society. Thereby, she urgently wanted her to be engaged as a way to "protect[ing] her from the tyranny of the unpossessed phallus" (Kitch 69); because she experienced the period of slavery and she had been raped several times by her master.

As a result of her physical abuse, she gave birth to Janie's mother who at the age of seventeen was raped by her white school-teacher and this later led the birth of Janie. After Janie's birth, her mother started drinking and soon after she died; leaving her daughter to be raised by her grandmother.

When Nanny saw her granddaughter kissed a strange Black man, she became worried about her status this is why she obliged her to get married for her authority: "Ah wants to see you married right away" (Hurston 13). Thus, Nanny preferred financial status over love to protect her daughter (Rees 07).

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

For Janie's comfort, Nanny declared: "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 wasn't for me to fulfill my dreams of whut a woman oughta be and to do. Dat's one of de hold-backs of slavery. But nothing can't stop you from wishin'" (Hurston 16). Hence, her only wish was to see her granddaughter free to fulfill her dreams; far from the burden of slavery that she had earlier experienced.

Unfortunately, Janie got engaged with a rich farmer called Logan Killicks who: "look like some old skullhead in de grave yard" (13). It was an unhappy marriage because Janie was obliged to work on his land as a work-horse and he frequently abused her verbally. By time, Janie waited a lot for love to begin; because her grandmother made her believe that love will be established after marriage as she told her: "husbands and wives always loved each other, and that was what marriage meant" (21). However, Janie felt nothing for this man after spending two months with him.

Though Janie was not interested in marriage, her grandmother convinced her that marriage will up come happiness because she believed that Janie will soon fall in love with Killick's wealth. However, Janie was not impressed by money; "Ah ain't takin dat ole land tuh heart neither. Ah could throw ten acres of it over the fence every day and never look back to see where it fell" (23-24). Her only aim was to find freedom, love and happiness. Unfortunately, she got deceived and would never forgive her grandmother's betrayal.

For this moment, she realized that: "marriage did not make love. Janie's first dream was dead, so she became a woman" (25). When Nanny recognizes her overwhelming guilt towards her daughter's unhappy life; she turned to God and prayed a lot for her daughter's

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

forgiveness: "Lawd, you know mah heart. Ah done de best Ah could do. De rest is left to you" (24). Hence, her only objective was to see her granddaughter happy.

Many years after Nanny's death, Janie told her friend Phoeby about her grandmother's experience: "She was borned in slavery time when folks, dat is black folks, didn't sit down anytime dey felt lak it. So sittin' on porches lak de white madam looked lak uh mighty fine thing tuh her. Dat's whut she wanted for me—don't keer whut it cost" (114). She thus realized that her grandmother wanted her, a comfortable life; this is why she ordered her to marry so she forgave her.

One day, Janie got impressed by a passenger named Joe Starks who asked her for water. She felt: "proud of what she saw. Kind of portly, like rich white folks" (34). Deborah Clarke interpreted this vision as:

What Janie sees is whiteness, and her valuation of this sets her on a path that will take twenty years to reverse. Looking at Joe's silk shirt, she overlooks his language of hierarchy, his desire to be a big voice. She has privileged the wrong kind of sight, a vision that fails to see into blackness and thus fails to see through language. (604)

For this moment, Janie has been attracted by Joe's physical appearance and his cool language.

She dreamt for a better life with this man because she was promised to be treated like a lady: "a pretty doll-baby lak you is made to sit on de front porch and rock and fan yo'self and eat p'taters dat other folks plant just special for you" (Hurston 29). Moving from a working class woman to an upper class woman, Janie felt pride but at the same time she was

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were Watching God*

uncomfortable because Joe wanted only to take care of her financially and provided her security but meanwhile he stifled her with his harsh kind of treatment.

He step-by-step changed her life to a bitter one since she was ordered to look at anybody and talk to nobody except him. She preferred to take part in the conversations at the porch but her Jody always “hustle her off into the store to sell something” (54). Hence, Janie's oppressed status caused her to “hate the inside of that store” (54) since she was obliged to work on it.

In addition to that, he ordered her to hide her hair which was a symbol of her female sexuality. In this vein, within a patriarchal society; controlling female sexuality has been an effective way used by “males to insure their places as owners of the child and, through it, control of private property beyond one generation, inheritance” (Robison 257). Accordingly, men considered women's bodies as their private properties used only for their benefits.

When Joe was elected as mayor of Eatonville, he gave a speech and then Janie was asked to give a speech too but he refused by saying: “...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” (Hurston 43). Throughout this reaction, Janie was left powerless and wordless. She became conscious that Joe had married her just for her beautiful appearance and that her role was only at home doing the domestic chores.

In this regard, being able to subject a woman under her husband's rule gives him esteem and respect from other men of the same community. So, this is what Joe was looking for. This kind of command is described by William Ickes as:

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

In essence, the traditional feminine gender role is a social orientation that emphasizes closeness and solidarity, whereas the traditional masculine gender role is a social orientation that emphasizes power and status. [. . .] The masculine disposition is to attend to the status and power implications of a social exchange before considering its implications for solidarity and closeness, whereas the feminine disposition is to do the reverse. (76)

Thus, William Ickes reveals that by acting in this way, Joe will be conceived as a powerful character not only for Janie but also to the eyes of the other Eatonville's men.

However, Janie became oppressed by this maltreatment; she sometimes challenged him by cruel speech. Once, in the store and in the presence of a citizen; she announced: "Talkin' 'bout me lookin' old! When you pull down yo' britches, you look lak de change uh life" (Hurston 79). Hence, her words made all community's members aware of Jody's physical appearance and that he became old and powerless to do anything except keeping up his hallow voice.

After this reaction, tension grew between them and it ended by a dispute and separation. Though Janie tried sometimes to reunify but Joe refused her. Soon after, he became ill. One day, Janie visited him in his bed of death and took a chance to tell him all about her thoughts and feelings over him:

Ah knowed you wasn't gointuh lissen tuh me. You changes everything but nothi' don't change you-not even death. But Ah ain't goin' outa here and Ah ain't gointuh hush. [...]. Listen, Jody, you ain't de Jody ah run off down de road wid. [...]. Ah run off tuh

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

keep house wid you in uh wonderful way. But you wasn't satisfied wid me de way Ah was. (86)

She thus seized an opportunity to voice her voiceless words and dreadful truth that he rejected during his life before his death. Her bold and scornful words accelerated his death and at the same time released Janie from his oppression.

After his death, Janie was provided "resurrection and life" (88); she was still beautiful and became a wealthy independent woman. For this, her communal members urged her to remarry: "Uh woman by herself is uh pitiful thing [. . .] Dey needs aid and assistance. God never meant 'em tuh try tuh stand by theirselves. You ain't been used tuh knockin' round and doin' fuh yo'self, Mis' Starks. You been well taken keer of, you needs uh man" (90). According to them, if she stays alone; she will be helpless so she needs a man who takes care of her.

After a short period of time, she fell in love with a young man named Tea Cake with whom she experienced a better sense of life. When he asked her for marriage, she felt so afraid because she was so rich; she thought that he will take all her money and will leave her as Annie Tyler. An old woman who went with a young man for a love affair but soon after she came back with nothing, he had stolen all her money and left her. This is exactly what Janie's communal members wanted her to experience.

However, Tea Cake was another kind of men whom she described as: "a bee to a blossom" (106) because he was the only one who understood what Janie wanted the "telling and showing" to believe in love (Clark 607). She confidently informed Pheoby about her interest to marry Tea Cake: "Ah done lived Granma's way, now Ah means tuh live mine"

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

(Hurston 114) and that their engagement: "ain't no business proposition, and no race after property and titles" (114). Thereby, though Tea Cake was not a rich one but he was the only one who made her; believe herself that she was attractive and lovely.

They got married and moved to live in Jacksonville than to Everglades called also the muck. Tea Cake acted also as a dominated man who patronized Janie but in a different way than Logan and Joe's cruel treatments. In this vein and during their first week after marriage, he had stolen all her hidden money and spent it in unworthy things. However, soon after he reimbursed her. Another time, he bet her in front of the muck's workers to mention his possession over his wife. Throughout these actions; Janie felt always stifled and that she was not yet released.

Two years after their marriage, a hurricane attacked the muck, both of them tried to escape but without success. In an alarming situation, they resorted to the holy God: "They sat in company with others in other shanties, their eyes straining against crude walls and their souls asking if He meant to measure their puny might against His. They seemed to be staring at the dark, but their eyes were watching God" (160). Tea Cake, Janie and other inhabitants made silent prayers to God, asking for help. In light of this picture, their act of watching God depicted their fearsome situation.

Unfortunately, the hurricane attacked them; Janie was saved from sinking whereas Tea Cake had been bitten by a mad dog. He thus became a weird man who once tried to kill Janie, but when she tried to rescue herself from him, she killed him. She then, had been arrested for this error act and all the muck's members were against her. She experienced a depressed period but she soon was discovered innocent and released. All members of community felt

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were Watching God*

ashamed and sorry for their misunderstanding, she forgave them all and returned to Eatonville where she recounted her story to her friend Phoeby.

She clarified to her friend: "It's uh known fact, Phoeby, you got tuh go there tuh know there. Yo' papa and yo' mama and nobody else can't tell yuh and show yuh. Two things everbody's got tuh do fuh theyselves. They got tuh go tuh God, and they got tuh find out about livin' fuh theyselves" (192). According to Janie, she had done the two things everyone must do for themselves.

She wanted that her friend repeated her story to their community's members who were eager to know the reality of Janie's long expedition. Hence, she has "done been tuh de horizon and back" (191) to experience the melancholies and joys of life. She acknowledged: "now Ah kin set heah in mah house and live by comparisons" (191). She, ultimately, fulfilled her dreams and was grateful for her long journey; she came back to her home to live in peace.

After hearing all her story, Phoeby got impressed; she then replied: "Ah done growed ten feet higher from jus' listening tuh you, Janie. I ain't satisfied wid mahself no mo'. Ah means tuh make Sam take me fishin' wid him after this. Nobody better criticize yuh in mah hearin'" (192). Janie's testimony to her friend drove her to transfer the message to all women who were living within her patriarchal society. Since Janie represented a member of this same community, she unveiled the tyrannical situation that was experienced by women in a male dominated society.

According to Lester, "it is the narrative telling of the story that defines the main character Janie as a woman and more specifically as a Black woman" (15). Thus, this kind of narrative shows how Black women empowered themselves and embodied their Black culture

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

within the American society. Janie asserted to Phoeby that Black women should struggle their patriarchal societies to find their own voices as she had done, she ultimately gained her voice. This point is described by Jullum as she “finally empowered to be the narrator of her own life” (44).

From the beginning of the novel, Janie tried to see her living world from white eyes. She wasn't happy with the reality that she was living. She endeavored for a better independent life. This dream is expressed here:

She stood there until something fell off the shelf inside her. Then she went inside there to see what it was. It was her image of Jody tumbled down and shattered. But looking at it she saw that it never was the flesh and blood figure of her dreams. Just some-thing she had grabbed up to drape her dreams over. In a way she turned her back upon the image where it lay and looked further. She had no more blossomy openings dusting pollen over her man, neither any glistening young fruit where the petals used to be....
(Hurston 72)

However, for Janie; both husbands (Killicks and Starks), she met and lived with were oppressors because both of them forced her to be obeyed under their possessions.

Janie compared the notion of marriage to the pear tree and the bee. In this vein, the bee helps the tree to reproduce flowers which nourish bees to be able to survive and live. This means that both women and men are created equal and that each one should help and complete the other not control, dominate or oppress the other as what happened to Janie's journey with her two former husbands. Hence, both of them failed to be the bee men for her pear tree except Tea Cake who really loved her (Furuseth 48).

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

Janie's all disillusionments had been conceived as part of her self-discovery journey. Though all obstacles that she faced, she remained optimistic. She: "saw her life like a great tree in leaf with things suffered, things enjoyed, things done and undone" (Hurston 08). She had no regrets about her life. Mary Washington approved that "Janie's life is about the experience of relationships" (105). Thus, she learned many lessons throughout her ventures.

2.2.2. Analysis of Setting

The novel raised its curtains on the early period of 20th century probably during the 1920s or 1930s. Besides, this century represented a great production in literature due to the virtue of many novelists, poets and artists. In this regard, the story opens its gates in Rural West Florida where Janie was living with her grandmother Nanny. It was during a spring afternoon and under a pear tree that Janie received a kiss from a Black man called Jonny Tylor. Throughout this action; she recognized herself as a mature woman.

She soon got a revelation:

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

Thus, both nature and Taylor's kiss provoked in Janie's soul the deep desire to be loved as a "nigger woman" that she couldn't fulfill it. But at the same time, this kiss caused worry and great anxiety for her grandmother Nanny who urged her to marry as a way to protect her (Lee 55).

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

Throughout the novel, Janie got married with Logan Killicks in “Nanny’s parlor of a Saturday evening” and lived in “a lonesome place like stump in the middle of the woods where nobody had ever been” (Hurston 21-22). Janie tried to find love with this unattractive old man but she failed, once she found a solution; she ran him to another man called Joe Starks who encountered her in his way to Eatonville.

The story moves then to Eatonville, Florida as the first Black town incorporated to the United States of America. It is located in Southern Florida, a small town where the heroine had lived with her husband Joe Starks who came to rule it as the mayor; and then she returned to it by the end of the novel because she owned a house there.

Her story started by the end of a day exactly during the sunset: “It [is] the time for sitting on porch, it [is] the time to hear things and talk”. It was a time when Black folks started talking and “passed nations through their mouths” after a long teeming day of hard work where they had been “tongueless, earless and eyeless” (01). Yet, by the end of the day, they regained their humanity and set free to gossip, laugh and sing.

These Black folks spent their evenings on the porch trying to voice themselves. Hemenway described this porch as it: “is the center of the community, the totem representing Black cultural tradition; it is where the values of the group are manifested in the verbal behavior” (239). Besides, Hurston described this town as oppressive to Janie where she felt silent and suppressed by her Jody’s control and domination. She thus spent most of her days working on the store and then she was forbidden from attending community’s events as “muleogy” and from participating in conversations at the porch.

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were Watching God*

After getting engaged with Tea Cake, Janie moved with him to Jacksonville then to Everglades or the muck around Lake Okeechobee to live and work with many Black migrant workers. She told him once about her work on the fields: "Aw naw, honey. Ah laks it. It's mo' nicer than settin' round dese quarters all day. Clerkin' in dat store wuz hard, but heah, we ain't got nothin' tuh do but do our work and come home and love'" (Hurston 133). Thus, though she was working as a farmer, she was living in a comfortable atmosphere with her Tea Cake who provided her with love, protection and freedom unlike the other two husbands.

Besides, she was allowed to socialize with every member of the community through laughing, telling stories, dancing, playing checkers and other games. She learned how to shoot a gun and how to fish. Besides, The Everglades was the place where the hurricane attacked Janie and Tea Cake's perfect life and transformed it to a tragic one in which Janie lost her husband by killing him unintentionally in an attempt to save herself from his savageness.

Hurston's novel took place in two different places Eatonville and the Everglades. Since Hurston grew up in Eatonville, by time she got very influenced by it. It was one of the oldest Black communities in Florida with a rich African American folklore. This fact excited Hurston to integrate it as a major setting in her novel *Their Eyes Were Watching God*. The novel followed the protagonist as she tried to find her ideal place to live independently. Ultimately, both Eatonville and the Everglades have got great impact on Janie's journey of self-discovery.

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

2.2.3. Characterization

2.2.3.1. Analysis of Major Characters

Mrs. Janie Crawford Killicks Starks Woods

Janie is characterized as a mulatto woman who acted as the protagonist of the novel. She used the art of storytelling to build an intimate relationship with both her folks and her community. When she returned to her hometown, she felt as a stranger who had received a hostile welcoming.

Mary Washington pointed out that "Their Eyes has been described as a novel about a woman in a folk community, but it might be more accurately described as a novel about a woman outside of the folk community" (98). Instead of being welcomed by her neighbors, she had been coldly greeted.

Janie Crawford experienced three marriages with three husbands of different personalities to find love and liberty. However, she was not satisfied. She had been subdued harshly by her two husbands and controlled by the third one. During her journey, Janie was so hungry to fulfill her dreams and get her own identity.

She left the first one and ran to the second one with whom she found prosperity but at the same time, she didn't find her voice. After his death, she married the last one who provided her with everything she was looking for except the fact that he imposed on her; his point of view on everything she did. For her, the inability to express a self is the main reason for despair and unhappiness.

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

Joe Starks

Joe Starks appeared as an arrogant and ambitious character who was always well-dressed and looked like rich white men. He acted as the mayor of Eatonville who came to rule a Black community. He “loves obedience out of everybody under the sound of his voice” (Hurston 49). Thus, his voice portrays his power.

Maria Racine pointed out that “having a voice means owning one’s self and living as an independent person who makes her own decisions and determines her own life” (290). Hence, holding his own power drove him to feel more secure and happy. He had the same character as Janie’s first husband who felt pride for their possession of “power ... property ... and everything else” (Hurston 48).

His main objective was to be a big voice to both his community as well as to his wife. When he realized the first one, he several times uttered to Janie “I god”; to reveal the way he wanted to be a god to whom all knees bow and then to dominate everything and everybody who surrounded him.

Tea Cake

Tea Cake is Janie’s third husband who was twelve years younger than her. He had been deeply admired by Janie’s beauty. According to Ashe, “Tea Cake is expressing his love by glorifying in Janie’s beauty. He is loving her as she is not – trying to make her into a creation of his own” (583). In contrast to Logan and Joe, Tea Cake allowed her to reinvent her own personality based on love, respect and freedom.

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

In this sense, he made her enjoy her life by telling stories, laughing, fishing and playing checkers. He encouraged her to act and think freely and to express herself. However, one day; he got mad against her because she talked to another man:

Before the week was over, he had whipped Janie. Not because her behavior justified his jealousy, but it 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. Everybody talked about it next day in the fields. It aroused a sort of envy in both men and women. (Hurston 147)

Tea Cake behaved in this way just to show to others, his possession over Janie and that she is his own property. Thus, his jealousy and fear to lose her caused him to behave in this way.

2.2.3.2. Analysis of Supporting Characters

Nanny

Nanny is the grandmother of Janie Crawford who experienced the burden of slavery. She had been abused by her white master several times. She didn't believe in love. This is why, she tried to convince her granddaughter that a nigger woman was conceived as a vulnerable subject for both physical and verbal abuses. When Janie became adult, Nanny became worried from Black folks' desires. As a result, she urged her to marry an old wealthy man who will provide her protection.

It is approved that:

Nanny equates male marriage ability with means and property. [...]. A former slave with painful personal knowledge of the sexual vulnerability of black women in a male-

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

dominated, white supremacist society, Nanny swiftly to save Janie from the evils of men by placing her under the 'big protection' and material support of a husband. (DuCille 117)

For Nanny, marriage is a union between a weak woman and a strong man who will offer her security.

She once told her granddaughter Janie:

Honey, 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 de black man is in power, but we don't know nothin' but what we see. So de white man throw down de load and tell de 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 women folks. De nigger woman is de mule uh de world so fur as Ah can see. Ah been prayin' fuh it tuh be different wid you. Lawd, Lawd, Lawd! (Hurston 14)

For her, the nigger women were considered as the mules of the world that had to obey their husbands; like Black folks did with their white masters. At the end of this quotation, she mentioned that she had prayed several times for her granddaughter; to live in a world different from that experienced by Black women like her.

Pheoby Watson

Phoeby Watson is Janie's best friend. She represented the ideal listener for her story. When Janie returned to Eatonville after burying Tea Cake, all community's members "chewed up the back parts of their minds and swallowed with relish" (02) except Pheoby who came to see her friend bringing her some "mulatto rice" (05). Though, she was curious to

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

know what happened to her friend; she waited till Janie recounted her about her whole journey.

She appeared in the novel as a faithful friend to whom Janie can share unforgettable feelings, thoughts and memories. As Mary Washington argued: "women talk to women in this tradition, and their friendship with other women -mothers, sisters, grandmothers, friends, lovers- are vital to their growth and well-being" (35). After hearing all what Janie had experienced, she now can be aware of what a "nigger woman" could be in a male dominated society.

Therefore, Phoeby gave a chance to Janie to express herself and broke her silence that stifled her during all her depressed experience. Accordingly, Black female growth never occurs by an individual's experience but rather by an interactive and a communicative one.

Logan Killicks

Logan Killicks is Janie's first husband who was characterized as a wealthy active rural farmer with a house, mules and "his often-mentioned sixty-acres" (Hurston 21). He represented the whiteness throughout his financial status. Besides, he looked at first as a gentle man who treated Janie very well. However, by time; Janie recognized his "true colors".

He became an unromantic character and acted as the antagonist to Janie who bought her a mule "gentled up so even uh woman kin handle" to help her to plow the land (27). This kind of treatment depicted his tyranny and lack of respect. Even, he once informed her that he gave her a big "favor" (31) by marrying her; since he provided her a better life than her earlier miserable one.

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

2.3. A Thematic Analysis of Hurston's Novel *Their Eyes Were Watching God*

2.3.1. Theme of Traditional Gender Roles

The concept of traditional gender roles is widely recognized in the African American culture since a conventional idea existed with the purpose of empowering men and disempowering women. In this context, Hurston highlighted this theme throughout her novel *Their Eyes Were Watching God* by demonstrating her characters Janie and Nanny as the main examples.

On one hand, Janie had been expected throughout her successive marriages to be a submissive and a silent woman who respected traditional gender roles. It was noticed throughout the novel that both Logan Killicks and Joe Starks believed on their strength and that Janie should be obedient to them. Even Tea Cake believed on his strength but not with the aim of controlling Janie, in fact; he treated her with equality. Hence, throughout her male characters; Hurston pictured the importance of male supremacy over their females.

Joe Starks thought that Janie should respect the traditional gender roles by staying at home and behaving like civilized white women. However, Janie preferred to be part of her culture and community. To illustrate this point, in chapter six; she asked her Jody: "Tain't nothin' so important Ah got tuh do tuhday, Jody. How come Ah can't go long wid you tuh de draggin'-out?" (60); she wanted to join the mule's funeral with other members of their community but this later refused.

For this reason, Janie decided to be distanced from the traditional gender roles and to break the path imposed on her by remarrying with Tea Cake who allowed her to live

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

independently and to act freely by dancing, singing, telling stories, fishing, playing checkers and shooting guns. Therefore, she had been transformed from a passive woman to an active one who dares to speak and who has the right on everything.

On the other hand, Nanny who appeared as a former slave; respected the subject of traditional gender roles. Due to her throbbing experienced life, she believed on the idea that power and money are everything and that the Black woman should marry to get protected under the supremacy of her husband. This is why, she decided to give her granddaughter to an old wealthy yokel for the purpose of gaining a respectful and comfortable position in society though this decision was conceived as the main reason of her granddaughter's confinement.

2.3.2. The Quest for Love as a Means to Fulfillment

The theme of love had pervaded the most part of Hurston's novel *Their Eyes Were Watching God* since Janie passed her long journey to search for true love which fulfilled her desires. She wanted a kind of love that occurred between the bee and blossom on the pear tree. This is why, she once proclaimed: "Ah wants things sweet wid mah marriage lak when you sit under a pear tree and think" (24). Hence, for her, the pear tree was conceived as a mold of a passionate interaction.

At first, Janie experienced a typical kind of love which was the protective one from her grandmother Nanny who experienced the severe period of slavery and wanted to protect her granddaughter before her death. Before her engagement to the first husband, she told her: "'Tain't Logan Killicks Ah wants you to have, baby, it's protection" (15). Hence, Nanny preferred security, comfort and protection for her granddaughter than love.

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

This is why, she promised her Janie that marriage will bring love but this later was still hesitating and uncomfortable. For her, love was considered as an essential part of life since it satisfied her life. She once asked herself: "Did marriage compel love like the sun the day?" (21) However, she couldn't accept this thought.

In fact, she was aware of the reality. Her first engagement didn't fulfill her needs because her husband provided her with a protective love then a possessive one rather than an emotional one. She then escaped to Joe Starks who told her: "you ain't never knowed what it was to be treated lak a lady and Ah wants to be de one tuh show yuh" (29). After hearing this, she felt that she may found love with him but she had been mistaken.

After a short period of time, she found herself still needing for love and affection. Joe was a man who provided her with possessive love since he considered her as an object of his possession who must follow his orders. During her first two marriages, Janie strived to find her desired love but to no avail till her third husband Tea Cake who provided her the true sense of life.

He was the kind of a man who valued her charm and beauty. By time, they have exchanged the same feelings. She left everything behind her and moved with him to the Everglades to start a new lovely life with him. She, therefore; found the love between the bee and its blossom and thus compared Tea Cake to this bee.

Throughout her three marriages, Janie behaved like a courageous woman who dared to escape her first loveless marriage with Logan to Joe Starks who promised her with a better life. However, by time; she realized that even her engagement with Joe was loveless but she couldn't advance one step forward till he died. Fortunately, destiny brought her another man

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

who taught her the true sense of love and mutual respect. Hence, her quest for love; instilled on her strength that she used to be independent and autonomous.

2.3.3. Theme of Racism

Despite the abolition of slavery in the American society, the African American citizens remained still suffering from discriminatory conditions, relations and practices. Zora Hurston portrayed the point of racism once in her novel *Their Eyes Were Watching God* exactly in chapter sixteen throughout her character Mrs. Turner.

This later appeared in the novel as a colored woman with a lighted Black complexion who held discriminatory views against Blacks, she hated Janie's third husband Tea Cake and wanted to make a relationship between Janie and her brother. For her, Black folk is considered as a "personal affront to herself" (142). Therefore, hatred is felt throughout her words. Accordingly, it is noticed that racism exists even between Black citizens because the colored ones esteem their lighter skins over the others' darker skins.

2.3.4. Theme of Search for Voice and Identity

Within her masterpiece, Hurston illustrates an example of a Black protagonist who faced identity crises throughout her journey of self-recognition. She portrayed her protagonist as a young woman who had been developed throughout her journey to become a strong, bold and autonomous woman. Besides, Hurston's central character Janie defied her traditional relationships between men and women in order to gain liberty and identity (Delaney-Lawrence 88).

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

Her search for identity pervaded the whole novel but for the first time, it appeared in chapter two when she couldn't recognize that she was a Black girl. She stated: "Ah was wid dem white chillum so much till Ah didn't know Ah wuzn't white till Ah was round six years old" (Hurston 08). After taking a picture with all these children, she indicated that she searched for herself but couldn't recognize that she was a "real dark little girl with long hair" (09). Hence, her identity was unknown till she realized her color.

After getting matured, she started looking for happiness and love. However, after a sin that she committed with a strange Black man, her grandmother Nanny forced her to marry an old farmer Logan Killicks who was three times her age; for her security. Unfortunately, Janie yearned for affection through that marriage since she was mistreated by her husband who was ordering her to plow the land like a mule, to cut potatoes and to chop woods.

Janie's longing for love, pushed her to run away her first husband; to a businessman Joe Starks who promised her with a better life. Though she had been at first satisfied with him, she found herself stifled and muted. In this regard, he was the kind of a jealous man who provided her wife with prosperity but at the same time, she had to behave in a special way and to talk to nobody since she was the mayor's obedient wife.

When he got elected as a mayor, the community's members asked Janie to deliver some words after her husband's speech but Joe immediately responded: "...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" (43). He thus muffled her voice throughout his reaction.

In addition, as he noticed that her curly hair was a symbol of seduction to other men of their community; he obliged her to tie it up and hide it as a way to protect her but Janie

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

couldn't support this kind of treatment. Till one day, she humiliated him in the store in front of a citizen. Hence, this action indicates her achievement of power.

She waited till his death and then started searching for the "Horizon" (29) as a way to fulfill her desires and to find her voice to be listened to. After a short period of time, destiny brought her someone who treated her as equal and who provided her with love, respect and to be freely expressed.

In chapter nineteen, just after her third husband's death; Janie totally discovered her own powerful voice when she was ordered to give her testimony about her husband's death. This experience gave her the chance to get a unique voice without being controlled by a man. She, hence, achieved her ambition and got her searched identity.

Unlike the African American women of the 1930s who were lacking chances to be expressed, Hurston portrayed her central character Janie as a courageous woman who challenged both her society and her husbands to get her identity. Throughout her character Janie, Hurston, hence, intended to influence the Black women of her time; and to encourage them to take opportunities like her protagonist.

Thanks to Janie's inner strength, she struggled throughout her three marriages to find her voice that she was longing for and to get fulfilled. According to Refoe, Hurston "accurately forecasts a different woman—a new woman—who would be free to take time to learn about herself and subsequently add depth and meaning to her interpersonal relationships" (30). By the end of the novel, she thus realized that she could make her own decisions and became an independent woman.

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

2.4. Analysis of the Figurative Language within Hurston's Novel *Their Eyes Were Watching God*

In order to enrich her masterpiece *Their Eyes Were Watching God* and make it more rewarding, Zora Neal Hurston used some elements of the figurative language which comprise: symbols, similes, metaphors, personifications, hyperboles, alliterations, onomatopoeias, idioms and allusions classified throughout both the sense and the sound devices.

2.4.1. The Sense Literary Devices

2.4.1.1. Symbolism

For being an anthropologist researcher, Hurston had been influenced by nature and considered it as a source of her inspiration. She portrayed her protagonist Janie as a romantic character who gave a great importance to love as the main element which fulfills the human's life. Within Hurston's novel *Their Eyes Were Watching God*, various elements of nature had been employed as symbols like the pear tree, the horizon and the hurricane to represent or to depict specific subjects.

2.4.1.1.1. The Pear Tree

Hurston portrayed her heroine Janie as a romantic character who believed in love and that this later would be an indispensable thing in life. Besides, she employed the motif of the pear tree earlier in the novel, just after her protagonist's first encounter with Jonny Tylor. She then laid under "a blossoming pear tree in the back-yard" (Hurston 10) to gaze on its mystery.

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

It is there where she “saw a dust-bearing bee sink into the sanctum of a bloom; the thousand sister-calyxes arch to meet the love embrace and the ecstatic shiver of the tree from root to tiniest branch creaming in every blossom and frothing with delight. So this was marriage!” (11) Hence, Hurston's use of the pear tree symbolizes the perfect union between a couple that Janie was dreaming of.

In this vein, she searched for the verdure of her life through two marriages but she got disappointed. She struggled throughout her journey to find true love with her third husband, with whom; she discovered the mutuality that she saw earlier in the pear tree between a bee and a flower. She thus described him as “a glance from God” (106)

It is stated in the novel that Janie: “couldn't make him look just like any other man to her. He looked like the love thoughts of women. He could be a bee to a blossom – a pear tree blossom in the spring” (106). This quotation portrays Janie's hope for love that was found with her new husband Tea Cake.

2.4.1.1.2. The Horizon

Hurston opened her novel with:

Ships at a distance have every man's wish on board. For some they come in with the tide. For others they sail forever on the horizon, never out of sight, never landing until the Watcher turns his eyes away in resignation, his dreams mocked to death by time. That is the life of men (01).

According to her, men know that their dreams are hard to realize for the distant ships which came seldom to the shore. Thus, their dreams are regarded as unattainable.

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

However, she added that “for women ... the dream is the truth” (01); to show that for Janie that ship holds her dreams that will soon be realized. Though she had suffered with her first husband, she kept her focus on the horizon. Besides, her engagement with Joe; made her believe that she may reach the horizon. However, she couldn't for his tyranny and domination.

By time and after being agonized, she found the perfect one Tea Cake who helped her to attain her objective. Hence, her dreams came true; she found her love and got freedom. According to Daniel, “Janie makes tremendous strides in learning about herself as she participates in checkers, fishing, shooting, dancing, gaming, and story-telling” (06). Therefore, these actions allowed her to find her own voice. She, thus, met the horizon that she was searching for; throughout her long journey.

2.4.1.1.3. The Hurricane

When living happily in the muck, the couple had been several times warned by other inhabitants to leave the Everglades since a hurricane will soon attack it. However, both Janie and Tea Cake refused to move in a time that all people were moving even “some rabbits scurried through the quarters going east. Some possums slunk by and their route was definite...Snakes, rattlesnakes began to cross the quarters” (Hurston 155). These signs reveal that a dangerous storm was coming. Hence, the hurricane can be described as a destructive natural force that ruined all things.

It appeared in the novel, associated with the motif of the wind; which plays a crucial role in making the couple lived a terrifying scene. Due to their disregard to people's warnings, they stayed in the lake at the mercy of nature but the wind came in a severe manner; turning

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

off the light and causing them to remain at dark: "they seemed to be staring at the dark, but their eyes were watching God" (160). Thus, they kept on speechlessly under control of God.

The motif of the hurricane appeared once at the end of the novel and caused a mess which ended by the death of Tea Cake and the loneliness of Janie. It thus destroyed their life's structure and left Janie to rebuild her life by her own self. Hence, this overpowering hurricane sent the novel into a rapid end. Hurston, therefore, employed the motif of the hurricane to symbolize power.

2.4.1.1.4. The Hair

Hurston characterized her protagonist Janie as a beautiful mulatto woman with a unique Caucasian hair which shaped her origin of a white father. Besides, as a young girl, Janie's hair was considered as a source of her beauty and femininity. Throughout the novel, the hair's motif appeared once again when Janie came back to her Eatonville's town after her third husband's death.

Her return pushed the town's women to start gossiping about her physical appearance: "What dat ole forty year ole 'oman doin' wid her hair swingin' down her back lak some young gal?" (02) Hence, her hair gave her something special that other Black women didn't possess. It thus symbolized her strong identity. After getting engaged with the jealous mayor Joe Starks, he once noticed that his wife's hair was attracting men who were seeing it as an object of desire. So, he immediately ordered her to tie it up and wear a head rag.

During this time, Janie's hair was presenting oppression that Joe was imposing on her. She stayed on this path till his death. The night after his death, Janie "burnt up every one of

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

her head rags" (89); to show her dislike of wearing rags and she burnt them to never wear them again. After the sunrise, she "went about the house with her hair in one thick braid swinging well below her waist" (89). Thus, she uncovered it to feel free from her dominant husband and from the restrictions of her community.

The motif of the hair reappeared at the end of the novel when Janie returned to her home town after Tea Cake's death. Her hair was the only feature that helped the town's people to recognize her. At night, "she closed in and sat down. Combing road-dust out of her hair. Thinking" (192). She thus accomplished her mission and found her love that was searching during her long journey. Ultimately, Janie became able to think about only her own self; rather than thinking about others who commanded her.

Hurston gave importance to all the motifs of the pear tree, the hair, the horizon and the hurricane but each with a specific degree of importance. Besides, Hurston portrayed the pear tree as the first important motif which represents Janie's search for love and fulfillment. In addition, Janie's hair occurred in the novel as the second important motif which affects her life and progress; from a girl confined and commanded by others, to an autonomous and independent woman. In addition, her hair expresses her individuality and made her feel powerful.

More than that, Hurston employed earlier in the novel the third important motif of the horizon; to symbolize her desire for change and improvement but later this motif portrayed her protagonist's self-discovery who after each engagement became more aware of herself. Finally, the hurricane's symbol is the less important one; since it doesn't evolve with Janie as

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

the other motifs did. Though it greatly affects Janie's life, but it doesn't highlight a central idea within the novel.

All in all, Hurston had skillfully employed these symbols within her classic to give a beautiful image to her text and her writing in order to make her story praiseworthy. Also, these symbols had been used to explain the protagonist's experiences throughout the whole novel.

2.4.1.2. Similes

A Simile is a figure of speech which compares two different things by using two tools of comparison: like and as. Hurston employed heavily this figure within her novel *Their Eyes Were Watching God* to reveal specific messages or to obviously explain things.

The first simile appeared in the second chapter when "Janie saw her life like a great tree in leaf with the things suffered, things enjoyed, things done and undone" (08). Hurston compares Janie's life to the growing of a tree. In this context, Janie's rising and learning from life is compared to the developing of the tree's leaves. She thus grew like a leaf and experienced both sorrow and happiness.

There are many other examples of similes explained as follow:

"Nanny's head and face looked like the standing roots of some old tree that had been torn away by storm" (12). This reveals that Nanny's harsh experience of slavery made her looks so old.

"Nanny's words made Janie's kiss across the gatepost seem like a manure pile after a rain" (13). This means that Nanny conceived Janie's kiss with the strange man as a great sin.

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

“Did marriage compel love like the sun the day” (21). So, here when Janie got engaged to the farmer Logan Killicks, she was unhappy; she once asked herself if one day marriage will compel love like the sun compels the day.

“It was a lonesome place like a stump in the middle of the woods” (21). This reveals how much Logan's house looked lonely and unique at the middle of the woods.

“His toe-nails look lak mule foots” (24). This shows that Mr. Logan's toe nails resemble to mule feet for his ugliness.

“Logan with his shovel looked like a black bear doing some clumsy dance in his hind legs” (31). This shows that Logan's kind of working the land seemed like a dance of a bear.

“The rest of the town looked like servants' quarters surrounding the ‘big house’” (47). In this simile, Hurston compares the Eatonville's citizens to servants who were living under the rule of their mayor Joe Starks who possessed a big house. Hence, that big man brought social stratification to Eatonville's town.

“Matt was wringing and twisting like a hen on a hot brick” (58). This reveals how much Matt was nervous.

“She's got those big black eyes with plenty shiny white in them that makes them shine like brand new money” (67). This reveals Daisy Blunt's beauty and attractiveness.

“He gave a deep-growling sound like a hog dying down in the swamp and trying to drive off disturbance” (85). On death's bed, Janie came to visit her husband Joe but he didn't like this visit; so he took a deep groan as he wanted to reveal that her presence was disturbing him.

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

“She felt like slapping some of them for sitting around grinning at her like a pack of chessy cats, trying to make out they looked like love” (90). Janie wanted to show that after her Jody's death, the Eatonville's men looked like cats which wanted to make people believe like they are interested on or in love with them. Similarly, the Eatonville's men wanted to make Janie feels that they are interested on her.

“They's jus lak uh pack uh hawgs, when dey see uh full trough” (91). Ike Green one of the Eatonville's inhabitants told Janie that she couldn't stay by herself. He wanted to reveal from these words that men look like hogs when they found a widowed woman. So, she had to find a partner and marry to protect herself.

“Most of de time dey's after whut dey kin git, then dey's gone lak uh turkey through de corn” (113). Pheoby wanted to reveal from these words that the young men like Tea Cake want just to mock of the old women, they took what they want then they left them; just like a turkey which went to the corn only to feed itself then it left.

“You can't keep turning round in one place like a horse grinding sugar cane” (118). This expression had been stated by Janie when she realized that her money had been stolen. She thus wanted to reveal to herself that she has to move and react, rather than keep turning around one place; crossed arms.

“The room inside looked like the mouth of an alligator gaped wide open to swallow something down” (118). This simile had been thought by Janie when she came across two horrifying incidents: all her money had been stolen and Tea Cake had been disappeared for the whole day. Therefore, this simile shows how much the room inside looked creepy for her.

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

“All day and night she worried time like a bone” (118). This means how much Janie was stressed and terrible about the long absence of Tea Cake.

“The undersized high-heel slippers were punishing her tired feet that looked like bunions all over” (119). This shows the tiredness and suffering that Mrs. Tyler felt when her husband took all her money and left her homeless.

“Dat muck’ll itch yuh lak ants” (129). It is stated by Tea Cake to Janie about their residence at the muck. He wanted to unveil her from this simile, the dirtiness of the muck; and that they should take bath every day.

“The lake was coming ... It came muttering and grumbling onward like a tired mammoth” (163). This reveals that the lake was coming slowly, silently but with a hidden destructive power.

“She pulled in her horizon like a great fish-net” (193). This simile demonstrates that Janie had attended her objective and realized her dreams.

2.4.1.3. Metaphors

A metaphor is a figure of speech which contains an indirect comparison in which the tool of comparison will not be included. Hurston enriched her novel with many metaphorical examples, some of them will be explained below in a sequential order:

It is proclaimed earlier in the novel by Nanny that “de nigger woman is de mule uh de world” (14). In this vein, the Black woman is compared to the mule for being humiliated by her husband or by males of her community. Indeed, she was poorly treated and received no sympathy, her aim was just cleaning and cooking; like mules which are used only for hard

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

work. Janie experienced this burden during her first two engagements with Logan and Joe. However, her third husband came with a different view; which aims to respect her and treat her as an equal human being.

There are other examples as:

“You know, honey, us colored folks is branches without roots and that make things come round in queer ways” (16). Nanny wanted to reveal from these words that after the end of slavery, the Black Americans were nothing; they started growing from zero.

“Put me down easy, Janie, Ah'm a cracked plate” (20). Here, Nanny wanted to tell her granddaughter Janie that she got too old and that she became a fragile woman who can't no more take care of her. She was close to death and she hence wanted to see her soon married.

“He's uh whirlwind among breezes ... we bend which ever way he blows” (49). In this metaphor, Joe Starks is described as a whirlwind or a lightening for his strength and power that he held over his community's people.

“Dese tan shoes set mah feet on fire” (57). From this metaphor, Joe wanted to show how much the tan shoes injured his feet and made him feel so exhausted.

“you'se mah fish” (75). It is told by Joe Starks to Sam Watson to show that he will beat him at Checkers and win the game.

“She sent her face to Joe's funeral, and herself went rollicking with the springtime across the world” (88). This metaphor means that when Joe Starks died, Janie was obliged to attend his funeral to show her town's inhabitants respect. So, she went with a sad face but a happy heart; since from that day she becomes free to rollick and live happily.

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

“Chicken drink water, but he don't pee-pee” (114). This statement had been told by Pheoby to Janie to mean that her information will be kept as a secret.

“They seemed to be staring at the dark, but their eyes were watching god” (160). This metaphor seems so important since it comprises the title of the novel. It shows that during the hurricane, both Janie and Tea Cake became more aware about God's powerful ability to change weather. So, their faith on him pushed them to stay staring at the weather and waiting for their fate.

“Ah done growed ten feet higher from jus' listenin' tuh you, Janie” (192). It is said by Pheoby to Janie to mean that she had learned many things from listening to her story.

2.4.1.4. Personifications

A personification is a figure of speech and it gives human characteristics to an animal, a thing or feeling. There are some examples included within the novel such as:

“Words walking without masters, walking altogether like harmony in a song” (02). This personification reveals that there are some jealous persons who create stories about innocent persons like what happened in Hurston's novel. The Eatonville's gossipers threw out false rumors about Janie. Thus, their hostile gossip is regarded as “words walking without masters” because though they spoke whatever they wanted, they didn't take responsibility of their speech.

“... the panting breath of the breeze ..” (11). This personification means the cool breeze.

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were Watching God*

“In the air of the room, were flies tumbling and singing, marrying and giving in marriage” (11). This personification unveils the beautiful idea of marriage that Janie observed through the joyful gathering of flies.

“Ah’d sit dere wid de walls creepin’ up on me and squeezin’ all de life outa me” (112). This personification depicts the confinement and boredom that Janie was feeling when she was staying in the store.

“Ah felt like de world wuz cryin’ extry and Ah ain’t read de common news yet” (114). This declaration demonstrates the isolation from the community that Janie was feeling when she got married with Joe Starks.

“The train beat on itself and danced on the shiny steel rails mile after mile” (116). This personification reveals Janie’s excited feeling that she was holding when she was on the train to her lover Tea Cake.

“Pianos living three lifetimes in one” (131). When using this personification, Hurston portrayed the beautiful life of the Everglades’ migrant workers who spent all their journeys on hard work but their nights on night clubs gambling, playing pianos, singing and dancing. Hence, despite their poorness; they were living happily.

2.4.1.5. Idioms

An idiom is a figure of speech and it is a form of expression which is particular to a group of people. It reveals a figurative meaning. Hurston’s novel provides some examples:

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were Watching God*

“An envious heart makes a treacherous ear” (05). This expression had been stated by Pheoby to Janie to mean that her community's gossipers heard only what their hearts wanted to hear. They will certainly create rumors about her.

“Give the devil his due” (49). This idiom shows how Joe Starks had been attributed by his community's members as a devil one with whom they should deal in a similar rude manner.

“You'll sing another tune” (91). This idiom had been declared by Ike Green to Janie to show her that by time, she will change her mind and will utter another thing.

“All he ever done was cut the monkey for white folks” (142). This idiom had been told by Mrs. Turner to Janie about Booker T. Washington that he acted with foolishness to please the white people.

“Put dat in yo' pipe and smoke it” (182). It is said by Tea Cake to Janie to mean just forget this idea.

2.4.1.6. Biblical Allusions

An allusion is a figure of speech which aims at alluding or referring something to something else. Hurston's novel relies only on the Biblical allusions stated below:

“They sat in Judgment” (01). This statement refers to the judgment day when God will judge all kinds of human beings both the Penitent and the Gentiles. So, Hurston criticized those porch sitters who by each evening “passed nations through their mouths” (01); as a way of judging people like what they did with Janie.

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were Watching God*

“Yeah, Sam say most of ‘em goes to church so they’ll be sure to rise in Judgment” (06). There is another reference to the Judgment day. According to Sam, the Eatonville’s citizens persevered on going frequently to church as a way “to rise in Judgment” and will not be punished or jugded.

Phoeby then added: “dat’s de day dat every secret is s’posed to be made known. They wants to be there and hear it all” (06). Since the Judgment day will be a day where every secret will be revealed, the curious Eatonville’s inhabitants wanted to be there to hear about the secret story of Janie and about her mysterious single return to Eatonville’s town.

“He kin be de king uh Jerusalem fuh all Ah keer” (39). Hurston made an allusion within this statement to the king of Jerusalem who was a powerful figure over the world. So, when Joe Starks came to Eatonville; the men started talking about him and his potentials. One of the Eatonville’s inhabitants, Hicks, made a reference to the way Joe Starks came and started to make commands; to show his power as the powerful king of Jerusalem (Secondary Solutions 30).

“You can’t welcome uh man and his wife ‘thout you make comparison about Isaac and Rebecca at de well” (Hurston 42). There is a Biblical reference within this statement to the story of Isaac and Rebekah whom God united though he never saw her. It was his father Abraham’s senior servant who brought her for him because she was the one whom he met and offered him and his camels water (*New International Version*, Gen 24-27). Throughout the novel, when Joe and Janie came to the town; they looked like a perfect couple. So, to portray the love between them; Lige alluded their union to Isaac and Rebecca’s couple.

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

“And when Ah touch de match tuh dat lamp-wick let de light penetrate inside of yuh, and let it shine, let it shine, let it shine” (45). There is a Biblical allusion to Genesis when God says: “Let there be light” (*New International Version*, Gen 1-3). Here, Joe Starks compares himself to God when he stated successively: “let it shine” in order to light the Eatonville's streets.

“So she put something in there to represent the spirit like a Virgin Mary image in a church” (Hurston 71). Hurston made a reference to the pure Virgin Mary through her protagonist's pure love that she cherished throughout all her life.

“A woman stay round uh store till she get old as Methusalem and still can't cut a little thing like a plug of tobacco!” (78) There is a Biblical allusion within this statement to Methusalem the oldest man in the Bible. It is stated in Genesis: “all the days of Methuselah were nine hundred and sixty-nine years, and he died” (*New International Version*, Gen 5- 27). In this vein, Jody teased of Janie about her inability to do things in the right way. though she had been working for a long time in the store. She thus seemed as old as Methusalem.

“Janie had robbed him of his illusion of irresistible maleness that all men cherish, which was terrible. The thing that Saul's daughter had done to David” (79). Hurston made an allusion to Saul's daughter Michal and David by comparing them to Janie and Joe. The story was about Saul who promised David with his daughter as a bride except if he defeated Philistines. When David succeeded in his mission, Saul planned to kill him but his daughter released him because she loved him (*New International Version*, I Sam 18-19).

When the ark of the Lord had been brought to the city, David started dancing nude with just an ephod for his happiness. As Michal saw him, she criticized him for his foolish act and

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

thus embarrassed him. As a reaction, this event ended by their separation (*New International Version*, II Sam 6-16). This is exactly what happened between Joe and Janie. When he mocked at her about looking old, she embarrassed him in front of his friend by telling: "When you pull down yo' britches you look lak de change uh life" (Hurston 79). Therefore, this attack affronted him and brought their relationship to the end.

"Ah'm de Apostle Paul tuh de Gentiles. Ah tells 'em and then agin Ah shows 'em" (104). Hurston made an allusion to St. Paul who tried to call Gentiles to repent in order to be saved but no one believed him and they threatened him because he was at first against Christians but after being visited by God, he repented. So, within the novel, Tea Cake compared himself to St. Paul; because as he tried to convince many times Janie about her beauty, she ignored him. He thus was faithful with her and wanted that she believes him, just like St. Paul; wanted the Gentiles to believe him. (*New International Version*, Acts 9:26-31)

"Nobody else on earth kin hold uh candle tuh you, baby. Yuh got de keys to de kingdom" (109). There is a Biblical allusion within this sentence to Jesus who gave Peter the keys to the kingdom of heaven as a reference to power (*New International Version*, Mat 16-19). In this context, Tea Cake made Janie believes that for him; she is the greatest on earth and the most important one, since she signifies a lot for him. Hurston's allusion here depicts the great love that Tea Cake owes for his wife Janie.

"By morning Gabriel was playing the deep tones in the center of the drum" (158). Hurston refers to Gabriel as the angel who had been sent by God to speak for him. Besides, his arrival is dramatized by thunder and lightning (*New International Version*, Luke 1-19). In this context, Hurston described the prediction of a bad weather by referring to Gabriel; who is

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

warning people by the coming danger from God, as a way to reveal that a dangerous storm will attack the muck so all its habitants have to escape.

2.4.1.7. Hyperboles

Hyperbole is a figure of speech and it means exaggeration. The following examples from Hurston's novel demonstrate its use:

"Ah loves yuh a whole heap more'n Ah do yo'mam, de one Ah did birth" (15). This is proclaimed by Nanny to Janie to mention her that she loves her more than she did with her mother.

"Ah wouldn't marry nobody, though Ah could have uh heap uh times, cause Ah didn't want nobody mistreating mah baby" (19). This is stated by Nanny, to mean that she had refused to engage several times; because of her granddaughter Janie, as a way to protect her from these men.

"Ah done de best Ah could do, De rest is left to you" (24). This is told by Nanny to mean that she has done all what she could for the good upbringing of her granddaughter Janie.

Joe said: "A whole heap uh talk and nobody doin' nothin'" (34). Joe wanted to reveal just a lot of vainly talk without any action.

"A whole heap uh men seen de same thing you seen but they got better sense than you" (38). This is uttered by Coker, a member of Eatonville's community, to his friend Hicks to mean that a group of men saw the same thing you have seen; but they got better sense about it than you.

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

"He's uh million years old!" (66) This expression means that he looks very old.

"Ah had uh lavish uh dat" (85). This is told by Janie to her husband Jody to mean that she had a lot of sympathy but he didn't allow her to use it.

"Thank yuh mighty much" (103). This is told by Janie to Hezekiah to mean thank you very much because she brought her information about Tea Cake.

"Puttin' mahself tuh uh whole heap uh trouble tuh git dis car" (109). This is said by Tea Cake to reveal to Janie that he got a lot of trouble to get the car in order to take her for a trip.

"Ah always did want tuh git round uh whole heap, but Jody wouldn't 'low me tuh" (112). This means that Janie wanted each time to join groups of Eatonville's inhabitants to tell stories, laugh, play checkers and sing but Jody was not allowing her since she was the mayor's wife.

"Pheoby, dese educated women got uh heap of things to sit down and consider" (112). Janie wanted to tell her friend Pheoby that these educated women got a lot of talk and several subjects to discuss and gossip about.

"It wuz uh heap mo' money in de game" (126). This is told by Tea Cake to mean that he won a lot of money from the game more than Janie owed him.

"Ah loves him fit tuh kill" (177). This confession had been told by Janie to Tea Cake's Doctor in order to rescue him. She wanted to show him how much she loves him.

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

2.4.1.8. A Paradox

A paradox is a figure of speech too and it is an expression that includes two contrasting phrases. Hurston included one example of paradox within her novel *Their Eyes Were Watching God* stated as below:

“Ah can look through muddy water and see dry land” (134). It was said by Sop-the-Bottom to Tea Cake about his adversary Ed Dockery, to mean that he will for sure win him on cards' game.

2.4.2. The Sound Literary Devices

2.4.2.1. Alliterations

Alliteration is a figure of speech and it means the repetition of the same beginning consonant sound of two or more successive words as the following examples:

“It's sort of **d**uskin' **d**own **d**ark” (04).

“**D**at's **d**e **d**ay **d**at every secret is **s**'pposed to be made known” (06).

“The store itself was a **p**leasant **p**lace” (51).

“Uh **b**etsy **b**ug” (57).

“A **h**ell **h**ot sun” (61).

“Uh **s**hoving **s**how” (67).

“But the **s**tillness was the **s**leep of **s**words” (81).

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

2.4.2.2. Onomatopoeias

Onomatopoeia is a figure of speech and it means the use of words that imitate sounds like they are stated below in bold formats:

“She was stretched on her back beneath the pear tree soaking in the alto chant of the visiting bees...” (11). Here, the term alto means a little female voice but within this statement; the alto chant depicts the low buzzing of the bees that Janie was hearing under the pear tree.

“One night Ah heard de big guns boomin’ lak thunder” (18). The term booming means growing, but here in this example; boomin’ means the sound of guns which sounds very loud like thunder.

“He gave a deep-growling sound” (85). The growling is an angry utterance specified for animals whereas within this statement, it had been made by Joe Starks to mean that her wife’s coming disturbed him, he wanted her to leave him alone.

“A deep sob came out” (86). The act of sobbing occurs at the same time with weeping, especially while losing a closer family member or a friend. Within this example, a deep sob was uttered by Joe Starks when Janie came to visit him at death’s bed. As she entered and started talking about his death, he got annoyed.

“A sound of strife in Jody’s throat” (87). The term strife means the struggle, the disagreement or the conflict and in this example; a sound of strife in Jody’s throat depicts his last breath that he took before his death.

Chapter Two: A Literary Analysis of Hurston's *Their Eyes Were*

Watching God

“She heard the sound of rushing water” (162). The term rushing means to move rapidly and in this context the sound of rushing water is used instead of the flowing water which means roughly the same.

2.5. Conclusion

On the whole, Hurston succeeded to craft a rich and a diversified novel which holds all aspects of culture. Besides, she depicted her protagonist Janie as a typical character and offered her unique characteristics different from other novelists' protagonists of her time. She characterized her heroine as a strong and courageous woman who experienced different opportunities to become an independent woman. In addition, throughout her novel; Hurston introduced several themes but she emphasized on the search for love that her protagonist endeavored to realize throughout her long journey. More than that, she used an amazing writing style within her classic *Their Eyes Were Watching God* which focused on the incorporation of several figures of speech that gave the text a worthy image and made the story seemed more realistic and enthralling. Accordingly, Hurston integrated these elements of the figurative language to develop her protagonist's story and made her readers easily identify the personalities of all characters.

**Chapter Three: A Literary Analysis
of Ellison's Novel *Invisible Man***

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

3.1. Introduction

3.2. Analysis of the Novel

3.2.1. Analysis of the Plot

3.2.2. Analysis of Setting

3.2.3. Characterization

3.2.3.1. Analysis of Major Characters

3.2.3.2. Analysis of Supporting Characters

3.3. A Thematic Analysis of Ellison's Novel *Invisible Man*

3.3.1. Theme of Invisibility

3.3.1.1. The Theme of Invisibility and the Motif of Blindness

3.3.2. The Evil of Racism

3.3.3. Theme of Search for Voice and Identity

3.4. Analysis of the Figurative Language within Ellison's Novel *Invisible Man*

3.4.1. Analysis of the Sense Devices

3.4.1.1. Symbols

3.4.1.1.1. The Brief Case Symbol

3.4.1.1.2. The Liberty Paint's 'Optic White'

3.4.1.1.3. The Baking Yams

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

3.4.1.1.4. The Sambo Dolls

3.4.1.2. Irony

3.4.1.3. Allusions

3.4.1.3.1. Biblical Allusions

3.4.1.3.2. Historical Allusions

3.4.1.3.3. Literary Allusions

3.4.1.3.4. Musical Allusions

3.4.1.4. Similes

3.4.1.5. Metaphors

3.4.1.6. Personifications

3.4.1.7. Hyperboles

3.4.1.8. Paradoxes

3.4.2. Analysis of Sound Devices

3.4.2.1. Alliterations

3.4.2.2. Onomatopoeias

3.4.2.3. Repetitions

3.4.2.4. Rhyme

3.5. Conclusion

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

3.1. Introduction

The African American novelist Ralph Ellison has long been hailed as one of the most important figures in the African American literature. He published his unique novel *Invisible Man* in 1952 in which he depicted a special form of invisibility that stroke his main character along his long journey. In this vein, he portrayed this form to raise curtain on the social discrimination that was happening at that time in America. Besides, he embellished his magnum opus with features of the figurative language for the sake of bringing to life the Black culture and also giving the novel a positive image. Accordingly, this chapter will spot light on the analysis of Ellison's novel *Invisible Man* by relying on its plot, setting, characterization, themes and figures of speech.

3.2. Analysis of the Novel

Ralph Waldo Ellison was born in Oklahoma City in 1914 and died at the age of eighty in New York City. He has studied music in Tuskegee Institute, Alabama and played the first broadcast in a jazz orchestra. He has written short stories about race and identity and about literary criticism. In addition, for being a talented American Negro writer; he has skillfully amalgamated between the arts of poetics and narrative to create a unique and impressive fictional work *Invisible Man*.

Ralph Ellison's novel is considered as one of the outstanding African American novels of the 20th century. It appeared as a musical, psychological and political literary classic. He used the art of storytelling in his narrative where he represented the folk culture, as well as; he enriched his work with the use of tricks, jokes and absurdity from time to time. More than that, he described his drama with ambiguous hysterical daydreams which drove his rhetoric to be enthralling.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

Moreover, Ellison was so influenced and got inspired by the writings of Ernest Hemingway and T.S. Eliot. As a student at Tuskegee Institute, he examined T.S. Eliot's poem "Waste Land" published in 1922 in which he got fascinated by its musicality which pushed him to enjoy the process of writing. He pointed out in his "Shadow and Act" essay: "The Waste Land seized my mind. I was intrigued by its power to move me while eluding my understanding. Somehow its rhythms were often closer to those of Jazz than were those of the Negro poets" (Ellison 160). He thus got impressed by this poem to which he can connect his musical experience

Within this same poem, he found an appropriate similarity to Louis Armstrong's music: "... Its range of allusion was as mixed and as varied as that of Louis Armstrong" (160). Throughout this poem too, he admitted a relationship between the modern poetry of T.S. Eliot and the jazz music.

Ellison contracted his literary colleagues as Richard Wright, who portrayed his protagonist as uneducated and inarticulate; Ellison on the other hand, represented his protagonist in a perfect image; as educated and eloquent character. In this respect, his novel is a kind of bildungsroman which provides the psychological and the moral development of its main character.

Throughout his novel, Ellison endeavored to emphasize on the emotional side. In this context, he has portrayed the tormented intellectual and emotional risks and violent situations that an educated Negro man can face in the American society. Eric Sundquist acknowledged: "No book ...sums up the psychological and cultural effects of segregation in the United States more thoroughly than Ellison's" (02). According to him, Ellison's novel is the best example of Modern literature that depicts the Black life of the 20th century.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

3.2.1. Analysis of the Plot

Ralph Ellison opened his novel *Invisible Man*, by a prologue where he introduced two concepts of blindness and invisibility integrated within his literary work. As being a Black man, the narrator described himself as an invisible human and the white people who refused to see him as blind ones. This is why he preferred to remain invisible, with neither his revealed name nor his identity. Hence, this description was caused by the offensive effects of racism happened at that time in America.

Throughout this novel, the narrator struggled in the white society for searching of his identity and a way to overcome white people who were obstructing his life to a bitter one. For this reason, he preferred to stay on a hole in the last stage of the novel than living with such kind of people. He claimed at the end of the novel: "I could only move ahead or stay here underground. So I would stay here until I was chased out. Here, at least, I could try to think things out in peace, or, if not in peace, in quiet. I would take up residence underground" (Ellison 460). He has thus chosen the hole for thinking carefully about his future plans.

The narrator started his story by confronting a white man on street who started to curse him. As a reaction, the narrator demanded him to apologize but he refused and continued to insult him. The narrator thus got nervous and started to bite him close to kill him and left. The day after, the Daily News newspaper had pictured the victim as 'mugged' (08). Thus, the narrator's harsh treatment to this blond man revealed an illustrative kind of oppression that will happen to him later in a white dominated society.

In spite of his invisibility, he provided his hole with too much light as he said:

In my hole in the basement there are exactly 1,369 lights. I've wired the entire ceiling, every inch of it. [...] Nothing, storm or flood, must get in the way of our need for light

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

and ever more and brighter light. The truth is the light and the light is the truth. When I finish all four walls, then I'll start on the floor. (10)

This is the only way throughout which he felt his vigorous aliveness though he was distant from the outside world.

Besides, the narrator was so influenced by music:

Now I have one radio-phonograph; I plan to have five. There is a certain acoustical deadness in my hole, and when I have music I want to feel its vibration, not only with my ear but with my whole body. I'd like to hear five recordings of Louis Armstrong playing and singing 'What Did I Do to Be so Black and Blue'. (10- 11)

He, ultimately, preferred to fill his complete hole with music, since except music understands his feelings of being Black; and only through it, he can define himself. In this context, hearing music makes him: "not only entered the music but descended, like Dante into its depths" (11). Thus, for him; music is not only heard but felt also as it is aggravated too inside him.

He compared himself to the American jazz musician Louis Armstrong who used poetry and lyrics to play and sing without recognizing his invisibility. However, the narrator, through his awareness of invisibility; he understands Armstrong's music. This is why he thought: "my own grasp of invisibility aids me to understand his music" (11).

At the beginning of the narrator's journey, he mentioned that his grandparents were slaves; and stated that he had been ashamed for them who: "told that they were free, united with others of our country in everything pertaining to the common good" (17). He added that his grandfather in his deathbed declared that he judged himself as being a traitor and spy: "I

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

have been a traitor all my born days, a spy in the enemy's country ever" (17). This confession drove anxiety into the narrator, because he knew his grandfather; as always being good and faithful.

Further, the narrator's grandfather taught his descendants to uphold two identities. The first one, they have to behave as good slaves who should obey their white masters and the other one; to keep their hatred towards their imposed identity. By following this advice, they will never be betrayed. In this vein, He added to his son: "I want you to overcome 'em with yeses, undermine 'em with grins, agree 'em to death and destruction, let 'em swoller you till they vomit or bust wide open" (17). Thus, these are some different ways to overcome the white oppressors.

On his graduation day, the narrator delivered an oration where he stated: "humility was the secret, indeed the very essence of progress" (18). He was praised by everyone and was invited to give a speech in a gathering led by white elites. On that day, he was commanded to take part in the Battle Royal where he had to fight some of his classmates blindfolded. As a result, they had been rewarded by tossing them coins as a way of humiliating them in front of the white audiences.

On the same day, he had given a speech which brought him a scholarship to study in the State College of Negroes. After joining the college, he had been ordered by the College's director Dr. Bledsoe; to be the driver of a white guest, Mr. Norton, as a trustee of the college. They started a conversation where Mr. Norton told him about his pleasant fate, he got from all what he had done with the Founder to that College. At that time, the narrator started thinking about this term and remembered that his grandfather was the first one who mentioned fate in his life. He conversely felt dreadful about his fate which considered as a treachery.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

On their way, they arrived near the cabin of Trueblood who “brought disgrace upon the black community” (42). The narrator was unintentionally obliged to tell Mr. Norton about Trueblood and his two women's story (the first one, his wife and the second one; his raped daughter). Mr. Norton felt ashamed and he wanted to ask Trueblood for all what had happened. This later told him that it was a dream where he got a sin but no one believed him even the preacher. As a reaction, Mr. Norton gave him a check of one hundred dollars to buy things to his children.

After leaving his cabin and because of heat, Mr. Norton asked the narrator for a drink. A gambling house called Golden Day was the nearest place to them where he could find him whiskey. However, the narrator tried difficultly to bring him a drink with no result. He tried to bring him inside and as he smelled the drink, he woke up. Inside the house, he met a specialist physician and got a good conversation with him but soon after they had been disappointed.

After that, the narrator took Mr. Norton to his home. However, as Dr Bledsoe knew about their incident, he punished the narrator for his lack of respect to Mr Norton. During the vespers, the narrator went to attend the chapel where Dr. Bledsoe delivered a speech and gave some old told stories. Another Barbee was helping him, from time to time; by adding some stories from Bible.

The day after, the narrator went to ask Dr. Bledsoe for apologize about all what he had done. However, Dr. Bledsoe immediately excluded him from college and ordered him to change his judgment in life to have success. Then, he suggested him a work in New York, the narrator of course accepted. This former gave him some written letters to some important men in New York and ordered him to not open them since these persons are strict about these things. So, the narrator took the letters and left optimistically.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

Ellison's hero thought that only obedience can brought him praise and success but he was wrong. As he left to New York, everything went worse for him and he failed to obtain work from most of all the suggested men. He brought his last and unique hope on the last man called Mr. Emerson whom he asked for an appointment. Ultimately, he got there but he met just his son who prohibited him from seeing his father by informing him about his letter which warns potential bosses against him. The narrator therefore got shocked about the tyranny of Dr. Bledsoe.

Before leaving, he was so depressed; Emerson's son suggested him some places of work where all Black fellows like him were sent to, but he refused and left. He spent all the night at Men's House thinking about revenge against Dr. Bledsoe who destroyed all his dreams. Since he spent all his money, he became required for a work to serve all his needs. The next day, he joined the Liberty Paint's factory suggested by Mr. Emerson's son but he was hired by its director by spending just midday there.

He was sent to another man to help him as an assistant but the tension grew between them. Soon after, the narrator had an accident at work. He then woke up at the factory's hospital surrounded by doctors as being surged. Before leaving the hospital, a lawyer brought him some papers of his compensation to be signed for his work in the factory. He left to the subway, feeling already tired. Fortunately, he encountered a woman called Mary who took pity on him and offered him to rest in her house till he became better.

She was the kind of a gentle woman who treated him very well. He thus decided to leave Men's House and to come living with her; by paying her little wages. She and her home looked familiars to him. As winter entered, he started searching for a job. One day as he was walking on Harlem's streets, he noticed an old woman yelling with her old husband as being

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

dismissed by White police from their home where they resided for twenty years. The couple's miserable state pushed the narrator to approach at the center and give a speech for these policemen and the whole crowd who were watching their scene without any reaction.

Therefore, his speech astonished all the members and drove them to action as just he finished. He then permitted the old couple for praying as their last wish before leaving and ordered all the witnesses to join them. At that time, many cops arrived wondering about what they were doing. The narrator answered them that they were cleaning the street and the entire crowd agreed on his same idea. He soon was advised by a girl to leave the place by the roof to remain unseen, so he left.

On his way, he noticed a man who was following him till the street where he asked him for a work as a speaker for people's complaints. Besides, he informed him that he was among the crowd and heard all his talented speech. However, the narrator refused but as the man insisted, he took his phone number. After thinking too much about this offered job and about all the rent that Mary owed him, he accepted the work.

Before starting business, he was given a great amount of money to pay all his rent and buy new clothes for work. He was offered a high standing apartment and a good salary. He enjoyed his work since the beginning and he was given a new name for this Brotherhood Company. Before starting his work, he went to visit Mary and paid her his rents.

He took then a subway for his apartment to prepare himself for the night's first rally in Harlem with his new company. Fortunately, his first speech was fascinating and there was a good interaction with all the audiences. Brother Jack had been appreciated for this kind of speech and he thanked him and encouraged him by training to be better. However, a prominent member of the company confessed that the speech was '**unsatisfactory**', he

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

pointed out: "in my opinion the speech was wild, hysterical, politically irresponsible and dangerous. And worse than that, it was incorrect!" (282)

Another brother disagreed too: "It was the antithesis of the scientific approach. Ours is a reasonable point of view. We are champions of the scientific approach to society, and such a speech as we've identified ourselves with tonight destroys everything that has been said before. The audience isn't thinking, it's yelling its head off" (283). According to them, the narrator's speech was not effective and scientific and that this kind of speeches will destroy all what the company was building since many years. Finally, all brothers agreed on a solution which permitted the narrator to train himself with his brother Hambro who will teach him many things about a scientific effective speech.

After four months of training, Brother Jack called him for an assignment where he showed him his new office in the company and presented him to other brothers. In their meeting, he knew another figure, a tall and strong Black man called Tod Clifton; who came a little late because he got trouble with the henchmen of Ras the Exhorter on his way. After the meeting, the narrator made a speech with the help of Clifton's men who were protecting him.

Suddenly, Ras, a Black man and who was among the chiefs of another organization; came with all his gang and made trouble there. At that time, the narrator was trying to keep talking but as tension arose between the two parties; he found himself too fighting. Their fighting moved outside in dark where only three of them remained on street. Here, Ras tried to convince Clifton that he is Black and he is fighting his brothers of blood; he advised him to stop working for the whites and to come joining his party.

The next day, the narrator received many documents and started working seriously with his company and they got many successes. He enjoyed his working and he made many

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

greetings. He approved that: "the organization has given the world a new shape and me a vivid role" (308).

Everything was going well for him till one morning, he received an anonymous letter which included a message: "keep working for the people but remember that you are one of us and do not forget it if you get too big they will cut you down" (309). Thus, this received message warned him about the success he was achieving within the Brotherhood.

He wanted to get information concerning the letter from brother Tarp, but this later knew nothing about. Meanwhile, they started a conversation about hatred and enemies that one may face at work and in life as a whole. Brother Tarp, then, asked the narrator about his origins because he too came from the south and experienced the melancholy of life throughout nineteen years before his arrival to the north.

He showed him the limp that he got from "dragging a chain" (312) for nineteen years, and told him that his torment; was the result of his rejection to back down his properties to a White man. Fortunately, he used a steel file to free himself and fled to the north. He hence offered the narrator the broken leg chain. At that time, Brother Wrestrum arrived to the office and tried to refer to the narrator that there are some brothers who are trying to improve their reputations within the Brotherhood. However, the narrator couldn't understand him.

Still in his presence, the narrator received a call from a magazine for interviewing him but he denied. However, after insisting too much on him and by being encouraged by Wrestrum; he accepted. Two weeks after the interview, the narrator had been called for an urgent meeting in the company.

After being disappeared for two weeks, Wrestrum brought the magazine which interviewed the narrator and exposed it in front of all the company's members as a way to

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

show them that the narrator was cheating them. He added: "he aims to control the movement uptown. He wants to be a dictator!" (323) After finishing all his arguments, he recommended the rest to read the magazine but unfortunately; the narrator had been found innocent.

After that, the narrator reacted nervously to Wrestrum who attacked his reputation and started defending himself. To stop his speaking, Brother Jack asked him: "are you interested in our decision brother?" and he replied: "I'm interested. Otherwise I'd act like a sensible man and run out of here" (326). After hearing this reply, Jack dismissed him immediately from his job and suggested him another work as a speaker for the Woman Question's party.

He started working for this party and he met a white woman called Emma who will be his assistant. She invited him to her apartment to discuss the Brotherhood's ideology upon women. However, she aimed not only to work but also to spend the night with him. After that night, he continued working with her and delivering each time speeches about women. Some weeks later, the narrator had been called by Jack to urgently retake his previous job; because Clifton had disappeared and Ras with all his men were trying to destroy their company.

On the same day, he joined the Brotherhood Company for the strategy meeting but unfortunately no one came; so he left. On his way outside, he found a crowd gathering where Clifton's friend was among them and on the front of them there was Clifton. He got shocked because he was buying offensive dolls dancing in ridiculous way. When their eyes met, Clifton smiled with him. Suddenly, one of his friends whistled for the rapid arrival of police so they fled forgetting a doll which was taken by the narrator. On the next street, he noticed that Clifton was fighting with a police officer who shot him and died.

He, then, took the subway and started thinking curiously about Clifton; his sold of dolls and his leaving of the Brotherhood. After getting out from the subway, he saw some

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

boys stole candies and ran from the store; then he noticed a woman who was hitting a man with her bag. He became completely shocked and he realized that the Brotherhood has made no change in society.

To behave honorably, the narrator decided to organize a funeral for Clifton where a huge crowd attended it. He was supposed there to give a speech but he refused since all his speeches were political, so he ordered people to go home and leave the death rests in his grave. However, the crowd didn't move and stayed waiting the narrator's reaction. After realizing that all people's eyes were facing him, he felt an energy which led him to deliver a passionate speech about his lost brother Tod Clifton.

The day after, the narrator had been called for a meeting in the company where he informed them about Clifton's death and that he took his own responsibility for his funeral. However, he found that the other members were very nervous against him and his action. Brother Jack started immediately degrading Clifton as a traitor because he had betrayed the Brotherhood by selling Sambo dolls. As a reaction, the narrator kept saying that an unarmed man got shot by police is more important than selling Sambo dolls.

Besides, he added that Harlem citizens were saying that the Brotherhood betrayed them; this is why Clifton left it. However, Brother Jack declared that it was a lie and told him that discipline is a sacrifice; and each one has to sacrifice for his company. He then asked him to see Hambro for other instructions about the company and he left with the committee; leaving the narrator alone. From now, the narrator held an idea that he will soon be changed and as Clifton died, a part of him died too.

He then left too, to brother Hambro to ask him about what was happening in Harlem. In his way, he saw Ras with his men who came to beat him; fortunately, there was a man

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

there who saved him. To be protected from them, he bought green sun glasses and a hat to disguise. Hence, this new look resembled him to a man called Rinehart.

At first, a woman saw him near the subway and thought that he was her husband Rinehart but she had been mistaken. Then, another woman met him and asked him about a competition of runners but as she looked on the narrator's shoes; she recognized him. After that and near a church, he got a pamphlet which includes Rinehart's name and that he is a reverend.

Soon after, he discovered that this pamphlet talks about invisibility. The narrator got ultimately astonished for Rinehart's different identities as being a runner, a gambler and a reverend. He, later, realized that he showed an example in the pamphlet which carried the idea of being multiple things; will make you invisible in society.

He then went to Hambro and asked him about the future of their district. This later told him that the Brotherhood will join alliances with other political groups and he added that each one of them had to sacrifice for their company. The narrator got nervous and left Hambro thinking that he was in a bridge playing between two sides, one of his Black community and the other of the Brotherhood.

He felt himself confused, so he decided to play multiple sides as Rinehart did. By thinking a little, he realized that he is the sum of all his experiences. Now, he makes Brother Jack in the same place as Dr. Bledsoe. As he got to his apartment to sleep, he thought for a dancing with Emma so he planned to be part of Brother Jack's birthday the next day.

Until now, he is agreeing to the advice of his grandfather, and started his day by just yessing the Brotherhood committee on all their plans. At the same time, Ras the Exhorter was in the top of protesters; leading with his men for violence and boomeranging against the

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

Brotherhood. As a way to calm down Harlem's citizens about the incident happened to Clifton, the narrator suggested a cleanup campaign for all members of community who agreed with enthusiasm. He thus planned for those interested a good program.

On that evening, all the brothers were invited to Jack's birthday party. The narrator wanted to be close to Emma in order to betray some information but as he observed her closely involvement to Jack, he went searching for another one who will be Sybil; the wife of George, a famous figure in the Brotherhood. She looked unhappy with her marriage since her husband was all time busy with his business. The narrator took a chance and invited her to his apartment the next evening.

He tried to discuss with her politics in order to get some information but she was not interested in such topic and even she knew nothing about her husband's political affairs. She came to visit him for another emotional purpose. However, the narrator felt sorry for her. After getting too much drunk, the narrator received an urgent call throughout which; he must leave to Harlem. So, he soonly searched her; a cab for home and left to Harlem.

When the narrator arrived to Harlem, he found chaos; some people were running, some were firing guns and stores had been looted. At that moment, he was hit in his face and fell down beside two boys called Dupre and Scofield who had stolen much stuff. They thought that the narrator's briefcase was full of stuff too but he showed them that it contained only his documents. They went and stole batteries and flashlights and then they filled buckets with kerosene oil.

After that, the narrator followed them to their building where they ordered all their neighbors to leave their tenement. They filled the building with kerosene oil and lighted a

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

match to burn. The narrator was there watching with them the fire till he remembered that he had left his briefcase inside the building so he entered and retrieved it.

When he got outside the building, he heard a woman calling him by his Brotherhood's name; one of Ras's men heard his name and shouted that Ras wanted him. The narrator tried to disappear within the crowd then he fled with Scofield. In their way, the narrator found a bleeding man and tried to help him by tightening him a tourniquet. After that, he and Scofield put white helmets and disguised as police officers.

The narrator then was wondering if the Brotherhood was the one who ordered all this race riot and he realized that this chaos will end by a gun fire. He momentarily started muttering to himself that the Brotherhood will pay it for their betrayal. Meanwhile, he saw Ras the Destroyer dressed as Abyssinian king on a horse and was calling for people to fight with him. The narrator tried to put on his Rinehart green glasses to hide from him, but its lenses fell out and he found himself in front of Ras; who immediately threw a spear at him, but he missed him.

The narrator tried to convince Ras that he is no longer one of the brothers and they used him for their benefit without his conscience. As a response, Ras yelled to grab the narrator. At that moment, the narrator killed Ras by throwing the spear into his face and started running. His only destination was Mary's house where he felt safe.

As he was escaping, he heard the hooves of horse which approached him. Then, two guys stopped him wondering about what he was hiding in his briefcase. He continued running till fell down on a hole. He slept there for a while, and when he woke up; he found three matchsticks that guys used in order to see him on the hole. He burnt the papers he had on his

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

briefcase to make a torch and enlighten his hole. The first thing was his high school Diploma then Clifton's doll.

When he arrived to the anonymous letter, he realized that it was written by Jack; since he was the one who wrote him his Brotherhood's name. He started screaming for his betrayal and for all what he had done for him. Then, he slept and dreamt about all the big men; he met in his life and that they were all working against him to destroy him. After that, he woke up realizing that he can't now go to Mary's house. He had to remain in the hole and think for a plan.

Lately, in the epilogue; the narrator thought about his grandfather's advice which had been told in his deathbed. He wondered as his grandfather was hiding a deeper meaning through his advice. He thus came to an idea, to be among people who must affirm the principle on which a country had been built; and to not agree to other people. He stayed confused about his grandfather's advice's meaning as he said: "agree 'em to death and destruction" (463)

The narrator therefore arrived to a conclusion that he is invisible but not blind, he experienced a world of vileness and tyranny but at the same time goodness. He thus realized that he had been a long time in hibernation and learned that he had been an object of a "crude joke that had kept me running" (462). However, it is time to be changed and to leave the hole. He summed up his story by revealing that his invisibility spoke definitely for people who experienced his same plight.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

3.2.2. Analysis of Setting

Ellison's narrative opens its gate during the 1950s in America and specifically in the deeper South where the narrator was living. He graduated and got a scholarship to study in the Southern Negro College. After a short period of time, he had been expelled by its despicable superintendent Dr. Bledsoe for a trivial reason.

According to Griffin, "although the south represents a destructive power for the narrator, it is also the site of ancestry" (425). In this vein, the ancestry plays a major role for the narrator because it represents for him both his history and culture. In addition, it was the place where his grandfather passed away leaving him an important message:

Son, after I'm gone I want you to keep up the good fight. I never told you, but our life is a war and I have been a traitor all my born days, a spy in the enemy's country ever since I give up my gun back in Reconstruction. Live with your head in the lion's mouth. I want you to overcome 'em with yeses, undermine 'em with grins, agree 'em to death and destruction, let 'em swoller you till they vomit or bust wide open. (Ellison 16)

Thus, these words exerted a strong influence on the narrator. Ultimately, the south signifies a lot for him; it symbolizes everything for him.

The novel progresses then to Harlem, New York where the narrator moved to search for a job. He resided at first at Men's house when he worked on a Paint factory. Then, after an accident happened to him at work, he moved to live with Mary Rambo in her house for a period; till he found a work with the Brotherhood Company.

This later group offered him an apartment to live in and after many successive events. The narrator got disillusioned with some members of the company and on their head their

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

leader Brother Jack who used him as a tool for the Brotherhood's advancement. It is here where the narrator realized that he has no value in either a white or a Black dominated society. Therefore, he preferred to stay underground to remain invisible.

It is underground where the narrator:

realized that I couldn't return to Mary's, or to any part of my old life. I could approach it only from the outside, and I had been as invisible to Mary as I had been to the Brotherhood. No, I couldn't return to Mary's, or to the campus, or to the Brotherhood, or home. I could only move ahead or stay here, underground. So I would stay here until I was chased out. Here, at least, I could try to think things out in peace, or, if not in peace, in quiet. I would take up residence underground. The end is the beginning.
(571)

By residing on the hole, the narrator had evaluated all his journey of migration to the north.

3.2.3. Characterization

3.2.3.1. Analysis of Major Characters

The Narrator

He is the invisible man and the protagonist of the novel. He is characterized as educated and eloquent. In a racist society, he considered himself invisible because people refused to see him. Besides, he is the kind of an innocent man whose life taught him many lessons. In his graduation day, he delivered a speech from which he was offered a scholarship to pursue his studies in Negro College. It was here where he learned his first lesson of disappointment.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

He was ordered to take a white visitor called Mr. Norton for a visit around the college but this later demanded him to visit an old cabin found at the back of college. Though the narrator refused, he insisted to take him there. When he came back, the superintendent scolded him for his act. Then, he told him: "you're black and living in the South - did you forget how to lie?" (116) So, by demanding him to lie to Mr. Norton; the protagonist discovered his hypocrisy.

He then was sent to New York where he could search for an employment and make money for the next school year. Besides, Dr. Bledsoe had prepared him seven letters of recommendations to seven big figures of the American country. However, after many days of requests and waiting; the narrator learned his second lesson from his villain superintendent who distorted his image throughout his offensive letters.

Thanks to his gift of spontaneous oratory, he became an important member of a great political company called the Brotherhood in Harlem. This later served to treat the social problems of citizens. Ultimately, during his service in this company; he learned his last lesson of betrayal, though he experienced some wonderful hours as a brilliant orator. Hence, all incidents happened for him; represented the Negro's dilemma in America.

Dr. Bledsoe

He is the superintendent of the Southern Negro College. He is a Black man, severe, selfish and unfaithful. Instead of maintaining the legacy of the Founder and enlightening his students, his main aim was to see all these Black students lynched before he gave up his position. He informed the narrator: "But I've made my place in it and I will have every Negro in the country hanging on tree limbs by morning if it means staying where I am" (120). He thus symbolizes a negative type of Black leadership.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

Besides, he is the one who alienated the narrator from college then shattered all his dreams by his devious letters of recommendations. Though he is a Black man, he behaves like he was belonging to the white nasty community mainly when he was apologizing Mr. Norton for the bad behavior of the narrator, he told him: "You can't be soft with these people. We mustn't pamper them" (88). For him, the Black people are not his people and he mentions that he belongs to the white power that controls all of them.

Brother Jack

He is the White leader of the Brotherhood Company. Initially, when he suggested the narrator to be the speaker of the company; he seemed as an empathetic man whose only objective was to defend the rights of citizens. However, by time he has been completely changed to a racist man who no one interested him; even the narrator whom considered as a tool for the progress of his company's aims.

Rinehart

He is a fantastic figure who never appears in the novel except his name. He is a man who holds different identities as a lover, a runner, a reverend and a gambler. When the narrator put on green glasses and a hat in disguise, many citizens mistook him for being Rinehart. The narrator then saw a pamphlet where Rinehart, the preacher, emphasized on the concept of invisibility and then realized that being multiple identities can represent an independent life.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

3.2.3.2. Analysis of Supporting Characters

Mr. Norton

He is a rich white trustee of the Southern Negro College who provided it with financial support. He appeared as the only reason for the dismissing of the protagonist from college. Though he appeared in the novel as generous one, he is authentically a racist one who wanted to extend the habit of humiliating Blacks by giving Trueblood a big amount of money for his dishonorable incest. Even him, committed an incest; but society didn't consider his behavior as a mistake.

Jim Trueblood

He is a Black uneducated man who impregnated his daughter. He was living in the outskirts of the College's Campus. Besides, all Black students considered him as a disgrace to their Black community. When Mr. Norton passed by his cabin, he stopped to ask him about his dishonest act. However, he told him that he is innocent and that it was a nightmarish dream.

The Reverend Homer Barbee

He is a reverend whom Dr. Bledsoe invited to his college to deliver a speech. Ellison characterized him like a blind poet and storyteller of the old stories. He came to the college's chapel to preach a sermon about the Founder's career in the college and his life till death. His speech was so moving which impressed his congregation.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

Tod Clifton

He is a member of the Brotherhood whose skin is Black. He is handsome, intelligent and a very strong man. He meant a lot to the narrator, since he was like a friend and a brother. He had served the company for a long time, till one day; he left it for disillusionment with its members. In Harlem streets, he started ironically selling Sambo Dolls which represented a stereotype for submissive slaves. He was then shot down by police for this sold.

Ras the Exhorter

He is a Black man who frequently opposed the Brotherhood and the narrator. He was a brave and courageous man who each time provoked riots in Harlem. In the novel, Ellison compared him to the Black Nationalist leader Marcus Garvey who wanted to promote a separate Black nation. Ras represented the Black Nationalist movement whose objective was rebellion against the white sovereignty.

Miss Mary Rambo

She is a kind of a Black woman, calm and passionate. When the narrator left the hospital till tired, she invited him to stay in her house till he will feel better. Shortly after, she had hosted him at her apartment till he found a work and left. Sweeney described Mary's house as a "house without fear of eviction or of the social elitism that is so pervasive at the Men's House" (48). She thus looks familiar to him through her nice treatment and her encouragements to be an active fighter for racial equality in the American society.

Sybil

She is a white woman and the wife of a big figure in the Brotherhood called George. The narrator tried to seduce her in Brother Jack's birthday party and invited her to his home

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

for a specific purpose which aims at getting information about the Brotherhood's Company. However, this later knew nothing about her husband's business and her only aim was to fulfill her emotional desires.

3.3. A Thematic Analysis of Ellison's Novel *Invisible Man*

3.3.1. Theme of Invisibility

Ellison introduced the theme of invisibility from the first part of the novel till the end. In this context, he portrayed his protagonist as an invisible man whom society rejected to see as an equal human being who holds all the rights and responsibilities. On the first lines of the novel he stated in wonder: "you often doubt if you really exist. You wonder whether you aren't simply a phantom in other people's minds" (Ellison 07). Hence, the concept of invisibility disempowered the narrator in his community.

In addition, though invisibility can bring disempowerment; it can bring independence too. From this later, the narrator took the chance to tell his story anonymously. Besides, Ellison tried to portray the theme of invisibility several times within the novel. At first in the prologue, the narrator combined his invisibility to the electrical power that he was stealing in his hidden residence underground.

In this respect, he proclaimed: "My hole is warm and full of light. Yes, full of light. I doubt if there is a brighter spot in all New York than this hole of mine...Perhaps you'll think it strange that an invisible man should need light, desire light, love light. But maybe it is exactly because I am invisible. Light confirms my reality, gives birth to my form" (09-10). Despite of his invisibility outside, he preferred to light his hole as much as he can.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

Throughout the prologue, the narrator linked the concept of invisibility to Louis Armstrong's music. He declared: "Perhaps I like Louis Armstrong because he's made poetry out of being invisible. I think it must be because he's unaware that he is invisible. And my own grasp of invisibility aids me to understand his music" (11). Accordingly, the reason that pushed the narrator to love Armstrong's Jazz is that he understands his music since he experienced invisibility and knew a lot about it.

On the opening of the first chapter, the narrator spoke about his own understanding of invisibility: "And my problem was that I always tried to go in everyone's way but my own. I have also been called one thing and then another while no one really wished to hear what I called myself. So after years of trying to adopt the opinions of others I finally rebelled. I am an invisible man" (17). Hence, the narrator got this conclusion from all what he had experienced during his long journey of self-recognition. He wanted to impose himself on society but white oppressors challenged him. So, he preferred the hole to remain invisible.

By integrating this theme to his novel, Ellison attempted to depict some characteristics of the American racial regime that was dominating during the beginning of the twentieth century. Especially in chapter six when Dr. Bledsoe scolded the narrator by telling him: "you're nobody, son. You don't exist – Can't you see that?" (Ellison 120). He therefore unveils the social invisibility that Black men were facing in the American society.

Moreover, the narrator had long struggled to define himself in the American society. He, once more, recognized his invisibility when he was asked by the lawyer in the Liberty Paints' hospital: "What is your name ... Who are you?" (195-196) The narrator thus couldn't recognize himself, he re-asked the same question for himself and then thought: "Maybe I was

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

just this blackness and bewilderment and pain" (196). He ultimately recognized that Blackness reveals his invisibility.

The theme of invisibility reoccurred throughout the novel mainly in chapter twenty three when the narrator was disguising like Rinehart. Once, he came closer to the church; he found a pamphlet written by Rinehart which talks about invisibility. He suddenly got astonished but soon after reading it all, he realized that being multiple identities reveals someone's invisibility.

However, at the end of the novel mainly in the epilogue; the narrator decided to wake up from his hibernation and to go out to face his society's members who stood in his face during all his journey of self-discovery. He took this decision because he realized that out of being invisible, he couldn't make a significant influence on his society's members.

3.3.1.1. The Theme of Invisibility and the Motif of Blindness

Throughout the novel, the narrator combined the theme of invisibility with the concept of blindness. According to Lieber: "Ellison is describing an existence that society refuses to recognize, an identity for which there is no place in society's definitions of reality, truth and history, and to which, consequently, society is blind" (87). The narrator described the White and Black people who were unable to see him as blind ones. He thus struggled to gain his sight and to overcome his society's blindness.

In addition, Ellison dealt with blindness in society as in individuals. In this respect, this concept appeared frequently throughout the novel. Specifically, in the first chapter; when the narrator had been forced with his other Black classmates to take part of the battle royal blindfolded. This command causes the narrator to feel "a sudden fit of blind terror" (Ellison

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

22). Hence, this event was organized for the purpose of taking fun and humiliating the Black competitors who were really blind under the hands of the white patrons.

According to that, the literary critic Walton Muyumba stated that "Ellison blindfolds the boys to play his themes of blindness and invisibility in the context of white viewership" (60). In addition, Ellison portrayed his character Homer Barbee as a blind one. According to Robert Lee, the narrator saw Homer Barbee as "a blind Homer preaching a white message of salvation and success which leads only to sterility, madness and invisibility" (25). This is what had happened to the narrator, he started his journey by being invisible; as a stereotype to behave in a scheduled way. (Malinová 11)

There is another allusion to the motif of blindness in the novel mainly throughout Brother Jack's glass eye. He considered his blindness as a sacrifice for the Brotherhood that he must support all his life. He thus brought this idea as a discipline to the narrator in which he must too sacrifice for his company. After all time that they passed together in the Brotherhood, the narrator thus realized the real intentions of Brother Jack and that he had too been all the time blind towards the narrator's existence.

Therefore, Ellison succeeded to make a strong relationship between the theme of invisibility and the motif of blindness. Throughout his novel, he portrayed that invisibility comes as a result of blindness. Besides, this later; was used as a way to reveal how people act to avoid confronting the truth and accepting other persons of the same society.

3.3.2. The Evil of Racism

Unfortunately, most of Ellison's novel *Invisible Man* holds the theme of racism and discrimination in a male dominated society. In this context, Ellison portrayed his protagonist as a Black man who whether being in a white or a Black dominated society; he had to struggle

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

in order to survive. Hence, the narrator experienced a prejudiced journey throughout his several displacements.

At first, he had been confronted by the racist Black superintendent of the Negro College in the South who sent him away. Then, as he moved to the north, he met a big racist head Brother Jack who offended his existence. Though he was elegant, eloquent and educated; he endured the hostility of the American society to survive.

Though Ellison's story took part during the 1950s, the burden of discrimination was still happening in America. The narrator faced this phenomenon when he took the garbage to throw it at first near a white woman's house. As he turned back, he heard the woman yelling and cursing on him: "we keep our place clean and respectable and we don't want you field niggers coming up here from the south and running things" (Ellison 265). So, he took it and threw it in another place.

A short time after, he noticed a man who was running behind him. As he arrived, he started pointing to him as he lost something then he said:

Man don't tell me! I seen you. What the hell you mean? He said, furtively removing the package from his pocket. 'This here feels like money or a gun or something and I know damn well I seen you drop it [...] You some kind of confidence man or dope peddler or something? You trying to work one of those pigeon drops on me? [...] Take this damn stuff, thrusting the package in my hands as though it were a bomb with a lighted fuse'.
(267)

Hence, the reactions of these White persons reveal the idea that Negroes were denied in the American white society. Not only, the whites had private places of package where Negroes were forbidden from using them but also they hadn't confidence on Negroes and they

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

considered them as the only source of violence, drugs and social pests and as they were polluting their society.

3.3.3. Theme of Search for Voice and Identity

Ellison portrayed his central character as a Black man who struggled along his long journey to find his identity. According to Parr and Pancho, "Ellison believed that the true identity could be discovered by experiencing some endeavors and overcoming them" (86). Hence, though the narrator faced difficult obstacles and several betrayals; he believed on his inner strength which allowed him to overcome all his oppressors.

By the beginning of the novel, the narrator stated: "All my life I had been looking for something, and everywhere I turned somebody tried to tell me what it was" (Ellison 17). For him, he had been looking for his identity. However, the other members of his community; considered his Blackness to be a major part of his identity. This is why they saw him as an invisible man who possessed an invisible identity.

The quest for voice was also a predominant theme that the invisible man was searching for within the novel. Though he was characterized as a spontaneous man who can deliver each time good speeches for several bunches, he was at the same time lacking for his voice to communicate with those who were oppressing him and didn't give him the chance to express himself.

At first, he had been dismissed from the Southern Negro College for a stupid reason. As he tried to express himself and to ask the superintendent for an excuse, this later had scolded him: "your poor judgment has caused this school incalculable damage. Instead of uplifting the race, you've torn it down" (117). Then, he added: "boy, I'm getting rid of you!" (118) His

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

reaction revealed that he had stifled the narrator's speech and gave him no chance to be forgiven.

In addition, when he made an accident of work at the Liberty Paint's Factory, he had been directly sent a lawyer with an amount of money for his service there. This factory didn't give him another opportunity to join it or to react verbally. Hence, this reaction revealed that even the old employee of the factory Mr. Brockway confronted him and caused him to remain voiceless.

Once again, he had been betrayed by his boss and as he attempted to ask for the reason; this later directly ordered him to leave his work with the Brotherhood and to work for the Woman Question's Party. He was not even allowed to express his opinion, he thus directly accepted. And soon after, when Harlem got trouble; he had soon been called to control the situation.

As a result of all his peers' betrayals, he thus realized that he will never be accepted in society. So, he decided to get another identity of disguise as a way to behave freely. His new look mistook him to someone called Rinehart who in fact existed in multiple identities. So, as soon as he knew everything about this person, he comprehended that he shouldn't stick on just one identity. He had to make several ones to get accepted within society though remaining invisible.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

3.4. Analysis of the Figurative Language within Ellison's Novel *Invisible Man*

Ellison had skillfully amalgamated between the arts of literature and music to create a unique and a modern piece of literature. Besides, he used a dazzling language full of figures of speech which helped the text to be worthy and impressive.

3.4.1. Analysis of the Sense Devices

3.4.1.1. Symbols

In literature, a symbol is defined as “a word or phrase that signifies an object or event which in its turn signifies something, or has a range of reference, beyond itself” (Abrams 311). Accordingly, Ellison had incorporated some elements of symbolism within his novel to depict the emotions that the narrator wanted to unveil and reveal to his community's members.

3.4.1.1.1. The Brief Case Symbol

When the narrator had been graduated from his high school, he had been offered a scholarship to study in the Southern Negro College. From this time, the narrator handled his brief case which accompanied him throughout the whole novel because it was embracing all his secrets. However, by the end of the novel; he was obliged to burn all these secrets in order to light his dark hole. Hence, his brief case can be considered as an object by which; the narrator had recalculated his past events to move forward and got rebirth. It thus became a part of his identity.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

In addition, the narrator's brief case symbolizes his young innocence since when he received it; he was already a naïve student. However, by time; this briefcase represented his willingness to change, since he was always carrying it in his work. More than that, it was holding several important documents like the high school diploma as a symbol for his academic success, Mary's broken coin bank with a grinning Black face which represents a stereotype of Black inferiority, Brother Tarp's leg chain as a symbol of his freedom from chain gang and harassment and the anonymous letter that he once received in the Brotherhood which symbolizes the company's unfaithfulness to him.

3.4.1.1.2. The Liberty Paint's 'Optic White'

When the narrator got informed about the unfaithfulness of Dr. Bledsoe and that he will never find a work at New York. He joined the Liberty Paints' factory proposed by the son of Mr. Emerson. A company which was famous by its optic white paint color so in order to create this color, the narrator had been ordered to add ten black drops of toner into each bucket with the white paint. Hence, this combination reveals the necessity of the Black people's integration to the white society.

In addition, this company had been characterized by a huge electric sign which announces: "Keep America Pure with Liberty Paints" (Ellison 160). Ellison used this patriotic expression to represent the white supremacy that was dominating America. Even, the managers of the company acted in an oppressive manner with their workers as what happened with the narrator when he couldn't succeed the color paint for the first time, he had been immediately dismissed. Accordingly, the company doesn't represent liberty as its name suggests (Tucker Kristine, seattlepi.com).

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

More than that, the white color had a strong influence in the novel since Mr. Brockway relied on the diction that states "If It's Optic White, It's the Right White" (177). Further, Ellison included the optic white color within his novel to mention that the American society strived to cover the Black identity with the white culture.

3.4.1.1.3. The Baking Yams

When the narrator was walking on Harlem streets, he passed by a seller of yams; so he bought one yam and started eating it outside. This act of munching yams made him "suddenly overcome by an intense feeling of freedom" (214). But at the same time, these yams made him think of his hometown. Hence, they symbolize his origin since he already stated: "I yam what I am" (215)

3.4.1.1.4. The Sambo Dolls

Ellison employed the Sambo dolls symbol within his novel to represent the plight of racism that was happening in the American society and to depict the racial features associated with Blacks like ignorance and invisibility. In addition, this term of Sambo appeared for the first time at the battle royal scene; when the narrator went to collect the coins after a bleeding blindfolded fight between him and his Black colleagues. One white man told him: "That's right, Sambo" (26). However, the narrator kept quiet and made the other believes that he was familiar with such disdainful language.

Moreover, when Tod Clifton started selling the Sambo dolls in Harlem Street, he considered them as a misrepresentation of the Black men's position in a racist American society. Besides, he manipulated this little puppet in the same way that the Brotherhood organization manipulated him as well as other Black members. Hence, by using these

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

offensive dancing dolls, he wanted to show the negative stereotype of Black men who were considered as toys used for the whites' entertainment and fun.

3.4.1.2. Irony

According to Childs and Fowler, irony is "a mode of discourse for conveying meanings different from, and usually opposite to, the professed or ostensible ones" (123). It is thus used to convey a different meaning than the stated before, or in other words it is used to show the reality of something rather than its prediction; usually for an amusing effect. In this context, Ellison employed the Battle royal scene as an ironic game where all Black students had been ordered to fight each other blindfolded as a way to identify the strongest ones. However, this prizefight had been done for an ironical effect which aimed at amusing the white elites.

The concept of irony appeared also throughout the whole novel since the narrator had passed through different nasty figures that turned his life to a comical one. By starting with Dr. Bledsoe and his unfaithful letters through which the narrator was carrying his dreams and ambitions, to Brother Jack and his tyrannical company which instead of helping Harlem citizens and fighting for racial equality; it worked for something bitter. By the end of his journey, the narrator realized that he had been used ironically by everybody.

3.4.1.3 Allusions

Ellison included within his novel *Invisible Man* different kinds of allusions, the historical, the Biblical, the musical and the literary ones to refer to different figures and events from the African American history, religion and culture as a whole.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

3.4.1.3.1. Biblical Allusions

In chapter two, the narrator made a Biblical allusion in which he compared Mr. Norton's fair complexion to St. Nicholas' physical appearance: "A face pink like St. Nicholas's topped with a shock of silk white hair" (34-35). Besides, Ellison's novel underlines many other examples of the Biblical allusions:

At the end of chapter two and after staying too much under the heat in front of Trueblood's cabins, Mr. Norton got dazed so he asked the narrator for a drink. The narrator then took him to the nearest club the Golden Day but its boss refused to offer him a drink unless he entered the club. When Mr. Norton with a white complexion joined it, he seemed as an exceptional person among all other Black men. He, thus, had been welcomed by telling him: "Here's a chair for the Messiah" (68); as a way to highly praise him.

After they came back from the Golden Day, the narrator had been ordered by Mr. Norton to attend the church at vespers. When he was entering it with other students, he described their walk as "We moving not in the mood of worship but of judgment" (92); as a way to mention their strict walk and respect that they shared for the chapel. He, then, added: "and I move more rigid than all the others with a sense of judgment" (93); to mention that he walked in the most difficult manner since he was waiting for the reprimand of Dr. Bledsoe about his last journey with Mr. Norton.

The narrator, then, portrayed the college's chapel as "Eden" (94); because it looked like a paradise inside.

Within the chapel, the narrator joined a sermon delivered by Mr. Barbee about the former Founder of the college. In this respect, he praised him by saying: "and into this land, came a humble prophet, lowly like the humble carpenter of Nazareth, a slave and a son of

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

slave, knowing only his mother" (100). He thus referred to Jesus Christ by giving the Founder his same position. In addition, he compared him too, to "the prophet" (104); to whom many people came to hear.

When the narrator went to reside at Men's house, he found nothing in his room except the Bible which reminded him with Dr. Bledsoe who was quoting from it; during his delivered speeches at college on Sunday nights. He, then, found "The Book of Genesis" (134) which reminded him; about his home and his father's family prayers whenever they will start a meal.

In chapter thirteen, when the narrator was walking in the streets of New York; he noticed an image which evoked on him something special. He saw an old Black couple dismissed by police from their apartment. As he was standing by the corner, he heard the old woman yelling: "Take your hands off my Bible!" (218) as a way to protect her holy Bible. She then added: "All we want to do is go in and pray. She said, clutching her bible. It ain't right to pray in the street like this" (222). Thus, this shows this couple's strong faithfulness and their great respect for their religion.

Ellison made a reference to a verse within the holy Bible which states: "Blessed are the pure in heart" (225), to reveal that religion is for the purest hearts; those people whose hearts are purified with faith (*New International Version*, Mat 5-8). By the end of the novel, Ellison made another reference to the holy Bible about "The Coming of the Lord" (445); since all the destruction that the race riot caused in Harlem street predicted the coming of the Judgment day (*New International Version*, Jam 5-8).

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

3.4.1.3.2. Historical Allusions

Ellison provided his novel *Invisible Man* with some other historical allusions stated as below:

In the first chapter, the narrator compared himself to the great historical figure Booker T. Washington; an African American writer and orator who was born on the period of slavery in America and became one of the most influential leaders. He thus stated: “in those pre-invisible days I visualized myself as a potential Booker T. Washington” (19); because he was ordered to give a speech like an orator.

Ellison compared his character Ras the Exhorter to the Black historical figure “Marcus Garvey” (220), a nationalist who worked for the better being of the Blacks and their social justice in the white society. During the race riot which happened at Harlem, Ras the Exhorter appeared in a great black horse “dressed in the costume of an Abyssinian Chieftain” (Ellison 447). Hence, his appearance illustrates his glorifying coming.

In chapter fourteen, Ellison made another allusion to Booker T. Washington in which Brother Jack asked the narrator about him; in order to mention him that he has to act as the new Washington who “shall work for the poor...” (248). He soon added: “you shall be the new Booker T. Washington, but even greater than he” (249), as a way to mention him; to be a competent orator who will be able to handle all the citizens' appeals and interact with their opinions.

When brother Tarp offered the narrator the portrait of “Frederick Douglas” (306), he asked him if he had already heard of this historical figure. The narrator, then, agreed by telling him that his grandfather used to speak about him; and about his achievements. Besides,

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

brother Tarp offered this portrait to the narrator because he had faith on him, and he knew that one day; he will become the leader of the Black community.

3.4.1.3.3. Literary Allusions

Likewise, Ellison represented within his novel *Invisible Man* some literary allusions which helped his text to be more notable. These allusions are stated underneath:

Earlier in the prologue, the narrator opened the novel by declaring: "I Am an invisible man. No, I am not a spook like those who haunted Edgar Allan Poe ..." (07). The narrator wanted to reveal from this expression that he was not like a spook or a ghost, who haunted the American poet Edgar Allan Poe; but he was just behaving as an invisible man in his life.

Soon after, he added: "Call me Jack-the-Bear, for I am in a state of hibernation" (09). He used this surname to refer to all Jacks of the fairy tales since they all acted as protagonists like him. However, as being in a state of hibernation; the narrator was confused whether being the protagonist or the antagonist of his story. This means that he couldn't identify his way whether to follow his emotions or to listen to the advices of his deceased grandfather.

"I loved him and give him the poison and he withered away like a frost-bit apple" (13). There is an allusion here to the fairy tale of the snow white in which its heroine had been poisoned because of her stepmother's jealousy. Besides, this expression had been stated by a sad Black woman to the narrator. So, despite of her strong love and jealousy about her husband, she poisoned him to death for his reject to free their sons.

When the narrator went to attend a meeting with Mr. Emerson for an appointment, his son tried to avoid their encounter; by showing him many places where fellows like him joined to work. At first, Mr. Emerson's son felt ashamed for the narrator's unfaithful letter so he

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

confessed to the narrator as being called the "Huckleberry" (154) a reference to Mark Twain's novel *Huckleberry Finn* which was about the story of a white boy and his friendship with the "Nigger Jim". This is why he referred to himself and the narrator alike: "with us it's still Jim and Huck Finn" (154).

Moreover, when the narrator got an accident at the Liberty Paints' factory, he had received an electro-shock therapy which made him forget everything about himself. For being a Black one, he had been asked about two famous African fictitious characters: "Who was Buckeye the Rabbit?" and "Who was Brer Rabbit?" (197); since both of these stories are included within the African American oral culture.

When the narrator delivered a speech for the old Indian Black couple, one person called Brother Jack; got interested by his eloquent speech. So, he offered him a work as an orator for the Brotherhood Company which aimed at controlling the appeals of citizens. During their first meeting, Brother Jack told him about the old couple whom they saw and referred to them as a detective story called "A death on the City Pavements" (236). He wanted to compare their eviction from their home to death. In fact, this story focuses on the despair that Black residents were living.

When the narrator met the henchmen of Ras the Exhorter, they started fighting each other till one called him by "Uncle Tom" (298); as a way to reveal that he is a Black man who is working as a servile for his white masters. Later in the novel, when Ras's men started to run after the narrator to take revenge; Ras the Exhorter started yelling: "theer be no more traitors, No more Uncle Toms" (448), to mention the urgency of catching this last opponent (the narrator) and to reveal that from that day; there will be no Black disobedient on Harlem.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

Lately in the epilogue, Ellison made a reference to Joseph Conrad's novel "Heart of Darkness" (466); by demonstrating that when the narrator at the end of his journey joined the hole, he felt like sadness in his mind because he had been wounded along his long journey.

3.4.1.3.4. Musical Allusions

Earlier in the prologue, there is a reference to Louis Armstrong since the narrator confessed: "I'd like to hear five recordings of Louis Armstrong playing and singing "What Did I Do to Be so Black and Blue?" (11) This demonstrates his great love for this singer's music.

In the streets of Harlem, the narrator met a fellow who was pretending to be Peter Wheatstraw. He told him that he is "the Devil's only son-in-law" (144). A reference to a song: "I am Peetie Wheet Straw, the Devil's Son-in-Law". Hence, Peetie Wheatstraw refers to a blues signature (Elkins 61).

In chapter fourteen, Ellison referred to a famous song of the blues singer Bessie Smith. "Back Water Blues" (Ellison 241). When the narrator heard Miss Mary singing it, it gave him power to stand up and leave the home to make a good decision with Brother Jack rather than remaining lazy at her house.

3.4.1.4. Similes

"For in those days I was what they called ginger-coloured, and he sounded as though he might crunch me between his teeth like a crisp ginger cookie" (22). This statement demonstrates how much the narrator was trembling when he stand up in front of other colleagues for the battle royal. He had been thus called a ginger-coloured for his dark complexion.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

“Pushed this way and that by the legs milling around me, I finally pulled erect and discovered that I could see the black, sweat-washed forms weaving in the smoky-blue atmosphere like drunken dancers weaving to the rapid drum like thuds of blows” (23). This simile depicts the comic case that the Black fighters were appearing in. They seemed dizzy like drunken dancers for the white audience.

“I was limp as a dish rag” (28). This means that the narrator was completely exhausted after taking part of the battle royal.

“Inside me I am runnin’ round in circles like a dog with his back broke, and back into that numbness with my tail tucked between my legs” (57). This statement reveals that Trueblood was so anxious and fearful about his committed sin over his daughter.

“They looks at me like I’m some new kinda cotton-pickin’ machine” (58). This means that Trueblood was ignored both at home and outside, no one spoke to him; neither looked at him.

“He swung between us like a sack of old clothes” (67). This expression was told by the narrator to show that Mr. Norton got completely numbed when he entered the Golden Day, he thus felt astride.

“His short arms crossed before his barrel, like a black little Buddha’s” (99). This portrays how the narrator was describing the straight sit down of the Barbee who was delivering a sermon about the former Founder of College, to his congregation.

“His eyes bulging like chickens frozen at the sound of danger” (131). This demonstrates how the New York’s citizens looked by the early beginning of the day, their eyes bulging due to their lack of sleep.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

“The room was quite as a tomb” (148). This statement was told by the narrator to reveal that there was silence within the reception room at Mr. Emerson's office.

“Faces hovered above me like inscrutable fish peering myopically through a glass aquarium wall” (195). The narrator describes the doctors who were occupying of him at the Paint factory's hospital as inscrutable fish looking at him from outside and having no idea about him.

“I trembled like a leaf” (200). This reveals that the narrator was feeling very sick.

“As sweet as the yam actually was, it became like Nectar with the thought” (214). This shows how much the narrator liked the yam since he found it so delicious.

“The old woman's sobbing was having a strange effect upon me as when a child, seeing the tears of its parents, is moved by both fear and sympathy to cry” (219). These words reveal how much the narrator got affected when he assisted to the eviction of the old Indian couple from their home.

“It was as though myself was being dispossessed of some painful yet precious thing which I couldn't bear to lose, something confounding, like a rotted tooth that one would rather suffer indefinitely than endure the short, violent eruption of pain that would mark its removal” (221). Here, the narrator compares the eviction of the old couple from their home as being dispossessed from a precious thing. He thus compared their removal from home as the painful removal of a tooth.

“Even my hat would go; its green was sun faded and brown, like a leaf struck by the winter's snows” (255). This shows that the narrator's clothes became outworn, he should change them; when he will start working within the Brotherhood Company.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

"The applause struck like a clap of thunder" (280). This reveals that the audience applauded for the narrator at full volume.

"My name spread like smoke in an airless room" (307). This means that in a short period of time, the narrator became famous in the whole city.

"Returning to the district was like returning to a city of the dead" (345). This demonstrates that the narrator's office was empty.

"It's like an oven here" (417). The narrator told Sybil that it was very hot at his home and that they should leave outside for a walk.

"The crowd was working in and out of the store like ants around spilled sugar" (432). This demonstrates how the people were stealing new objects from stores during the race riot that was happening at Harlem. They seemed like ants when they found something sweet.

"Then suddenly you discover that you're as transparent as air" (463). This expression was told by the narrator to mean that by the end of his long journey, he discovered that he had been invisible along his whole journey.

3.4.1.5. Metaphors

"Live with your head in the lion's mouth" (17). The narrator's grandfather wanted to reveal to his son that he should live as a brave person.

"I almost wet my pants" (20). This means that the narrator was feeling so afraid.

"My teeth chattered, my skin turned to goose flesh, my knees knocked" (20). This reveals that the narrator was so anxious and trembling.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

"I'm told that he knows more big words than a pocket sized dictionary" (28). This expression was told by the M.C., to unveil the eloquence of the narrator.

"A ship lost at sea for many days suddenly sighted a friendly vessel" (29). The narrator wanted to reveal from this statement that one day, the whites will be friended with the Blacks.

"He takes it but he doesn't digest it" (81). This is stated by a vet at the Golden Day to Mr. Norton, about the narrator that he couldn't understand what he had told him.

"The panicky beating of my heart seemed to blur my vision" (86). This depicts how the narrator was feeling afraid and anxious about his last incident with Mr. Norton.

"And at our throats already we felt the cold hands of sorrow" (108). This shows how the Founder's story brought sadness to the audience.

"This Harlem ain't nothing but a bear's den" (143). The fellow Peatstraw wanted to tell the narrator that Harlem looks like a dangerous place whereas at the same time it can bring you some opportunities and chances to work and improve your living conditions.

"These folks are the kings of the Earth!" (148) The narrator wanted to reveal that the white folks are the most powerful figures who have authority over everything.

"I rubbed my eyes, and they felt sandy as though all the fluids had suddenly dried" (156). This shows that all the doors that had been knocked by the narrator, had been closed at his way; and he could no more find a hope to work.

"You in good hands" (205). This statement had been told by a man to the narrator when he left the hospital. He told him that he will be at security with Miss Mary.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

"You got enough ether in those clothes to put to sleep a dog!" (206) Miss Mary wanted to tell the narrator that he was smelling bad through his dirty clothes.

"I hope it's something that's a credit to the race" (207). The narrator wanted to tell Miss Mary that he wanted to work something for his Black race.

"They're my birthmark. I yam what I am" (215). The narrator wanted to depict that these yams are a part of his origin.

"We were burned in the same oven" (237). The narrator wanted to prove to Brother Jack, that all Blacks endured the same plight whether Africans or Indians; all the same.

"I had the sense of being present at the creation of important events as though a curtain had been parted and I was being allowed to glimpse how the country operated" (248). This expression shows how the narrator felt himself important within the Brotherhood Company.

"White man sleep in a feather bed, Nigguh sleep on the flo'..." (252). This expression demonstrates that the whites were living on perfect conditions in contrast to Blacks who were living under miserable conditions.

"Their money bleed black blood" (300). Ras the Exhorter wanted to inform Clifton and the narrator that they earned money without dignity while working for the whites.

"His chest was heaving" (302). This demonstrates how Ras the Exhorter was feeling a specific hatred towards his Black adversaries including the narrator and Clifton.

"I kept my eyes wide and ears alert" (307). This reveals that the narrator was focusing a lot on his work with the Brotherhood.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

"I walked in a sweat of agony" (337). The narrator wanted to show that he was so anxious when Emma's Husband saw him with her on their apartment.

"I came out of the subway, weak moving through the heat as though I carried a heavy stone, the weight of a mountain on my shoulders" (357). This reveals that the narrator got so exhausted by thinking about the last incident happened for his brother Clifton and his sold of dolls.

"My stomach surged" (358). This statement shows how much the narrator was hungry.

"He fell in a heap like any man and his blood spilled out like any blood, red as any blood, wet as any blood and reflecting the sky and the building and birds and trees" (367). The narrator tried to reveal that Clifton's death came so difficult for the entire town.

"Ahead I could hear the Exhorter barking harshly to the crowd" (389). This statement depicts the harsh and austere voice that Ras was using with the crowd.

"Take Harlem's mind off Clifton" (413). This expression tells that the inhabitants of Harlem should forget everything about Clifton.

"I must have dosed" (423). This statement states that the narrator got saturated from drinking.

"Things is popping out there" (428). This expression shows that there was trouble out there.

"I should hurry but was still too foggy in my mind" (428). This statement depicts that the narrator was still feeling dozy.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

3.4.1.6. Personifications

"The smart money hit the canvas" (11). This reveals that it is always the cleverer one who succeeds.

"The drug destroys one's sense of time completely" (15). This divulges that a person who takes drugs will live randomly, without a sense of time.

"You can't speak your mind when he's on duty" (72). This means that it is needless to show your opinion.

"The wheel felt like an alien thing in my hands as I followed the white line of the highway" (83). The narrator wanted to show from this statement that he was so anxious and afraid about the superintendent's reaction when he knew about Mr. Norton's last incident with him.

"Tatlock's grinning face danced through my mind" (84). The narrator wanted to reveal that Tatlock will take fun over him when he will know about his dismissing from college.

"Man's hope can paint a purple picture, can transform a soaring vulture into a noble eagle or a moaning dove" (107). This expression was told by the reverend Barbee to mean that man's hope can change his life whether to the best or to the worst.

"The sky had shut its eye" (107). This reveals that the night has fallen.

"The sun burned warm upon my eyes" (141). This depicts that it was a sunny hot day.

"My anger was flowing fast from action to words" (185). This means that the narrator got so nervous.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

"Society will suffer no traumata on his account" (193). This reveals that the patient owes no role in society.

"My eyes were swimming with tears" (194). This depicts that the narrator was afraid.

"The ice came" (209). This reveals the arrival of the winter's season.

"Bubbles of brown syrup had burst the skin" (213). This depicts that the yam was very delicious.

"The white man's hot eyes swept the crowd" (218). This means that the white man looked so nervous and reacted severely with the crowd.

"History has been born in your brain" (237). Brother Jack wanted to reveal to the narrator that history signifies a lot for him.

"Destruction lies ahead unless things are changed" (248). Brother Jack wanted to show the narrator that they have to work to make change into society.

"His face turning a deep purple" (253). This means that brother Jack became nervous when a brother asked the narrator to sing him a Negro spiritual.

"My feet felt light in the new summer shoes as I went back into the blazing heat" (346). This shows that the narrator liked his new summer shoes in which he felt comfort.

"The sun seemed to scream an inch above my head" (351). This is told by the narrator to show that it was very hot outside.

"The time has come!" (390) This means that it is time for action!

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

“Our strength is steadily going to hell” (403). The narrator wanted to reveal that the Brotherhood Company will lose its strength during this period.

“Her head had begun to weave” (420). This demonstrates that Sybil got drunk.

“My heart felt low and deeply sad” (424). This means that the narrator felt annoyed.

“The released air shrieking like a huge animal in agony” (431). This reveals that there was a whistling wind outside.

3.4.1.7. Hyperboles

“A sea of faces, some hostile, some amused ringed around us” (20). This means that during the battle royal, there were several faces around the narrator and his Black classmates, holding different intentions.

“The speech seemed a hundred times as long as before but I could not leave out a single word” (29). This expression was told by the narrator to reveal that his speech seemed too long.

“I sees Kate's face all mean and I tightens my shoulders and stiffens my neck and I waits – ten million back – breakin' years” (57). This statement shows that Trueblood has waited for a long time to be forgiven for his committed sin over his innocent daughter

“There's a heap of women here with Kate and I runs 'em out” (59). This statement shows that there were many women with Kate, whom he ran.

“There's heap of building” (171). This expression means that there were many buildings.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

"I been having plenty trouble with it lately" (173). This reveals that this task caused the narrator a lot of trouble.

"There's plenty of seats for late comers" (178). This demonstrates that there were enough seats for the late comers.

"I'll take care of you like I done a heap of others" (205). This shows that Miss Mary will take care of the narrator like she had already done with many others like him.

"you six foot tall, mahn" (301). This demonstrates how the man looked so tall in attitude.

"It signifies a heap more..." (313). This expression had been told by brother Tarp to the narrator when he offered him his link. He thus told him that it signifies a lot for him.

"I'd overlook it a thousand times" (350). This means that the narrator had overlooked it several times.

"Naw, but there's plenty them too, 'bout a dozen boxes" (436). This reveals that there were more batteries left.

3.4.1.8. Paradoxes

"I have been boomeranged across my head so much that I now can see the darkness of lightness" (10). For being cheated by all men whom he met and considered faithful, the narrator thus had learned many lessons. This is why, he said: "I now can see the darkness of lightness" to mean that now he became another person more aware about his actions and he will no more let a person laughs at him.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

“Oh, and how rich and poor, black and white, weak and powerful, young and old, all came to pay their homage” (110). This reveals that all kinds of people came to pay homage for the lost Founder of the Southern Negro College.

“I rushed from the house, extremely agitated but determined to get away from my hot thoughts into the chill air” (211). This is stated by the narrator to mean that he wanted to go out into the cold air in order to forget everything about his unforgettable incidents with Dr. Bledsoe, Mr. Norton and Mr. Brockway.

“A wind was rising, the snow was thinning” (212). This paradox had been added by the narrator to mean that though it was very cold outside, he had to stay there to think more about his life at New York.

“If it was left to me, you could stay here till hell freezes over” (218). This expression was said by a white police man to the Indian Black woman, to show her that he had been ordered to move her from her apartment and it was not his choice and if he could make something, he will let her remain in her house.

“They're living, but dead” (236). This is told by Brother Jack about the old couple who though they were living, they were dead too since they possessed no role on society.

“I could only accept responsibility for the living, not for the dead” (359). Brother Jack wanted to reveal to the narrator that he could take responsibility of the young citizens who can by a way or another help or work for society in contrast to other old ones like the Indian old couple who served nothing for their society, they seemed as being dead.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

"I thought but perhaps agreeing will cause less trouble than denying" (399). This is stated by the narrator when he was disguising as the reverend Rinehart at the chapel. He started speaking with sisters as a way to avoid trouble.

"So the weak must sacrifice for the strong" (404). This is stated by the narrator to brother Hambro to reveal him that the Blacks as him and Clifton must sacrifice for the whites as Brother Jack and his followers.

"I felt more dead than alive" (411). This is expressed by the narrator to mean that he passed throughout a long journey in which though he was alive, he was considered by his hoaxers as a dead creature, unconscious about the irony that they were providing him.

"When one is invisible he finds such problems as good and evil, honesty and dishonesty of such shifting shapes that he confuses one with the other" (461). This expression reveals that the narrator's condition of being invisible shapes his moral restrictions. He became unable to recognize the good from the evil and the honest from the dishonest ones.

"I condemn and affirm, say no and say yes, say yes and say no" (467). This is told by the narrator as a way to reveal that from now he has the right to express himself and to show his opinions.

3.4.2. Analysis of Sound Devices

3.4.2.1. Alliterations

"A voice of **t**rombone **t**imbre screamed at me" (13).

"You should **h**ave **h**ated me" (13).

"It's **f**allin' **f**ast as **f**lops **f**rom a six-foot ox" (57).

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

"Mr. Norton's **head hung** down" (67).

"Everybody worth his salt **has his hard** times" (210).

"Another shot sounded above like a **busting bag**" (227).

"Let the **commissioner come!**" (230)

"A **flight of frantic** white birds" (232).

"I heard myself say **softly**" (271).

"We were moved into a **bright blue** light" (273).

"Their money **bleed black** blood" (300).

"Feeling the bus **sailing swift** beneath me" (428).

"A huge puff of **smoke-fringed flame** filled the doorway" (441).

"Two mounted policemen came at a gallop, **heaving huge and heavy** hooved, charging straight into the swarming mass (446).

3.4.2.2. Onomatopoeias

"The bee **humming air**" (32). The act of humming means the act of singing with closed lips however in this statement, the term humming reveals the bees' buzzing.

"A slight **breeze** filled the car" (42). The word breeze means the refreshing air which came at sunrise and in this example, it reveals the cool air that was covering the car. .

"The ole lady **snorin'** with a kinda **moanin'** and a-**groanin'** on the other side" (49). Within this expression, the two terms of moaning and groaning reveal low sounds used to

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

express pain and agony. So, the old lady was snoring means that she was moaning in a loud voice; to voice her sorrow for all the witnesses and especially police who were trying to dispossess her from her apartment.

“I listen to her mumblin’” (51). The act of mumbling reveals the act of speaking in a low voice but unclearly. In this context, this statement had been told by Trueblood to mean that he was listening to his daughter's mumbling and trying to understand what she was saying.

“The birds is chirpin’” (58). The sound of chirping reveals a high sound made by little birds.

“A mock funeral dirge” (158). In this statement, dirge means the sound of a lamented song produced at funerals.

“At the sound of a buzzer I looked up” (173). The term buzzer means a push bottom which gives a ringing signal sound and in this expression, it depicts the sound of a car.

“She hisses a wonderful stream” (191). The sound of hissing is a sound produced by snakes like pronouncing a sustained ‘s’. However, in this example; to hiss means to sing in a low voice.

“The barking dog” (232). In fact, the sound of barking is a sound produced by dogs.

“The kettle hissing away on the stove, sending up jests of steam” (260). In this statement, the sound of hissing reveals another sound of whistling; produced by a kettle when its water started to boil.

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

3.4.2.3. Repetitions

Repetition can be considered as an aspect of the Black culture. Ellison relied on this literary device within his novel. He used repetition to stress his ideas.

“And we snatched and grabbed, snatched and grabbed” (27). Here, Ellison used this repetition to depict the image of Black students when they started to pick up the coins as a compensation for their fight at the battle royal. It was the narrator who was speaking, trying to demonstrate their comical status to the white elites.

“That was something I never did; it was dangerous. First, it was dangerous.... Then it was dangerous” (40). This expression had been also stated by the narrator, when Mr. Norton opened him his heart; and told him about his life. The narrator got shocked and he twice uttered: “it was dangerous” to reveal that, the fact that a white man tells something which has a relation to his inner life to a Black man; is unbelievable and makes him in a dangerous situation since there is no trust between them. Then, he added a third time: “it was dangerous” to mean that even if he will tell this secret to other Blacks, they will not believe him; they will take it as a joke and laugh at him.

“So it is that now I denounce and defend, or feel prepared to defend” (467). For being hurt during his long journey, the narrator decided that from now; he has the right to criticize things that he doesn't like and defend things that he likes, alike to other persons who possess all rights.

3.4.2.4. Rhyme

Rhyme can be regarded as a device most associated with poetry. It signifies the use of words or phrases which have the same final sound. Besides, Ellison was so influenced by

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

music; this is why he wrote his novel in a lyrical style; which appeared in his usage of rhyme. It is defined as a literary poetic device that aims at repeating the last patterns that bring rhythm to poems and make them look different from prose.

Within his novel *Invisible Man*, there are many expressions stated with rhyme as the following ones:

“What done happen is done happen” (59).

“I believed that white was right” (117).

“I’ll verse you but I won’t curse you” (144).

“If it is optic white, it is the right white” (177).

“You pitch ‘em we catch ‘em” (276).

“It was a natural pause and there was applause” (278).

“You start Saul, and end up Paul” (308).

“Use a nigger to catch a nigger” (449).

3.5. Conclusion

All in all, Ellison succeeded to unveil the racial inequalities in the American society by portraying his protagonist as an invisible man whose society refused to see and considered as a human being with full rights. Besides, Ellison employed an inspiring vocabulary which gave his piece of writing a unique image. In addition, his masterpiece seems to be lyrical; since he enriched it with different elements of the figurative language both sense and sound devices which added a literary and a cultural richness to the novel. The next chapter will focus

Chapter Three: A Literary Analysis of Ellison's Novel *Invisible Man*

on the analysis of linguistic aspects of orality in both Hurston's novel *Their Eyes Were Watching God* and Ellison's novel *Invisible Man* through its phonological, grammatical and lexical levels.

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

Chapter Four: Data Analysis in both

Hurston's Novel *Their Eyes Were*

***Watching God* and Ellison's Novel**

Invisible Man

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

4.1. Introduction

4.2. Analysis of the Linguistic Aspects of Orality throughout Hurston's *Their Eyes Were Watching God*

4.2.1. The Grammatical Features of Ebonics within Hurston's Novel

4.2.2. The Phonological Features of Ebonics within Hurston's Novel

4.2.2.1. Vowel/ Consonant Transformation

4.2.3. The Lexical Features of Ebonics within Hurston's Novel

4.3. Analysis of the Linguistic Aspects of Orality throughout Ellison's *Invisible Man*

4.3.1. The Grammatical Features of Ebonics within Ellison's Novel

4.3.2. The Phonological Features of Ebonics within Ellison's Novel

4.3.2.1. Vowel and Consonant Transformation

4.3.3. The Lexical Features of Ebonics within Ellison's Novel

4.4. A Comparison between Ebonics Used Within Both Novels

4.4.1. Differences of Dialect Use in *Their Eyes Were Watching God* and *Invisible Man*

4.4.2. Similarities of Dialect Use in *Their Eyes Were Watching God* and *Invisible Man*

4.5. Conclusion

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were Watching God* and Ellison's Novel *Invisible Man*

4.1. Introduction

The African American literature is conceived as unique and powerful since it comprises many talented authors who employed Ebonics and other forms of oral tradition within their literary writings as a way to bring them new consideration, importance and success. In addition, both Hurston and Ellison embellished their novels *Their Eyes Were Watching God* and *Invisible Man* by the integration of Ebonics as an African American diction which represents the Black culture and identity. Hence, the main focus of this chapter is the analysis of data collected from both Hurston and Ellison's novels at the grammatical, phonological and lexical levels. By the end of this chapter, a comparative study between Ebonics used within both novels has been added.

4.2. Analysis of the Linguistic Aspects of Orality throughout Hurston's *Their Eyes Were Watching God*

In this novel, Hurston gave a great importance to language and tried to join Ebonics with the Standard English; in order to craft a beautiful portrait of her protagonist's story of search for voice and identity within a patriarchal society. In this vein, Henry Louis Gates Jr. stated that this novel was mostly concerned "with the project of finding a voice, with language as an instrument of injury and salvation, of selfhood and empowerment" (197). Thus, Hurston's protagonist's language was conceived as a source of empowerment and fulfillment which helped her to attain her objective.

Besides, Hurston employed skillfully her rural southern Black dialect (Ebonics) to shape aspects of her Black culture and picture the life of Negroes. Her use of Ebonics provided not only praise but also criticism from contemporary critics. For instance, Alain

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were Watching God* and Ellison's Novel *Invisible Man*

Locke acknowledged that her novel was a “gift for poetic phrase... and rare dialect” (qtd. in Vukelic 101).

Whereas Richard Wright found that her novel had “no theme, no message, no thought”. He added that Hurston “exploits that phase of Negro life which is ‘quaint’, the phase which evokes a piteous smile on the lips of the “superior” race” (22-23). Thus, his harsh criticism drove her to obscurity.

In fact, Hurston succeeded to amalgamate both Ebonics and Standard English within her novel and gave it a kind of distinctiveness. She abundantly integrated Ebonics in both dialogues and narrative to depict an image of southerners' lifestyle and to represent an authentic vision of the Black community. Hence, she employed a regional dialect called Ebonics characterized by some unique grammatical, phonological and lexical features described below.

4.2.1. The Grammatical Features of Ebonics within Hurston's Novel

□ The Use of ain't to Express Negation

- Naw, Ah **ain't** no young gal no mo' (Hurston 79).

□ Double or Multiple Negations

- Mah likes and dislikes ought **not** tuh make **no** difference wid you (104).

- Mah wife **don't** know **nothin'** 'bout **no** speech-makin'. Ah **never** married her for **nothin'** like that (43).

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

□ The Use of Personal Pronouns

In Hurston's *Their Eyes Were Watching God*, characters used diverse pronouns: (see table 01)

The Pronouns	Examples from the Novel
Ah → I	Ah know it's from the heart (04-05).
y'/yuh → you	Y'all let her worry yuh (03).
He → it	Yuh know yuh don't feed de mule. How he gointuh git fat (52).
us → we	Us got plenty syrup in de barn (28).
dey → they	Den dey all laughed real hard (09).
mah → my	Mah husband git so sick of 'em (05).
yo' → your	Yo' friends wouldn't want nothin' better (04).
'im → him	Ah'm talkin' 'bout is got uh mule all gentled up so even uh woman kin handle 'im (27).
'em/dem → them	Don't speak tuh suit 'em dey got tuh go way back in yo' life (05). You can buy and sell such as dem wid what you got (23).
dem/dey → their	Ah was wid dem white chillum so much (08). Everybody got tuh tip dey hat tuh you (23).

Table 4.1. Pronouns and Their Use in Hurston's *Their Eyes Were Watching God*

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

□ The Use of Reflexive Pronouns

The Table below shows some examples from the novel: (see table 02)

The Reflexive Pronouns	Examples Taken from the Novel
mahself → myself	I ain't satisfied wid mahself no mo' (192).
yo'self → yourself	You ain't been used tuh knockin' round and doin' fuh yo'self, Mis' Starks (90).
hisself → himself	Tea Cake had a knife it was true, but that was only to protect hisself (126).
theyself → themselves	They liable to hurry theyself to Judgment to find out about you (06).
theirself → themselves	Dey needs aid and assistance. God never meant 'em tuh try tuh stand by theirself (90).
theyselves → themselves	They oughta be shamed uh theyselves! (86)

Table 4.2. Reflexive Pronouns and Their Use in Hurston's *Their Eyes Were Watching God*

□ Verbs and Modals

Hurston's characters used in their dialogues several forms of verbs and modals different from the Standard English. The Table below shows some examples: (see table 03)

Verbs and Modals in Dialect	Their Meanings in Standard English
------------------------------------	---

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

I'se	I am
gnow	know
wudn't/ twudn't	wouldn't/ it wouldn't
ain't	am not, is not, are not, has not and have not.
you'se / youse	you are
bettah	have better
bet'	better
less	let us
gimme	give me
lemme	let me
hafter/hafta	have to
g'wan/gahn	gone
gwine	going
puhtectin'	protecting
spectin'	expecting
'cept	except
figger	figure

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

lissen	listen
wuz	was
'member	remember
'preciate	appreciate
'spected	suspected
'low	allow
'scuse	excuse
fuhgit	forget
'fflicted	afflicted
turn't/ wisht/ kilt/ dreamt/ holt	turned/ wished/ killed/ dreamed/ hold
'sposed	supposed
'clare	declare
questionizin'	questioning
lickin'	looking
swaller	swallow
oughter	ought to
wouldja	would you

Chapter Four: Data Analysis in both Hurston’s Novel *Their Eyes Were Watching God* and Ellison’s Novel *Invisible Man*

betcha	bet
--------	-----

Table 4.3. Verbs and Modals Used in Hurston’s *Their Eyes Were Watching God*

- The Omission of the Third Person Singular “s” and The Lack of Subject Verb Agreement

In Hurston’s novel, there is a deviant grammatical form which is the use of singular nouns or pronouns with plural verbs and vice versa; for instance:

- Ah **wants** things sweet wid mah marriage (24).
- “You’**se** just as crasy as you ever **was**” (05).
- He **pick** it up because he **have** to, but he **don’t** tote it. He **hand** it to his women folks (14).
- Us colored folks **is** branches without roots (16).
- Dese golden moments **rolls** on few days (15).
- Two girls **wuz** pretty aggravatin’ (08).

- The Regularization of the Irregular Verbs

- She **threwed** de door wide open (17).
- Ah **knowed** you wasn’t gointuh lissen tuh me (86).
- She was **borned** in slaver time (95).
- Ah done **growed** ten feet higher from jus’ listening tuh you, Janie (192).

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

□ The Regularization of the Irregular Plurals

Hurston's characters don't accord between the word and its plural form. They either delete the "s" when it is necessary or add the "s" where it should not be. For example:

- Usin' yo' body to wipe his **foots** on (13).
- 'Tain't too many **mens** would trust yuh (30).
- De pig **feets** is all gone! (70)

□ Deletion of the Zero Copula

- You mean, **you mad** 'cause she didn't stop and tell us all her business (03).
- What **she doin** coming back here in dem overhalls? (02)

In Standard English, each sentence needs the linking verb "to be" in all its different forms (is or are, was or were). It links whether the subject with the verb or the subject to the complement. However, in Ebonics; speakers delete this linking verb called the copula. In Standard English, the first example is reformulated to **you are mad** and the second one to **what is she doing ...?**

□ The Use of the Unstressed been

- Ah done **been** tuh de horizon and back (191).

In this example, the unstressed **been** refers to a time when Janie was in the horizon but now she comes back from it.

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

- The Use of the Unstressed Past Participle Form of do "done"

- Ah **done** lived Granma's way, now Ah means tuh live mine (114).

Here, "**done**" is used to mention that Janie has already lived her Grandmother's way but now she wants to live her own way.

- The Repetition of Subject Pronouns

- **Us colored folks** is branches without roots (16).

- **All of us slaves** was free (18).

- Dat's de very prong **all us black women** gits hung on (23).

- **Us menfolks** got to call people together and form a committee (35).

- **Us poor weak humans** can't do nothin' tuh hurry it up nor to slow it down (45).

• Since Tea Cake and Janie had friended with the Bahaman workers in the 'Glades, **They, the "Saws"** had been gradually drawn into the American crowd (154).

- The Occurrence of the Particle "a" Before the Verb:

- A thousand dollars **a** throw in Madison Square Garden (158).

This sentence means that: a thousand dollars **are about to be thrown** in Madison Square Garden.

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

4.2.2. The Phonological Features of Ebonics within Hurston's Novel

4.2.2.1. Vowel/ Consonant Transformation

- The Substitution of /e/ for /a/
 - Ketch for catch – gethered for gathered

- The Substitution of /a/ for /e/
 - Kag for keg

- The Substitution of /i/ for /a/
 - Kin for can

- The Substitution of /a/ for /i/
 - Lak for like

- The Substitution of /u/ for /a/
 - Whut for what – fur for far – wuz for was – ruther for rather – whutever for whatever

- The Substitution of /y/ for /a/
 - Floridy for Florida – extry for extra – Santy for Santa

- The Substitution of /o/ for /ʌ/
 - Hongry for hungry

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

- The Substitution of /u/ for /ʌ/
 - Buddy for body
- The Substitution of /e/ for /ʌ/
 - Shet for shut
- The Substitution of /u/ for /e/
 - Gut for get
- The Substitution of /u/ for /o/
 - Uf for of – fur for for – guv'nor for governor
- The Substitution of /i/ for /e/
 - Yit for yet – ginerally for generally – forgit for forget
- The Substitution of /e/ for /i/
 - Lessen for listen
- The Substitution of /u/ for /i/
 - Wuth for with – fust for first – whup for whip
- The Substitution of /i/ for /u/
 - Lickin' for luckin' – sich for such
- The Substitution of /o/ for /i/
 - Onto for into

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

- The Substitution of /a/ for /o/
 - Naw for now

- The Substitution of /uh/ for /a/
 - Uhnother for another

- The Substitution of /uh/ for /o/
 - Tuh for to – tuhday for today – tuhnight for tonight – tuhmorrer for tomorrow – tuhgether for together – intuh for into – tomatuhs for tomatoes – fuhgit for forget

- The Substitution of /d/ for /th/
 - Dat for that - dese for these - wid for with - dis for this - dem for them and de for the

- The Substitution of /f/ for /th/
 - Mouf for mouth

- The Substitution of /b/ for /v/
 - Seben for seven – heben for heaven

- The substitution of /d/ for /h/
 - Dead for head

- The substitution of /e/ for /d/
 - Ole for old - chile for child – tole for told

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

- The Substitution of /t/ for /k/
 - Ast for ask – astin' for asking

- The Substitution of /k/ for /t/
 - Subjick for subject – colleck for collect – ack for act – inseck for insect

- The Substitution of /t/ for /f/
 - Tetch for fetch

- The Substitution of /g/ for /k/
 - Hawgs for hawks
 - Gnow for know

- The Substitution of /h/ for /r/
 - Yeahs for years

- The Substitution of /n/ for /r/
 - Nelly for really

- The Contracted /g/
 - Mawnin' for morning – nothin' for nothing – evenin' for evening – somethin' for something – swingin' for swinging – poutin' for pouting

- The Deleted /e/
 - b'lieve (believe) – lak (like) – nuff (enough) – 'specially (especially)

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

□ The Deleted Consonants

- Ma'am (madam) – jus' (just) – feelin's (feelings) – 'oman (woman) – mus (must) – fist (first) - 'im (him) – gove'ment (government) – hund'ed (hundred) – amighty (almighty) – mornin's (mornings) – gowintuh (going to) – word (world) – naw (know) – twudn't (it wouldn't) – raggedy (raggedly) – bawn (brawn) – gran'chillun (grand children)

□ The Deleted Vowels

- P'taters (potatoes) – 'bout (about) – s'posin' (supposing) – 'sleep (asleep) – 'long (along) - 'bliged (obliged) - t'wards (towards) – agin (again) – b'long (belong) – 'fraid (afraid) – comp'ny (company) – 'way (away) – lose (loose) – aginst (against)

□ The Added Vowels

- Added /a/: oughta – sorta – outa – offa – looka – woulda – musta – kinda – wanta – cuppa – disa
- Added /i/: cain't
- Added /y/: indeedy – mighty – thanky

□ The Added Consonants

- The Added /n/: yourn - hisn
- The Added /t/: muckty

Chapter Four: Data Analysis in both Hurston’s Novel *Their Eyes Were*

Watching God and Ellison’s Novel *Invisible Man*

- The Double Consonants
 - Figgured (figured) – butt (but) – cuppa (cup) – buddy (body) – likker (liker) – lessen (listen)

- The Double Vowels
 - Keer (care) – skeered (scared) - fee-eed (feed)

- Alternate Diphthongs
 - /ai/ becomes /aʊ/: might becomes mout
 - /eə/ becomes /i:/: chair becomes chear

- The Use of Triphthongs
 - /a:/ becomes /aʊ/: chance becomes chawnce
 - /ɒ/ becomes /aʊ/: dogs becomes dawgs

There are changes in some words spoken by characters within Hurston’s novel as stated in the table underneath: (see table 04)

Ebonics Words	Their Transformations to Standard English
lawd	lord
er	dear
handksher	handkerchief
sho	sure

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

chillum	children
po'	poor
Satitday/sat'day	saturday
pledger	pleasure
Cal'lina	Carolina
more'n/ longer'n/ better'n	more than/ longer than/better than
gent'men	gentlemen
lil	little
yistiddy/yiste'ddy	yesterday
yaller	yellow
nuff	enough
naw/ nope	no
uh	of
g'bye	good bye
Suh	Sir
Mis'/Miz	Miss
Mist'	Mister

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

wider	widow
heah	here
ez	as
shonough	sure enough
uh	a/an
'cause	because
'course	of course
befo'	before
mo'	more
'miration	admiration
neb'	never
teppentine	turpentine
widja	with you
outa / kinda	out of / kind of
boogerboo	beggar
'deed	indeed
gumption	assumption

Chapter Four: Data Analysis in both Hurston’s Novel *Their Eyes Were*

Watching God and Ellison’s Novel *Invisible Man*

buddy	body
cuppa	cup of
sorter	sort of
'fraid	afraid
uhround	around
shamery	shame
hawses	houses
cawn	corn

Table 4.4. Ebonics’ Words in Hurston’s *Their Eyes Were Watching God* and Their Transformations to Standard English

4.2.3. The Lexical Features of Ebonics within Hurston’s Novel

More than that, Hurston’s novel comprises a rich lexical variety of Ebonics. The Table below shows some examples, with an explanation provided for each word; from the Urban Dictionary: (see table 05)

Ebonics Words	Their Meanings
Gal	means a woman
Heifer	means a fat woman
Humph!	interjection used to express when something doesn’t come out the

Chapter Four: Data Analysis in both Hurston’s Novel *Their Eyes Were Watching God* and Ellison’s Novel *Invisible Man*

	way you wish
Shucks!	interjection used to express disappointment or used in reaction to an unfortunate event.
Ziggaboos	means crazy persons
Teeninchy/ Teenincy	means a very small amount of something
kerflommuck	means a big fuss or commotion
Jook	means a private space for the Blacks where they could play their own music and dance their own dances.

Table 4.5. Ebonics’ Terms Used in Hurston’s *Their Eyes Were Watching God* and Their Meanings in Standard English.

Due to Hurston’s familiarity with the southern dialect, she eagerly introduced it within her novel. She had been admired by her readers for her typical use of Ebonics. Though her dialect includes some distinctive features of vocabulary, grammar and pronunciation, it enriched her writing. She thus endeavored to represent an authentic speech of her Black community.

4.3. Analysis of the Linguistic Aspects of Orality throughout Ellison’s *Invisible Man*

By the 1920s, a new generation of Black Americans appeared to create a distinct Black cultural identity within the American society. At first, they started to integrate Black dialect

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

within their literary writings. Ralph Ellison was among that group of writers who included too Ebonics within his first novel *Invisible Man* published in 1952; but he emphasized mostly on the grammatical features rather than the phonological ones.

Throughout the novel, Ellison's protagonist used mostly Standard English except sometimes where he added some aspects of Black English. However, there are many characters from different corners; who spoke in Ebonics but in different ways like the protagonist's grandfather, the sharecropper Trueblood, the fellow Peter Wheatstraw, Halley the server in the Barrelhouse, some residents at Men's House, Ras the Exhorter, Mary Rambo and Brother Tarp; a member of the Brotherhood's company.

Due to Ellison's great interest to Black music, he included some rhyming slang to his Black speech by omitting space between words. In chapter nine and for the first time, Ellison pointed out this deviant spelling as in:

All it takes to get along in this here man's town is a little shit, grit and mother-wit. And man, I was bawn with all three. In fact, I'maseventhsonofaseventhsonbawnwithacauleverbotheyes andraisedonblackcatboneshighjohntheconquerorandgreasygreens' he spieled with twinkling eyes, his lips working rapidly. 'You dig me daddy?' (Ellison 144)

Hence, this quotation indicates a fast speech and a rhyming of some words as shit, grit and wit.

Chapter Four: Data Analysis in both Hurston’s Novel *Their Eyes Were*

Watching God and Ellison’s Novel *Invisible Man*

4.3.1. The Grammatical Features of Ebonics within Ellison’s Novel

- The Use of ain’t to Express Negation
 - We **ain’t** doing so bad, suh (47).

- Double or Multiple Negations
 - I wonder how come **nobody** said **nothing** to me about it (171).
 - They **ain’t** got **nothing**, they **caint** get **nothing**, they **never** had **nothing** (226)

- The Use of Personal Pronouns

In Ellison’s *Invisible Man*, some characters used diverse pronouns different from those of Standard English

- **Ah** and **me** for I, **y’**, **yuh** or **yourn** for you, **us** for we and **thy** for they.
- **Ma** or **m’** for my, **’im** for him, **yo** for your, **’em** for them, **they** or **them** for their and **them** for those. (See table 06)

The Personal Pronouns	Examples Taken from the Novel
Ah	Ah went to Atlanta – nevah been there befo’, he sang (252).
Me	And us, me and the gal would lay there feeling like we was rich folks (50).
Y’	Y’ all’s the ones (207).
Yuh	It just goes to show yuh that no matter how biggity a

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

	nigguh gits, the white folks can always cut him down (48).
Yourn	He a relative of yourn (341).
Us	Us lived in a two-story house 'longside the river (49).
Thy	Thy will be done O Lord! (398)
M'	You forced me 'gainst m' will (422).
Ma	Tell dat ole Pharaoh to let ma colored folks sing! (253)
Yo	When yo black 'bomination is birthed to bawl yo wicked sin befo the eyes of God! (59)
'im	Hold it under his nose, schoolboy. Let 'im smell it (69)
'em	They just nigguhs, leave 'em do it (52)
They	Now, lotta folks is curious and goes outta they way to help (47)
Them	When he seen them cops riding up he reached back of his saddle and come up with some kind of old shield (453)
Them	When I holler three times I want you to light them matches and git (439)

Table 4.6. Personal Pronouns and Their Use in Ellison's *Invisible Man*

Chapter Four: Data Analysis in both Hurston’s Novel *Their Eyes Were*

Watching God and Ellison’s Novel *Invisible Man*

□ The Use of Reflexive Pronouns

Ellison portrayed in his novel *Invisible Man* some characters who used the following reflexive pronouns: **you’self** for yourself, **hissself** for himself, **theyselves** for themselves. For instance:

- You young, don’t play **you’self** cheap, mahn. Don’t deny **you’self**! (301)
- He promised to set us free but he never could bring **hissself** to do it (13).
- They finds a place for **theyselves** and forgets the ones on the bottom (207)

□ Verbs and Modals

Ellison’s some characters used in their dialogues several forms of verbs and modals different from the Standard English. The Table below shows some examples: (see table 07)

Verbs and Modals used in Ebonics	Their Meanings in Standard English
ain’t	am not, is not, are not, was not, were not, has not and have not.
Woulđa	Would
They’s	They are
Swoller	swallow
Leggo	Let us go
He’p/ hep	Help

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

Tole	Told
Gimme	Give me
musta/ mahst	must have / must
Kin	can
caint	can not
figgers/ figger	figures/ figure
lissen	listen
Looka-year	Look at here
go'n	gone
gwan/ gwen	go on
gon'/ gon/ gine	going
'pear	appear
I wan's / wan/ wahn	I want / want/ want
I'da	I would
'speriencing	experiencing
Gotta	Got to
oughta	ought to

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

shoul da	should
forgit/ forgittin	forget/ forgetting
useta	used to
I yam	I am
understahnd/contahminated/ wahnt	understand/ contaminated/ want
t'ink	think
to've	to have
'D	Do
D'	Did
Spectin'	Suspecting
t'remember	to remember
Look -a-	Look at
jine	join
'veloped	developed
Git	Get
liketa	like to
Goddam / Dammit	God damn / Damn it

Chapter Four: Data Analysis in both Hurston’s Novel *Their Eyes Were*

Watching God and Ellison’s Novel *Invisible Man*

birthed	born
toka	take a

Table 4.7. Verbs and Modals Used in Ralph Ellison’s Novel *Invisible Man*

- The Omission of the Third Person Singular “s” and the Lack of Subject Verb Agreement

In Ralph Ellison’s novel *Invisible Man*, there is a divergent grammatical form which is the use of singular nouns or pronouns with plural verbs and vice versa for instance:

- **I laughs** too, but **I moans** too (13).
- **Is you** ready to commit treason? (13)
- **He don’t** come in so regular these days (343).
- When **you takes** your beackets up the stairs (439).
- **They gits** to laughing (14).

- The Regularization of the Irregular Verbs

- I **seen** me a gal like that once (50).
- I **knowed** she musta been dreamin’ ‘bout somebody from the way she said it (51)
- When yo black ’bomination is **birthed** to bawl yo wicked sin befo the eyes of God!
(59)

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

□ The Regularization of the Irregular Plurals

Ralph Ellison's some characters who spoke Ebonics, didn't accord between the word and its plural form. They either delete the "s" when it is necessary or add the "s" where it should not be used. For example:

- [...] **Gent'mens**, Jim Trueblood said, I likes to recall them Mobile days (50).
- By now, the **womens** is picking it clean (433).
- Okay, **mens**. We got everybody out (440).
- When he sees the cops he calls to one of his goddam **henschmens** to hand him up a spear and a little short guy run out into the street and give him one (453).

□ Deletion of the Copula

- **You young and intelligent. You black and beautiful** (301).
- **She grey** in the face (58).
- **They just niggus**, leave 'em do it (52).

In Standard English, each sentence needs the linking verb "to be" in its both forms (is and are). It links whether the subject with the verb or the subject to the complement. However, in Ebonics; speakers delete this linking verb called the copula.

In Standard English, the first example is reformulated to:

- You are young and intelligent. You are black and beautiful (301).

The second one to: She is grey in the face (58).

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

And the last one to: They are just niggahs, leave 'em do it (52).

□ The Use of the Adjective Instead of the Adverb

- We ain't doing so **bad**, suh (47).

The adjective "bad" is used instead of the adverb "badly"

□ The Use of the Interrogative Pronoun Instead of the Relative Pronoun

- You right, but everything **what** looks good ain't necessarily good, he said (214).

The pronoun **what** is used in the place of the relative pronoun **that**.

□ The Use of the Unstressed "been"

- You're just who we need. We **been** looking for you (252).

In this example, the unstressed **been** refers to the present perfect continuous tense. It means that they were looking for him but now they have found him.

□ The Use of the Unstressed Past Participle Form of do "done"

- Son, I believe your luck **done** changed (263).

Here, "done" is used to mention that his luck had been changed.

- I thinks I **done** gone deaf, 'cause though I can see her mouth working, I don't hear nothin' (52).

In this example, done is used to mean that he thinks that he had become deaf.

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

□ The Use of the Semi-Auxiliary "come"

- I wonder how **come** nobody said nothin' to me about it (171).

The semi-auxiliary "come" in this example functions as the auxiliary has. Thus, it has a connotation of displeasure.

□ The Repetition of Subject Pronouns

- **I Ras** commands you to destroy them to the last piece of rotten fish! (452)
- **I** seen **me** a gal like that once (50).
- 'Aw, gwan, **you slave driver,**' the boy said, dashing from the room (162).
- **Lottie, you** go on up the street and let us mens git going (440).
- But **woman, Kate,** lissen ...! (55)
- And **us, me and the gal** would lay there feelin' like we was rich folks (50).
- **You, young New York Negroes** is a blip (267).
- **Them, big niggus** didn't bother me, neither (48).
- 'Cause **them young coloured fellers** up in the lab is trying to join that outfit (186).

□ The Lack of Auxiliaries in Questions

- **What they** doing now? (311)
- **How you** feel? (432)

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

In Standard English, the first example lacks the auxiliary "are" and the second one lacks the auxiliary "do".

□ The Absence of Subject-Auxiliary Inversion in Direct Questions

- You having any luck lining up a job? (261)
- It cold enough? (342)

In Standard English:

The first sentence is reformulated to: Are you having any luck lining up a job? (261)

And the second one to: Is it cold enough? (342)

□ The Use of the Invariant Habitual "be"

- I **be** pretty glad to see you (144).

In this statement, the infinitive form of the verb to be refers to a present habitual progressive action. This example means that I usually feel glad to see you.

□ The Absence of Modal Verb Agreement

- We **ought to done** this long ago, a man said (228).
- Hell, you **ought to been** over on Lenox about two hours ago (452).
- That's when you **ought to seen** him (453).

The auxiliary **have** which is used after modals is omitted within all the examples.

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

The Absence of Agreement between "if" and the Verb which Follows

- I gits mad wondering **if it's** that boy (51).
- I wouldn't be his kin even **if I** was (341).

The Use of "like to" to Mean "almost"

- That **liketa** killed me. I can understand then why Matty Lou won't look at me and won't speak a word to nobody (59).

This example means that Matty Lou's behavior **almost** killed him.

4.3.2. The Phonological Features of Ebonics within Ellison's Novel

4.3.2.1. Vowel and Consonant Transformation

The Substitution of /e/ for /a/

- Deef for deaf

The Substitution of /i/ for /a/

- Kin for can

The Substitution of /a/ for /i/

- Ha for Hi

The Substitution of /i/ for /e/

- Yit for yet, git for get, forgit for forget

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

- The Substitution of /e/ for /i/
 - Deference for difference

- The Substitution of /i/ for /u/
 - Minit for minute

- The Substitution of /a/ for /o/
 - Haw for how, naw for now

- The Substitution of /o/ for /a/
 - Sambo for Samba

- The Substitution of /ah/ for /u/
 - Mahst for must

- The Substitution of /d/ for /th/
 - Dat for that, wid for with

- The substitution of /e/ for /d/
 - Ole for (old), tole for (told), chile for (child)

- The Substitution of /t/ for /d/
 - Holt for hold

- The Substitution of /g/ for /b/
 - Grown for brown

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

The Substitution of /h/ for /r/

- Nevah for never, Nigguh for nigger

The Substitution of /s/ for /r/

- Hosses for horses

The Substitution of /y/ for /h/

- Year for here

The Contracted /g/

- Somethin' - nothin' - kin' - Worryin' - lookin' - gittin'

The Deleted /e/

- Thy (they), diff'rent (different), nough (enough)

The Deleted Consonants

- 'em (them), jus' (just), befo (before), ma'am (madam), 'im (him), t'ing (thing), not'ing (nothing), ahere (at here), bawn (brawn), intefere (interfere), where-er (wherever)

The Deleted Vowels

- 'round (around), 'lone (alone), cross (across), 'wake (awake), 'bomination (abomination), now'days (nowadays), agin (again), 'bout (about), reg'lar (regular), a-mould'ring (a moldering), Go'head (go ahead), 'long (along), jine (join), beca'se (because), t'remember (to remember), 'gainst (against)

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

The Added Vowels

- Added /a/: Accounta (account of), kinda (kind of), outa (out of), heapa (heap of), insteada (instead of), mighta (might have), woulda (would have), looka (look at), coupla (couple of), chunka (chunk of), oughta (ought to), fulla (full of), musta (must have), resta (rest of), shoulda (should have).

- Added /i/: cain't, caint.

- Added /e/: Storey. Tuxedoes.

- Added /u/: armoury

The Added Consonants

- The Added /n/: yourn.

- The Added /h/: mahn (man), bahd (bad), blahsted (blasted), pahst (past), bahstards (bastards), dahm (damn), mahthematics (mathematics), wahnt (want), gentlemahn (gentleman), ahction (action).

The Double Consonants

- Iffen (often), figgers (figures), offa (of), toppa (top of), hisself (himself), outta (out of), All-mighty (Almighty).

The Double Vowels

- T-bees (tuberculosis)

Alternate Diphthongs

- /v/ becomes /av/: Goddamn! Becomes: Gaawddam!

Chapter Four: Data Analysis in both Hurston’s Novel *Their Eyes Were*

Watching God and Ellison’s Novel *Invisible Man*

- /eə/ becomes /i:/: There becomes their

- The Use of Triphthong

- /ɔ:/ becomes /ɒʊ/: horse becomes hoarse

There are changes in some words spoken by some characters within the novel as seen in the table below: (see table 08)

Ebonics Words	Their Transformations to Standard English
Lawd	Lord
folkses	folks
Naw	No
a-mighty!	Almighty!
'cause / c'ase/ beca'se	because
Ma	Mother
outa/ lotta/ kindsa/ insteada/ toppa	out of / lot of/ kinds of/ instead of/ top of
Suh	Sir
yessuh	yes Sir
'fore	before
'bout	about

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

more'n/ better'n	more than/ better than
nigguhs	niggers
po'ly	poorly
iffen	often
offa	of
sho'nough	sure enough
'stead	instead
monkre	monkey
a / 'n	an
bawn	brawn
yon'	yond
heah / ahere	here / at here
dat	that
'n / an'	and
traumata	trauma
fella / feller / fellers	fellow / fellows
son'bitch/ sonsabitches	son of a bitch/ sons of bitches

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

Godamighty!	God Almighty!
yaller	yellow
N'Orleans	New Orleans
Car'lina	Carolina
flo'	floor
ma / m'	my
yo / you'	your
course	of course
yas	yes
poppa	popper
rever'n	reverend
even'	evening
lil /li'l	little
boo'ful	beautiful
'til	until
hoss / hosses	horse/ horses
o'	of

Chapter Four: Data Analysis in both Hurston’s Novel *Their Eyes Were*

Watching God and Ellison’s Novel *Invisible Man*

chillun	children
theer	there
baabay	baby
a’gator	alligator
biggity	biggish
’stead	instead
bookety - bookety	Booker. T. Washington

Table 4.8. Ebonics Words in Ellison’s Novel *Invisible Man* and Their Transformations to Standard English

4.3.3. The Lexical Features of Ebonics within Ellison’s Novel

Furthermore, Ellison included in his novel *Invisible Man* some Ebonics words. The following table demonstrates some examples with their explanations from Urban Dictionary: (see table 09)

Ebonics Words	Their Meanings in Standard English
Gal /Gale	means a woman
Shucks!	is used to express disappointment or used in reaction to an unfortunate event.
Swoosh!	is a swirling or rustling sound or movement.

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

Sonofabitch	is a person whom you hate.
Goddammit	is a military expression of encouragement.
Goddam	is an adjective used to express an acute negative feeling.
Ofays	is a word of unspecified West African origin that refers to white people.
Sudsbuster	is an endearing term for a dishwasher, aptly named for dunking his or her hands for hours at a time into a sink full of soapsuds.
Whatcha	is an abbreviation of "what are you" or "what do you"
The Chicken shit bastards!	is an expression used to describe a person who is stupid or just son of a bitch who puts on a front around others to attempt to impress his friends.
Younguns	is a term used mostly by older generations to refer to anyone younger than them. Usually used to refer to young children.

Table 4.9. Ebonics' Terms Used in Ellison's *Invisible Man* and Their Meanings in Standard English.

4.4. A Comparison between Ebonics Used within Both Novels

In fact, Hurston and Ellison portrayed their stories within different settings. Both stories took part during the early period of 20th century mainly during the 1930s and 1950s. Besides, the two novels took place in different locations. On one hand, Hurston's story opened its gate in the West of Florida, then it moved to Eatonville in the South of Florida and it ended in the Everglades at the North of Florida. On the other hand, Ellison's novel *Invisible Man* took part

Chapter Four: Data Analysis in both Hurston’s Novel *Their Eyes Were*

Watching God and Ellison’s Novel *Invisible Man*

in the deeper South of America and the story then moved to the North mainly in New York and Harlem.

For their same African American origins, both Hurston and Ellison underlined similar dialect called Ebonics used by each writer’s speakers. Besides, it is obvious to observe that gender and social attitudes helped to define the speakers’ position and degree of familiarity. In this vein, Hurston portrayed all her Black characters as dialect speakers who belonged to middle and upper classes.

In contrast to her, Ellison depicted a group of his characters as dialect speakers mainly the Black ones except his protagonist, Dr. Bledsoe and brother Tarp who used a Standard English. He integrated all his Black characters to middle classes except Trueblood and Wheatstraw to lower classes. He as well represented other white characters as non-dialect speakers and integrated them to the upper class.

The table below shows the number of characters who used Ebonics from the whole characters within both Hurston’s and Ellison’s Novels: (see table 10)

Novels’ Titles	Full Characters’ Number	Dialect Characters’ Number
<i>Their Eyes Were Watching God</i>	36	35
<i>Invisible Man</i>	32	13

Table 4.10. Identification of Dialect Users in Both Novels

According to this table, all characters within Hurston’s novel used Ebonics and at the same level except her narrator who used a Standard English to tell about all characters. However, in Ellison’s novel; only thirteen Black characters used Ebonics but not at the same level since

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were Watching God* and Ellison's Novel *Invisible Man*

Trueblood, the fellow Wheatstraw and Ras the Exhorter used some special unique patterns of Ebonics.

Besides, Hurston employed an amazing writing style full of Black southern dialect called also Ebonics which made her readers familiar and fully involved within her story. Hence, her use of Ebonics brought both her narrative and characters to life. In addition, her aim was to make her characters seemed more realistic and believable. Moreover, Hurston depicted her character Tea Cake as the unique one who used the pronoun "us"; to express himself maybe as a way to portray his lower class.

Unlike her, Ellison gave great importance to Ebonics which enriched his novel and gave it legitimacy; though it was not used as the main diction. As well as, he sometimes added some stanzas of music to create a musical Black speech highlighted within his masterpiece.

As the data showed before, Ellison emphasized within his novel on both the grammatical and the phonological features of Ebonics. However, Hurston didn't apply as many grammatical features in her novel *Their Eyes Were Watching God* as Ellison did in his masterpiece *Invisible Man*. She focused a lot on the phonological features of Ebonics more than Ellison applied within his novel.

4.4.1. Differences of Dialect Use in *Their Eyes Were Watching God* and *Invisible Man*

The grammatical features which appeared on both Ellison's and Hurston's literary works are the same except some exclusions. In this context, Ellison added some extra grammatical patterns of Ebonics within his magnum opus different than Hurston did. The table below demonstrates some aspects: (see table 11)

Chapter Four: Data Analysis in both Hurston’s Novel *Their Eyes Were*

Watching God and Ellison’s Novel *Invisible Man*

The Grammatical Features of Ebonics in Ellison’s Novel
The use of the adjective instead of the adverb
The use of the interrogative pronoun instead of the relative pronoun
The use of the semi-auxiliary come
The lack of auxiliaries in questions
The absence of subject auxiliary inversion in direct questions
The use of the invariant habitual be
Absence of modal verb agreement
Absence of agreement between “if” and the verb which follows
The use of “like to”, to mean almost

Table 4.11. The Grammatical Features of Ebonics in Ellison’s *Invisible Man*

In addition, one different grammatical aspect had been employed in Hurston’s *Their Eyes Were Watching God* which was: the occurrence of the particle “a” before the verb to mean that an action was about to happen. She thus included this pattern once within her novel.

Moreover, Hurston included within her novel more phonological features than those included by Ellison and the table below shows some features: (see table 12)

The Phonological Features of Ebonics in Hurston’s Novel
The Vowel and Consonant Transformation: (a→e/ u→a/ y→a/ o→u/ u→o/

Chapter Four: Data Analysis in both Hurston’s Novel *Their Eyes Were*

Watching God and Ellison’s Novel *Invisible Man*

e→u/ u→e/ u→i/ o→i/ uh→a/ uh→o/f→th/ b→v/ d→h/ t→k/ k→t/ t→f/ g→k/ n→r)
Added Vowels: the added “y” like: thanky, indeedy.
Added Consonants: the added “t” like: mucky
Double Consonants: double (t – g – p – d – k) like in: butt, figured, cuppa, buddy and likker

Table 4.12. The Phonological Features of Ebonics in Hurston’s Novel *Their Eyes Were Watching God*

In the same context, Ellison employed some different phonological aspects within his novel *Invisible Man* than the ones stated by Hurston. The table underneath represents these features: (see table 13)

The Phonological Features of Ebonics in Ellison’s Novel
Vowel and Consonant Transformation: (o→a, ah→u, t→d, g→b, s→r, y→h)
Added Vowels: added “e” like: storey / added “u” like: armoury
Added Consonants: added “h” like: mahn
Double Consonants: double “f” like: iffen

Table 4.13. The Phonological Features of Ebonics in Ellison’s Novel *Invisible Man*

The points stated previously explain that:

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were Watching God* and Ellison's Novel *Invisible Man*

The Ebonics represented in Hurston's *Their Eyes Were Watching God*, is rural; spoken by inhabitants of Florida which is located at the south of America.

Whereas, the Ebonics portrayed in Ellison's *Invisible Man*, is urban; because it was spoken by citizens living in the North of America; in Harlem and New York. Except the one which was spoken by Trueblood, Ras and Wheatstraw is a rural one.

On one hand, Ellison highlighted some distinct Ebonics' words; for instance: (Sonofabitch – Goddammit – Goddam – ofays – sudsbuster – whatcha – younguns - The Chicken shit bastards! and Swoosh!).

On the other hand, Hurston underlined other Ebonics' vocabularies different from those stated by Ellison like: (gal – heifer – ziggaboos - teeninchy / teenincy – kerflommuck – jook - Humph! and Shucks!).

4.4.2. Similarities of Dialect Use in *Their Eyes Were Watching God* and *Invisible Man*

Hurston and Ellison used some similar grammatical features as the use of "ain't" to express negation, the use of double and multiple negations as a way to emphasize on something. The regularization of the irregular verbs and plurals, the use of the unstressed been to mean the present perfect and the use of the unstressed done to mean the just occurrence of an action. Also, both authors added the repetition of subject pronouns, the lack of agreement between subject and verb and the deletion of copula which is the auxiliary "be".

These similarities explain that:

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were Watching God* and Ellison's Novel *Invisible Man*

Hurston and Ellison succeeded to amalgamate adeptly Ebonics as a literary dialect with the Standard English in their masterpieces to craft aesthetic novels which help to depict their characters' positions within different societies.

Both Hurston and Ellison chose to chronicle their protagonists' stories in the form of narratives, in which Hurston focused on double discourse; one voice of the narrator and the other of the protagonist, whereas Ellison relied only on one voice; the one of his protagonist. Besides, literary dialect had been used in appropriate places to reveal the reality of its speakers.

Both Hurston and Ellison picked adequate dialect speakers who embodied the linguistic diversity of their societies, mainly in Eatonville, the Everglades, the Southern Negro College and Harlem in which they also portrayed a rich vocabulary of localism.

4.5. Conclusion

On the whole, both Hurston and Ellison succeeded to amalgamate between Ebonics as a literary dialect and Standard English within their masterpieces *Their Eyes Were Watching God* and *Invisible Man* in order to create an artistic image of their prose. On one hand, Hurston employed a heavy rural Black dialect spoken at the south; rich with vocabulary of localism and crafted a different portrayal of the Black social life by classifying her Black characters within only the middle and upper social classes in contrast to other authors of her time. On the other hand, Ellison used an urban dialect spoken by his characters at the north of America and he classified his characters' different identities according to their speech patterns. Hence, within both novels; both authors relied on Ebonics as a major diction

Chapter Four: Data Analysis in both Hurston's Novel *Their Eyes Were*

Watching God and Ellison's Novel *Invisible Man*

enriched by Black colloquial expressions, sayings, and excerpts from stories and songs. It thus brought authenticity to both their stories and their characters.

Chapter Five: Analysis of the Cultural Aspects of Orality in Both
Hurstons' *Their Eyes Were Watching God* and Ellison's *Invisible Man*

**Chapter Five: Analysis of the
Cultural Aspects of Orality in Both
Hurstons' *Their Eyes Were Watching
God* and Ellison's *Invisible Man***

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurstun's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

5.1. Introduction

5.2. Analysis of the Cultural Aspects of Orality in Hurstun's Novel

5.2.1. Folk Tales

5.2.1.1. Janie's Story

5.2.1.2. The Mule's Story

5.2.1.3. The Buzzards' Story

5.2.1.4. Mrs. Tony Robbins' Story

5.2.1.5. Annie Tyler's Story

5.2.2. Folk Play

5.2.3. Slave Narratives

5.2.4. Folk Narratives

5.2.5. A Rhetorical Tradition

5.2.6. The Concept of Signifying

5.2.6.1. Playing the Dozens

5.2.6.2. The Ritualized Fighting

5.2.7. Folk Religion

5.2.7.1. Sermons

5.2.8. Folk Songs

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

5.2.8.1. Blues Music

5.2.8.2. A Spiritual Song

5.2.8.3. A Ballad

5.2.9. Folk Sayings

5.2.10. Folk Games

5.2.10.1. Playing Checkers

5.2.10.2. Florida Flip and Coon-Can Cards Games

5.2.10.3. Dice Game

5.3. Analysis of the Cultural Aspects of Orality in Ellison's Novel

5.3.1. Popular Sayings

5.3.2. Popular Proverbs

5.3.3. Folk Stories

5.3.3.1. The Invisible Man's Story

5.3.3.2. Trueblood's Story

5.3.3.3. The Founder's Story

5.3.3.4. Brother Tarp's Leg Story

5.3.4. Folk Tales

5.3.4.1. Jack the Bear and Jack the Rabbit

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

5.3.4.2. Buckeye the Rabbit and Brer Rabbit

5.3.4.3. Dr. Bledsoe's Folk Tale

5.3.5. Folk Songs

5.3.5.1. Negro Spirituals

5.3.6. Folk Religion

5.3.7. A Ritual

5.3.8. Rhetorical Traditions

5.3.9. The Ritualized Fighting

5.4. A Comparative Study between Hurston's Novel *Their Eyes Were Watching God* and
Ellison's Novel *Invisible Man*

5.4.1. A Comparative Study between the two Considered Novels' Points of Views, Themes
and Figures of Speech

5.4.2. A Comparative Study between the Cultural Aspects of Orality Used in both Novels

5.4.2.1. Similarities of the Cultural Aspects of Orality in both Novels

5.4.2.2. Differences of the Cultural Aspects of Orality in both Novels

5.5. Conclusion

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

5.1. Introduction

Both Ellison and Hurston introduced the concept of orality within their literary masterpieces *Their Eyes Were Watching God* and *Invisible Man*. On one hand, Hurston's interest in anthropology made her integrate various elements of folklore within her novel. On the other hand, Ellison's love for music drove him to integrate some characteristics of the blues and Jazz music within his novel. In this respect, this chapter tries to show the cultural aspects of orality within both Hurston and Ellison's novels. Then, a comparative study between the two concerned novels will be added.

5.2. Analysis of the Cultural Aspects of Orality in Hurston's Novel

For the African American writers, to represent a successful piece of literature; they have to integrate on it some aspects of culture like Black dialect, slave narratives, folklore, folktales, jokes, songs, sermons and epics. In this context, Zora Hurston relied on the anthropological field within her novel; to craft an artistic image of the African American culture in general and of Florida's community in particular.

Hurston's interest on folklore had been derived from her teacher the anthropologist Franz Boas who ordered her to go to the South of the United States and "collect some of this African-American lore, to record songs, customs, tales, superstitions, lies, jokes, dances, and games" (Awkward 16). After her collection of Negro folklore, she admired this heritage and thus integrated it within her novels written in a language as originally spoken.

In this vein, Garrigues acknowledged that: "not surprisingly, the novel she reputedly crafted in just seven weeks is laced with legends, superstitions, songs, tales, proverbs and local lore about the weather, plants, and animals of the south" (21). Ultimately, her literary

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man* masterpiece *Their Eyes were Watching God* had been imbued by the African American oral folklore.

Henry Louis Gates Jr. then approved that the African-American literature is a spoken one and it is an oral transmission of generations which proceeded. He thus classified Hurston's novel *Their Eyes were Watching God* as a "speakerly text" and he defined it as "a text whose rhetorical strategy is designed to represent an oral literary tradition" (181). Accordingly, Hurston's novel represented an oral performance of several traditions.

5.2.1. Folk Stories

5.2.1.1. Janie's Story

Hurston's novel is conceived as a narrative in which its heroine Janie used the tradition of storytelling, to share her story with her friend Pheoby and to let her share it with the community's members too: "You can tell 'em what I say if you wants to. Dat's just de same as me 'cause mah tongue is in mah friend's mouf" (06). Due to the complicated status that Janie lived with her community's members, she preferred to use her friend's tongue to pass on her story as "a myth for the folk" (Lamothe 167). Hence, her story creates her own tradition for the Eatonville's inhabitants.

In addition, she relied on the technique of flashbacks to let her readers as well as other characters look back on all stages of her life. Janie, at first, was living her grandmother's way since she was the one who ordered her to marry the rich farmer Logan Killicks who will provide her a comfortable life; better than the one she was living with her grandmother.

As a result of being raped by her master, Nanny became so scared about her granddaughter's status; especially when she saw her under the arms of a strange Black man.

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

She told her: “youse got yo’womanhood on yuh. So Ah mout ez well tell yuh whut Ah been savin’ up for uh spell. Ah wants to see you married right away” (Hurston 12). She thus preferred to see Janie soon married as a way to be protected by her husband.

However, after getting engaged with this man; Janie had been maltreated:

“Janie!” Logan called harshly. “Come help me move dis manure pile befo’ de sun gits hot. You don’t take a bit of interest in dis place. ‘Tain’t no use in foolin’ round in dat kitchen all day long...”

“You don’t need mah help out dere, Logan. Youse in yo’ place and Ah’m in mine”

“You ain’t got no particular place. It’s wherever Ah need yuh. Git uh move on yuh, and dat quick” (31).

These lines reveal the tough conditions that Janie was living under with this tyrannical man. So, when she found a way to change her life; she left him immediately to another man called Joe Starks.

It was the exact man who planned to be the mayor of Eatonville, Florida. Though he promised her a beautiful life, by time; he saddled her life in other ways. She experienced a miserable life with him in Eatonville because she was forbidden from participating on the oral practices shared by her rural southern community, in contrast to her “spiritual kinship” (Glasrud 164) with other members of the Everglades where she moved later; with her third husband Tea Cake.

Fortunately, Tea Cake was the unique husband who allowed her to get engaged in all the verbal life of that community and thus “this sense of belonging to a community provides

Chapter Five: Analysis of the Cultural Aspects of Orality in Both

Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

her with a sense of cultural and self-identity" (164). She, therefore, got fulfilled through her full involvement to the oral practices of her Black southern community.

At the end of her story, her friend responded: "Ah done growed ten feet higher from jus' listenin' tuh you" (Hurston 192). Then, she added: "Janie. Ah ain't satisfied with mahself no mo'. Ah means tuh make Sam take me fishin' wid him after this" (192). Pheoby thus realized that her relationship to her husband Sam was not fulfilling and it was time to refresh it as Janie did with Tea Cake.

Ultimately, Hurston succeeded to translate her community's oral folklore to a fictionalized written text. She had explored the oral tradition and revived the southern Black folklore. In this context, Zora Hurston tried to construct the concept of oral tradition as a bridge between the narrator and the community. In this vein, she had textualized different aspects of Orality within her novel *Their Eyes Were Watching God*. (Samuel 03)

5.2.1.2. The Mule's Story

By each evening, the community's members sit on the porch to tell lies, jokes and stories. Davie argued that these stories "feature white stereotypes of blacks as animals and black reversals of those stereotypes" (452). One day, a social event occurred in the town; it was about Matt Bonner who came to the store with his yellow mule. Both Lige and Sam as two members of Eatonville's community, told him a lie about his mule that women folks were using it to wash their clothes and then hanging them on his hock-bones to dry; however Matt soon realized that it was a trick.

After that, Sam added: "yuh know yuh don't feed de mule. How he gointuh git fat" (Hurston 52). Unfortunately, this beast got so skinny. So, the community's members

Chapter Five: Analysis of the Cultural Aspects of Orality in Both

Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

continued to bother Matt till he got mad and left. Meanwhile, they started talking about the mule and gave stories about it. After some days, Matt came to the porch asking about his lost mule; till they heard its braying. They brought it to the center of the street, they surrounded it and started to bother it. They all enjoyed this scene.

At that time, Joe Starks acted in a kind way by buying this mule and releasing it till its death. Besides, its funeral was attended by all the towns' members with a specific purpose of taking fun. Joe Starks took the chance to deliver a great eulogy about the deceased. Then, Sam imitated the preacher and added some spiritual words. After that, all the members left; leaving the carcass to the buzzards which were waiting for the feast on the dead mule (Slavíčková 17).

By freeing the mule and saving it from a life of toil, Hurston demonstrated within this story; a moral connection to the historical experience of Black Americans. She tried to resemble mules to men and by freeing them from the burden of slavery. Therefore, the mule's story remained as an oral tradition within the Black culture.

5.2.1.3. The Buzzards' Story

Here, the narrator told a story about the buzzards from the community's perception. She opened the scene by mentioning that all the flock of buzzards was waiting for the Parson ruler to start the feast. When they saw it approached, they started dancing in joy and hunger:

He finally lit on the ground and walked around the body to see if it were really dead. Peered into its nose and mouth. Examined it well from end to end and leaped upon it and bowed, and the others danced a response. That being over, he balanced and asked:

“What killed this man?”

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

The chorus answered, "Bare, bare fat."

"What killed this man?"

"Bare, bare fat."

"What killed this man?"

"Bare, bare fat."

"Who'll stand his funeral?"

"We!!!!!"

"Well, all right now."

So he picked out the eyes in the ceremonial way and the feast went on. (63)

There is a call and response within this passage between the Parson ruler and the buzzards. Thus, the Buzzards' story too became one of the stories shared orally within the Black community.

5.2.1.4. Mrs. Tony Robbins' Story

After some days, the narrator exposed another figure to the porch talkers. It was Mrs. Tony Robbins, a poor woman who came to the store; to fetch some food for her children. She asked Mister Starks to feed her: "Ah'm hongry, Mist' Starks. 'Deed Ah is. Me and mah chillun is hongry. Tony don't fee-eed me!" (73). When the porch's sitters heard her "They burst into a laugh" (73). Throughout their reaction, the narrator portrayed the mockery of the community's members to this kind of people.

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

The story continued when Mr. Starks marked off a smaller piece of meat than the one indicated by Mrs. Tony causing her to leave the store disapproved: "Some folks ain't got no heart in dey bosom. They's willin' tuh see uh po' woman and her helpless chillum starve tuh death" (74). Hence, throughout Mr. Starks's action, the narrator had authentically shared the true values of the town's people.

5.2.1.5. Annie Tyler's Story

Hurston included many stories within her novel as the one about Annie Tyler whom she introduced twice in the novel. At first when Janie started dating Tea Cake and then, when he had stolen all her money and disappeared for the whole day. In this sense, Annie Tyler is the story of an old wealthy widow woman who married a man younger than her called Who Flung. Besides, he persuaded her to sell her house and to come with him to Tampa.

It was a place where: "She was broken and her pride was gone, so she told those who asked what had happened. Who Flung had taken her to a shabby room in a shabby house in a shabby street and promised to marry her next day" (119). However, after just two days; he had stolen all her money and left her alone with nothing. The next day, she got very hungry; she stood on the street to look for help. After a week of suffer and starvation, a young man found her and took her with him to rest; Then he called for her daughter in Ocala to come and take her.

Hence, Eatonville's citizens thought that Tea cake will do the same thing to Janie who appeared lately in the novel as a rich widow woman. This is why, they urged her "bosom friend" Phoeby to warn her from him. Then, after just one week of their marriage; Janie got up on the morning and "found out her two hundred dollars was gone" (118). She looked

Chapter Five: Analysis of the Cultural Aspects of Orality in Both

Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

everywhere and didn't find them. She spent all the day waiting for Tea Cake to come but he didn't come. At that moment "the thought of Annie Tyler and Who Flung came to pay her a visit" (118). She passed all day and night anxious thinking about what had happened till Tea Cake returned.

Hurston had tackled many other stories within her novel as the one about a rider on the second chapter, another one told within the same chapter about Richmond, another one too about Henry Pitts on the fifth chapter and the last one on chapter eighteen about John the Conquer.

5.2.2. Nanny's Slave Narrative

The African American slave narratives give a look on the life of slave communities. Hurston's novel depicted the life of Black southerners by the early period of 20th century, particularly, the life of two different Black women; Janie the protagonist on one hand and her grandmother Nanny on the other hand.

In this sense, Janie represented the kind of a modern emancipated woman who lived on the period of post-slavery and searched for the far horizon whereas her grandmother; the one who was born into slavery and experienced all the tyranny of whites on them. She ultimately represents the sorrowful past of Black rural southerners

Within this novel, Hurston wanted to depict one important period of the Black history through her character Nanny. She gave her a voice to unveil her point of view about her experienced enslavement in which she had been abused by her white master, to give birth to Janie's mother than this later had been raped by her white master; to give birth to Janie "the last bastard child in her lineage" (Callahan 129).

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

This is why she approved: “de white man is the ruler of everything and De nigger woman is de mule uh de world” (Hurston 14). Nanny had been victimized for both her race and gender. Throughout all what she had done, she brought a perception of the past into the present and then transmitted the burden of her own slave narrative to her granddaughter Janie.

5.2.3. Janie's Fictional Narrative

As a writer and a storyteller, Hurston had constructed a fictional narrative of her protagonist Janie, a Black woman who was living in the rural Black southern community by the early of 20th century. Meese described her as “a model of black female development” (61). In this sense, she gave this character some distinct features; by being a beautiful and a strong woman who transcended all members of her community throughout all stages of her life.

More than that, she went far for the horizon, to search for her identity and freedom; she got them and came back to her home to tell her story to her friend. Hence, the fictional character of Janie as a Black woman appeared in Hurston's novel in a divergent way from the real state of the Black woman at that time.

5.2.4. Folk Play

Plays are conceived also as features of Black Orality. Hurston included a play in chapter six in which all men were sitting on the porch till Daisy Blunt passed by. “She is walking a drum tune. You can almost hear it by looking at the way she walks. She is Black and she knows that white clothes look good on her, so she wears them for dress up” (67). All the single men crowded around her and started acting in rivalry in front of her: (see appendix 07)

Chapter Five: Analysis of the Cultural Aspects of Orality in Both

Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

Throughout this conversation, Hurston depicted a scene in which David and Jim were promising Daisy with a better life than the other. This play acting gathered all men of community to watch it and react with it by hollering and laughing.

5.2.5. A Rhetorical Tradition

Besides, when Joe Starks became the mayor of Eatonville, he thought for the need of light and quickly built a street lamp. For this occasion and to increase his popularity, he organized a dinner for all the members of community where he delivered a speech:

Folkses, de sun is goin' down. De Sun-maker brings it up in de mornin', and de Sun-maker sends it tuh bed at night. Us poor weak humans can't do nothin' tuh hurry it up nor to slow it down. All we can do, if we want any light after de settin' or befo' de risin', is tuh make some light ourselves. So dat's how come lamps was made. Dis evenin' we'se all assembled heah tuh light uh lamp. Dis occasion is something for us all tuh remember tuh our dyin' day. De first street lamp in uh colored town. Lift yo' eyes and gaze on it. And when Ah touch de match tuh dat lamp-wick let de light penetrate inside of yuh, and let it shine, let it shine, let it shine. (Hurston 45)

Hence, Joe Starks delivered this rhetoric to his community's members throughout which he behaved as a preacher to his congregation.

5.2.6. The Concept of Signifying

Hurston's novel included some oral practices distinctive to Black people as the concept of signifying which represents a symbol of the Black culture. It is a verbal play which functions as an entertainment, a mental exercise or a preparation for interacting with a friend or an enemy within society (Wideman 3). It thus acts as a figurative language which carries

Chapter Five: Analysis of the Cultural Aspects of Orality in Both

Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

an indirect meaning. In this respect, Zora Hurston included many types of this concept for instance the practice of “playing the Dozens” as a popular game which relied on exchanging insults.

5.2.6.1. Playing the Dozens

According to Gates, playing the Dozens is “an especially compelling subset of Signifyin(g)” (71). It is a “mean game because what you try to do is totally destroy somebody else with words” (72). Hurston portrayed this aspect in her novel:

“T’aint no use in getting’ all mad, Janie, ‘cause Ah mention you ain’t no young gal no mo’. Nobody in heah ain’t lookin’ for no wife outa yuh. Old as you is.”

“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”.

“Great God from Zion!” Sam Watson gasped. “Y’all really playin’ de dozens tuhnight”.

(Hurston 79)

These lines reveal an insult done by Joe to Janie revealing her old age and that no one is interested on looking at her. As a response to his rudeness, she offered him disgrace for his impotence in front of a member of their community. As a result of signifying her husband publicly, she got separated from him till his death.

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

5.2.6.2. The Ritualized Fighting

Within Hurston's novel, the porch was regarded as the major place where various forms of oral practices took part. By the way, there is another model of signifying called as 'the ritualized fighting' which Hurston tried to portray between her two characters Sam Watson and Lige Moss; by the aid of Walter Thomas in front of their community's members (Slavičková 29).

Due to the fact that each community needs a strong fighter, the act of fighting "is developed into a high art" and "challenging each other in the open is one of the crucial features of the community". This act represents thus "the natural consequence of the survival of the fittest" (Hurston 840). Besides, the ritualized fighting needs an audience and willingness that fighters have to demonstrate.

In this respect, both characters tried to show their potentials: (see appendix 08)

This excerpt shows that the two fighters Lige and Sam, were challenging each other verbally at the center of a crowd in the porch; in order to show their strength.

Lige was the central cause of disturbance, he was the one who provoked Sam to start the fight but Sam didn't answer him; till Walter drove him to enter the conversation. On one hand, due to Sam's knowledge, Lige preferred to not telling him the subject of their conversation; he thus pretended to be the strongest one. On the other hand, Sam wanted to get out of this trouble by mentioning that Lige refused to tell him the subject because he was afraid of Sam's reply. Hence, their talk revealed that both of them tried willingly to show their strength and superiority in front of the crowd.

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

5.2.7. Folk Religion

Hurston integrated other models of Orality as religious service, songs and games within her novel. In this context, Hurston defined the religious service as “a conscious art expression” where “the artist is consciously creating – carefully choosing every syllable and every breath” (871). She thus considered the preacher as an artist who consciously shapes his work.

5.2.7.1. Sermons

In this sense, Mari Evans pointed out: “The Black preacher requires his congregation to speak, to join him in the sermon, to behave in a certain way, to stand up and to weep and to cry and to accede or to change and to modify—to expand on the sermon that is being delivered” (341). For her, the Black preacher is the one who controls everything in the church; including the congregation to whom he speaks and the sermon as the religious discourse that he delivers during his service in the church.

In this context, Hurston portrayed two sermons within her literary narrative mainly in chapter six at the mule's funeral, Starks delivered: “a great eulogy on our departed citizen, our most distinguished citizen and the grief he left behind him and the people loved the speech” (60). Then he gave the parole to Sam who continued the speech:

He spoke of the joys of mule heaven to which the dear brother had departed this valley of sorrow; the mule-angels flying around; the miles of green corn and cool water, a pasture of pure bran with a river of molasses running through it; and most glorious of all, No Matt Bonner with plow lines and halters to come in and corrupt. Up there, mule angels would have people to ride on and from his place beside the glittering throne, the

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

dear departed brother would look down into hell and see the devil plowing Matt Bonner all day long in hell-hot sun and laying the raw-hide to his back. (60-61)

These two quotations portray two different sermons delivered by both Joe Starks and Sam Watson for the departure of the dead mule.

5.2.7.2. Biblical Allusions

Moreover, Hurston included some Biblical allusions and citations to enrich her narrative frame. Earlier in the novel, when Nanny saw her granddaughter kissing a foreign Black man; she slapped her face and told her:

“De nigger woman is de mule uh de world so fur as Ah can see. Ah been prayin’ fuh it tuh be different wid you. Lawd, Lawd, Lawd!”

“Lawd have mercy! It was a long time on de way but Ah reckon it had to come. Oh Jesus! Do, Jesus! Ah done de best Ah could”. (14 - 15)

So, here; Nanny is praying for Jesus to be different with her granddaughter. She was asking the Lord, to provide her granddaughter a better life with a fair man. Janie then replied: “Thank yuh, Massa Jesus” (15).

In chapter two, Hurston portrayed a scene about Nanny who was advising Janie and telling her about the burden of slavery that she had experienced. She told her:

You in particular. Ah was born back due in slavery so it wasn't for me to fulfill my dreams of whut a woman oughta be and to do But nothing can't stop you from wishin'... It sho wasn't mah will for things to happen lak they did. Ah even hated de way you was born. But, all the same Ah said thank God, Ah got another chance. Ah

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

wanted to preach a great sermon about colored women sittin' on high, but they wasn't no pulpit for me. (16)

Throughout this passage, Nanny is portrayed as a religious character who believes in God who drew her; her own destiny.

There is also a Biblical reference in chapter five during the ceremony that Joe Starks organized for the sake of building a street with lamps. So, when he switched the first lamp; Mrs. Bogle proclaimed: "Jesus, the light of the world" (46). Thus, Hurston used Jesus the Christ to refer to Starks and his big role of enlightening a darkened town.

In chapter eighteen and mainly on the night when the hurricane was attacking the muck; both Tea Cake and Motor Boat were playing cards till "a big burst of thunder and lightning trampled over the roof of the house" (158- 159). So, they stopped playing. Then Janie announced: "Ole Massa is doin' His work now. Us oughta keep quiet" (159). She declared this statement to keep them quiet. Hence, this declaration reveals the power of the Lord.

There is a reference to Bible in chapter fourteen when Ed Dockery was playing cards with Sop de Bottom. In this context, Ed Dockery was making allusion to Sop de Bottom that he will win the game by telling him: "Zachariah, Ah says come down out dat sycamore tree. You can't do no business" (134). Hence, this expression approved him that he will for sure win him. Hurston used these two Biblical terms of Zachariah and sycamore tree to refer to a Biblical story.

It is about Zacchaeus called as Zachariah in the novel and Jesus the Lord. Zacchaeus who looked small in height, wanted to see Jesus but though he was between the crowd; he couldn't. He tried to climb a sycamore tree to see him. When Jesus arrived at the place where

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

he was, he called him: "Zacchaeus, hurry down, for I must stay at your house today" (*New International Version*, Luke 19-5)

More than that, there is a unique reference to church in the novel mainly in the twelfth chapter; when Sam Watson told his wife Pheoby about Janie's many absences on the church: "De Parson claim Tea Cake don't 'low her tuh come tuh church only once in a while 'cause he want dat change tuh buy gas wid. Just draggin' de woman away from church" (Hurston 111). By telling his wife what the clergyman noticed about Janie, she will surely transfer that message to her friend. Ultimately, all these Biblical allusions incorporated in Hurston's novel; enriched her protagonist's story.

5.2.8. Folk Songs

Hurston shaped her fictional literary work by drawing upon it, features of blues music. She perfectly represented the tones of this kind of music. As a Black folklorist writer, she emphasized on the proximity found between the musical and the literary voices. This is why, she added some cues of music to her literary work. She indicated that "it is evident that the sound-arts were the first inventions and that music and literature grew from the same root" (Hurston 184). Hence, for Hurston, literature complemented music and vice versa.

5.2.8.1. Blues Music

Besides, she portrayed the presence of the Blues as a cultural reference and coupled the use of Blues music with the use of Ebonics to create an enjoyed reading for her audiences. In chapter nine and during Joe's funeral, Hurston described this scene by incorporating a short verse of a song: "The Elks band ranked at the church door and playing "Safe in the arms of

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

Jesus” with such a dominant drum rhythm that it could be stepped off smartly by the long line as it filed inside” (88). She used this song to refer to the dead Joe who was sent to Jesus.

Also, Hurston described Janie's third husband Tea Cake as a blues musician who plays both the guitar and the piano. In contrast to her two former husbands, he was the only one who wooed her to learn how to be part of all the oral practices happened on their community whether at Eatonville or on the muck. He once taught her: “new thoughts had tuh be thought and new words said” (Hurston 136).

In addition, Meisenhelder observed that: “Tea Cake breaks down the rigid gender definitions Joe sought to impose, bringing Janie into the cultural life of the Black community and building a relationship with her grounded in reciprocity rather than hierarchy” (68). Thus, Tea Cake was the one who tutored her how to be part of the social and cultural life of her community; he thus trained her how to fish, how to drive, play checkers, how to shot guns, how to work in the bean fields, etc. She thus gained her voice and became more dynamic and confident.

In the beginning of chapter eleven, Hurston portrayed Tea Cake as a lover playing the guitar in front of Janie's store. Before they got married, he came every time to see her and taught her something new. After a week of his absence, he came: “mimicking the tuning of a guitar. He frowned and struggled with the pegs of his imaginary instrument watching her out of the corner of his eye with that secret joke playing over his face”. As she smiled, he sung her “Middle C” (Hurston 100). This reveals that she was enjoying time with him.

On the muck, Janie enjoyed her life with Tea Cake because she was helping him in the bean fields and by thanking her; he helped her to prepare dinner. It was a fabulous life full of music: “Pianos living three lifetimes in one. Blues made and used right on the spot. Dancing,

Chapter Five: Analysis of the Cultural Aspects of Orality in Both

Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

fighting, singing, crying, laughing, winning and losing love every hour" (131). Hurston portrayed a vibrant and a happy life for this couple throughout their playing pianos, their singing and dancing. They were so influenced by the Blues music.

It was demonstrated in the novel that Tea Cake professionally played the guitar: "there was somebody playing a guitar outside her door. Played right smart". When he had stolen Janie's two hundred dollars and spent them in just one night, he came back his home playing guitar and singing to demand pardon from Janie: "ring the bell of mercy, call the sinner man home" (120).

Later and during the night of the hurricane, all those who hadn't left the muck gathered at Tea Cake's house to eat beans and sweet biscuits that Janie had prepared. Meanwhile, they told stories about Big John the Conquer and they finished it by music. Here, Muck Boy as a minor character entered the scene by singing and letting all his audience: "bore down on the last word of the line" (157):

Yo' mama don't wear no Draws

Ah seen her when she took 'em Off

She soaked 'em in alcoHol

She sold 'em tuh de Santy Claus

He told her 'twas aginst de Law

To wear dem dirty Draws

Then Muck-Boy went crazy through the feet and danced himself and everybody else crazy. (157)

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

These lines portray a community addicted to music and fun.

5.2.8.2. A Spiritual Song

In an essay included in Nancy Cunard's *Negro*, Hurston defined genuine spirituals as “Negro religious songs, sung by a group, and a group bent on expression of feelings and not on sound effects” (223). For her, spirituals are Negro religious songs which focused on feelings. She incorporated this kind of songs in the last paragraph of her novel *Their Eyes Were Watching God* (plant 167).

At the end of the novel, when Janie finished telling her story to Phoeby and she left; the novelist portrayed a gloomy scene about Janie where she was singing and sobbing about her lovely lost Tea Cake:

The day of the gun, and the bloody body, and the courthouse came and commenced to sing a sobbing sigh out of every corner in the room; out of each and every chair and thing. Commenced to sing, commenced to sob and sigh, singing and sobbing. Then Tea Cake came prancing around her where she was and the song of the sigh flew out of the window and lit in the top of the pine trees. (Hurston 192-193)

This excerpt reveals a spiritual thought that Janie felt about her husband absence. Between the acts of singing and sobbing, Hurston provided her Janie the power of understanding her Tea Cake's death. She hence felt comfort when thinking about him.

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurstun's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

5.2.8.3. A Ballad

When Joe Starks became the mayor of Eatonville, he thought to enlighten its darker street. When he finished his project, he delivered a speech that was followed by a ballad told by Mrs. Bogle:

We'll walk in de light, de beautiful light

Come where the dew drops of mercy shine bright

Shine all around us by day and by night

Jesus, the light of the world. (46)

This ballad involved all members of community to participate and to sing all together without taking into consideration the tempo and tone of their singing.

5.2.9. Folk Sayings

“De higher de monkey climbs de mo’ he show his behind” (142). This statement acts as an insult to the Black people. It means that whenever a Black folk strived to a higher position, he will be immediately cut down.

“If the castles thought themselves secure, the cabins needn’t worry” (158). This means that the Black folks trust the white ones and since they decided to stay on the muck, even Tea Cake and Janie stayed because they thought that these white inhabitants of the muck; knew better than them.

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

“Luck is uh fortune” (173). It was said by Janie about Motor Boat who remained in a house on the muck during the hurricane and nothing happened to him. However, both Janie and Tea Cake escaped and they have been injured.

“Uh white man and uh nigger woman is de freest thing on earth” (189). This saying was addressed to Janie by some Black members of the muck, though she had been judged after her accidental murder of Tea Cake; she had been arrested then released. However, those people wanted that she remained at jail. For this reason, they uttered this saying as a way to mention that only white men and Black women have the right to do what they desired.

“Talkin’ don’t amount tuh uh hill uh beans when yuh can’t do nothin’ else” (192). This is told by Janie to Phoeby about their community’s gossipers. She wanted to show her friend that they have nothing to do except talking.

5.2.10. Folk Games

Playing games is considered as a major aspect of the African American lore. Hurston included in her novel many kinds of games that she had recognized when she traveled to the south as Florida flip or coon-can cards game, skin games, checkers, dices, etc.

5.2.10.1. Playing Checkers

Hurston included the game of checkers twice in the novel. At first, when Joe Starks ordered Janie to bring it to him: “Go fetch me de checker-board and de checkers. Sam Watson, you’s mah fish” (75). Joe intended to beat Sam on checkers this is revealed through his idiomatic expression “you’s mah fish”. He, thus, envisioned catching him as a fish.

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

Then, when Janie encountered Tea Cake for the first time, he taught her how to play checkers; because earlier Joe Starks was forbidding her about sitting on porch and playing checkers. He at first asked her:

“How about playin’ you some checkers? You looks hard tuh beat....”

“... Ah don’t know whether Ah do or not, ’cause nobody ain’t never showed me how”.

“Dis is de last day for dat excuse”.

He set it up and began to show her and she found herself glowing inside. (95- 96)

Playing checkers thus with Tea Cake makes Janie feels very happy because throughout this game, she will take part in the games played on the porch and thus she became an independent woman satisfied with her life.

5.2.10.2. Florida Flip and Coon-Can Cards Games

The last night before the hurricane, those who haven’t left the muck gathered at Tea Cake’s house for eating, singing and playing. They started playing: “Florida flip and coon-can. Then it was dice. Not for money. This was a show-off game” (157). In this context, Florida flip and coon-can are considered as Black games of cards which Hurston introduced also in her literary work *Mules and Men* published in 1935.

In addition, she included a skin game in a form of a card game; done by Ed Dockery, Bootyny and Sop-de-bottom in front of all the community’s members:

Ed Dockery was dealing one night and he looked over at Sop de Bottom’s card and he could tell sop thought he was going to win. He hollered, “Ah’ll break up dat settin’ uh eggs”. Sop looked and said, “Root the peg”. Bootyny asked, “What are you goin’ tuh

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

do? Do do!” Everybody was watching that next card fall. Ed got ready to turn. “Ah’m gointuh sweep out hell and burn up de broom”. He slammed down another dollar. “Don’t oversport yourself, Ed”, Bootyny challenged. “You gittin’ too yaller”. Ed caught hold of the corner of the card. Sop dropped a dollar. “Ah’m gointuh shoot in de hearse, don’t keer how sad de funeral be”. Ed said, “You see how this man is teasin’ hell?” Ed turned off the card and hollered, “Zachariah, Ah says come down out dat sycamore tree. You can’t do no business. Nobody fell on that card. Everybody was scared of the next one.... Ed flipped the next card and Sop fell and lost”. (Hurston 134-135)

Hurston drew upon these lines a scene of anxiety and willingness since each player wanted to win the game.

5.2.10.3. Dice Game

After playing cards game, they turned the hour hand to dice game where only Tea Cake and Motor Boat as the best ones of the group remained till the end: “Tea Cake with his shy grin and Motor Boat with his face like a little black cherubim just from a church tower doing amazing things with anybody's dice” (157). In fact, dice game is considered also as an African American game which is about throwing dices. It is thus a game of chance. Both Tea Cake and Motor Boat surprised the group by their playing tricks.

Hurston’s great inspiration from the southern Black folklore drove her to depict their oral practices within her novel *Their Eyes were Watching God*. She portrayed different forms of folklore and thus succeeded to invite her readers to live and participate with her community’s singing, dancing and telling of stories.

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

5.3. Analysis of the Cultural Aspects of Orality in Ellison's Novel

Ellison suggested that Black people had created their own traditions and history which shaped a solid culture as a source of their identity. In this vein, it was cited in the novel when the protagonist passed by a yam seller, he thought of his childhood and origins by proclaiming: "I yam what I am!" (215). Thus, throughout this scene; Ellison revealed that accepting the other's culture is a way to their freedom as what happened with the narrator when he took yams and ate them confidently in Harlem street (Seidlitz Anne, pbs.org).

Ellison considered his novel *Invisible Man* as a form of music which he called it a "Jazz novel". According to Albert Murray who has written comprehensively on the blues and jazz:

Invisible Man was par excellence the literary extension of the blues...as if Ellison had taken an everyday twelve bar blues tune (by a man from down South sitting in a manhole up North singing and signifying about how he got there) and scored it for full orchestra.... And like the blues, and echoing the irrepressibility of America itself, it ended on a note of promise, ironic and ambiguous.... (qtd. in O'Meally 84).

According to him, Ellison believed that the art of music can help him to succeed his literary work.

5.3.1. Popular Sayings

"No matter how biggity a nigguh gits, the white folks can always cut him down" (48). There is a reference to a saying in chapter two through which, Trueblood thought that how much a nigger tries to improve his position; he will be once destroyed by whites.

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

There is a reference to a popular saying in chapter three: "If you put the hand of a person who's talkin' in his sleep in warm water he'll say it all" (51). This means that if you want to uncover a secret about a person, put his/her hand on warm water when he/she was talking asleep, she/he will tell everything.

There is another allusion to a popular saying about someone who kept "rubbing his head against the college wall". This saying is addressed for someone who worked hard to attain his objectives. It is stated in the novel to refer to the Founder of the southern Negro college who was working day and night for "the privilege of studying" (101).

Another reference to a famous popular saying "if you're white, you're right" (178). This saying mentions that only the white people are the ones who always have the right on everything they did, thought and told.

"Win greater happiness with whiter complexion" (212). This saying reveals that you have to belong to the white race in order to live happily.

There is another saying: "Blessed are the pure in heart" (225). This saying reflects the idea that only those people who have pure hearts and have faith on God, are the blessed ones.

There is another last saying "Money could never repay her generosity" (256). This reveals how much Miss Mary was kind and generous to the narrator. He thought that as much money he can give her, he couldn't repay her generosity and goodness.

5.3.2. Popular Proverbs

"Strike while the iron is hot" (373). This proverb means that when you have an opportunity to do something, you have to take action immediately in order to not lose time.

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurstons' *Their Eyes Were Watching God* and Ellison's *Invisible Man*

"Confession is good for the soul" (279). This reveals that if you had done something wrong, you have to confess about it; to feel comfortable.

"Silence is consent" (279). This proverb shows that while a person remains silent, means that he is agreeing with you.

5.3.3. Folk Stories

5.3.3.1. The Invisible Man's Story

Black folk stories vehicle permanently the path to freedom and this is what happened with Ellison's protagonist whose story was seen as a journey for self-realization and emancipation from oppressive systems ruled by both Black and White Americans. Besides, Ellison's novel was about an innocent Negro who struggled from delusion, hibernation and gloominess to reality, consciousness and lightness.

As a result of his inability to expose his desires and points of views, he became the victim of his entourage. In this vein, he behaved like an innocent man who never took his own decision; for instance to move north as he did earlier in the novel. In addition, he always did what he was obliged to do as changing his name in the Brotherhood and accepting its discipline without any comment or interference.

And only after a call from one of the Brotherhood's members, Mr. Wrestrum, who informed the others that the narrator was cheating them; he had been dismissed directly from his work and he had been suggested to join the Woman Question's party. He thus accepted though his dissatisfaction. Lately, when Clifton disappeared and tension grew between the two parties; the Brotherhood and the one of Ras, he had been called again to control the trouble.

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurstons' *Their Eyes Were Watching God* and Ellison's *Invisible Man*

Thanks to his courage and patience, he discarded all these unfaithful personalities as Dr. Bledsoe, Mr. Norton and Brother Jack who all participated to break him down though his deemed level of education and eloquence.

5.3.3.2. Trueblood's Story

When the narrator was driving Mr. Norton around the college, he came across the cabin of Trueblood and he told him about the story of this Black man "who had brought disgrace upon the black community" (42). Besides, Mr. Norton became interested to hear more about this man who committed the same sin like him. According to the narrator, Trueblood was a kind of a good man whose family was his major concern and he was a good teller of "the old stories with a sense of humor and a magic that made them come alive" (42). However, after his disgraceful incest; he became a burden on the Black society.

Throughout the second chapter, Mr. Norton wanted to get the exact story from its doer. However, this later told him that it was like a nightmare in a coldly night. Though he made it, he believed that he was not guilty because he unwillingly did it. He added that he went to the preacher to confess his sin and make "peace with God" (58) but this later didn't believe him. He tried to pray then but he couldn't, he thus spent many days starved with a lack of sleep to think about his future actions. Hence, after hearing his entire dramatic story, Mr Norton compensated him.

5.3.3.3. The Founder's Story

When the reverend Barbee was delivering his sermon in the chapel, he gave a beautiful story about the Founder, a son of slaves whose great willingness drove him to learn and to study a lot to obtain his objectives. He was an orator who spent a dazzling career but after a

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurstons' *Their Eyes Were Watching God* and Ellison's *Invisible Man*

“penniless graduation” he came back to his country. As a great figure, he entered the Southern Negro College where he made change and progress in everything. He, thus, provided the college the “bright horizon” (101); that its students appreciated.

Besides, his main objective was to eradicate ignorance and provide his students with education which can help them to be contributed easily in different fields. For him, education was an access for a better future. Therefore, the reverend Barbee provided his audiences, a detailed life of the Founder till his sorrowful death in which he had been killed by an enemy.

5.3.3.4. Brother Tarp's Leg Story

In chapter eighteen, when the narrator received an anonymous letter warning him to not “go too fast” and to remember that he is only a Black man. He asked Brother Tarp if there are some brothers who disliked him but Brother Tarp assured him that he is liked by everybody. They soon started a conversation about the difficulties that one can face in his life.

In this context, Brother Tarp told him about the miserable experience; he had experienced in which he was escaping from South as a part of a chain gang and that his limp was caused by a shackling of his legs for nineteen years. He explained that this was the result of refusing to give up his possessions to a white man.

So, he had been imprisoned; but he used a steel file to free himself and escape to the north. He hence offered the narrator this chain link that he broke, though it signified a lot for him. Therefore, throughout their conversation; the narrator regained confidence from Tarp and believed that the unstamped letter was written to break him down.

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

5.3.4. Folk Tales

5.3.4.1. Jack the Bear and Jack the Rabbit

Throughout Ellison's novel, the narrator identified himself as three famous folkloristic characters Jack the bear, Buckeye the Rabbit and Jack the Rabbit which are derived from the popular Uncle Remus Tales. It is in the prologue of the novel, that the narrator defined himself as Jack the Bear when he proclaimed: "Call me Jack the Bear, for I am in a state of hibernation" (09).

This expression reveals that he was living in a hole like a bear which "retires to his hole for the winter and lives until spring; then he comes strolling out like the Easter chick breaking from its shell" (09). This means that he resided in the hole, for merely a period; to think carefully and wisely about his future decisions then he left it.

There is a reference throughout the novel, to both Jack the Bear and Jack the Rabbit especially when the narrator met a Black fellow named Peter Wheatstraw in the streets of New York; he told him something about the bear and that "Harlem ain't nothing but a bear's den" (143). According to him, Harlem is addressed to just people who have control on themselves as the narrator but those who have no control on themselves as Peter Wheatstraw, misery and despair will confront them.

After that, the narrator advised the fellow by saying: "Don't let him get you down" (143). He used him to refer to the bear. He wanted to transfer him a message about trying to control himself and to overcome poverty. In addition, in order to emphasize on his argument, he thought of a saying about the bear but he remembered only two childish names, "Jack the

Chapter Five: Analysis of the Cultural Aspects of Orality in Both

Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

Bear and Jack the Rabbit" (143). Ultimately, these two characters of folk tales caused a kind of nostalgia to the narrator.

5.3.4.2. Buckeye the Rabbit and Brer Rabbit

There is another reference to two old tales of Buckeye the Rabbit and Brer Rabbit, mainly in chapter eleven in which the narrator was unconsciously elongated at the Paint factory's hospital. After being surged, one man came to ask him some questions about his name, family and origin but the narrator didn't answer him. He was unconscious. As being a cleverer one, this man asked the narrator about two main folkloristic characters that all Black people know.

In one hand, he asked him about Buckeye the Rabbit; the narrator became astonished about his question and started thinking like he was Buckeye the Rabbit by stating: "somehow I was Buckeye the Rabbit ... or had been" (197). Hence, this man had shaken the narrator's identity by asking him this question though it was ridiculous.

However, the narrator didn't reply till this later asked him again about another childish name Brer Rabbit. The narrator had been disappointed by his questions, though he recognized them; he insisted on staying mute till the strange man left his room. Hence, the narrator felt that he had been used by this strange man as a way of amusement by comparing him to these childish tales.

5.3.4.3. Dr. Bledsoe's Folk Tale

When the narrator was listening to the sermon of the reverend, he started thinking about the legend of Dr. Bledsoe's life and career in the college: "He had first come as a barefoot boy who was desperately eager to have an education and had walked carrying a ragged bundle of

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurstons' *Their Eyes Were Watching God* and Ellison's *Invisible Man*

clothing across two states ... and how the founder had been impressed and made him his office boy" (98). He thus spent many years of hard work to attend his superintendence.

5.3.5. Folk Songs

Ellison's passion for jazz music pushed him to integrate it extensively in his magnum opus *Invisible Man*. As a result of his wide inspiration from this kind of music, he mentioned on his novel; many jazz musicians like Louis Armstrong, Rinehart as a reference to the guitarist Django Reinhardt and Peter Wheatstraw as an allusion to the guitarist William Bunch whose nickname was Peetie Wheatstraw (Lee 04).

In addition, Ellison proclaimed in his essay "Living with Music" that the jazz music can "send you...into an ecstasy of rhythm and memory and brassy affirmation of the goodness of being alive and part of the community" (193). He, hence, considered jazz music as an "ecstasy" of life towards obstacles that can be faced by humans.

Due to Ellison's strong influence by jazz music, he portrayed his protagonist as a great fan of Louis Armstrong: "I'd like to hear five recordings of Louis Armstrong playing and singing 'What Did I Do to Be so Black and Blue?'" (Ellison 11) Hence, the narrator's problem of being invisible throughout his journey; pushed him to enjoy and understand Armstrong's lyrics which he had created out of being invisible.

Throughout the prologue, Ellison included also the same lyrical verse sang by Louis Armstrong: "What did I do to be so black and blue?" (14) Thematically, this expression highlighted the problem of racism that jazz musicians wanted to reveal throughout their earlier works. Besides, this line emphasized on the clash between Armstrong's inside feelings

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurstons' *Their Eyes Were Watching God* and Ellison's *Invisible Man*

and his external Black identity. Hence, within the novel; this song reflected the painful conditions suffered by Black people in the American society.

Ellison ended the prologue by a lyrical line: "what did I do to be so blue? Bear with me" (16). This reveals that the narrator had been guided by jazz music to finish his odyssey of self-realization from boyhood to manhood. He had thus identified his voice as an exceptional blues one who spoke for all the Black ones who experienced the same dilemma like him.

Further, when Trueblood was telling his story to Mr. Norton, he told him that after being rejected by his two folks and all members of community; on an early morning, he started singing some church songs and some blues to express his agony and suffering. After finishing his story, he told Mr. Norton: "Lissen to the younguns, playing 'London Bridge's Fallin' Down'" (60). He thus, referred to his innocent children who were playing and singing. He wanted to mention throughout this scene that he forgot everything and that he was living happily with all his kids.

Furthermore, when the reverend Barbee delivered his sermon in the chapel, one brown girl started singing a Cappella in a mournful mood accompanied by a modern dance like a solo. Her chanting reflected themes of homesickness and repentance that were restrained throughout her words. Her singing thus had been appreciated by the white guests.

As being a severe director, Dr. Bledsoe imposed conformity to all his students and teachers who would be subjected to his command. In this vein, all his students started singing: "Lead me, lead me to a rock that is higher than I" (99). This verse reflects a message through which students are programmed to follow submissively their superintendent because their destiny had been decided by him. (Lee 13)

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

After that, Dr. Bledsoe started a “whip-like with authority, a song of hope” (Ellison 106); with the help of Barbee and his students:

‘Meaning HOPE!

‘Of hardship and pain:

‘Meaning FAITH!

‘Of humbleness and absurdity:

‘Meaning ENDURANCE!

‘Of ceaseless struggle in darkness, meaning:

‘TRIUMPTH... (106)

Hence, all of them chanted this sermon of Black blood. Barbee then added: “Ha! Singing verse after verse, until the leader revived!” (106) As a way and throughout which, music can wake up and revive people.

Before the reverend closed his sermon, he thanked Dr. Bledsoe for his maintenance of the Founder's “pledge” to take care of the college and to keep it shines like it was shining. When he finished, Dr. Bledsoe ordered the choir to start singing “a song of hope and exaltation” (113).

Later, in chapter six when the narrator got informed by Dr. Bledsoe to leave the college; he walked on the street confused, thinking about his decisions:

From somewhere across the quiet of the campus the sound of an old guitar-blues plucked from an out of tune piano drifted towards me like a lazy, shimmering wave, like

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurstons' *Their Eyes Were Watching God* and Ellison's *Invisible Man*

the echoed whistle of a lonely train, and my head went over again, against a tree this time, and I could hear it splattering the flowering vines. (122)

This excerpt reveals how much the narrator was inspired by music since it was the only thing which made him, feeling good. It was thus considered as a crucial aspect in his life.

When the narrator was walking on the streets of Harlem, he heard someone singing a blues song that reminded him with some memories:

She's got feet like a monkey

Legs like a frog – Lawd, Lawd!

But when she starts to loving me

I holler Whooooo, God-dog!

Cause I loves my baabay,

Better than I do myself (141-142).

This song transferred on the narrator a wave of homesickness. It was hence sung by a dirty fellow called Peter Wheatstraw who identified himself as “the Devil’s only son-in-law” (144). The narrator then stayed disturbed by his odd musical riddles and vulgar rhyme.

In addition, Ellison portrayed Wheatstraw as a blues man and a piano player. When he was leaving the narrator, he started again chanting:

She's got feet like a monkeeee

Legs

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurstons' *Their Eyes Were Watching God* and Ellison's *Invisible Man*

Legs, Legs like a maaad

Bulldog... (144-145)

He left the narrator confused about whom he was singing; is it about his woman or about something else? However, he proclaimed that "no woman fitted this description" (145). Then, he realized that maybe he was just singing without referring. He ultimately got bothered by thinking and preferred to leave too.

When the narrator got informed about the disdainful letter that he brought it to Mr. Emerson, from Dr. Bledsoe and that all the letters were the same; he got shocked. As he left Mr. Emerson's office, he heard a dark man "whistling a tune between his teeth" (158). As a reaction, he started humming the same tune:

O well they picked poor Robin clean

O well they picked poor Robin clean

Well they tied poor Robin to a stump

Lawd, they picked all the feathers round from Robin's rump

Well they picked poor Robin clean. (158)

As a result of being too angry and frustrated, he started singing as a way to make himself believe that it was only a joke. This song, therefore, reveals the childish manner by which Dr. Bledsoe broke the narrator down and that he considered him like a game for entertainment.

Moreover, when the narrator was working as an assistant at Liberty Paints' factory, his boss once told him: "if it's Optic White, it's the Right White" (178). This expression

Chapter Five: Analysis of the Cultural Aspects of Orality in Both

Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

reminded the narrator with a jingle that he used to sing in his childhood with the same rhythm as the expression: “if you’re white, you’re right” (178). It is also an old Black saying which mentioned that only the whites are the right ones.

After being surged at the Liberty Paints’ factory, the narrator woke up and saw a doctor in front of him with “a bright third eye that glowed from the center of his forehead” (188). He felt dizzy and started asking him about how he came to the hospital. Then, he told the doctor: “did you ever wade in a brook before breakfast? Ever chew on sugar cane?” (191) This reveals the hard practices of chopping on sugar cane that the Black slaves used to do, each morning before taking their breakfasts (Rankine 141).

In the same context, the sugar cane plantation depicts another dreadful image of “the hounds chasing black men in stripes and chains” (Ellison 191). This image mirrors the chase of the fugitive slaves and the recapture of the chain gang. The narrator saw this scene for the first time with his grandmother who sat beside him and sang with “twinkling eyes”:

Godamighty made a monkey

Godamighty made a whale

And Godamighty made a 'gator

With hickeys all over his tail... (191)

Her twinkling eyes depicted the sadness that she felt across these Black humans. This song’s lines reveal that God had created all the humans equals and to be well treated.

The narrator then added:

Did you ever see Miss Margaret boil water?

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurstons' *Their Eyes Were Watching God* and Ellison's *Invisible Man*

Man, she hisses a wonderful stream,

Seventeen miles and a quarter,

Man, and you can't see her pot for the steam... (191)

According to the narrator, this song reveals a female agony.

Before leaving the hospital, the narrator had been interviewed by a man who came to ask him some questions about his family and origin. However, he got nothing. He retried another time by asking him about a famous folk tale of Buckeye the Rabbit. Hence, this name reminded the narrator with a dance that he used to do in his childhood with his friends: "we danced and sang barefoot in the dusty streets":

Buckeye the Rabbit

Shake it, shake it

Buckeye the Rabbit

Break it, break it ... (197)

This song thus portrayed a key feature of the narrator's identity. Though he recognized this childish name, he preferred to remain speechless since he thought that this man was just entertaining by asking him these trivial questions.

In chapter thirteen, there is a reference to a song done by a West Indian woman to the narrator; when he was delivering a speech for the depressed old Indian Black couple who were striking the white police, because this later was dismissing them from their home. In this context, she started singing:

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurstons' *Their Eyes Were Watching God* and Ellison's *Invisible Man*

Black men, did you ever see such a brute? Is he a gentleman, I ask you? The brute! Give it back to him, black men. Repay the brute a thousandfold! Give it back to him unto the third and fourth generations. Strike him, our fine black men. Protect your black women! Repay the arrogant creature to the third and fourth generations! (228)

Her words reveal that she was encouraging the narrator to defend the Black Indian woman.

He then answered her: “‘We’re dispossessed’ ‘Dispossessed and we want to pray. Let’s go in and pray. Let’s have a big prayer meeting. But we’ll need some chairs to sit in ... rest upon as we kneel. We’ll need some chairs!’” (228) The narrator’s words disclose that though they were dispossessed, their main concern was to pray before leaving; he thus led the whole crowd to bring chairs and pray all together with the Black Indian couple.

In chapter fourteen, there is a reference to “Back Water Blues” (241); a troubled song sang by Miss Mary Rambo but in a clear and untroubled voice. Besides, there is another reference within the same chapter to a Negro song sung by a man who attended the narrator’s speech: ‘Ah went to Atlanta – nevah been there befo’, ‘White man sleep in a feather bed, Nigguh sleep on the flo’ ... Ha! Ha!’ (252) He then added: ‘Go Down, Moses’, ‘Way down in Egypt’s land. Tell dat ole Pharaoh to let ma coloured folks sing!’ (253)

When Brother Jack took the narrator to the rally of Harlem where he was supposed to deliver his speech; there was too much crowd. Then, a song had been broken; accompanied by the clapping hand of the attendees:

John Brown’s body lies in a-mould’ring

In the grave

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurstons' *Their Eyes Were Watching God* and Ellison's *Invisible Man*

John Brown's body lies in a-mould'ring

In the grave

John Brown's body lies in a-mould'ring

In the grave

_ His soul is marching on! (273 - 274)

It was an old marching song which sounds new. This song was originated during the American civil war, it was about the life of a prominent abolitionist militant named John Brown who was condemned of murder because he drove for a slave revolt; he had been thus hung (Alchin Linda, American-historama.com).

After the end of this song, the entire crowd applauded then they started chanting in one voice: "No more dispossessing of the dispossessed! / No more dispossessing of the dispossessed!" (274) These two lines opened the gate for discussion between all the attendees.

One day and in a hot morning, the narrator was sitting at his office; drinking coffee, meanwhile, he heard a "throaty voice singing with a mixture of laughter and solemnity":

'Don't come early in the morning

Neither in the heat of the day

But come in the sweet cool of the

Evening and wash my sins away ...' (314)

He thought that these lines are addressed to him since he was so exhausted by work and hot temperature. He thus preferred to work just in evenings when the weather would be cooler.

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

In chapter twenty, when Brother Tod Clifton left the Brotherhood Company; he started selling Sambo Dolls in the streets of Harlem and yelling in a rhythmic way:

'Shake it up! Shake it up!

He's Sambo, the dancing doll, ladies and gentlemen,

Shake him, stretch him by the neck and set him down,

_ He'll do the rest. Yes!

He'll make you laugh, He'll make you sigh, si-igh,

He'll make you want to dance, and dance –

Here you are, ladies and gentlemen, Sambo,

The dancing doll' (347)

The narrator had been astonished when he found that it was Clifton who was singing and selling these offensive dolls which were dancing in a grotesquely way. According to his song, these Sambo dolls will bring delight to people who sold it.

Within the same chapter, there is a reference to a song that had been heard by the narrator in the Golden Day:

Bread and wine,

Bread and wine,

Your cross ain't nearly so

Heavy as mine ... (356)

Chapter Five: Analysis of the Cultural Aspects of Orality in Both

Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

when he was on the subway, he saw three nuns sat together on the train; one white nun dressed completely in black, one Black nun dressed completely in white and the third was exactly as the second but she had bare feet. He added: "neither of the nuns was looking at the other but at their crucifixes" (356). Hence, their image remembered him with that song heard at Golden Day. He thus started laughing for their look.

There is another reference to a blues song in the last chapter sang by a drunken woman in Harlem street during the race riot:

'If it hadn't been for the referee

Joe Louis woulda killed

Jim Jefferie

Free beer!!' (438)

According to this woman, it is the Black boxer Joe Louis who had killed Jim Jefferie whereas it was stated on the real American history that it was the first Black boxer Jack Johnson who had killed Jefferie (Bloom 127). At the end, she said: "free beer" as a way to mention that she was celebrating the Harlem riot's disaster by drinking beer.

There is another musical reference at the last chapter where the narrator heard a strange sound followed by an imagined cry half done in a rhyming way:

'Time's flying

Souls dying

The coming of the lord

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

Draweth niiiigh!' (445)

Due to disaster and death that had been caused by the race riot in Harlem streets, the narrator thought that these words highlight the approaching of the judgment day.

5.3.5.1. Negro Spirituals

Earlier in the prologue of the novel, when the narrator was listening to Louis Armstrong's music; he descended into its depths. He made a daydream under listening to the hot tempo of this music where he heard an old woman singing a spiritual "full of weltshmerz as flamenco" (11).

Besides, while the narrator arrived to the chapel, he heard the sound of "a sonorous choir of trombones rendering a Christmas carol". As he stayed beside it, he heard a traditional spiritual "A Mighty Fortress Is Our God" (33) which was a religious song of praise that had been produced at first by a German priest Martin Luther than translated by Frederick Hedge in 1853. He had created this thought to answer his trials "The only comfort against raging Satan is that we have God's Word to save the souls of believers" (Galli Mark, christianitytoday.com).

Before Trueblood committed the sin of incest over his daughter, he was a good man and a hard worker. In addition, he was a good singer who used to sing the "Primitive Spirituals" (Ellison 43); with some other members of the country in every visit of the white guests to the college. These spirituals were also sung in the college's chapel on each Sunday's evenings.

When the reverend Barbee finished his delivered sermon, he concluded it by thanking Dr. Bledsoe for his preserving of the Founder's message. As a reaction, Dr. Bledsoe ordered the orchestra to play some passages from Dvorak's New World Symphony like the spiritual of

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurstons' *Their Eyes Were Watching God* and Ellison's *Invisible Man*

"Swing Low Sweet Chariot" (113); which reminded the narrator with his mother and grandfather for whom it was their best spiritual. He couldn't stay in his place, he thus; preferred to leave the chapel.

Lately in the novel and especially during the funeral of brother Clifton, the narrator heard a "husky baritone" (364) of an old man; sadly chanting a Spiritual of "There's Many a Thousand Gone" that was produced in the past during the public sold of Black Americans. (Cataliotti 167) Then soon after, all the attendees became spurred and started to sing altogether and march in harmony. This scene thus fascinated the narrator.

It, thus, made him recognize the pressure that he came across through his long journey as "a song from the past, the past of the campus and the still earlier past of home" (Ellison 364). He realized that all spirituals are precious implements capable of maintaining persons' feelings and experiences. He ultimately presumed that the contact with the Negro spirituals mentioned "something deeper than protest, or religion" (364).

5.3.6. Folk Religion

In the prologue of Ellison's *Invisible Man*, the narrator imagined a scene of a preacher who addressed a congregation of brothers and sisters on the theme of "Blackness of Blackness" (12). In this sermon, he revealed a prophetic identity of Jonah by saying: "... It'll put you, glory, glory, Oh my Lawd, in the WHALE'S BELLY" (12). He thus alluded to a Biblical reference of Jonah's story with the whale. Also, there are some terms which refer to Christian religion within his delivered sermon as: Preach it, Lawd, the preacher, Amen, Hallelujah and God a-mighty.

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

In the second chapter, there is a reference to a Christian place which is a chapel where the narrator and other characters attend to pray. In this vein, the narrator acknowledged: "And I stand in the circle where three roads converge near the statue, where we [...] and entered the chapel on Sundays, our uniforms pressed, shoes shined, minds laced up, eyes blind like those of robots to visitors and officials on the low, whitewashed reviewing stand" (33). These lines reveal that the narrator's community is a conservative one which seeks to maintain its prayers in the chapel on every Sunday with good and respected uniforms.

The fifth chapter is opened by a Biblical reference to the sound of "vespers". During this time, the narrator moved with other students from the campus to attend the prayer at the college's chapel. He got impressed by the sound of chapel's bells: "Dong! Dong! Dong!" (92). He thus mentioned that their moving was not done "in the mood of worship but of judgment" (92) to mention that they were strictly organized to enter the chapel.

In this vein, after an exhausted journey with Mr. Norton, the narrator was the most troubled one when he entered the chapel with "a sense of judgment" since all "the vibrations of the chapel bells were stirring the depths of his turmoil" (93). He passed then through "the rows of puritanical benches" (93), to take a place. As he took a seat, he remembered "the short formal sermons intoned from the pulpit" (94); by some preachers who used to know in his hometown.

In the chapel, the reverend Homer Barbee had been invited to give a sermon about the Founder's service at the college to a congregation of the narrator, Dr. Bledsoe with a group of teachers and students. As the narrator's main muse was music, he started describing the rhythm of the Barbee's speech which was affecting and motivational; since he appraised all

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurstons' *Their Eyes Were Watching God* and Ellison's *Invisible Man*

the moments he spent with this great man. Ultimately, he compared the Founder to the Prophet; to whom many people came to hear his message.

Moreover, there is a reference to a religious aspect specifically in chapter eight when the narrator arrived to New York and resided at Men's House. This place seemed strange for him, he confessed: "Alone in the room, I could hardly believe that I was so far away from home, yet there was nothing familiar in my surroundings. Except the Bible" (134). He took it and started reading it.

However, he felt homesickness as he added: "I picked it up and ... I thought of home and the attempts my father had made to institute family prayer, the gathering around the stove at mealtime and kneeling with heads bowed over the seats of our chairs, his voice quavering and full of church-house rhetoric and verbal humility" (134). This passage uncovers the narrator's memories and his strong nostalgia to his father, family and their traditions.

Further, there is another reference to a religious aspect mainly when the narrator started each time sending a letter of a work's request; he received no answer from all of them. He stated: "But the letter brought no reply. Nor, any more than a prayer unanswered by God, was it returned" (140). He revealed, throughout this expression, that he started losing his hope like someone who prays for God to release upon him; but he received nothing.

There is a religious reference to "Noah's Ark" (208), in chapter twelve when the narrator had come back to the Men's house to gather his clothes and left; to reside with Miss Mary. He felt a sense of alienation and isolation there. He then started comparing himself to the Black students who come from the southern colleges to the North with a specific aim to work and collect money.

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

However, the north hid from them a brutal reality since business became a mysterious game and these Black innocents found themselves sunk in financial problems. So, the narrator compared the north which dissolved these students' dreams to the Noah's disobedient ones who didn't join his ark and had perished in the deluge.

After that, when the narrator was walking in the streets of Harlem, he came across an old couple who were expelled by police from their house. It was an Indian Black couple and they were staying at the door of their house in a miserable state. The narrator had been enthralled by the prayers of the old woman: "These white folks, Lord. These white folks", she moaned, her eyes turned towards the sky" (218). This reveals that she was an obedient woman who turned to God to ask him for help.

Then, she added tensely to the white police: "take your hands off my bible!" (218) As a way to protect her Bible from him, since only the chasteners can touch the holy book. Besides, she started screaming: "All we want to do is go in and pray... It ain't right to pray in the street like this" (222). According to the old obedient couple, prayers should be done at a cleaner place mainly inside their house.

Further, this old couple's sobbing pushed the narrator to start yelling from the center of the crowd; then, he advanced to the front and gave the entire crowd a speech about law-abiding. His speech caused a good interaction with him like "answering a preacher in church" (224). His speech was like a sermon preached by a preacher to his congregation.

He then told his congregation: "she's let her religion go to her head, but we all know that religion is for the heart, not for the head" (225). He added:

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurstons' *Their Eyes Were Watching God* and Ellison's *Invisible Man*

Look at them, not a shack to pray in or an alley to sing the blues! They're facing a gun and we're facing it with them. They don't want the world, but only Jesus. They only want Jesus, just fifteen minutes of Jesus on the rug-bare floor ...How about it, Mr. Law? Do we get our fifteen minutes worth of Jesus? You got the world, can we have our Jesus? (226)

This excerpt highlights that a prayer to the Christ Jesus costed a lot for them, though they were facing police with their guns; they preferred to pray before leaving their home and street.

In chapter eighteen, there is a reference to a religious tradition in which people will take "flags and banners" (318) to celebrate different occasions as funerals. Hence, carrying these flags made the occasion seemed more important. Moreover, there is another reference to a religious practice in chapter twenty-one when the narrator organized the funeral to his Brother Clifton, "one preacher stepped up and read something out of his Bible" (369); for the death.

Then, the narrator added a sermon about his lost brother. Though he was specialized in just political speeches, he delivered an eulogy for all the congregation about Clifton's life and death: "When he was alive he was our hope, but why worry over a hope that's dead?" (369) His murder had painfully wounded the narrator and he considered it as an illegal act.

There is a religious reference in the opening of chapter twenty-three to a "familiar woman street preacher who was shouting a sermon about the slaughter of the innocents" (385). Her sermon about the murder of Clifton had been heard by the narrator in the streets of Harlem.

There is an allusion to a Biblical story of Shadrach, Meshach and Abednego in chapter twenty-three when the narrator was in the bar and heard "the juke box" played a song of:

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurstons' *Their Eyes Were Watching God* and Ellison's *Invisible Man*

“Jelly, Jelly /Jelly /All night long” (391). This song reveals the story of Shadrach, Meshach and Abednego with the “Fiery Furnace” as a punishment done by their king Nebuchadnezzar for not obeying their made gold image (*New International Version*, Dan 3: 1-18).

According to this story, Ellison suggested the “Fiery Furnace” punishment for those who have tried within his novel to hurt and betrayed the invisible man mainly the brotherhood's members. Besides, there is another religious reference in chapter twenty-three when the narrator decided to disguise by putting a hat and green glasses to protect himself from Ras's men. His new look mistook him to a man called Rinehart who had many professions as a runner, a lover, a gambler and a reverend.

In the streets of Harlem, he passed by a church from where he got a pamphlet which was including: (see appendix 09)

Hence, this message has been signed by Rinehart the reverend. The narrator became astonished because even his story was dealing with theme of invisibility.

There is another reference to some religious expressions told in a dialogue between Sister Harris and the narrator. Sister Harris mistook the narrator to be the reverend Rinehart by asking him: “How's our dear pastor this warm evening?” And the narrator answered her: “God bless you” (399). She then told him: “I once heard you preach years ago ... praise God, still preaching the Gospel, doing the Lord's work. Still preaching the ole time religion here in this wicked city” (399). Accordingly, these expressions affected too much the narrator though he was just disguising.

There is a last reference in chapter twenty-four to a religious saying: “Amen-Amen-Amen” (424), told anxiously by the narrator when he received an urgent call to join the

Chapter Five: Analysis of the Cultural Aspects of Orality in Both

Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

Brotherhood Company for the trouble that was happening at Harlem. However, the narrator got anxious because he thought that the call was for another reason and that they had seen him with Miss Sybil.

5.3.7. A Ritual

The rituals are considered as a kind of oral traditions which can be transmitted from one generation to another. In this vein, the literary artist employed the rhetoric of rituals to depict the traditions of people from a specific culture or religion. Ellison once proclaimed: "Rites are there to form and to test character", he added: "I believe, speaking abstractly, that this is the way I want my fiction to work" (261).

Earlier, in his novel *Invisible Man*, he portrayed a scene of the Battle Royal where the Black students were obliged to fight each other blindfolded to entertain the white witnesses. According to Ellison, for both Blacks and whites, this kind of behavior was considered as a ritual to separate the two social classes, whites on the superior class and Blacks on the inferior class. This ritual reveals also the submission of all novices under the whites' domination. Hence, the battle royal was regarded as a ridicule scene through which whites took pleasure on the Black innocent students (Ellison Ralph, theparisreview.org).

5.3.8. Rhetorical Traditions

In the first chapter and especially after the battle royal, the narrator had been ordered to deliver a speech about "social responsibility" for the present community's white leaders. He opened his rhetoric by stating: "We of the younger generation extol the wisdom of that great leader and educator" (29). Though he was speaking in a fascinated, eloquent and spontaneous way, the white audiences ignored him. Besides, his main target was speaking about social

Chapter Five: Analysis of the Cultural Aspects of Orality in Both

Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

equality but as he tried to change his rhetoric's theme they perceived his intention. After concluding his speech, he got compensated by a scholarship to finish his studies in the Southern State College.

After joining the Brotherhood Company mainly in chapter sixteen, the narrator gave his first rhetoric to all members of his new company accompanied by some other henchmen from other corporations. He opened his speech by a moving statement: "SISTERS! BROTHERS! WE ARE THE TRUE PATIOTS! THE CITIZENS OF TOMORROW'S WORLD! WE'LL BE DISPOSSESSED NO MORE!" (280) His rhetoric impressed the whole crowd except some brothers who found it "unsatisfactory" (281) because it was delivered in an unscientific style.

5.3.9. The Ritualized Fighting

The ritualized fighting is a type of the signifying concept. It is represented as a form of a verbal play in which two or more participants fight each other orally. Ellison portrayed in chapter eighteen, a ritualized fighting between the narrator and brother Wrestrum in the presence of all members of the Brotherhood Company. In this context, brother Wrestrum told Brother Jack that the narrator was cheating them because he had taken part in an interview and talked only about "his selfish interests" (322).

As a reaction, Brother Jack got shocked and turned to the narrator: "Is this true?" (323) The narrator denied and assured that it was a wrong information or a lie. However, brother Wrestrum insisted on Brother Jack to read a passage in the magazine which highlighted that the narrator was: "trying to give people the idea that he's the whole Brotherhood movement" (323). So, Brother Jack ordered the narrator to leave the room in order to check the magazine.

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

After an examination of the magazine, the narrator had been found innocent. However, tension grew between him and Brother Jack because he started yelling for the brothers who didn't believe him. As a result, Brother Jack directly excluded him from their party and suggested him to take part in another party of the Woman Question.

Ellison employed within his literary masterpiece *Invisible Man* another example of the ritualized fighting which is found when the Brotherhood's members knew that the narrator organized Clifton's funeral under his own responsibility, they started directly attacking him verbally especially Brother Jack and brother Tobitt for his act.

The narrator added that brother Clifton, "an unarmed man who was shot down by a policeman" (374); was an illegal behavior and that the Brotherhood should react against this barbaric act. Whereas, Brother Jack informed him that: "that black man, as you call him, was a traitor" (375) for all of them because of his sold of Sambo dolls.

However, the narrator insisted on saying that "the shooting of an unarmed man" (375); is more important politically than the sold of dolls. Besides, Brother Jack informed him that he has to accept the brotherhood's discipline by sacrificing a lot for it. He even showed his lost eye as a result of sacrificing for the company so he told the narrator: "you must accept discipline. Either you accept decisions or you get out ..." (381) as a way, to mention him that the company counts a lot for him.

Chapter Five: Analysis of the Cultural Aspects of Orality in Both
Hurstons' *Their Eyes Were Watching God* and Ellison's *Invisible Man*
**5.4. A Comparative Study between Hurston's Novel *Their Eyes Were
Watching God* and Ellison's Novel *Invisible Man***

**5.4.1. A Comparative Study between the two Considered Novels' Points of Views,
Themes and Figures of Speech**

The African American literature reflects the diversity and richness of the African Americans' culture and history. It knew a diversified production during the Harlem Renaissance, a period in which great African American figures entered expansively the aesthetic fields of literature and music. It was the time of new thoughts and ideas.

However, by the 1950s, the Harlem Renaissance started to disappear by the emergence of civil rights movement with a revolutionary vision about racism. It was a period in which the Black writers started to focus on issues of identity, invisibility and the racial segregation that was obsessing the African Americans' mind and life as a whole.

In this context, Hurston appeared during the Harlem renaissance with her novel *Their Eyes Were Watching God* and Ellison appeared on the next movement with his novel *Invisible Man*. Besides, both authors opted for narrative structure to chronicle their protagonists' struggles within patriarchal societies throughout which they strived to gain independence and identity.

On one hand, Hurston provided her novel with a double voice narration (Liu 73); one produced by the narrator who used third person point of view in an indirect formal speech. She appeared as an omniscient narrator because of her wide knowledge about the whole community's members' thoughts and about her protagonist's potentials that she carried to

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

search for love and voice. In addition, the author portrayed another direct voice; produced in Ebonics by her protagonist Janie to her friend Pheoby in the form of an oral story.

Besides, this dialectal discourse had been also used by the other characters in the form of quoted dialogues. In this respect, these characters conceived Ebonics as a weapon which gave them power to express "certain experiences, meanings, and values which cannot be expressed or substantially verified in terms of the dominant culture" (Bell 20). Therefore, their powerful diction gave them opportunity to voice their practices and experiences.

Moreover, Hurston contrasted the Harlem writers in their styles of writing and themes tackled about the racial cruelty and injustice imposed on Blacks; she thought about the state of Black women and identified for them distinct themes of search for love, fulfillment and self-realization. Her choice made her remarkable during this era but she received too much negative criticism which drove her writings to oblivion.

On the other hand, Ellison crafted an aesthetic narrative in which he offered his audience the chance to live the Black experience in America during the 1950s, throughout his protagonist's struggle to define himself as full citizen. In addition, this latter experienced a continuous persecution due to his black skin and his eloquence which were the main reasons for all the outrageous problems that he faced to get his stolen identity and equality.

This narrative had been recounted by a nameless African American who considered himself invisible to society's blind members. In this context, he declared: "All my life I had been looking for something, and everywhere I turned somebody tried to tell me what it was [...] I had to discover that I am an invisible man!" (Ellison 17) Hence, the narrator had been confronted by many tyrannical men who refused to see him as a human being with full rights.

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

Ellison told this story in the first person point of view, to unveil the inner feelings and thoughts of his main character and to portray his evolving experience, from the rural south to the urban north, and from his naivety to his maturity; in the American society. Accordingly, both of Ellison and Hurston's protagonists embarked on different journeys throughout which they found new understandings to their own quests for self-fulfillment. Hence, their lives taught them new significant lessons.

Further, Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man* shared several similar themes since their both main characters chronicled journeys of struggling against patriarchal oppression within their societies. In this context, both stories taught a lesson of how can supremacy in a male controlled society pushed its protagonists to overcome those oppressors and to search for a true identity and self-determination. However, both stories shared also some different themes like search for love and invisibility.

In this vein, Hurston depicted her main character Janie as a Black woman and offered her a special beauty which made her distinct from the other Black women of her same community. Being adopted strictly by her grandmother, a former slave woman who taught her to be a respected woman and to keep her honor since Black men tried just to mock at young folks like her: "Ah don't want no trashy nigger, no breath-and-britches, lak Johnny Taylor usin' yo' body to wipe his foots on" (Hurston 13)

Nevertheless, Janie wanted to fulfill her desires and to get a relationship with this Black man whom was the main reason of her forced engagement with an old yokel Killicks. Besides, her only objective was to find love and to live independently and happily but time brought her a bitter life since her husband was treating her badly and obliged her to work the

Chapter Five: Analysis of the Cultural Aspects of Orality in Both

Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

land with him, for this reason, she proclaimed to her grandmother: "Ah wants things sweet wid mah marriage" (24); as a way to reveal her disgusted life with Killicks.

Henceforth, she tried to find love by getting remarried with another man Joe Starks who worked as the mayor of Eatonville. Though he provided her with love and respect in a side, in the other side, she was controlled by him. He was a kind of a jealous man who prohibited her from exchanging ideas with porch sitters. This confinement changed her life to a hostile one from which she suffered a lot during his life. After his death, she repeated her marriage to a third man named Tea Cake with whom she found love and freedom for acts and to be expressed.

Hurston portrayed her protagonist's long journey in different steps of struggling with different men and in different situations but thanks to her courage she succeeded to reach her objective. Similar to Hurston's story, Ellison represented his protagonist as an Invisible Man whose entourage refused to see him for being Black. Besides, he gifted his protagonist by a spontaneous oratory which unfortunately brought him trouble and several problems of discrimination and grudge within the American society.

After his graduation, he had been offered a scholarship to study in the Southern Negro College; he attended it ambitiously holding many hopes and dreams. However, life hid him many deceptions throughout which he struggled to survive. At first, he had been expelled from college; then, he moved to New York to search for a job and live there. Yet, the North brought him trouble which exhausted his long journey of self-discovery.

Moreover, Ellison's novel embraces a different theme of invisibility which appeared as an integral aspect throughout his protagonist's life; since he had been characterized as a Black nameless man who felt invisible within his discriminatory society. In addition, as a result of

Chapter Five: Analysis of the Cultural Aspects of Orality in Both

Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

Ellison's inspiration that he got from Richard Wright's *Native Son* published in 1940, he wrote his story with the same principle by highlighting within it; both themes of invisibility and blindness.

In this context, Johnson pointed out: "Invisible Man is indebted to *Native Son* for certain themes such as the social 'invisibility' of blacks Americans and the 'blindness' of whites to their individuality" (99). Accordingly, Ellison's protagonist struggled within his oppressive community; through which he experienced two cruel realities, his invisibility and the blindness of his community's members who refused to see him.

Ellison's novel *Invisible Man* illustrated this plight during the battle royal scene as the best example in which the Black boys had been ordered to fight each other blindfolded with the inability to recognize their humiliation. In this vein, being "blindfolded [...] can no longer control their motions and have no dignity" (qtd. in Nina 2087). Hence, the white patrons' intention was to take fun over these Black innocents who were unable to control themselves.

More than that, both of Ellison and Hurston enriched their masterpieces with poetical and metaphorical styles. On one hand, Hurston employed a symbolic style through which she underlined many examples of metaphors, similes, personifications, hyperboles, idioms, symbols, paradoxes and allusions. In this context, she highlighted within her novel only the Biblical allusions to add value to her writing; in which she added several excerpts from the Bible and some Biblical stories in order to portray her community as a religious one.

Due to Hurston's great inspiration from the natural landscape, she portrayed her protagonist as being so influenced by nature. She integrated within her narrative, some natural symbols as the pear tree, the hurricane and the horizon as a way to express her protagonist's inner feelings. She also employed some expressions which have been inspired from nature.

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

Specifically, when she got married with Logan Killicks and her life was not happy; she once asked her self: “did marriage compel love like the sun the day” (Hurston 21). She was not satisfied with her life, so she chose to listen to “the words of the trees and the wind” (25) and run her husband to search for a better life which relies on love and joy. All in all, Hurston focused on the sense devices rather than the sound devices through which she tackled only some examples of alliterations and onomatopoeias.

Furthermore, Mortad pointed out: “The figurative language in the whole novel echoes the non-standard dialect representative of black folk language and shows us that Hurston captivates the dialect and celebrates the folk culture to echo the evolving black culture in America” (05). According to her, this figurative language mirrors the Black dialect or Ebonics which helps to reinforce the Black culture and make it prominent in America.

In contrast to her, Ellison focused heavily on both the sense and the sound devices; in which he tackled several figures of speech as similes, metaphors, symbols, personifications, hyperboles, paradoxes, irony and several kinds of allusions. In this context, Ellison concentrated on the literary device of allusions through which he referred to various fields of literature, history, music and religion. In addition, he employed several sound devices as the alliterations, onomatopoeias, repetitions and Rhyme.

As a result of his great influence to jazz music, he employed a poetical style through which he structured his narrative in a poetical form as the use of rhyming verses. He included within his narrative onomatopoeias and alliterations. He emphasized as well on repetitions to stress his ideas. In general, his integration of colloquial expressions reflected the effects of racism that were happening in the American society.

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

Therefore, both of Ellison and Hurston vividly and excessively used the figurative language to portray their characters and to describe their actions, feelings and thoughts in an authentic way since both of them added some cues of Ebonics to their metaphorical expressions. Hence, they focused on the figurative language as a way to depict some aspects of their Black culture.

5.4.2. A Comparison between the Cultural Aspects of Orality Used in both Novels

The African American oral culture provides a connection between the past and the present in the form of stories, tales and songs told orally from old generations to the new ones with the aim of sharing their experiences and memorable culture. These oral traditions encompass certain proverbs, riddles, idioms and sayings which reveal worthy moralities about their Black society.

The great interest to African American orality, pushed its intellectuals whether novelists or poets; to integrate it within their writings in the form of literary narratives or poems, as a way to provide them richness, quality and bestow their Black culture prominence. Hence, this inclusion offered their literary production a wide consideration.

In this context, Zora Hurston and Ralph Ellison emerged with this same principle of integrating several cultural aspects of orality within their masterpieces *Their Eyes Were Watching God* and *Invisible Man* in order to show their pride about their Black culture and to tell about their oral traditions and offered them persistence.

5.4.2.1. Similarities of the Cultural Aspects of Orality in both Novels

According to the analysis represented earlier, many similarities had been summarized in the following ideas:

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

Both of Ellison and Hurston introduced the concept of folk religion within their novels in which they referred to some verses from Bible and many Biblical stories like Noah's ark and the whale's belly. They also employed some terms which alluded to religious events like the judgment day and the arrival of Gabriel. In addition, they referred too, to different prophets of Christianity. Hence, both of them demonstrated the religion of their Black country as an aspect of their identity.

Both Ellison and Hurston provided their novels with the call and response theory which can be found in different fields as religion between the preacher and his congregation, in speeches which were done by the speaker to his audience as what happened with Ellison's narrator and Hurston's Joe Starks.

Also, this theory had been portrayed in music especially within Hurston's novel; the ballad produced by Mrs. Bogle, who called all Eatonville's members to join her. Accordingly, both authors introduced this theory within their novels to depict the full involvement of their characters into the oral Black culture.

Both Hurston and Ellison's protagonists used first person point of views to tell about their stories orally. Besides, their stories had been considered as an oral lore which taught many lessons of life and gave many advices.

Both Hurston and Ellison belonged to the same African American culture, they included within their novels; an oral cultural diversity including songs, tales, stories, proverbs, sayings, and idioms as a way to make them praiseworthy, interesting and enjoyable.

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

5.4.2.2. Differences of the Cultural Aspects of Orality in both Novels

Hurston depicted her Black southerners' community as an oral community in which different aspects of orality had been explored by its inhabitants. Harris pointed out: "immersed in the all-black world into which she had been born in Eatonville, Florida, Hurston was well prepared for the circumstances that enabled her to introduce black Florida folk and their oral traditions to the larger world" (03). Her full involvement to the rural southern Black community allows her to integrate their features of Orality within her novel *Their Eyes Were Watching God*.

In addition, as reported by Jan Cooper, Hurston's characters lived in "a very specific kind of black Southern community" (64) in which each character carried a unique identity "recognized by the whole community" (65). Besides, they used the technique of storytelling to take part on the verbal life of their community. (Dilek Diren, inst.at).

In this context, Hurston in contrast to Ellison; portrayed her community as an active one in which several aspects of orality took part as telling mules' stories and sayings, playing checkers and dice games, singing and performing plays.

In another way, Ellison provided his novel with references to childish tales as Buckeye the Rabbit, Brer Rabbit, Jack the Bear and Jack the Rabbit which had not been included within Hurston's novel. Hence, they had been used for the purpose of transferring some messages and disseminating the African American culture.

Both Ellison and Hurston enriched their prose with many stanzas and excerpts from jazz and blues music. On one side, Ellison portrayed his protagonist as a fan and lover of jazz music; especially the one produced by Armstrong, which helped him to understand his

Chapter Five: Analysis of the Cultural Aspects of Orality in Both Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*

problem of invisibility. However, Hurston depicted her character Tea Cake as a blues one who played guitar and sang a lot as a way to show his happiness.

For being members of the African American community, both Hurston and Ellison introduced the concept of signifying to their novels as a way to depict whether a comical effect or a tensional one. On one hand, Hurston used the ritualized fighting as a practice for a comical purpose which occurred between three Eatonville's members Sam, Lige and Walter to show their strength at the presence of all their community's members.

However, she employed the concept of playing the Dozens with a tensional effect which resulted at the separation of Janie and her husband Joe Starks. Unlike Hurston, Ellison used only the concept of ritualized fighting within his novel in order to depict ironical effects. The first ritualized fighting happened between the narrator and brother Wrestrum and the second one between the narrator and Brother Jack at the presence of all members of the Brotherhood Company.

5.5. Conclusion

To sum up, this chapter tries to highlight how Hurston and Ellison succeeded to render the African American culture within their narratives; familiar to their audiences through the inclusion of many oral aspects of their Black culture like songs, stories, rituals, sayings, tales, etc. In this vein, these authors allowed their readers to have a closer understanding to their characters and stories. Accordingly, both Ellison and Hurston included the concept of orality within their literary masterpieces to show their close relationship to their origins and to preserve their identities and the components of their personalities.

General Conclusion

General Conclusion

The African-American author has always tried to voice the complaints and sorrows of his Black community's daily life in the form of poems and narratives in which he has integrated some aspects of his/her Black oral lore that has been expressed in a special diction called Ebonics. Accordingly, this Black author has included the concept of orality to his/her literary writings as a way to preserve his/her Black culture and strengthened it within the literary field.

The twentieth century has opened a wide gate to a fruitful literary production where the two African American authors Zora Hurston and Ralph Ellison published two mesmerizing novels *Their Eyes Were Watching God* and *Invisible Man* in which they have tackled major themes of search for voice, identity and self-discovery that have been explored throughout their both central characters' journeys. In this vein, both Janie and invisible man have resisted and succeeded to survive under socially pressured conditions.

In addition to that, they have learned important lessons from their experiences to not be obedient and to be autonomous since both of them possessed an inner strength that has provided them patience to pursue their dreams, to shape their lives and to get their self-recognitions. Hence, both protagonists have stressed the importance of voice as a weapon to get their identities.

In this respect, Zora Hurston has been emerged as one of the most important figures of the New Negro movement which aimed at creating new ideas and establishing new thoughts. It was a period in which the Black culture knew its boom time. In this context, it has brought an artistic explosion in both the musical and the literary fields throughout which various and myriad compositions have been produced.

Consequently, these literary works have offered its compositors; a wide consideration in a short period of time. As a folklorist, anthropologist and novelist, Hurston has entered the

General Conclusion

Afro American literary world by integrating a rich folklore within her novels mainly her magnum opus *Their Eyes Were Watching God* which includes a variety of oral Black lore full of stories, songs, sayings, proverbs and games. Hurston has focused too on a figurative style full of figures of speech which added colorfulness and vividness to her narrative.

She has as well acted as a bilingual author within her novel, who has strived to demonstrate the strong relationship which occurs between the Standard English as the main diction expressed by her narrator, and Ebonics as a dialect that has been used by her protagonist Janie to narrate her long journey of self-discovery to her friend Pheoby, whom was the ideal listener to her oral tradition.

More than that, she has tackled a distinct style in which she has emphasized on a call and response technique which made her novel typical. Thus, this technique gave her community a sense of authenticity and familiarity, she has also characterized her characters as Ebonics' speakers who have used dialogues as a form of interaction and as a way to voice aspects of their customarily life and explore their cultural heritage.

Moreover, Ralph Ellison has appeared as a prominent figure within his era in which he has written his masterwork *Invisible Man* (1952) that has received a wide consideration. It was written in the form of a narrative in which he has depicted an authentic image of a Black innocent man and his struggle within the American society which refused his belonging due to his black skin color. Henceforth, for this foremost tackled theme, this book was immediately recognized as one of the greatest fictional texts of that period.

Also, he enriched his piece of writing with a beautiful metaphorical style in which he integrated figures of speech which added color to his novel and provided a connection to his protagonists' thoughts and emotions. Further, for being a musician, a composer and largely

General Conclusion

influenced by Louis Armstrong; Ellison has learned to detect suffering and melancholy of the Black Americans' life throughout the jazz music that he has integrated within his novel; as a poetic confrontation to the despaired reality that was happening in America during the 1950s.

In this context, Ellison has added to this poetic incorporation, some tales, sayings and sermons that have been produced by his protagonist and other characters. According to this point, the public speaking has occupied a noticeable place in the American Black daily life. Besides, Ellison has provided his novel with the use of Standard English as the major diction of his protagonist's narrated story and has added some cues of Ebonics that have been produced by some special characters.

Therefore, Ellison and Hurston have drawn their novels aesthetically by enriching them with Ebonics and some images of the Black folklore. Besides, this integration has transferred their written texts to oral ones, opened and closed on the voices of their protagonists; who have transferred their oral traditions throughout the technique of storytelling. In short, they have brought to life their Black culture and bestowed it the chance to persist in the African American literature.

Bibliography

Bibliography

Bibliography

Works Cited

- Abrams, M. H. *A Glossary of Literary Terms*. 7th ed., EarL McPeck, 1999, p. 311.
- Alchin, Linda. "John Brown's Body Lyrics and Words." *American Historama: United States History for Kids*, Accessed Feb. 2017, www.american-historama.org/1850-1860-secession-era/john-browns-body.htm
- Alva, Rodrigo. *Zora Neal Hurston and Their Eyes Were Watching God: The Construction of an African American Female Identity and the Translation Turn in Brazilian Portuguese*. Dissertation, Universidade Do Estado Do Rio de Janeiro, 2007, p. 28.
- Angelo, Maya. *The Complete Collected Poems of Maya Angelou*. Random House. 1994, p. 29
- Arnold, Kevin. "Kevin's Much-Loved Poems: "The Weary Blues" by Langston Hughes." *US REPRESENTED*, 18 Feb. 2016. www.usrepresented.com/2016/02/18/kevins-much-loved-poems-the-weary-blues-by-langston-hughes/
- Ashe, Bertram D. "'Why Don't He Like My Hair?': Constructing African-American Standards of Beauty in Toni Morrison's *Song of Solomon* and Zora Neale Hurston's *Their Eyes Were Watching God*." *African American Review*, vol. 29, no. 4, 1995, p. 583
- Askin, Hannah. "African American English." *Social Studies*, 2003. LEARN NC, www.learnnc.org/lp/pages/4816
- Augustine, Stephen J. *Oral Histories and Oral Traditions, in Aboriginal Oral Traditions: Theory, Practice, Ethics*, ed. Renée Hulan and Renate Eigenbrod, Halifax: Fernwood Publishing, 2008, pp. 2-3.
- Awkward, Michael. *New Essays on Their Eyes Were Watching God*. Cambridge University Press. 1990, p. 16

Bibliography

- Baldick, Chris. "Realism", *Oxford Dictionary of Literary Terms*. Oxford University Press, New Ed., 2001, pp. 212-213
- Baldick, Chris. "Dialect", *Oxford Dictionary of Literary Terms*. Oxford University Press, New Ed., 2001, p. 64
- Barksdale, Richard and Kenneth Kinnamon. "Introduction." *Black Writers of America: A Comprehensive Anthology*. 1st ed., Pearson, 1997, p. 02.
- Baron, Dennis E. "Ebonics and the Politics of English." *World Englishes*, vol. 19, no. 1, 2000, p. 05.
- . "Hooked on Ebonics." *Chronicle of Higher Education*, 24 Jan. 1997, pp. B4-B5.
<http://www.english.illinois.edu/-people-/faculty/debaron/essays/ebonics.htm>
- . "Non-Standard English, Composition, and the Academic Establishment." *College English*, vol. 37, no. 2, National Council of Teachers of English, 1975, p. 179. JSTOR, www.jstor.org/stable/375063
- Baudouin, Richard. *Ku Klux Klan: A History of Racism and Violence*. 6th ed., The Southern Poverty Law Center, Montgomery, Alabama, 2011, p. 13
- Bell, Bernard W. *The Afro American Novel and Its Tradition*. Amherst: University of Massachusetts Press. 1987, p. 20.
- Belmonte C. "Regionalism and Realism in 19th Century American Literature." *Williams Prize*. 2011, isaw.lib.lehigh.edu/index.php/williams/article/view/35/21.
- Bergthaller, Hannes. "Dis(re)membering History's Revenants: Trauma, Writing, and Simulated Orality in Toni Morrison's *Beloved*." *Connotations*, vol. 16, no.1-3, 2006, p. 118.

Bibliography

- Blight, David. "The Slave Narrative: A Genre and a Source." *History Now*, no.2, 2004.
www.gilderlehrman.org/history-by-era/literature-and-language-arts/essays/slave-narratives-genre-and-source
- Bloom, Harold. *Bloom's Modern Critical Interpretation: Ralph Ellison's Invisible Man*. Chelsea House Publications, New Edition. Yale University. Sep. 1, 2009, p. 127
- Butters, Ronald. *The Death of Black English: Divergence and Convergence in White and Black Vernaculars*. Peter Lang. 1989, p. 60
- Callahan, John F. "Mah Tongue Is in Mah Friend's Mouff: The Rhetoric of Intimacy and Immensity in Their Eyes Were Watching God". *In the African-American Grain: Call-and-Response in Twentieth-century Black Fiction*. University of Illinois Press, 1988, p. 129
- Carter, Angela. *Old Wives Fairy Tale Book*. Pantheon, 1st American ed., 1990, p. 09
- Cataliotti, Robert H. *The Music in African American Fiction*. Garland Publishing, 1st ed., 1995, p. 167.
- Chambers, J. K. *Sociolinguistic Theory*. 3rd ed., Wiley-Blackwell, 2008, p. 246
- Chambers, J. K. and Peter Trudgill. *Dialectology*. 2nd ed., Cambridge University Press, 1998, p. 03
- Childs, Peter and Roger Fowler. "Irony", *The Routledge Dictionary of Literary Terms*. Routledge Taylor and Francis Group, 2006, p. 123
- Chukwuma, Helen. "The Oral Nature of Traditional Poetry and Language." *Journal of the Nigerian English Studies Association*, vol. 8, no. 1, 1976, pp. 20-22

Bibliography

- Clarke, Deborah. "The Porch Couldn't Talk for Looking': Voice and Vision in Their Eyes Were Watching God." *African American Review*, vol. 35, no. 4, 2001, p. 604
- Cobb, Charles E. Jr. "Travelling the Blues Highway." *National Geographic*, vol. 195, no. 4, 1999, p. 58.
- Cohen, Norm. "Long Steel Rail: The Railroad in American Folksong." 2nd ed., *Music in American Life*, University of Illinois Press, 2000, pp. 621- 622.
- Cooper, Jan. "Zora Neale Hurston was Always a Southerner Too." *The Female Tradition in Southern Literature*, Edited by Carol Manning, University of Illinois Press, 1993, pp. 64 - 65.
- Crawford, Clifford. *In the Ebonics and Language Education of African Ancestry Students*. Sankofa World Publishers, 2001, p. 235
- Cunard, Nancy. (Ed). "Essay". *Negro Anthology*, Greenwood Press, 1969, p. 223.
- Daniel, Janice. "De Understandin' to Go 'Long Wid It: Realism and Romance in Their Eyes Were Watching God". *The Southern Literary Journal*, vol. 24, no. 1, 1991, p. 06.
- Dauguet, Sébastien. "Beloved de Toni Morrison: l'écriture aux limites du transmissible." *L'Atelier*, vol. 6, no. 2, 2014, p. 87
- Davie, Sharon. "Free Mules, Talking Buzzards, and Cracked Plates: The Politics of Dislocation in Their Eyes Were Watching God." *Modern Language Association*, vol. 108, no. 3. 1993, p. 452, ResearchGate, doi: 10.2307/462614
- Delaney-Lawrence, Ava P. "The Quest for Identity in Frances W. Harper's Iola Leroy, Nella Larsen's quicksand and Zora Neale Hurston 's Their Eyes Were Watching God." *ETD Collection for AUC Robert W. Woodruff Library*, vol. 12, no. 1, 2012, p. 88

Bibliography

- Douglas, Frederick. *Narrative of the life of Frederick Douglass an American Slave*. H. G. Collins, 1845, p. 11.
- Du Bois, W. E. B. *The Souls of Black Folk*. Dover Publications, 1994, pp. 02-41.
- DuCille, Ann. *The Coupling Convention: Sex, Text, and Tradition in Black Women's Fiction*. Oxford University Press, 1993, p. 117.
- Dunbar, Lawrence. *Selected Poems*. Dover Publications, 1997, p. 04
- Elkins, Marilyn. *August Wilson: A Casebook (Casebooks on Modern Dramatists)*. Garland Publishing. 1st ed., 2000, p. 61.
- Ellison, Mary. *Lyrical Protest: Black Music's Struggle against Discrimination*. 1st ed., Praeger, 1989, pp. 50 – 53 - 54.
- Ellison, Ralph. *Conversations with Ralph Ellison*. 1st ed., Edited by Maryemma Graham and Amritjit Singh, University Press of Mississippi, 1995, p. 261
- . *Invisible Man*. (1952). Penguin Books, 1975.
- . "Living with Music." *Shadow and Act*. Random House, 1964, p. 160.
- . "The Art of Fiction: An Interview by Alfred Chester and Vilna Howard." *The Paris Review*, no. 8, Spring 1955
- Ennaji, Moha, et al. *Applications of Modern Linguistics*. Afrique-Orient, 1994, p. 69
- Epstein, Dena J. *Sinful Tunes and Spirituals: Black Folk Music to the Civil War*. University of Illinois Press, 1977, p. 72.
- Etyang, Philip. "Conceptualizing Folklore and Oral Literature." *Academia.edu*. 2010, p. 03

Bibliography

- Evans, Mari, ed. *Black Women Writers 1950-1980*. Doubleday, 1984, p. 341.
- Fannin, Alice. "A Sense of Wonder: The Pattern or Psychic Survival in Their Eyes Were Watching God and The Color Purple." *Alice Walker and Zora Neale Hurston: The Common Bond*. Edited by Lillie P Howard, Westport: Greenwood, 1993, p. 55.
- Ferguson, S. L. "Drawing Fictional Lines: Dialect and Narrative in the Victorian Novel." *Style in Arts*, 1998, FindArticles, Feb., 2012.
- Flora, Joseph. *The Companion to Southern Literature: Themes, Genres, Places, People, Movements, and Motifs*. Louisiana State University Press, 2002, p. 805
- Foster, Michelle. "Ebonics and All That Jazz: Cutting Through the Politics of Linguistics, Education and Race." *The Quarterly Review*, vol. 19, no. 1, 1997, p. 10
- Frank, David B. "We Don't Speak a Real Language: Creoles as Misunderstood and Endangered Languages." Symposium on Endangered Languages, College Park, MD, the National Museum of Language, 25 Mar. 2007, p. 06.
- Fulmer, Jacqueline. *Folk Women and Indirection in Morrison, Ní Dhuibhne, Hurston and Lavin*. Burlington: Ashgate, 2007, p. 53.
- Fulton, DoVeanna S. *Speaking Power: Black Feminist Orality in Women's Narratives of Slavery*. Albany: State University of New York Press, 2006, p. 13.
- Furuseth, Trude. *Reading Literature Supports Cognitive and Emotional Development: A Practical Realization on the basis of Zora Neale Hurston's Their Eyes Were Watching God*. MA. Thesis, University of Troms, 2012, p. 48.
- Gabbin, Joanne V. "Maya Angelou: The People's Poet Laureate: An Introduction." *The Langston Hughes Review*, vol. 19, 2005, p. 03

Bibliography

- Galli, Mark. "The Weak Man Behind a Mighty Fortress: In Intense Turmoil, Luther Wrote His Greatest Hymn." *Christian History Magazine*, no. 39, 1993.
www.christianitytoday.com/history/issues/issue-39/weak-man-behind-mighty-fortress.html
- Gates, Henry Louis Jr. *The Signifying Monkey: A Theory of Afro-American Literary Criticism*. Oxford University Press, 1988, pp. 19 – 71 - 72- 132 - 181.
- . *Afterword to Their Eyes Were Watching God*, by Zora Neale Hurston. Harper Perennial, 1998, p. 197.
- Gates, Henry Louis, and K.A. Appiah, eds. *Africana: The Encyclopedia of the African and African American Experience*. Basic Civitas Books, 1999, p. 508
- Gates, Henry Louis Jr., and Nellie Y. McKay, eds. *The Norton Anthology of African American Literature*. 2nd ed. W.W. Norton & Company, 2004, p. 03
- Gaurrigues, Lisa. "Porch Talk: Reading their Eyes Were Watching God." *English Journal*, vol. 93, no. 1, Sep, 2003, p. 21. JSTR, doi: 10.2307/3650565
- Glasrud, Bruce and Laurie Champion. "Zora Neale Hurston (1891- 1960)." *American Women Writers, 1900-1945: A Bio-bibliographical Critical Sourcebook*. Edited by Laurie Champion and Emmanuel Sampath Nelson, Greenwood Press, 2000, p. 164
- Griffin, Farah Jasmine. "Introduction in 'Who Set You Flowin?': The African American Migration Narrative." *African American Literary Criticism, 1773 to 2000*. Edited by Hazel Arnett Ervin, Twayne Publishers, 1999, p. 425.
- Hall, Cheryl. "Beyond the 'Literary Habit': Oral Tradition and Jazz in *Beloved*." *MELUS*, vol. 19, no.1, 1994, p. 90. www.questia.com/library/journal/1G1-18607685/beyond-the-literary-habit-oral-tradition-and-jazz

Bibliography

- Hanson, Erin. "Aboriginal oral histories within a legal context." *Oral Traditions*, 18 Feb. 2013, indigenousandfoundations.arts.ubc.ca/oral_traditions/
- Harpin, Tina. "Contre toute Attente, Remarquer le Corps par le Style: la Remarquable Rhétorique de F. Douglass." Colloque Ecritures du Corps. Université Paris 13, Villetaneuse, 2010, p. 222
- Harris, Joyce Braden. *African and African-American Traditions in Language Arts*. Portland Public Schools, 1986, pp. 05-06.
- Harris, Trudier. *The Power of the Porch: The Storyteller's Craft in Zora Neale Hurston, Gloria Naylor, and Randall Kenan*. The University of Georgia Press, 1996, p. 18.
- Haugen, Einar. "Dialect, Language and Nation." *American Anthropological Association*, vol. 68, no. 4, 1966, p. 924. JSTR, www.jstor.org/stable/670407
- Hemenway, Robert. *Zora Neale Hurston and the Eatonville Anthropology in the Harlem Renaissance Remembered*. Edited by Langston Hughes and Arna Bontemps, Dodd Mead & Company, 1972, pp. 194-195.
- . *Zora Neale Hurston: A Literary Biography*. Illinois University Press, 1977, p. 239
- Hester, Karlton. *From Africa to Afrocentric Innovations Some Call "Jazz"*. Hesteria Records and Publishing Company, 2000, Ch.4, p. 9 / Ch12, p. 02.
- Holden, Madronna. "Folklore and Oral tradition: What Folklore Does for Us." *Lectures in Folklore and Mythology*. Our Earth/Ourselves, 14 October 2012, holdenma.wordpress.com/folklore-and-oral-tradition/
- Hudson, Carla and Elissa Newport. "Creolization: Could Adults Really Have Done It All?." *University of Rochester*, 1999, p. 265

Bibliography

- Hughes, Langston. "Mother to Son." *The Collected Works of Langston Hughes. Vol. 1. The Poems: 1921-1940*, Edited by Rampersad, University of Missouri Press, 2001, p. 60.
- Hughes, Langston, et al. "Homesick Blues." *The Collected Works of Langston Hughes. vol. 11*, 2003, p. 62.
- Hulan, Renée and Renate Eigenbrod eds. *Aboriginal Oral Traditions: Theory, Practice, Ethics*. Fernwood Publishing, 2008, p. 07.
- Hurston, Zora Neale. "Folklore and Music." *A Journal of Women Studies*. University of Nebraska Press, vol. 12, no. 1, 1991, p. 184.
- . *Characteristics of Negro Expression. Folklore, Memoirs, & Other Writings*. Ed. Cheryl A. Wall. *Modern Library of America*, 1995, p. 840.
- . *Their Eyes Were Watching God*. (1937). Harper Perennial Library, 1999.
- Hymes, Dell. *Pidginization and Creolization of Languages*. Cambridge University Press. 1981, p. 22.
- Ickes, William. "Traditional Gender Roles: Do They Make, and Then Break, our Relationships?." *Journal of Social Issues*, vol. 49, no. 3, 1993, p. 76.
- Jimoh, A. Yemisi. *Spiritual Blues, and Jazz People in African American Fiction: Living in Paradox*. The University of Tennessee Press, 2002, p. 23.
- Johnson, C. "Novelists of Memory." In JOHNSON, C. and BYRD, R. (1999) *I Call Myself and Artist: Writings by and About Charles Johnson*. Indiana University Press, 1989, p. 99.

Bibliography

- Johnson, Yvonne. *The Voices of African American Women: The Use of Narrative and Authorial Voice in the Works of Harriet Jacobs, Zora Neale Hurston and Alice Walker*. Peter Lang, vol. 59, 1998, p. 44
- Jordan, Jennifer. "Feminist Fantasies: Zora Neale Hurston's *Their Eyes Were Watching God*." *Tulsa Studies in Women's Literature*, vol. 7, no. 1, 1988, pp. 113-115. JSTR, doi: 10.2307/464063
- Jullum, Vibeke. *Revolutionary Petunias: Rebel Women in Novels by Larsen, Hurston, Morrison and Walker*. MA Thesis, Universitetet I Oslo, 2004, p. 44
- Kallen, Stuart A. *The Harlem Renaissance (Black History)*. ABDO & Daughters. 2001, p. 31
- Kitch, Sally L. "Gender and Language: Dialect, Silence and the Disruption of Discourse." *Women's Studies: An Interdisciplinary Journal*, Taylor and Francis Online, vol. 14, no. 1. 1987, p. 69.
- Klein, Christopher. "Frederick Douglass Escapes Slavery." *History Stories*. A+E Networks, 3 Sept. 2013. www.history.com/news/frederick-douglass-escapes-slavery-175-years-ago
- Komunyakaa, Yusef. "Langston Hughes + Poetry = the Blues." *The Johns Hopkins University Press*, vol. 25, no. 4, 2002, p. 1140. JSTR, www.jstor.org/stable/3300276
- Kpalukwu, Okachi N. *We, the Enslaved*. Strategic Book Publishing and Rights Agency, 2015, p. 368
- Kubota Ryuko and Angel Lin. *Race, Culture, and Identities in Second Language Education: Exploring Critically Engaged Practice*. 1st ed., Routledge, 2009, p. 47.
- Labov, William. *Language in the Inner City: Studies in the Black English Vernacular*. Pennsylvania University Press, 1972, p. 42.

Bibliography

- . "The Notion of 'System' in Creole Studies". *Pidginization and Creolization of Languages*. Cambridge University Press, 1971, p. 447
- Lamothe, Daphne. "Voodoo Imagery, African-American Tradition and Cultural Transformation in Zora Neale Hurston's *Their Eyes Were Watching God*." *Callaloo*, vol. 22, no.1, 1999, p. 167.
- Lee, Jordan Crosby. *Jazz Temporality and Narrative: A Reading of Ralph Ellison's Invisible Man*. Thesis, Winston-Salem, North Carolina, 2013, pp. 04-13.
- Lee, Robert A. "Sight and Mask: Ralph Ellison's *Invisible Man*." *Negro American Literature Forum*, vol 4, no. 1, 1970, p. 25.
- Lee, Yu-fen. *Janie's Journey: Language, body and desire in Zora Neale Hurston's *Their Eyes Were Watching God**. Thesis, Sun Yat- Sen University, 2007, p. 55.
- Leitner, David. *Harlem in Shakespeare and Shakespeare in Harlem: the Sonnets of Claude Mckay, Countee Cullen, Langston Hughes and Gwendolyn Brooks*. Dissertation, Southern Illinois University Carbondale, 5 Jan. 2015, p. 163.
- Lester, Neal A. *Understanding Zora Neale Hurston's *Their Eyes were Watching God*: A Student Casebook to Issues, Sources, and Historical Document*. Greenwood Press, 1999, p. 15
- Lieber, Todd M. "Ralph Ellison and the Metaphor of Invisibility in Black Literary Tradition." *American Quarterly*, vol. 24, no. 1, 1972, p. 87.
- Lilios, Anna. "Hurston's Life." *Zora Neale Hurston Digital Archive*. University of Central Florida. 2006, chdr.cah.ucf.edu/hurstonarchive/?p=hurstons-life

Bibliography

- Liu, Kai-Ling. "The 'Double Voiced Discourse' in Zora Neale Hurston's *Their Eyes Were Watching God*." *Academia.edu*, vol. 3, no. 1, 1993, p. 73.
- Lowney, John. "Langston Hughes and the Non-Sense of Bebop." *American Literature*, vol. 72, no. 2, 2000, p. 357.
- Lucander, David. *It is a New Kind of Militancy: March on Washington Movement 1941-1946*. Dissertation, University of Massachusetts – Amherst, May. 2010, p. 247
- Lusane, Clarence. "Rhapsodic Aspirations: Rap, Race and Power Politics." *The Black Scholar*, vol. 23, no. 2, 1993, p. 39.
- MacKethan, Lucinda. "Frederick Douglass and Harriet Jacobs: American Slave Narrators." *Freedom's Story*, TeacherServe©, Accessed 13 Nov. 2015, nationalhumanitiescenter.org/tserve/freedom/1609-1865/essays/douglassjacobs.htm
- Malinová, Iva. *Invisibility and Identity: The Black Despair of Black People in Ralph Ellison's Invisible Man*. B.A. Thesis, Masaryk University in Brno, 2007, p. 11.
- Marková, Hana. *The African American Civil Rights Movement: As a Long Lasting Process of Struggle for Freedom*. B.A. Thesis. Masaryk University in Brno, 2008, p. 39
- Martin, Herbert Woodward. "The African American Oral Tradition: A Lecture by Herbert Woodward Martin." *Ohio University Telecommunications Center*, 1997, wiredforbooks.org/herbertmartin/
- McArthur, T. *Concise Oxford Companion to the English Language*. Oxford University Press, 1996, p. 267.

Bibliography

- McCarthy, Harold T. "Richard Wright: The Expatriate as Native Son". *The Expatriate Perspective: American Novelists and the Idea of America*. Associated University Presses, 1974, p. 182
- McHalsie, Albert. "We Have to Take Care of Everything That Belongs to Us." *Be of Good Mind: Essays on the Coast Salish*, ed. Bruce Granville Miller, UBC Press, 2007, p. 82.
- Meese, Elizabeth. "Orality and Textuality." in Bloom, Harold ed. *Modern Critical Interpretations, Zora Neale Hurston's "Their Eyes Were Watching God"*, Chelsea House, 1987, p. 61.
- Meisenhelder, Susan Edwards. *Hitting a Straight Lick with a Crooked Stick: Race and Gender in the work of Zora Neale Hurston*. The University of Alabama Press, 1999, p. 68.
- Merriman, C. D. "Biography of Booker T. Washington." *The Literature Network*, 2005, www.online-literature.com/booker-washington/
- Morrison, Toni. *The Bluest Eye*. Holt, Rinehart & Winston, 1970, p. 08
- Mortad Serir, Ilhem. *Dialect Use in the Victorian Novel Dicken's Hard Times and Eliot's Silas Marner*. Ph.D. Dissertation. University of Tlemcen, 2010/2011.
- . "A View of Dialect and Folklore in Hurston's Their Eyes Were Watching God." *Global Journal of Human Social Science*, vol. 14, no. 4, 2014, p. 05.
- Mulvey, Laura. "The Oedipus Myth: Beyond the Riddles of the Sphinx". *Public 2: The Lunatic of One Idea*, 1989, p. 19, public.journals.yorku.ca/index.php/public/article/view/29783
- Muyumba, W. "Black is, Black Ain't: Violence, Blacks Masculinity and the Novel as Democratic Symbol." In MUYUMBA, W. *The Shadow and the Act: Black Intellectual*

Bibliography

- Practice, Jazz Improvisation, and Philosophical Pragmatism*. University of Chicago Press, 2009, p. 60
- Mwanzi, Helen Oronga A. "Reflections on Orality and Cultural Expression: Orality as a Peace Culture." *Création Littéraire et Archives de la Mémoire*, Journal des Africanistes, vol. 80, no. 1/2, 2010, p. 63.
- Nagy, Gregory. *Pindar's Homer: The Lyric Possession of an Epic Past*. Johns Hopkins University Press, Reprint edition, 1994, p. 08.
- Nikolsky, Aleksey. *Possession Is Nine Tenths of the Law: The Story of Jazz and Intellectual Property*. Academia.edu, 2015, p. 34.
- Nina, Baym et al. *The Norton Anthology of American Literature: Volume E*. W. W. Norton & Company, 2003, p. 2087.
- Novak, Terry. *Slave Narrative, Icons of African American Literature: the Black Literary World*. Edited by Williams, Yolanda. Greenwood. 2011, p. 390
- Nunnally, Shayla C. *National Association for the Advancement of Colored People*. International Encyclopedia of the Social Sciences, 2008, Encyclopedia.com.
- O'Meally, Robert G. *The Craft of Ralph Ellison*. Harvard University Press, 1980, p. 84.
- Papa, Maggie et al. "African American Culture through Oral Tradition." *George Washington University Website*. 1998, pp. 01 – 08.
- Parr Susan Resneck and Pancho Savery, eds. *Approaches to Teaching Ellison's Invisible Man*. Modern Language Association of America, 1989, p. 86

Bibliography

- Paulston, C. Bratt and Tucker, G. Richard. *Sociolinguistics: the Essential Readings*. Blackwell Publishing, 2006, p. 242
- Pearson, Barry Lee. "Classic African American Ballads." *Centre for Folk Life and Cultural Heritage*. Smithsonian Folkways Recordings, 2006, p. 03.
- Peters, Pearlie Mae Fisher. "The Assertive Women in Zora Neale Hurston's Fiction, Folklore, and Drama." *Studies in African American History and Culture*. Ed. Graham Russell Hodges, Garland, 1998, p. 127.
- Plant, Deborah G, (ed). *"The Inside Light": New Critical Essays on Zora Neale Hurston*. Greenwood Publishing Group, 2010, p. 167.
- Powers, Seth et al. "Hughes's Dream." *Perspectives through Poetry: The Life & Legacy of Langston Hughes*, vol .2, no. 4, 2012, thelangstonhughes.blogspot.com/
- Purdum, Todd S. "The Slipper Still Fits, Though the Style Is New." *New York Times*, 2 Nov. 1997, pp. 13-14
- Racine, Maria. "Voice and Interiority in Zora Neale Hurston's *Their Eyes Were Watching God*." *African American Review*, vol. 28, no. 2, 1994, p. 290.
- Randall, Dale B. J. "Dialect in the Verse of 'The Hoosier Poet'." *American Speech*, vol. 35, no. 1, 1960, p. 37, JSTR, doi: 10.2307/453612
- Rankine, Patrice D. *Ulysses in Black: Ralph Ellison, Classicism, and African American Literature*. The University of Wisconsin Press, 2008
- Reaser and Wolfram. "Voices of North Carolina Dialect Awareness Curriculum." *NC State University*, 2007, p. 51

Bibliography

Rees, Hilde Van. *Their Eyes Were Watching God: Black Feminism and White Ideals*. B.A Thesis. Utrecht University, Nov. 2012, p. 07.

Refoe, Annye L. "Their Eyes Were Watching God: The Journey to Self." Grant. Academic Conference of the First Annual Zora Neale Hurston Festival of the Arts, edited by Alice Morgan, Winter Park, Fl: Four-G, 26-27 Jan. 1990.

Rickford, John Russell. "Suite for Ebony and Phonics." *Discover Magazine*, Dec 1997, p. 85.

---. Phonological and Grammatical Features of African American Vernacular English. Blackwell, 1999, p. 04

---. "What is Ebonics? (African American Vernacular English)." *Linguistic Society of America*, 2003, www.lsadc.org/

---. *Spoken Soul: The Story of Black English*. John Wiley, 2000.

Rickford, John and McWhorter John. "Language Contact and Language Generation: Pidgins and Creoles." *The Handbook of Sociolinguistics*, ed. by Florian Coulmas, Blackwell, 1997, p. 238.

Rickford, John, et al. "African American English and other Vernaculars in Education: A Topic-Coded Bibliography." *Journal of English Linguistics*, vol. 32, no. 3, Sept 2004, p. 247.

Robison, Patricia Murphy. "The Historical Repression of Women's Sexuality." *Pleasure and Danger: Exploring Female Sexuality*, edited by Carole Vance, Pandora, 1992, p. 257.

Rosenberg, Bruce. "The Complexity of Oral Tradition." *Oral Tradition*, vol. 2, no. 1, 1987, p.

80

Bibliography

- Russell, Tonny, et al. "MLA Formatting and Style Guide." *The Purdue OWL*. Purdue U Writing Lab, 2 Aug 2016
- Saloy, Mona Lisa. "Sidewalk Songs, Jump-Rope Rhymes, and Clap Hand Games of African American Children." *Children's Folklore Review*, vol.33, 2011, p. 35.
- Samuel, Deborah. "A Celebration of African American Oral Tradition in Their Eyes Were Watching God by Zora Neale Hurston." *Lamberton High School*, 06 Apr. 2002, p. 03
- Sao, Laura. "La littérature afro-américaine: 3 auteurs pour s'y initier." *La Main Enchantée Blog*. 01 Sept. 2013.
- Seidlitz, Anne. Ralph Ellison: An American Journey. American Masters. 24 Aug. 2005. PBS, <http://www.pbs.org/wnet/americanmasters/ralph-ellison-an-american-journey/587/>
- Shands, Annette Oliver. "Report from Part One: The Autobiography of Gwendolyn Brooks." *Black World*, Mar. 1973, pp. 70-71.
- Sherman, Joan R. *African American Poetry of the Nineteenth century: An Anthology*. University of Illinois Press, 1992, p. 13.
- Slavíčková, Petra. *Zora Neale Hurston as Both a Novelist and a Folklorist*. B.A. Thesis. 2012, pp. 17 – 29
- Sullivan, Megan. "African-American Music as Rebellion: From Slave song to Hip-Hop." *Scribd*, 2011, pp. 23 – 27 - 36
- Sundquist, Eric, ed. *Cultural Contexts for Ralph Ellison's Invisible Man*. St. Martin's Press, 1995, p. 02.

Bibliography

- Sweenie, Prince Valerie. *Burnin' Down the House: Home in African American Literature*. Columbia University Press, 2005, p. 48.
- Tannen, Deborah. *Talking Voices: Repetition, Dialogue and Imagery in Conversational Discourse*. Cambridge University Press, 1989, p. 84.
- Tucker, Elizabeth. "Children's Folklore Review." *Children's Folklore Section of the American Folklore Society*, Binghamton University, vol. 33, no. 4, 2011, p. 41.
- Tucker, Kristine. "The Symbolism of Liberty Paint in 'Invisible Man'." *Seattlepi*, 2017, education.seattlepi.com/symbolism-liberty-paint-invisible-man-5834.html
- Vukelic, Tatjana. "Understanding Zora Neal Hurston's Their Eyes Were Watching God." *Acta Neophilologica*, vol. 40, no. 1-2, 2007, p. 101
- Walker, Alice. *The Color Purple*. 1982. Martin Books: 1st ed., 2003, p. 21.
- Washington, Mary Helen. 'I Love the Way Janie Crawford Left her Husbands': *Emergent Female Hero*. Zora Neale Hurston: Critical Perspectives past and Present, edited by Henry Louis Gates Jr. and K. A. Appiah, Amistad, 1993, pp. 98 - 105.
- . *The Darkened Eye Restored: Notes toward a Literary History of Black Women*. In Henry Louis Gates, ed. Meridian, 1990, p. 35.
- Watkins, Mel. "Gwendolyn Brooks, 83, Passionate Poet, Dies." *New York Times*, 5 Dec. 2000. www.nytimes.com/2000/12/05/books/gwendolyn-brooks-83-passionate-poet-dies.html
- Wideman, John Edgar. "Playing, Not Joking, with Language." *NY Times Book Review*, 14 Aug. 1988, p. 3

Bibliography

- Williams, Robert L, (ed.). *Ebonics: The True Language of Black Folks*. Institute of Black Studies, 1975, p. 06.
- Wilmore, Gayraud. *Black Religion and Black Radicalism*, 3rd ed., Orbis Books, 1998, p. 73.
- Wilson, Diane. *Spirit Car: Journey to a Dakota Past*. Borealis Books, 2006, p. 10
- Wilson, Madafo Lloyd. "African and African American storytelling." Reprinted by Tar Heel Junior Historian, vol. 41, no. 2, *North Carolina Museum of History*, (Spring 2002)
- Wolfram, Walt and Erik Thomas. *The Development of African American English*. Blackwell Publishers, 2002, p. 204
- Work, John W. *A Little Talk with Jesus, in American Negro Songs and Spirituals: A Comprehensive Collection of 230 Folk Songs, Religious and Secular*. New York: Crown Publishers, 1940, p. 78.
- Wright, Geneva. *Soul Songs: Origins and Agency in African American Spirituals*. SERSAS, 2013, p. 07.
- Wright, Richard. "Between Laughter and Tears." Review, *New Masses*, 5 Oct. 1937, pp. 22-23
- . *Native Son*. Harper & Brothers Books. 1940, pp. 325 - 457
- . *Twelve Million Black Voices: A Folk History of the Negro of the United States*. Lindsay Drummond, 1941, p. 182
- Wright, Stephen Caldwell. *On Gwendolyn Brooks: Reliant Contemplation*. University of Michigan Press, 2001, p. 125

Bibliography

Zinn, Howard. *A People's History of the United States: 1492-Present*. 3rd ed. Pearson. 2003, p. 182

Anonymous Articles

“Their Eyes Were Watching God Literature Guide.” *Secondary Solutions*, 2006, p. 30.

“Gwendolyn Brooks 1917–2000.” *Poetry Foundation*. Accessed 18 Dec. 2015.

Biblical References

“The Apostle Paul.” (Holy Bible: New International Version, Biblica, Inc. 2011, Acts. 9:26 - 31)

“The Image of Gold and the Blazing Furnace.” (Daniel. 3: 1-18)

“Isaac and Rebekah.” (Genesis. 24-27)

“From Methuselah to Noah.” (Genesis. 5-27)

“Let There Be Light.” (Genesis. 1-3)

“The Coming of the Lord Draweth Nigh.” (James. 5-8)

“The Birth of John the Baptist Foretold.” (Luke. 1-19)

“Jesus and Zacchaeus.” (Luke. 19-5)

“Peter Declares That Jesus Is the Messiah.” (Matthew. 16-19)

“The Pure in Heart”. (Matthew. 5-8)

“Michal's Contempt for David.” (2 Samuel. 6-16)

“Saul Tries To Kill David.” (I Samuel. 18-19)

Appendices

Appendices

Appendices

Appendix 01:

Bob Marley's "Redemption Song":

Sold I to the merchant ships

Minutes after they took I

From the bottomless pit

But my hand was made strong

By the hand of the almighty

We forward in this generation

Triumphantly

All I ever had, is songs of freedom

Won't you help to sing, these songs of freedom

Cause all I ever had, redemption songs

Redemption songs

Emancipate yourselves from mental slavery

None but ourselves can free our minds. (Qtd. in Kpalukwu 368)

Appendices

Appendix 02:

The Differences between Dialect and Standard Language

Parameters	Dialect	Standard Language
Style	Informal	Formal
Milieu	Popular	Elite
Status	Language of common people	The official language
Use	Casual situations	Formal situations
Space	Local/Regional	National/International
Culture	Oral	Written
Class	Low	High
Level	Familiar	Educated
Acquisition	Acquired naturally	Learned by school instruction

Appendices

Appendix 03:

A Comparison of the Five Present Tenses from Black English to Standard English

Tenses	Black English	Standard English
1. Present progressive	1. She 0 talkin'.	1. She is talking.
2. Present habitual progressive	2. She be talkin'.	2. She is usually talking.
3. Present intensive habitual progressive	3. She be steady talkin'.	3. She is usually talking in a concentrated and sustained manner.
4. Present perfect progressive	4. She been talkin'.	4. She has been talking but isn't now.
5. Present perfect progressive with distant beginning	5. She Been talkin'	5. She has been talking for a while and is still talking.

Appendices

Appendix 04:

The Differences between Ebonics and Standard English

	Ebonics/ Black English	Standard English
Future Tense	I'ma go home	I will go home
Preposition	He over to his friend house	He is over at his friend's house
One Verb Form for all Subjects	I play, you play, she play, he play, we play, they play	The verb to play takes an “s” in the present tense with three pronouns: he, she and it. However, with other pronouns the verb play remains as the infinitive form without to.
The Use of Singular Noun Form	One dollar Fifty dollar	The word which is found on the first example stays as it is but the second one takes an “s” since fifty indicates a plural form.
The Absence of Agreement between the Verb and Time	He go yesterday He go today	There is an accordance between verbs and time as: He went yesterday He goes today.
No Difference between the Masculine and the Feminine Pronouns	He a nice girl	She is a nice girl
Invariant Pronoun Form in Possessives: me is used instead of my, he and him instead of his and she instead of her	Me book She money	My book Her money
The Use of Pronouns as a	Me help you?	Can I help you?

Appendices

Subject Form	Us got to do it	We have got to do it.
Negation: ain't and don	He ain't sick He don be goin (In Ebonics, there are both "ain't" which is used to negate on going actions and "don" which is used with verbs that use the auxiliary 'be' to be formed).	He isn't sick He is not going (In Standard English there is only "not" which expresses negation)
Prepositions "at" and "to" are often Omitted and the Verb Suggests the Meaning	We go grandma house We live home	We go to our grandmother's house we live at home (The prepositions should be used to understand the meaning of sentences).
"In" can be used instead of "at" or "to"	We were in home	We were at home
The Preposition "from" is Rarely Used and is often Replaced by "out" or "off"	I bought it off this store I ran away out the house	I bought it from this store I ran away from the house
"Into" is Used instead of "in"	I need assistance into getting home	I need assistance in getting home
Derivational Processes	In Ebonics; these processes work differently like: • They ain't no one to 'heritance 'em The noun "inheritance" is used instead of the verb "to inherit"	Standard English has ways of deriving a noun from a verb such as: (inherit → inheritance), (describe → description) and an adjective from a noun: (description → descriptive)
The Absence of the Final "s" for the Third Person Singular	Adam sing	Adam sings
No Inflectional "s" for	That Alice toy	This is Alice's toy

Appendices

Possession		
Conjunctions	<p>Time we get there, they be gone</p> <p>(In Ebonics, the word time functions as the conjunction when).</p>	<p>When we got there, they had gone.</p>
Relative Connectors	<p>There was a woman what asked for help</p> <p>(The pronoun what is used at the place of the relative pronoun who).</p>	<p>There was a woman who asked for help</p>

Appendices

Appendix 05:

Classification of the Consonant Phonemes

	Place of Articulation						
Manner of Articulation	Bilabial	Labiodental	Dental	Alveolar	Palatal	Velar	Glottal
Stop							
Voiceless	p			t		k	
Voiced	b			d		g	
Fricative							
Voiceless		f	θ	s	ʃ		h
Voiced		v	ð	z	ʒ		
Affricate							
Voiceless					tʃ		
Voiced					dʒ		
Nasal							
Voiced	m			n		ŋ	
Lateral							
Voiced				l			
Approximant							
Voiced	w			r	j		

Appendices

Appendix 06:

Langston Hughes's Poem "Mother to Son":

Life for me ain't been no crystal stair.

It's had tacks in it,

And splinters,

And boards torn up,

And places with no carpet on the floor –

Bare.

But all the time

I've been a-climbin' on,

And reachin' landin's,

And turnin' corners,

And sometimes goin' in the dark

Where there ain't been no light.

So boy, don't you turn back.

Don't you set down on the steps

'Cause you finds it's kinder hard.

Don't you fall now --

For I've still goin', honey,

I've still climbin',

And life for me ain't been no crystal stair. (Qtd. in Hughes 60)

Appendices

Appendix 07:

A Dialogue between David and Jim about Daisy Blunt within Hurston's Novel *Their Eyes Were Watching God*

David said, "Jim don't love Daisy. He don't love yuh lak Ah do".

Jim bellowed indignantly, "who don't love Daisy? Ah know you ain't talkin' 'bout me".

Dave: "well all right, less prove dis thing right now. We'll prove right now who love dis gal de best. How much time is you willin' tuh make fuh Daisy?"

Jim: "Twenty yeahs!"

Dave: "See? Ah told yuh dat nigger didn't love yuh. Me, Ah'll beg de judge tuh hang me, and wouldn't take nothin' less than life".

There was a big long laugh from the porch. Then Jim had to demand a test.

"Dave, how much would you be willin' tuh do for Daisy if she was to turn fool enough tuh marry yuh?"

"Me and Daisy done talked dat over, but if you just got tuh know, Ah'd buy Daisy uh passenger train and give it tuh her".

"Humph! Is dat all? Ah'd buy her uh steamship and then Ah'd hire some mens tuh run it fur her"

"Daisy, don't let Jim fool you wid his talk. He don't aim tuh do nothin' out de Atlantic Ocean fuh you any time you say you so desire". There was a great laugh and then they hushed to listen.

"Daisy", Jim began, "you know mah heart and all de ranges uh mah mind. And you know if Ah wuz ridin' up in uh earoplane way up in de sky and Ah looked down and seen you walkin' and knowed you'd have tuh walk ten miles tuh git home, Ah'd step backward offa dat earoplane just to walk home wid you".

Jim Weston had secretly borrowed a dime and soon he was loudly beseeching Daisy to have a treat on him. Finally, she consented to take a pickled pig foot on him. (Hurston 68- 69- 70)

Appendices

Appendix 08:

A Ritualized Fighting between Sam and Lige by the Aid of Walter Thomas within Hurston's Novel *Their Eyes Were Watching God*

Maybe Sam would be sitting on the porch when Lige walked up. If nobody was there to speak of, nothing happened. But if the town was there like on Saturday night, Lige would come up with a very grave air. Couldn't even pass the time of day, for being so busy thinking. Then when he was asked what was the matter in order to start him off, he'd say, "Dis question done 'bout drove me crazy. And Sam, he know so much into things, Ah wants some information on de subject."

Walter Thomas was due to speak up and egg the matter on. "Yeah, Sam always got more information than he know what to do wid. He's bound to tell yuh whatever it is you wants tuh know."

Sam begins an elaborate show of avoiding the struggle. That draws everybody on the porch into it.

"How come you want me tuh tell yuh? You always claim God done met you round de corner and talked His inside business wid yuh. 'Tain't no use in you askin' me nothin'. Ah'm questionizin' you."

"How you gointuh do dat, Sam, when Ah arrived dis conversation mahself? Ah'm askin' you."

"Askin' me what? You ain't told me de subjick yit."

"Don't aim tuh tell yuh! Ah aims tuh keep yuh in de dark all de time. If you'se smart lak you let on you is, you kin find out."

"Yuh skeered to lemme know whut it is, 'cause yuh know Ah'll tear it tuh pieces. You got to have a subjick tuh talk from, do yuh can't talk. If uh man ain't got no bounds, he ain't got no place tuh stop."

By this time, they are the center of the world. (Hurston 63 - 64)

Appendices

Appendix 09:

The Pamphlet's Message within Ellison's Novel *Invisible Man*

Behold the invisible

Thy will be done O Lord!

I See all, Know all, Tell all, Cure all.

You shall see the unknown wonders.

Behold the invisible!

Attend our services, prayer meetings thrice weekly

Join us in the NEW REVELATION of the OLD

TIME RELIGION!

BEHOLD THE SEEN UNSEEN

BEHOLD THE INVISIBLE

YE WHO ARE WEARY COME HOME!

I DO WHAT YOU WANT DONE! DON'T WAIT! (398 – 399)

تسعى هذه المذكرة الموسومة بـ "صوت في النص: الجوانب اللغوية و الثقافية للتراث اللغوي في هورستون "عيونهم كانوا يراقبون الله" واليسون "الرجل غير المرئي" إلى دراسة الجوانب اللغوية و الثقافية للتراث اللغوي من خلال روايتي هورستون "عيونهم كانوا يراقبون الله" واليسون "الرجل غير المرئي". تركز هذه الرسالة المكونة من خمسة فصول على المفاهيم الأساسية للتراث اللغوي وللإبونكس كلهجة إفريقية أمريكية. الجزء الأول من العمل يذكر بعض جوانب الأدب الإفريقي الأمريكي. يتضمن الجزء الثاني تحليلاً أدبياً ودراسة موضوعية وأسلوبية لكلتا الروايتين. بينما يتناول الجزء الثالث تحليل الإبونكس على ثلاثة مستويات مختلفة: صوتية، نحوية و معجمية بالإضافة إلى الجوانب المختلفة للثقافة السوداء الشفهية في كلتا الروايتين. تعلق هذه الأطروحة بدراسة مقارنة بين الروايتين. باختصار، توضح هذه الرسالة كيف تمكنا هورستون واليسون من خلال إدماجهما للتراث اللغوي في روايتيهما، أن يحافظا على ثقافتهما السوداء الشفهية من ناحية وإثراء الأدب الأمريكي من ناحية أخرى.

الكلمات المفتاحية: الأدب الأمريكي الإفريقي، الإبونكس، التراث اللغوي.

Résumé de la thèse:

Ce travail de recherche intitulé «Voix dans le Texte : les Aspects Linguistiques et Culturels de l'Oralité dans « Leur Yeux Observaient Dieu » d'Hurston et « L'Homme Invisible » d'Ellison» vise à étudier les aspects linguistiques et culturels de l'oralité à travers les romans d'Hurston « Leur Yeux Observaient Dieu » et d'Ellison « L'Homme Invisible ». Cette thèse composée de cinq chapitres met l'accent sur les concepts clés de l'oralité et de l'Ebonique en tant que dialecte Afro-Américain. La première partie de travail rappelle quelques aspects de la littérature Afro-Américaine. La deuxième partie englobe une analyse littéraire et une étude thématique et stylistique des deux romans. La troisième partie porte sur l'analyse de l'Ebonique sur trois niveaux: phonologique, grammatical et lexical ainsi que sur les différents aspects de la culture orale noire dans les deux romans. Une étude comparative entre les deux romans clôt cette thèse. La thèse, en résumé, montre comment Hurston et Ellison en intégrant l'oralité dans leur deux romans ont pu d'un côté préserver leur culture orale noire et de l'autre côté enrichir la littérature Américaine.

Mots Clés: Littérature Afro Américaine, L'Ebonique, L'Oralité.

Summary of thesis:

This research work entitled "Voice into Text: the Linguistic and Cultural Aspects of Orality in Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*" endeavors to study the linguistic and cultural aspects of orality throughout the novels of Hurston's *Their Eyes Were Watching God* and Ellison's *Invisible Man*. This five-chapter thesis focuses on the key concepts of orality and Ebonics as an African-American dialect. The first part of the work recalls some aspects of the African-American literature. The second part includes a literary analysis of both novels, accompanied by a thematic and a stylistic study for each. The third part deals with the analysis of Ebonics at the phonological, grammatical and lexical levels as well as with the different aspects of the Black oral culture within both novels. A comparative study between the two novels concludes this thesis. In brief, this thesis shows how Hurston and Ellison; by integrating orality into their novels, were able on one hand to preserve their Black oral culture and on the other hand to enrich the American literature.

Key Words: African American Literature, Ebonics, Orality.